

The Relationship between Country Animosity and Consumption of Japanese Cultural Products

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Abstract: This study employs the country animosity dimensions to study Taiwanese audience's consumption of cultural products from Japan. This study uses a survey to collect data from Taiwanese participants. Linear regression analyses find that both contemporary/economic and historical/social animosity against Japan could predict Taiwanese viewers' judgment of Japanese television dramas. As expected, a favorable judgment also generates a higher intention to watch Japanese television dramas. However, long-term social, but not temporary economic, animosity dimension predicts viewers' intention to watch Japanese television dramas. The predictive power of social animosity against Japanese people is robust and stable, after taking into consideration viewers' demographics, in the hierarchical regression model. This study concludes with theoretical implications and managerial recommendations to promote cultural products to foreign audiences.

Keywords: Animosity, contemporary animosity, consumption behavior, cultural products, economic animosity, historical animosity, Japan, survey, social animosity, Taiwan

1. Introduction

The global trade and cross-border exchange of cultural products (such as digital games, movies, pop music, soap operas, books, television dramas, and other video contents, etc.) accounts for an important component of international trade and cultural exchanges around the world (Kim, 2018; Shim, 2006a, b). Many countries in Asia have been aggressively producing and exporting their cultural products to their neighboring countries and to the rest of the world. The media and entertainment industry in China, is estimated to be worth USD\$180 billion (Knowledge@Wharton, 2016). Japan can be considered to be the first country in Asia to benefit from the free exchange and trade of cultural products since the country began to export its cultural products to other parts of Asia in the 1970s (Wong, 2017). In the late 1980s, Japanese television dramas, along with its other cultural products, had been popular in East Asia to create an image of "Cool Japan" (Jetro, 2005, cited in Wong, 2017). The popularity of Japanese cultural products has created a group of consumers who call themselves *harizu* (or *Japanophile tribe*) (Jetro, 2005, cited in Wong, 2017).

Following the Japanese example, South Korea is emerging rapidly as another major player of cultural products, in terms of its movie, television drama, and pop music trade. The rise of

K-Pop characterizes the pan-Asian popularity of Korean cultural products (Wong, 2017). Its movie export has increased 275 times to a total revenue of USD \$58.28 million, according to The Korean Film Council (HANCINEMA, 2005). Similarly, with the growth of China's economy, China's domestic box office market (estimated at USD \$7.9 billion in 2017) has surpassed that of Hollywood (Beech, 2017; MPAA, 2018). As the world's largest movie market, the term, *Chinawood*, has been coined to portray China's strategic use of these cultural products to increase China's soft power in the international arena (Nye, 2014; Su, 2010) and to influence the cultural industries in other countries (Dai, Y.H, cited in Feng, 2018; The White House, 2018). Some noteworthy examples include Paramount's removal of referring to China as the source of zombie pandemic in its *World War Z* movie and Sony's voluntary cut of 12 minutes from the movie, *The Karate Kid*, which had shown a Chinese villain (Shaw, 2013).

The consumption of cultural products encompasses a complicated process that is likely to involve historical and cultural considerations in consumers' consumption decision (Barker, 1997; Kizgin, Jamal & Richard, 2018; Moon, Mishra & Kang, 2016; Scott, 2002, 2004; Yang, 2003; Yang & Tso, 2007; Yang & Kang, 2016, 2017a, b). Lampel, Lant and Shamsie (2000) argue that the consumption of these "experiential goods.....[relies] heavily on using symbols in order to manipulate perception and emotion" (p. 264). The audience is likely to make their consumption decision based on the selection and interpretation of these cultural products and contents from overseas (Barker, 1997). For example, country-of-origin scholars have consistently observed that cultural, economic, historical, and political factors often influence consumers' decision to consume foreign cultural products (Barker, 1997; Kizgin et al., 2018; Moon et al., 2016; Yang, 2003; Yang & Tso, 2007; Yang & Kang, 2016, 2017a, b). Based on the 846 U.S. movie box office data from 48 countries, Moon et al. (2016) confirm that cultural and economic factors can explain consumers' acceptance of movie cultural products from Hollywood. The study finds that cultural compatibility with the producer country of these cultural products positively predicts movie (as an important sector of cultural products) box office sales (Moon et al., 2016).

