The International Hospitality and Tourism Student Journal

An Analysis On How Popular Culture Phenomena Contribute To The Tourism Marketing and The Tourists' Revisit Intention: The Case Of South Korea

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Abstract

The format of popular culture has no longer been a new term of culture in people's comprehensive due to the expansion of the globalisation nowadays. Nevertheless, despite numerous studies has focusing on popular culture related to the destination branding and tourism, there are still some aspects on whether culture tourism marketing is sufficient to entice tourists to return being neglected. Therefore, this paper purposed a deeper studying on critical examine the revisit intention induced by popular culture tourism throughout the tourism marketing using the popular culture in South Korea. In order to gathering the datas, a qualitative research is being conducted, together with a semi-structured interview of 10 foreigners tourists and 2 marketers from different organisations based in South Korea. In which, to serve the aim of the paper, 10 participants were selected consist of 5 tourists have been to Korea for once and other 5 have been to Korea more than once. As a result, it is clarified that the unique characteristics of popular culture do have an efficient influence on triggering the intention of tourists to return. In addition, marketers and organisations can consider to take advantages based on those traits to enhance a more effective marketing. Hence, the author suggested to prolong the life cycle of popular culture tourism, by create a more sustainable strategy, the marketers might want to look at the different ages, in order to diversify the demographics.

Chapter 1: Introduction

1.1 Background Information

According to Young and Grandall, 1984; Hall & Tabata, 1989; Hall & Zeppel, 1990 specific tourism interests in several areas including culture, heritage, health, sport, wine, and festival, have been thriving ahead within the worldwide interests; parallel, visitors are more active and involved when they travel to acquire these interests. In recent years, this new interest in popular culture has emerged, since individuals travel to places oriented by the popular culture related to such products of media (Miller & Washington, 2007). Tourism initiated by pop-culture, from now on pop-culture tourism, has risen among individuals in specific who are aficionado of pop-culture. They travel to goals primarily driven by pop-

culture or inventive components through the media such as motion pictures, TV appears, musical dramas, operas, celebrities, recreations, and activities (Lee & Bai, 2016). OECD (2008) stated that tourism has been integrated into cultural development initiatives as a means of supporting cultural heritage and cultural output, and culture has been increasingly used as a part of tourism product and destination marketing tactics. Together, Chow (2020) also believed that popular culture has been used as a means of promotion in recent years, significantly altering the Asia travel trends.

When talking about popular culture in Asia, people mentioned South Korea (Kim, 2007). Koo et al. (2013), has given the statistics showing that South Korea was the only country to achieve many tourists of 3 million during the 2009 to 2012 which was the beginning of globalisation period of the "Korean

Wave " phenomenon. In addition, the amount increased up to 10 million arrivals within 10 years from 2009 to 2019 (KTO, 2020). These reinforcements showing the fundamental stages of popular culture interfere with orienting the travel trends by marketing of the industry in general, and Korea in specific. The Korean situation is particularly intriguing since it has quickly extended around countries in the world, from East to West, in developing and industrialise nations. Comprehending the latest pop-culture controversies and their impact on tourism would give an opportunity for destination marketers, in specific, for lesser-known destinations to build efficient promotion techniques, however due to its newness, there is less research currently accessible (Hur & Kim, 2020).

1.2 Rationale

As this segmentation is being seen as a new raising, however Chan & Kim et al. (2007) believed that the linkage of popular culture and tourism marketing, as well as popular culture influence on different communities still received comparatively limited research. Besides, Lundberg & Lexhagen (2014) also stated that, it is not uncommon travelling to places associated with an author or a literature, however, it is rarely being seen put in certain context whereas there is a booming creative industry of film & music production, along with a large dispersion and growth of Internet use. Moreover, despite past research focusing on cultural and tourism experiences, destination brands, and so on, there is still a lack of theoretical data on whether tourism and culture marketing effectiveness is sufficient to entice tourists to return (Tseang & Shiau, 2021). Therefore, to address the identified gap, this paper is going to discover the factors of how popular culture affects and applied in marketing of a destination, particularly in South Korea – one of the countries that succeed in exporting their culture (Chow, 2020), and consists of the element of having one of the most developed Internet networks (Jobst, 2021). Together, expand focus on the relation between popular culture and the revisit intention to assess the effectiveness of the tourism marketing induced by the popular culture in South Korea. Besides, from the destination marketing point of view, there is a lack of how to interpret the recent pop-culture phenomenon and global fandom that has sprung up as a result of social media (Hur & Kim, 2020). Therefore, this study helps to shed light on the complex interactions that occur during establishment of popular culture integrated into locations tourism marketing. Together suggest, in which aspects should South Korea focus to gain more repetition and for marketers to design the strategies to develop tourism, all induced by popular culture.

1.3 Aim and Objectives

The aim of this research is to explore the contribution of popular culture phenomena to tourism marketing

and the tourists' revisit intention using the case of South Korea
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To achieve the aims of this research, there are three objectives that would be justified:

- Examine the relationship between characteristics of popular culture and the revisit intention of tourists.
- Exploring the recent phenomenon of "Hallyu" and its induced on popular culture tourism in South Korea.
- Identifying the effectiveness of popular culture tourism towards revisit intention in South Korea.

Chapter 2: Literature review

2.1 Introduction

Many studies have been conducted to examine the conceptualization of popular culture following the destination image. However, there is still a considerable number of difficulties that require more investigation into the effects of popular culture and the way it should be interpreted in the long run (Lundberg & Lindström, 2020). Therefore, this chapter is going to justify the three following theories of popular culture, tourism marketing and the stimulus organic response theory; to clarify the contribution of popular culture phenomena to tourism marketing and its influence towards Asia's tourism trend.

2.2 Theoretical framework

2.2.1 Popular Culture & Popular Culture Tourism

Popular culture, hereafter pop-culture, is culture consumed by people on a daily basis, known as mass culture or entertainment as a counterpart to fine culture (Heilbrun, 1997; Strinati, 2004). According to Fedorak (2009), popular culture is manifested through financial situation, patriotism, historical and legacy, transnational social stream migration and multicultural, political environment, devout organisation, social connections but not restricted under any kind of sort, sexual orientation, ethnicity, or status association. The Ministry of Foreign Affairs of Japan cited by Seaton & Yamamura (2014), has characterised popular culture as the culture delivered within the ordinary lives of normal person - a description which they recognised as permitted forms regarded as "traditional culture" such as ceramics, tea ceremony, etc. Characteristics of popular culture are also described as current and throw back in the social reality in which it is produced and consumed, it then used to present different perspectives on the world and humans themselves (Kid, 2017). This is evident in tourism-related decision-making, since one of the challenges for modern travellers is establishing identity and a sense of personal originality in the face of the

anomic forces of a technological world (Wearing & Neil, 2000). Another study on the unique features of popular culture tourism (Radomskaya, 2018) identified and explored the most essential characteristics of nostalgia, mobility, flexibility, familiarity and hyperreality as a powerful tool of destination marketing.
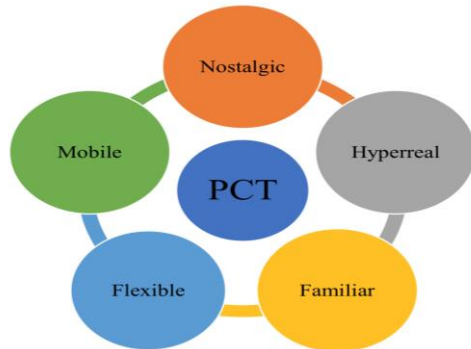

Figure 1.1. Unique features of popular culture tourism (Radomskaya, 2018)

Nostalgia it's identified to be one of the major forces driving popular culture tourism. It is a type of "imagined nostalgia," according to Jewell and McKinnon (2008), in which nostalgia represents an "idyllic bygone age" or a romantic philosophy (Goulding, 2001). Familiarity is a significant feature of popular culture tourism as the necessity of fusion between authentic aspects of a tourist destination and familiar components in tourism destinations, with many arguing for the relevance of genuine features of a tourist destination and familiar elements (Tasci & Knutson, 2004). Furthermore, the ability of mobile in popular culture tourism is manifested through the appearance of events, festivals, concerts, etc as it's not being tied to one location, together, mobility enables its advantage over the traditional tourism activities (Radomskaya, 2018). Raydomskaya identified the flexibility, when it comes to tactics in marketing in which it can allow the creation of an activity, product or service more adaptable and dynamic. Together with hyperreal, it was mentioned to stimulate the visit intention and decision-making of the tourists due to the curiosity about its surreal. However, on the journey of defining popular culture, Storey (2018) stated that most readers could take from his book that popular culture is essentially an empty conceptual category that can be filled in a variety of frequently contradictory ways depending on the situations. Indeed, the existence of literature has done many explanations regarding this term in different contexts, whereas, when Fung (2013) claimed that the emergence of popular culture in Asia, has mostly been included in reaction to the transnational culture which has forced on them. The term "culture" is difficult to grasp because there are several explanations and issues that are not exclusive to the Western world (Montovani, 2000; cited in Baldwin et al., 2006).
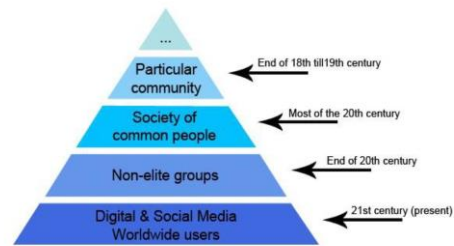

Figure 1.2. The evolution of popular culture (Radomskaya, 2018).