2. Literature Review and Conceptual Framework

2.1. The Definition of Country Animosity Construct

This study employs the country animosity construct from the country of origin literature (Dursun, Kabadayi, Ceylan & Koksall, 2019; Klein, Ettenson & Morris, 1998; Gürhan-Canli & Maheswari, 2000; Lee & Lee, 2013; Jung, Ang, Leong, Tan, Pornpitakpan & Kau, 2002; Yang, 2003; Yang & Tso, 2007; Yang & Kang, 2016, 2017a, b) to better examine viewers' decision-making process to consume cultural products (e.g., television dramas) from Japan. For example, Klein et al. (1998) employed this construct in their seminal Animosity Model to explain why Chinese consumers are willing to buy Japanese products, despite many military conflicts, economic rivalry, and historical incidents between the two nations over the past two hundred years.

Country animosity refers to "the remnants of antipathy related to previous or continuing

military, political, or economic events” (Klein et al., 1998, p. 90). This term can also be broadly defined as “strong emotions of dislike and enmity based on beliefs arising from previous or ongoing military, political, or economic hostility and actions between nations” (Jung et al., 2002, p. 526). Jung et al. (2002) conceptualize animosity as “a hostile attitude comprising emotion and belief components toward national out-groups” (p. 526). They also equate country animosity with national animosity that “entails an individual’s feelings toward threats on his or her country’s national superiority, competitiveness, and sovereignty” (Feshbach, 1994, cited in Jung et al., 2002, p. 528). Existing research points out animosity is not behavior-based, instead it is related to feelings such as anger, alienation, and defiance (Kubany, Bauer, Pangilinan, Muraoka & Enriquez, 1995, cited in Jung et al., 2002). Animosity against a country can be easily extended to the same hostile feelings about people from that country.

Existing research on the effects of country animosity on consumer behaviors further explores what would trigger animosity, whether animosity could evolve over time, and how the changing animosity could predict future economic interactions and consumer behaviors among nations (Jung et al., 2002; Lee & Lee, 2013; Park, 2014). Country animosity caused by cultural, economic, military, and political events has an enduring effect on consumer behaviors towards goods and services (Nes, Yelkur & Silkoset, 2012) because this factor could increase perceived risks in the purchase of foreign products (Dursun et al., 2018). Klein et al. (1998) observe that country animosity could influence people’s willingness to buy products from another country. Communication scholars have been studying whether country animosity could account for consumption of foreign imported news programs, South Korean television dramas, and other non-tangible cultural products (Yang, 2003; Yang & Tso, 2007; Yang & Kang, 2016, 2017a, b).

2.2. The Dimensionality of Country Animosity Construct

Increasingly, scholars of the country animosity research have treated this construct as multi-dimensional (Jung et al., 2002; Lee & Lee, 2013; Nes et al., 2016). For example, Lee and Lee (2013) propose two dimensions of country animosity on the basis of the temporal aspect of this construct: historical and contemporary animosity. The historical animosity is very similar to Klein et al.’s (1998) war animosity that describes how consumers feel about a specific country because of past wars or hostilities between nations (Lee & Lee, 2013). Jung et al. (2002) study country animosity by introducing national vs. personal and stable vs. situational parameters. The historical animosity dimension tends to be stable and represents “general antagonistic emotions accumulated over the years because of historical events” (Jung et al., 2002, p. 527). On the other hand, contemporary animosity refers to “strong emotions of enmity” (Jung et al., 2002, p. 527) that have been caused by recent issues such as social unrest, economic situation, unemployment, or trade tension (Lee & Lee, 2013).

In this study, we focus on both contemporary and historical animosity against Japan because of their past political and current economic relationships with Taiwan. For example, scholars have found that Japan’s past colonial rule (1895-1945) has often been remembered positively and favorably in Taiwan (Denney, 2015). Citing a study done by *Jianan Dashu* to study the construction of Taiwan’s irrigation system (such as *Wushantou Reservoir* by Hatta Yoichi), Denney (2015) points out that a statute to commemorate Hatta Yoichi’s contribution

to the welfare of Taiwanese people in the colonial period may suggest the Taiwanese' "cultural memory" of this period may not be completely negative. However, many Taiwanese with Chinese descent (immigrating to Taiwan after 1949 with the defeated KMT regime) have held historical animosity against Japan because of the eight-year war with China. Japan has been labelled as "the evil side" during the Second World War (Denney, 2015). *Benshengren* (pre-1945 local Taiwanese residents) are found to have a more favorable view of Japan due to their historical experiences with Japan's effort in modernizing Taiwan (Derek Sheridan, cited in Denney, 2015).

The historical-contemporary dichotomy of the country animosity construct (Lee & Lee, 2013) has helped scholars better understand the causes and effects. For example, war, or war-based, animosity is often historical, long-term, stable, and can be passed from previous generations who have not personally experienced previous military hostilities (see Lee & Lee, 2003 for a review). Taiwanese's historical experiences with Japan are diverse and an overall hatred toward Japan and Japanese people is not universally observed in Taiwan (Scott Simon, cited in Denney, 2015). This study will focus on social animosity (against Japanese people) which refers to what Taiwanese consumers feel about people from another country (i.e., Japanese) (Nes et al., 2012). To better define the historical animosity dimension, we borrow from Kalliny, Hausman, Sarah, and Ismaeil's definition (2017) of cultural animosity and extend this construct to define social, cultural, and political animosity as consumers' intolerance of and antipathy toward a country because of their cultural, social value, and political system differences.

2.3. The Relationships between Country Animosity, Product Judgment, and Purchase Intention

Past country animosity literature focuses on the relationship between country animosity, product judgment, intention to buy, and actual purchase behaviors (Abraham, 2013; Feng & Yu, 2016; Khan, Daryanto & Liu, 2019; Lee & Lee, 2013; Nes et al., 2012; Shoham, Davidow, Klein & Ruvio, 2006; Yang, Snell & Tsai, 2015). Feng and Yu (2016) observe that consumers' emotions as seen in country animosity significantly predict the evaluation of and response to foreign products (Feng & Yu, 2016; Klein et al., 1998). Higher levels of animosity will negatively affect consumers' product judgment in particular when the product is strongly associated with a hostile country (Hong & Dong, 2006). In the context of cultural product consumption, Yang and Tso (2007) find that country animosity between Taiwan and China predicts Taiwanese audience's attitudes toward Chinese television programs. However, Feng and Yu (2016) report that a country well known for its high quality product may reduce the negative country animosity on consumers' product evaluation and judgment. Nes et al. (2012) also report that higher levels of country animosity do not necessarily lead to negative product judgment.

In terms of the relationship between country animosity against Japan and consumers' intention to watch Japanese television dramas, Dursun et al. (2019) point out that country animosity may provoke the perceived risk of using the products from a hostile country because of the foreseen negative consequences (such as social-affective or psychological loss). For example, consumers may perceive the consumption of these products to be incongruent with

their own personal image (Dursun et al., 2019). Some consumers may perceive that purchasing these products from a hostile country will be equivalent to aiding that country's economy (Dursun et al., 2019). In the context of cultural product consumption, Yang and Kang (2016) confirm the same country of origin effects on Taiwanese consumers' decision to watch television programs from South Korea.

Because of many seemingly contradictory empirical findings reported in the country animosity literature, scholars have raised an important question: Whether different dimensions of country animosity may explain these discrepancies. For example, Kalliny et al. (2017) empirically confirm the direct negative effects of cultural animosity on product judgment and willingness to buy, but their study finds no effects of war and economic animosity, suggesting various dimensions of country animosity may play different roles in affecting consumer behaviors and should be examined separately to assess their effects. Khan et al. (2019) find that the effects of economic animosity on product judgment are mediated by anticipated regret in purchasing a product from a rival country. Klein et al. (1998) also observe that, while high levels of country animosity may affect consumers' actual purchase behaviors, they did not necessarily influence their product judgment as inferior. On the other hand, Hoffmann, Mai, and Smirnova (2011) note that negative country animosity will make consumers perceive the product from a hostile country to be more inferior. Given the inconclusive impacts of this country animosity construct, it is evident that the treatment of country animosity as one single construct often leads to the uncertain relationship between country animosity and consumption behaviors of cultural products.

2.4. Research Questions

Existing research has not provided conclusive findings between country animosity, judgment of cultural products, and intention to watch; therefore, we propose the following research questions, instead of research hypotheses:

Research Question 1: Will country animosity against Japan explain Taiwanese viewers' judgement of Japanese television dramas?

RQ1-1: Will economic animosity against Japan explain Taiwanese viewers' judgement of Japanese television dramas?

RQ1-2: Will social animosity against Japanese people explain Taiwanese viewers' judgement of Japanese television dramas?

Research Question 2: Will Taiwanese viewers' judgement explain their intention to watch Japanese television dramas?

Research Question 3: Will country animosity against Japan explain Taiwanese viewers' intention to watch Japanese television dramas?

RQ3-1: Will economic animosity against Japan explain Taiwanese viewers' intention to watch Japanese television dramas?