Instead, as Radomskaya (2018) suggested, all of the definitions should be viewed as complementary rather than antagonistic. Popular culture is generates common information around a place by such components as new media, articles, and films (Bai & Lee, 2016). In which, is inextricably linked with technological advancement that Radomskaya stated that nowaday, there will be none or limited access to popular culture if people don't have access to current technology, and reverse for those who have unfettered access to technologies are more exposed to popular culture.

2.2.2 Tourism Marketing Mix

The concept of Tourism Marketing Mix is developed from the traditional marketing mix elements (Pomering, Johnson and Nobel, 2009). In which, the application of the marketing concept into tourism has been described as a transaction that benefits both the individual (the visitor) and the organisation (Kolb, 2017). Marketing in tourism, is the systematic and coordinated execution of business policy by tourist ventures to achieve optimal satisfaction of the demands of identifiable consumer groups while receiving an appropriate return (Nilanjan et al., 2017). A variety of frameworks have been proposed to determine a more acceptable blend for tourism marketing. Kotler, Bowen, and Makens (2006) use the classic four Ps to construct their tourism marketing mix, but they also include the physical environment, the contact of customers with the service convey system as well other customers, and customer alliance . Because many tourism organisations engage in activities that go beyond the Four Ps and the three extra service marketing Ps, Shoemaker, Lewis, and Yesawich (2007, p. 62) believe that a 13-C framework is more ideal for designing a product or service with the user. However, the concept of tourism marketing mix was agreed by large when Morrison (2010) suggested an eight-element tourism marketing mix, combining the classic Four Ps with People, Packaging, Programming, and Partnership.

Figure 2.1 Marketing Mix Of Tourism (Holienčinová and Holota, 2018)

As defined by Holienčinová and Holota (2018), "people " is compatible with all human factors involved in providing service that affect the buyer's consciousness, which could be firm personnel, consumers, or associated clients. They refer to "packaging" as the combining of incentive travel and hospitality services into a one-price deal. Together, justified "programming" comprises creating special projects, events, or campaigns to encourage consumer purchasing or add attraction to a promotion deal or services. The term "partnership" alludes to hospitality and travel groups' agreeable advancements and other agreeable promoting operations (Holienčinová and Holota, 2018). Based on this proposed marketing mix, the author is going to clarify on how the features of popular culture would fit in the mix to maximise the visitation repetition.

2.2.3 The Stimulus Organism Response (SOR) Theory

Lai et al. (2021), explained the uses of the SOR model is to help researchers discover that once marketing and outside factors take up consumer's perception, particular intellectual activity govern their decision-making journey and final buying determination. The SOR theory has been broadly utilised to look at the relationship among input (boots), form (living being) and yields (reaction) (Kim et al. 2018). The model is illustrated to conclude three elements of the habitat or stimulus (S) that prompts consumer practices and reply, the responding organism (O) and the actual reaction (R) (Chen and Yao, 2018). Many studies have been interpreted on impulse clients buying behaviour (Kim et al. 2018), since the model was proposed in the primary stages for the environmental psychology field and for servicescapes (Bitner, 1992). Furthermore, the aspect of tourism research has been conducted in line within this model, when Qihang et al. (2020) validated a favourable relationship between cultural heritage visitors' value comprehension (S), emotional viewpoint (O), and tourism purpose (R). According to Chang et al. (2018), one of the most suited frameworks for elucidating tourist behaviours is the SOR model; the SOR theory's emphasis on emotive factors or elements that generate emotions of environment provides intuition in studying traveller's experiences. Therefore, to evaluate the influence of popular culture towards the revisit intention, the model is adopted by Lai et al. (2021) whereas, three factors studied are: Cultural Contact (S); Culture Memory/ Attitude to Culture (O); Revisit Intention (R).
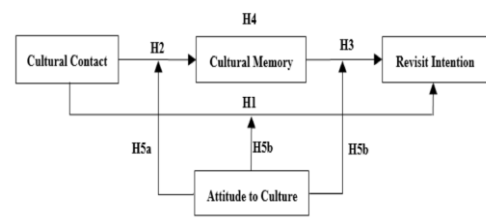

Figure 2.2 A stimulus-response behavior model of tourists' cultural contact and revisit intentions (Lai et al., 2021).