RQ3-2: Will social animosity against Japanese people explain Taiwanese viewers' intention to watch Japanese television dramas?

RQ4: Will viewers' demographics explain the above relationships between country animosity, judgement, and intention to watch?

3. Research Method

3.1. The Selection of Survey Method

This study attempts to explain whether historical or contemporary country animosity against Japan could explain Taiwanese audience's viewing behaviors of Japanese television dramas. Except for a few experimental research studies (Abraham, 2013; Feng & Yu, 2016), survey method is the most commonly used research method in country animosity research (Lee & Lee, 2013; Sánchez, Campo & Alvarez, 2018; Yang & Kang, 2016).

Among 763 participants, 80.3% (N=611) of them are male, while 19.7% (N=150) are female. 14.7% (N=111) of the participants are married, while 84.5% of the sample are single (N=636). Participants below 20 years old account for 29.4% (N=216), while those between 21 and 30 years old are 57.5% (N=422). Current university and junior college students make up 78.2% of the sample (N=591). Those who make less than USD\$10,000 (or NTD\$300K) are 82.4% of the sample (N=615) (Refer to Table 1).

Table 1. Descriptive Statistics, Sample Characteristics

		Cases	%
Gender	Female	150	19.7
	Male	611	80.3
Marital Status	Married	111	14.7
	Single	636	84.5
	Widowed	1	0.1
	Divorced	5	0.7
Age	Below 20 years old	216	29.4
	21-30 years old	422	57.5
	31-40 years old	31	4.0
	41-50 years old	65	8.9
Educational Levels	Post graduate level	23	3.0
	University and junior college level	591	78.2
	Senior high and vocational school level	106	14.0
	Junior high school level	36	4.8
Annual Income (\$1USD=\$30 NTD)	Below NTD\$300K (below USD\$10,000)	615	82.4
	NTD\$300K-600K (from USD\$10,001 to USD\$20,000)	84	11.2
	NTD\$600K-900K (from USD\$20,001 to USD\$30,000)	33	4.4
	NTD\$900K and above (above USD\$30,001)	15	2.0
Occupation	Students	568	74.9
	Others	191	25.1

3.2. Instrument Development

As part of a large study that covers different country-of-origin variables, the questionnaire is made up of seven-point semantic differential scales to measure historical and contemporary

country animosity against Japan among Taiwanese viewers. Unlike previous country animosity research that traditionally uses Likert statements, we have employed seven-point semantic differential scales for their ease of responding with a list of bipolar adjectives, describing different aspects of country animosity (against Japan). These seven-point semantic differential scales use 1 to denote a less favorable judgment, while 7 denotes a more favorable judgment of a country's cultural products. At the end of the questionnaire, we measured participants' demographic (i.e., annual income, age, gender, educational level, marital status, and occupation).

To measure country animosity, we selected and modified questionnaire items from Nes et al. (2012) and Sánchez et al. (2018) that help us to develop measures of social animosity (toward people) (one type of historical animosity), and economic animosity (one type of contemporary animosity). *Economic animosity against Japan* was measured by 'low cost/low quality producer', 'economic influence on other countries', 'take advantage of, and exploit other countries' (Sánchez et al., 2018), and 'cause economic problems in other countries' (Yang, 2015), 'reliable as a trading partner' (Khan et al., 2018), or 'hardship and disaster', 'lawless', 'no infrastructure', and 'low productivity' (Nes et al., 2012). We developed these five-item scales to measure this dimension (such as unstable vs. stable economic environment, economy in recession vs. booming economy, low vs. high labor cost, free vs. not a free market, and good place to invest).

Social animosity (against Japanese people), or people animosity, was measured by four semantic differential statements such as disliking the mentality and hostility of, criticism from, and overall interaction with the people (Sánchez et al., 2018). We adapted these statements and developed four items to measure this dimension. We measured mentality (e.g., laziness and trustworthiness), hostility, and likeability (during the interaction) (Sánchez et al., 2018).

To measure Taiwanese viewers' judgement of Japanese television dramas, we employed nine semantic differential scales from Yang and Kang (2017a, b) to assess how they think of Japanese television dramas. Intention to watch Japanese television dramas are measured by two seven-point semantic differential scales from Yang and Kang (2017a, b).

We employed an exploratory factor analysis to test the construct validity of the scale. We used Principal Component Analysis (PCA) and Varimax rotation methods to extract factors. Cronbach alpha coefficients were employed to assess internal consistency of these extracted factors. *Economic animosity against Japan* factor ($\alpha=.67$) is composed of five statements, while *Social animosity against Japanese people* factor ($\alpha=.76$) is composed of four statements. *Judgment of Japanese television dramas* factor is made up of 9 statements ($\alpha=.91$), while Intention to watch Japanese television dramas factor has two statements ($\alpha=.92$) (Refer to Table 2).

Table 2. Factor Loadings of the Scales

	Factor				Communi- nality
	1	2	3	4	
Factor 1: Economic Animosity against Japan (Cronbach's $\alpha=.67$)					
unstable economic environment (1) ----- stable economic environment (7)	.78	.08	.07	-.03	.61
economy in recession (1) ----- booming economy (7)	.69	-.02	-.07	.28	.56
low labor cost (1) ----- high labor cost (7)	.61	.22	.16	-.15	.47
not a free market (1) ----- a free market (7)	.57	.19	.31	-.15	.49
not a good place to invest (1) ----- a good place for investment (7)	.48	.30	-.01	.36	.46

Factor 2: Social Animosity against Japanese People (Cronbach's alpha=.76)					
not trustworthy (1) ----- very trustworthy (7)	.08	.82	.13	.02	.79
not likeable (1) ----- likeable (7)	.04	.80	.14	.19	.70
hostile people (1) ----- friendly people (7)	.17	.70	.10	.17	.56
lazy people (1) ----- hardworking people (7)	.25	.58	.21	-.12	.46
Factor 3: Judgment of Japanese Television Dramas (Cronbach's alpha=.91)					
not technically advanced (1) ----- technically advanced (7)	.13	.10	.85	.00	.74
poor quality (1) ----- good quality (7)	.13	.08	.84	.08	.74
poor music (1) ----- good music (7)	-.03	.11	.83	.18	.66
lackluster cast (1) ----- well-known cast (7)	.15	.09	.78	.08	.65
bad set (1) ----- good set (7)	.02	.13	.78	.10	.63
bad performance (1) ----- good performance (7)	.09	.17	.75	.16	.63
loose plot (1) ----- intensive plot (7)	.06	.21	.68	.21	.55
Factor 4: Intention to Watch Japanese Television Dramas (Cronbach's alpha=.92)					
not enjoyable to watch (1) ----- enjoyable to watch (7)	-.01	.14	.49	.77	.85
not enticed to watch (1) ----- enticed to watch (7)	-.01	.15	.53	.72	.82

Four composite scores were calculated from these semantic differential scales for later statistical analyses. These indices include *Economic animosity against Japan* (Mean=5.14, SD=.93), while *Social animosity against Japanese people* (Mean=4.96, SD=.99). On the other hand, *Judgment of Japanese television dramas* composite has a mean of 5.57 (SD=1.28), while *Intention to watch* has a mean of 4.84 (SD=1.55) (Refer to Table 3).

Table 3. Composites of Study Variables, Country Animosity against Japan among Taiwanese Viewers

Variables	Mean	S.D.
Economic Animosity against Japan ^a (Cronbach's alpha=.67)		
economy in recession (1) ----- booming economy (7)	6.35	1.05
low labor cost (1) ----- high labor cost (7)	5.49	1.40
not a free market (1) ----- a free market (7)	4.55	1.33
unstable economic environment (1) ----- stable economic environment (7)	5.65	1.41
not a good place to invest (1) ----- a good place for investment (7)	4.95	1.66
Composite Index	5.14	.93
Social Animosity against Japanese People ^a (Cronbach's alpha=.76)		
not likeable (1) ----- likeable (7)	4.78	1.37
not trustworthy (1) ----- very trustworthy (7)	5.03	1.34
lazy people (1) ----- hardworking people (7)	5.52	1.25
hostile people (1) ----- friendly people (7)	4.55	1.24
Composite Index	4.97	.99
Judgment of Japanese Television Dramas ^b (Cronbach's alpha=.91)		
poor quality (1) ----- good quality (7)	5.79	1.15
not technically advanced (1) ----- technically advanced (7)	5.77	1.19
lackluster cast (1) ----- well-known cast (7)	5.66	1.22
bad performance (1) ----- good performance (7)	5.41	1.20
loose plot (1) ----- intensive plot (7)	5.29	1.30
poor music (1) ----- good music (7)	5.49	1.20
bad set (1) ----- good set (7)	5.60	1.23
Composite Index	5.57	.98

Intention to Watch Japanese Television Dramas ^b (Cronbach's alpha=.92)		
not enticed to watch (1) ----- enticed to watch (7)	4.89	1.57
not enjoyable to watch (1) ----- enjoyable to watch (7)	4.77	1.64
Composite Index	4.84	1.55

Note:

^aThe instrument is composed of three 1-7 semantic differential scales.