The first element of the model which is the stimuli factor is the culture contact, which, according to McKercher (2012) the idea of cultural contact has been used as a new metric for determining how well tourists comprehend and experience local culture while on vacation. Meanwhile, the organism factor of the model is whether tourists would perceive the culture through the impression that is retained after experiencing the culture in destination (culture memory); or their own understanding, preference, and recognition of the culture (attitude to culture). Subsequently, contributed to the last factor of tourists' decision determining whether specific cultural encounter experiences or emotions have an impact on tourists' intentions to return. Thus, the demands, pleasure of tourists' connection and experience, according to Pai et al. (2020), are critical in encouraging repeat visits.

2.3 Review of existing empirical research

2.3.1 Popular culture in tourism marketing & Application of SOR Model in different contexts and purposes

Using culture to promote tourism has become a popular means of tourism marketing nowadays (OECD, 2009). There was much research in different countries on how their culture has been used to promote the tourism industry, together with how the SOR theory was adopted to analyse the satisfaction of tourists. Since its inception, stimulus organism response has been used to characterise a wide range of basics in the years lately as researchers have increasingly concentrated on understanding perception–action relationships (Proctor and Vu, 2006). Ziakas (2018) has stated that there are two aspects of fandoms and place-making that popular culture could greatly be related in order of applying into tourism marketing. According to Yamamura (2017), investigated in the context of Shiroishi city of Japan, the author demonstrates the reaction of a tourism boom sparked by the game and anime, and how they used the heightened interest in local history sparked by popular cultural forms to reinvigorate the city's historical legacy. At the end, it's indicated that the popular culture contents encourage tourism by encouraging travellers to visit the locations linked with them to cross-reference the popular culture contents with the foundation behind them. Seaton (2015) conducts the research of the literary fandom in the UK

based on the case of Jane Austen's American fan. As the result, Seaton claimed, the change in literary-related tourism may be expected to continue its current trajectory, effectively utilising popular culture to sell tourism in a more complex and varied manner. And with such a continuing influence, coming along with the idolising characteristic, there will be a large amount of repeat visitors. The theory of SOR has been demonstrated to research regarding the tourist behaviour and marketing field, Jani and Han (2015) inspected the environmental cues impact on hotel guests' emotional loyalty whether three components of hotel ambience, emotions and hotel loyalty are respectively to stimulus, organism and response. The consequence concluded that the atmosphere of a hotel had a considerable impact on guests' consumption feelings, which in turn influenced their loyalty. Tourists' revisitation behaviour in the context of theme parks was being studied upon this paradigm of facility aesthetic (S), layout, and placement (O), point of purchase (R) (Chang et al. 2014). The findings indicated the effect of functional value on tourist satisfaction and location loyalty is predictable, but not emotional value. Getting back to the tourism marketing within popular culture, another study analyses how well popular culture modifies place-making imageries and practices in setting up visitor goals (Gyimóthy, 2015). It was wonderful marketing a couple years ago, as the number of Indians got enthralled by Bollywood's movie stars and the content of the love story and found out that the movie got shot in Switzerland, which made them want to go there to have the same experience. The result shows that pop-cultural tourism has the potential to not only alter the tourism marketing within the locale, but altogether contribute to territorial advancement elements, and reposition available areas. Related, the SOR model in fact, has been in different contexts within variety of industries, whereas, Liu & Zheng (2019) have managed to use the SOR model in the China organic food market industry, examine the relation of food assurance issues and the organic food purchase which the findings suggest that both external and internal stimuli can have a considerable impact on consumers' responses, and that improving consumer organic cognition can lead to more organic purchases. Relying on these primary findings, the author could extend to maximise the characteristic of popular culture into marketing travel more critically and theoretically based on the mix. Thus, will be applying, the theory and model of SOR into inspecting the relationship between popular culture and the revisit intention of international tourists to South Korea.

2.4 Background to primary research

According to the Korea Tourism Organization (2020), the amount of international tourists visiting South Korea climbed by 6 million between 2000 and 20121.

A more recent statistic of 2019, 17.5 million international tourists visited Korea, up 14% from the previous year (UNWTO, 2020). This demonstrates that South Korea values the international sector in the progress of its tourism business and has made significant success in its worldwide marketing strategy. However, what are the interests of foreigners when coming to South Korea? Reported by Statista (2019), the most popular activity that people tend to do or which are the reasons that tourists arrived at the destination was culture experiences and festivals, accounting for the proportion of 31.3%. In popular culture, people's values, such as their dress style and hobbies, are more likely to be affected by visual media such as television and movies (Kim et al. 2007). Over the last few years, the South Korean media has constantly provided a variety of tell-tale indicators and symptoms of the Korean wave as it's effective towards the country (Hall & Page, 2017). KTO has devised various tactics to cater to various markets to attract foreign tourists to build new worldwide markets. One of the most significant and popular phenomena currently, the Hallyu (Korean Wave) trend, has utilised, to produce and promote a wider range of Korean tourism items (KTO, 2020)2. Supported by Kim (2007), Hallyu culture has been identified as one of the factors driving the Korean tourism industry forward. For that reason, as claimed by Trolan (2017), South Korea has been at the forefront of Asia's popular culture since this time. In addition, in 2019, the travel and tourism business in South Korea provided 4.2 percent of GDP and 4.8 percent of total employment, according to the World Travel and Tourism Council (WTTC) (WTTC, 2020). Numerous analysts considered this marvel of tourism and distributed a few related inquiries about shapes such as TV-induced tourism and movie-induced tourism. They are attempting to uncover the motivations that impact tourism through popular culture, as well as how popular culture can influence people's decisions and increase the economy. Yet, exact answers to certain motives and whether there are conspiracy beliefs that cause people to travel to linked locations remain elusive. Therefore, this thesis will contribute to enlighten in the sense of which facets should South Korea concentrate to gain more repetition and develop the strategies of tourism marketing. Overall, the statistics show that popular culture phenomena in Korea are potentially benefiting a significance to tourists' reason to visit the destination.

2.5 Conclusion

The purpose of this chapter is either connecting the theories of tourism marketing and the popular culture terminology as well as the SOR theory within the tourist's behaviour. After investigating the three theories and one model, together reviewed at the previous research, there were aspects regarding

tourism marketing drawing within culture that have been covered. Some results that could be seen as culture contact could trigger the revisit intention, together, popular culture characteristics could be altered in use with the tourism marketing mix. However, more research is required in the field of tourism marketing associated particularly with popular culture and the trigger of it to the revisit decision (Lai et al., 2021).

Chapter 3: Methodology

3.1 Research aim and objectives

The aim of this research is to explore the contribution of popular culture phenomena to tourism marketing and the tourists' revisit using the case of South Korea.

To achieve the aims of this research, there are three objectives that would be justify:

- Examine the relationship between characteristics of popular culture and the revisit intention of tourists.
- Exploring the recent phenomenon of "Hallyu" and its induced on popular culture tourism in South Korea.
- Identifying the efectiveness of popular culture tourism towards rvisit intention in South Korea.

3.2 Research approach

This paper is going to adopt the qualitative approach to encounter the aim and objectives of the research. Claimed by Creswell (2014), qualitative research is a method for investigating and comprehending the meaning of individuals or groups attached to a social or human issue. In which, the author examines the popular culture phenomena used as a tool in tourism marketing and its influence on the tourists' revisit. Therefore, the approach would be appropriate for the topic on account of its peculiarity. Besides, according to Gelling (2015), qualitative research is a kind of investigation that allows researchers to investigate human experiences in both personal and social situations, as well as the elements that influence these experiences. On the other hand, can help respondents describe their condition and experience in detail, qualitative research can produce more accurate data, assisting the research goals in a meaningful way (Silverman, 2016). Subsequently, entails discovering what people believe, feel, and say they feel (Silverman, 2018). It is also a tool used to characterise and explain the processes, regardless of researcher's goal (Brantlinger & Jiminez et al., 2005). Due to the characteristics of the method, it's particularly well-suited to research questions that aim to explain how or why a process or phenomena occurs in complicated situations with difficult-to-control-and-measure factors (Trainor & Graue, 2014). In association with

the approach, constructivist worldviews were suggested to be connected to culture and behaviour facets (Lincoln et al., 2011). Regarding the purpose of the research, the design of narrative as the finest suited for collecting specific stories or life experiences of a single person or a small group of people (Creswell, 2013).

3.3 Sampling

Marshall et al. (2013), discovered that qualitative researchers who claimed their sample size was large enough did not explain their findings in sufficient length, or in a way that was persuasive, or entailed the presentation of any evidence to support the research claim. Therefore, research size does not really matter, especially when sampling is conducted with a more concentrated group (Boddy, 2016). The author's topic is related to popular culture phenomena, therefore, suitable for the non-probability method of sampling since it requires a chosen population of members which are interested in the field. In non-probability sampling, the emphasis is on the ability of a limited number of cases to portray the topic clearly and fully under inquiry (Quinlan, 2011). The author decided to conduct a sampling which involved 10 tourists visiting and visited Korea & 2 marketers in different tourism organisations based in Korea. Whereas the participants of 10 tourists consist of 5 international tourists that visit Korea only once and other 5 visited more than once (returned visitors). Subsequently, convenience sampling techniques and nominated expert sampling techniques are going to be applied respectively. The fundamental focus of convenience sampling methods is generalisability, which ensures that the information acquired is representative of the community from which the sample was taken (Etikan et al., 2016). In which, by the chosen number of tourists, the author aims to clarify the wider picture of the contribution of popular culture to tourism marketing. Meanwhile, nominated expert technique requires experts having extensive expertise in the investigation area (Trotter, 2012). Which the author uses for justifying the marketing aspect of the paper.