^bThe instrument is composed of three 1-7 semantic differential scales.

4. Findings

To empirically answer the four research questions proposed in this study, we have run three linear regression analyses to test the relationships among the study variables. RQ1 aims to examine whether Taiwanese viewers' contemporary (i.e., economic) (RQ1-1) and historical (i.e., social) animosity (RQ1-2) may predict their judgment of Japanese television dramas. The linear regression analyses find that both economic ($\beta=.14$, $t=3.85$, $p<.001$) and social ($\beta=.31$, $t=8.45$, $p<.001$) animosity significantly predict viewers' judgment of Japanese television dramas (Model 1). The positive β coefficient means that the higher viewers' country animosity against Japan, the less favorable they would perceive Japanese television dramas.

Another linear regression analysis is used to empirically test whether Taiwanese viewers' judgment of Japanese television dramas affects their intention to watch ($\beta=.61$, $t=20.97$, $p<.001$) (Model 2). The positive β coefficient also means that the more favorable viewers perceive Japanese television dramas, the more likely they will watch these cultural products from Japan.

We also examine whether country animosity against Japan will predict their intention to watch Japanese television dramas (RQ3 and Model 3). The linear regression analyses find that, while economic ($\beta=.04$, $t=1.16$, $p>.05$) animosity does not predict intention to watch Japanese television dramas, social ($\beta=.30$, $t=7.89$, $p<.001$) animosity against Japanese people significantly predicts viewers' intention to watch Japanese television dramas (Model 3) (Refer to Table 4).

Table 4. Linear Regression Analyses

	β	t	Research Questions
Model 1: $F=67.13$, $df=2/759$, $p=.000<.001$			
Judgement of Japanese Television Dramas ($R=.39$, $R^2=.15$, Durbin-Watson=1.94)			
Economic Animosity against Japan	.14	3.85***	RQ1-1
Social Animosity against Japanese People	.31	8.45***	RQ1-2
Model 2: $F=439.54$, $df=1/760$, $p=.000<.001$			
Intention to Watch Japanese Television Dramas ($R=.61$, $R^2=.37$, Durbin-Watson=2.07)			
Judgement of Japanese Television Dramas	.61	20.97***	RQ2
Model 3: $F=42.08$, $df=2/759$, $p=.000<.001$			
Intention to Watch Japanese Television Dramas ($R=.32$, $R^2=.10$, Durbin-Watson=2.05)			
Economic Animosity against Japan	.04	1.18	RQ3-1
Social Animosity against Japanese People	.30	7.89***	RQ3-2

Note:

^a*** represents $p<.001$; ** represents $p<.01$, * represents $p<.05$

To determine if the two country animosity factors will continue to predict Taiwanese viewers' judgment of and intention to watch Japanese television dramas after taking into consideration other variables, hierarchical regression analyses were conducted. The results of hierarchical regression analyses were used to estimate the incremental and total variance associated with the variable groups and were reported in Table 5. The final betas for individual variables from final regression equation were also reported in Table 5.

Table 5. Hierarchical Regression Analyses

	β	<i>t</i>	Research Questions
Model 1: F=3.02, df=6/725, p=.006<.05			
Intention to Watch Japanese Television Dramas (R=.16, R ² =.02)			
Gender ^b	-.09	-2.51*	RQ4
Marital Status ^c	-.02	-.41	
Job ^d	-.02	-.27	
Educational Level ^e	.10	2.24*	
Income ^f	-.00	-.08	
Age ^g	-.01	-.28	
Model 2: F=63.53, df=7/724, p=.000<.001			
Intention to Watch Japanese Television Dramas (R=.62, R ² =.39, R ² Change=.36)			
Gender ^b	-.02	-.53	RQ4
Marital Status ^c	-.01	-.34	
Job ^d	-.04	-.71	
Educational Level ^e	.04	1.07	
Income ^f	.03	.65	
Age ^g	-.01	-.35	
Judgement of Japanese Television Dramas	.61	20.40***	RQ3
Model 3: F=51.50, df=9/722, p=.000<.001			
Intention to Watch Japanese Television Dramas (R=.63, R ² =.39, R ² Change=.10)			
Gender ^b	-.02	-.67	RQ4
Marital Status ^c	-.02	-.59	
Job ^d	-.03	-.62	
Educational Level ^e	.03	.85	
Income ^f	.02	.53	
Age ^g	-.02	-.47	
Judgement of Japanese Television Dramas	.57	17.97***	RQ2
Economic Animosity against Japan	-.03	-1.06	RQ3
Social Animosity against Japanese People	.12	3.51***	