3.4 Data collection

Implementing the non-probability sampling method, the author decided to conduct a semi-structured interview. This strategy, according to Marshall and Rossman (2006), enables the researcher to learn about the responders' perspectives and experiences. Supported by Callchia & Millward (2011), argued that semi-structured interviews yield rich textual data that may be analysed using a variety of qualitative data analysis techniques. Together suggested, interpretative phenomenological analysis, discourse analysis, narrative analysis, and grounded theory are examples of methodologies that recognise the semi-structured interview as an useful instrument for gathering data. In which, it will support the narrative design that the author has chosen. The interview will be carried out

through video calls & phone calls due to the current context of Covid-19. Questioning will be executed through engaging the issues of what and how the popular culture factors influence the participants to visit or to revisit. As the author adopts the convenience sampling technique, the participants are going to be the author's friends and acquaintances. Furthermore, the same question is also going to be conducted with the marketers. However, marketing related inquiries as gathering information of how the experts have been using popular culture to market the destination is the focal point of the interview. By using the nominated expert's technique, the author is going to contact the marketers from the KTO (Korean Tourism Organisation), STO (Seoul Tourism Organisation). Regarding the assembling purpose, all the audio & video data will be recorded, however, there is not going to be identity revelation due the participants' privacy.

3.4 Data Analysis

According to Braun & Clarke (2012), thematic analysis is a simple, adaptable, and increasingly popular approach for analysing qualitative data. An audio of the interviewees were recorded, afterwards, will be transcribed into text, that mentioned by Bailey & Notes (2008), to convert aural and visual data into written form, the interpretative process, is the initial stage in data analysis. Furthermore, in qualitative research, coding is the process of defining what the data the author analyzing is about (Gibbs, 2007). Besides, it allows data to be integrated, classified, and thematically sorted, resulting in an orderly platform for meaning development (William & Moser, 2019). Coding is being done to each of the participant's answers, afterwards, developing themes are required, in which codes with similar meanings are grouped together into a one theme. Thus, implementing the method of coding the author has finalized two patterns that participants are normally given as the popular culture has been enhanced to trigger the visit desire of the culture fans all over the world. Secondly, is when participants described their long term connection within South Korea's culture as being a fan of the destination popular culture products. Next, reviewing these themes is necessary, in order to further illustrate, the author is going to label two founded patterns as marketing (MK) and revisit intention (RI). Whereas, MK is when popular culture enhances marketing and RI is when popular culture triggers revisit intention. In order to critically analyse the data, all key information will be coded to make sure the author does not miss any important information throughout the interview process.

3.5 Research Trustworthiness

The degree of confidence in data, interpretation, and procedures employed to assure the quality of a research is referred to as the study's trustworthiness or rigor (Pilot & Beck, 2014). Trustworthy is necessary as

researchers should develop the protocols and procedures that are required for a study to be regarded worthy of readers' attention (Amankwaa, 2016). As Brit et al. (2016) has mentioned, member checking is one of the crucial tools to enhance qualitative research trustworthiness. Together, the technique helps for validating, verifying, or assessing the reliability of qualitative data (Doyle, 2007). By implementing member checking, the author wanted to evaluate the honesty and authenticity after the data collection, whereas following a re-examination of the record, the participants will be asked if they agree with the stated responses. Given by Halpren (1983), steps of keeping raw data recordings, field notes, transcripts, reflective diary all aid researchers in systemizing, relating, and cross-referencing data, as well as making the research process reporting easier, all contributed to forming an audit trail. According to Carcary (2020), an audit trail is a record of how a qualitative study was carried out and how researchers arrived at their results. Together, it allows readers to follow a researcher's rationale and assess if the study's conclusions may be used as a starting point for further investigation (Carcary, 2009). By adopting the technique, to reinforce the trustworthiness the author has done transcribing while analysing the data during the process of forming coding of participant's replies. In qualitative research, triangulation refers to the use of various methodologies or data sources to build a thorough knowledge of phenomena (Patton, 1999) as well determining validity by combining data from several sources (Carter, 2014). On the other hand, it is defined in order to overcome issues about bias, authenticity, and legitimacy (Denzin, 1987). Having all these aspects considered, the author's purpose is aiming toward having the most validation of the datas that will be carried out.

3.6 Ethical Issues

Mentioning culture, morality aspects have been discoursing since it's a sensitive topic, and researchers must be careful or might accidentally insult any custom or religion. Together, researchers must safeguard research participants, build trust with them, promote research integrity, guard against misbehaviour and impropriety that could reflect negatively on their organisations or institutions, and deal with new, difficult situations (Israel & Hay, 2006). Therefore, to prevent these hazards, the participants are going to be fully aware and informed about the purpose of the interview before conducting. The set of question is committed to be no accidentally insulting issues regarding the religious, sex, customs or reputation damage happening during and after the execution toward the participants. The priority issue that will be taken into consideration by the author is to respect participants' privacy along with anonymity. To address the issue, suggested by Creswell (2014), the author chose to develop composite profiles of people, in which participants are assigned by numbers or aliases.

According to Greener (2018), no matter the qualitative or quantitative method used in conducting research, there will always be an aspect of restraint. Within the method and approach selection, as the author has chosen to conduct the interview in order to collect the data needed, the issue of time consuming is present. In which, due to the online connection, geographic distance & time differences in South Korea, the interview arrangement could have certain disruptions. Besides that, bias issues could have a certain contribution that limit the study, as researchers always contribute their experiences, beliefs, prejudices, and personal philosophies to each study (Smith & Nobel, 2014), together, qualitative research is often being chastised for its bias (Anderson, 2010). As using the convenience sampling technique, the interviewees are selected for the purpose of the study and limit. Therefore, the outcome of the analysis could be manipulated as the author's intention, together the datas collected might not be representative for the overall tourists coming to South Korea. In general, insider information might have affected sections of the research and influenced the results, which established a preference for specific outcomes and predetermined conceptions about outcomes (Flyvbjerg, 2006; Starman, 2013). Together, regarding the respondents' side, there could be an issue of acquiescence bias, whereas, the interviewees are in complete consensus whatever the author refers to. Otherwise, a prestige bias could present as the respondents are being influenced by their awareness about an individual's or an incident status. Nonetheless, regarding using the chosen theories, there present the author's preference, since it could have more connection to the researcher.

Chapter 4: Discussion

4.1 Introduction

The substance of the Korean Wave has a significant impact on outsiders' perceptions of Korea (Lee, 2011; Lee & Workman, 2015), and higher national brand value is linked to the promotion of Korean product purchases overseas (Chae, 2010). Expanding all over of the industries, causing the Korean Wave effect, the Korean Wave has promptly rise in the last decade. The amount of research into the intersections of tourism and popular culture is growing and becoming increasingly diverse. In most extant Hallyu-related studies, the questionnaire is used to determine the visitor's intention to return to Korea or the image of the Korean wave (Bae et al., 2017). Yet, a pattern associated between revisiting intention within the uses of tourism marketing to adopt the popular culture in South Korea is not existing. Therefore, this chapter

will further the relationship of the identified issues and give answers to these objectives. The following items will be manifested throughout using the literature review indications and the figured statistics, as this paper is not conducted through the primary research.

4.2 Examine the relationship between characteristics of popular culture and the revisit intention of tourists

On the journey of proving popular culture as a powerful tool of tourism marketing, Radomskaya (2018) has developed the circle of traits that surround popular culture tourism. Within the element of "nostalgia", since people's experiences will be transformed into memorability, post-travel memory will be the manifestation of travel continuity. Having Lai et al. (2021), adopting the SOR model, examined the trigger to the revisit intention throughout the culture stimulus and organism factor. "Culture memory" - as the "stimulus", consolidates the revisit intention by justified that tourists' perception of the culture through the impression will retain after experiencing the culture in destination. Given these arguments it can be derived that nostalgia has the potential to evolve the repeat visitation in an attempt to connect with the past via these experiences of popular culture. Mentioning the familiarity, Radomskaya (2018) argued that individuals consume items that they have already seen, tried, or heard about, come along with the authenticity, due to the "play it safe" tendency.3 According to Lai's model (Lai et al., 2021), the "culture contact" shows that the more immersive, related, meaningful, and engaging experiences the more it allows tourists to find out more interests. Subsequently, Lai et al. also indicated the travelers' need for cultural authenticity that has become their primary motivator for returning to a destination. Which is also related to the "hyperreality", when the people's desire of the actual reality is triggered due to the creation of fictitious (Radomskaya, 2018). Whereas, it could be perceived as the travelers' pursuit after the authenticity. Hence, assumed that "familiarity" can generate a traveler's return intentions because of the nature of staying with the safety, return to the known of the tourist where the authenticity is being verified. Besides, as examined in the literature review, the factors of mobility and flexibility were beneficial within marketing, as popular culture events (concert, festival, etc) have a strategic advantage over typical tourist activities since their ability of "mobility" is to not limited to one site (Radomskaya, 2018). And by allowing more flexibility for the application of the strategies, events may undoubtedly play a prominent role in promoting a region as a popular culture tourism destination. Looking at the tourism marketing mix, these manifest the accessibility of a location (places) and flexibility of people. Therefore, it is supported to assume that not only trigger the tourist's primary intention to travel,