Note:

^a*** represents $p < .001$; ** represents $p < .01$, * represents $p < .05$

^b Recoded Gender. Male=1, Female=0

^c Recoded Marital Status. Married=1, Single, Widowed, or Divorced=0

^d Recoded Job. Students=1, Non-students=0

^e Recoded Educational Level. Currently K-12=0, College and Post-graduate=1

^f Recoded Income. Below NTD\$300,000=1, Above NTD\$300,001=0

^g Recoded Age. Below 20 years old=0, Above 21 years old=1

A total of nine predictors were selected and grouped into three blocks separately. Demographic variables (e.g., gender, age, marital status, job, educational level, and income)

was entered in the first block, followed by judgement of Japanese television dramas (2nd block). Two country animosity factors were entered in the last block. This approach offered the most conservative test possible and ensured that any effects attributed to Taiwanese viewers' intention to watch Japanese television dramas would not be due to their relationship with other factors included in the model.

Demographic variables as a group only accounted for 2% of the variance in Taiwanese viewers' intention to watch Japanese television dramas. As indicated in Table 4, variables such as gender ($\beta = -.09$, $t = -2.51$, $p < 0.05$) and educational level ($\beta = .10$, $t = 2.24$, $p < 0.05$) were significant in the model. Other demographic variables were not statistically significant predictors. Findings suggested that only viewers' gender and educational level predict viewers' intention to watch Japanese television dramas. On the basis of the negative beta coefficients, female viewers and viewers without college degrees tend to watch Japanese television dramas more.

Judgment of Japanese television dramas was considered next. The incremental R square was .36. Judgment of Japanese television dramas ($\beta = .61$, $t = 20.40$, $p < .001$) was a significant predictor of intention to watch Japanese television dramas. The positive beta coefficient also showed that the more favorable viewers perceive Japanese television dramas, the more likely they intend to watch Japanese television dramas.

The full model explained 40% of total variance in Taiwanese viewers' intention to watch Japanese television dramas. After controlling all possible confounding variables, the predictive impacts of historical/social animosity factor remained stable and consistent, while contemporary/economic animosity was not found to be significant. The positive beta coefficient of the social animosity factor ($\beta = .12$, $t = 3.51$, $p < .001$) demonstrated that the more favorably Taiwanese viewers perceive Japanese people, the more likely they intend to watch Japanese television dramas. The empirical findings suggested the robustness of the long-term historical/social animosity factor even when other confounding variables were built into the model. On the other hand, short-term contemporary/economic factor seems to be easily affected by current affairs and less stable as a robust predictor. In the hierarchical regression model, only gender and educational level predict Taiwanese viewers' intention to watch Japanese television dramas. The mixed results of demographic variables suggested the limitations of these variables in future research.

5. Discussion

5.1. The Predictive Role of Country Animosity Dimensions

Findings from this study lend strong support to the close relationships among Taiwanese audience's levels and types of country animosity, judgment of Japanese cultural products, and intention to watch Japanese television dramas. The empirical data from several linear regression and hierarchical regression analyses have supported that historical/social animosity against Japanese people could be a powerful predictor in explaining the audience's viewing behaviors of foreign cultural products. These findings confirm the critical role of country animosity in explaining Taiwanese viewers' judgment and intention to watch foreign cultural products. This study is based on the concept of country animosity to explain audience's behavior in consuming foreign cultural products from Japan. The country animosity construct borrowed from the

marketing literature (Campo & Álvarez, 2017; Lee & Lee, 2013; Klein et al., 1998) has allowed communication researchers to study cross-national and inter-region exchanges of a variety of cultural products (such as news contents or television dramas) (Yang & Kang, 2016, 2017a, b).

The empirical findings in this study confirm the predictive power of economic animosity in affecting consumers' product judgment of foreign cultural products from Japan. However, this country animosity dimension does not explain consumers' intention to watch Japanese television dramas. According to Khan et al. (2018), economic animosity refers to "a strong dislike or antipathy toward another country or marketplace as a consequence of the ongoing and/or temporary economic threats from that country or marketplace" (p. 405). Abraham (2013) identifies the concept of economic animosity that is more likely to be important in smaller economies or nations (such as Taiwan) where its powerful neighbor, Japan, has a much larger economy and controls many technology know-how to help Taiwan's economy. Nijssen and Douglas (2004) speculate that economic animosity may similarly foster general animosity among Taiwanese consumers and prevent them from consuming Japanese cultural products (cited in Abraham, 2013). Khan et al.'s study (2018) further confirm that economic animosity will affect consumers' judgment of products from the hostile country; however, the relationship is mediated by anticipated regret. Economic animosity is also found to increase consumers' reluctance to purchase products from the hostile country (Khan et al., 2018). Economic animosity construct fails to predict the intention to watch Japanese television dramas. This finding contradicts what other country animosity scholars have argued about the negative impacts of this variable (such as Dursun et al., 2019; Hoffman et al., 2011; Klein et al., 1989). It is likely that the consumption of foreign cultural products may also be affected by other variables such as cultural proximity between Taiwan and Japan, due to the colonial past (Denney, 2015; Wong, 2017) and the high product quality perceptions (Wong, 2017). This phenomenon can also be explained by what Iwabuchi (2002, cited in Wong, 2017) says, "the colonial habit of mimicking" in Asia. Many Taiwanese consumers may perceive watching Japanese television dramas to be modern, fashionable, or trendy.

When compared with the transient contemporary economic animosity, the historical social animosity (against Japanese people) turns out to be a more robust and stable predictor of Japanese cultural product consumption among Taiwanese viewers. Historical social animosity refers to a strong dislike of mentality, norms, social values of the people from another country, while economic animosity is defined by how people think about the economic system and business practices (Sánchez et al., 2018). Furthermore, overall animosity refers to how consumers perceive a foreign country in general, while religious, historical, and military animosities to these different aspects of country animosity. Unlike the short-term economic animosity, social animosity is considered to be stable "antagonistic emotions accumulated over the years because of historical events such as previous economic and military hostilities between countries" (Jung et al., 2002, p. 527). As suggested in the empirical data, this type of personal animosity is likely to be generated from personal experiences with the people from that country (Jung et al., 2002). Our findings are confirmed by Lee and Lee (2013) who also report "relative stability" of historical/social animosity and the negative influence on judgment of tangible products from that country (p. 279). Based on our study, it can be argued that the same effect of social animosity can be applied to non-tangible foreign cultural products.

6. Conclusion

6.1. Theoretical Implications

This research on how viewers would respond to foreign cultural products has changed from conventional qualitative inquiries (Straubhaar, 1991, 2003) to quantitative surveys of what viewers really think (Yang & Kang, 2016, 2017a, b). Many previous country animosity studies have reported the inconclusive relationship between product judgment and country animosity (Klein et al. 1998; Lee & Lee, 2013). Our study contradicts Klein et al.'s observation (1998) that country animosity does not influence people's judgment and evaluation of tangible products from a specific country. Instead our empirical findings have demonstrated that both economic and social animosity dimensions have shown strong influence on Taiwanese audience's judgment of cultural products from Japan. While consumers' judgment of Japanese television dramas is affected by the country's long-standing reputation of producing high quality products, it does not mean that viewers will be willing to watch these shows. It is likely that the consumption of television dramas constitutes a distinctive consumer behavior scenario when persistent animosity against Japan has more powerful effects on their decision-making process. Future research will benefit from a more in-depth classification of the country animosity concept.

6.2. Research Limitations and Future Research Directions

Several research limitations of this study should be acknowledged and taken into consideration in evaluating our empirical findings. First, our participants were recruited conveniently from Taiwan; therefore, it is less feasible to generalize these findings to other consumer segments of Japanese cultural products. Furthermore, the present study has limited the exploration of Japanese cultural products to television dramas; thus, it is not likely to generalize these relationships to other genres of cultural products such as horror movies, pop music, books, animations, digital games, etc. Thirdly, recent country animosity research has shown that this construct is multi-dimensional and interwoven with temporal and locality aspects (Jung et al., 2002; Lee & Lee, 2013, Sánchez et al., 2018). Furthermore, antecedents such as ethnocentrism (Khan et al., 2019) or mediators (such as affect, anticipated regret, cultural affinity) were not included in this study (Khan et al., 2019; Nes et al., 2012; Papadopoulos et al., 2017). Despite these research limitations, this research has contributed to the understanding of whether the levels and types of country animosity could have impact on viewers' consumption of foreign cultural products. One of the potential contributions of this study is to treat the country animosity construct as multi-dimensional in the study of cultural products.

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