but the mobility & flexibility as well could bring the continuous visit intention due to its convenience. It is advisable that by utilise these unique traits of popular culture tourism put into tourism products, within enhancing traveler's experience and connection with destination, South Korea could increase the possibility of tourists' return.

4.3 Exploring the recent phenomenon of "Hallyu" and its induced of popular culture tourism in South Korea

The expansion of the effect that people drived by the culture of South Korea was recently recognised by a large community, and to define, the KTO (2020) has brought the term of "Hallyu" assigned to this Korean wave phenomenon. As reviewed within the background to primary research, since the start of the Korean Wave, the Korean tourist sector has experienced a massive flood of visitors (Kim, 2007). Trolan (2017) further explained, due to massive exposure of the products such as dramas, films, television programmes and the debut of an enormous music band, the entertainment industry has put a great effort on generating the current trend of idolising and a softer image of South Korea. Hence, reviewing the P of People in the tourism marketing mix, a service provider who has an impact on the buyer's awareness are the human factors (Holienčinová and Holota, 2018). This theory, exemplified in the aspect of idolising as a people trigger element, may suggest an idol worship pilgrimage as well as the loyalty towards South Korea, since followers that practice idolatry develop an emotional relationship to their idols, allowing them to actively engage (Chow, 2020). Therefore, marketers could take advantage of this characteristic of attachment as a powerful tool and thereby develop the destination's identity, thus, attract more potential travellers and the revisit decision of tourists by enhancing more forms of active participation[4]. It is assumed that, tourists may share interest with these culture induced by popular culture, which generates the tourism as fans come to South Korea to experience the food that their idol love or the spot that their favorite movie scene was film, either get to know the custom and the past of which history context that movie were being shot in. Besides, through a period of evolution, the popular culture age has not only been a society with common people but has reached the stage of digitalisation and worldwide use (Radomskaya, 2018). With this development, it allows followers to share a convenient affective affinity that is created by digital platforms (Hur & Kim, 2020). In which, it could be assumed that the emotional bond pulls fans to create collectively transcultural popular culture tourism despite geographical constraints, cultural differences, and linguistic limitations, therefore facilitating the development of Hallyu tourism.

4.4 Identifying the effectiveness of popular culture tourism towards revisit intention in South Korea.

Since the enlargement of this idolising phenomenon, the government has used "Hallyu" as a promotional weapon but still maintains Korea's image as a political, economic, and social powerhouse in Asia (Trolan, 2017)[5]. During the period, there was a resurgence of collaborative working forms, in which Kpop songs were composed and written by the well-known foreign producers team, and together, songs were released in different versions of languages, to enter the international market (Chow, 2020). With these being argued, it is proved that this kind of cooperation may help Korea to improve the reputation in the diverse markets, therefore, goes into people's memory about culture's image which has an effectiveness in generating visit repetition according to Lai's model (Lai et al., 2020)[6]. Each year, the number of visitors during the music award ceremony event increases dramatically (Chow, 2020). Therefore, it can be inferred that these activities generate an active participation in the culture, such as traveling to support and see their idol by attending these type of event; together it has demonstrated the mobile ability of popular culture as well increased a proactive contact to culture, in which, in retrospect with Lai's model, it would lead to a higher chance of revisiting. Besides that, as foreigners, whether from Asia's bordering nations or Western countries, had a poor opinion of South Korea prior to the development of Hallyu, owing to the Korean War and political instability, or were completely uninformed of the country (Hur & Kim, 2020). Hence, it could be seen that the Hallyu has exemplified pop culture tourism's beneficial effect as an independent agent in converting outsiders' unfavorable attitudes to a more positive one, generated a positive attitude toward culture that support the culture contact (Lai et al., 2020), which raises the possibility of people engaging in different forms of popular culture tourism's products. However, pop-culture tourism in terms of fan age, fandom shift, and pop-culture trends, tourism might be considered a fragile business, therefore, it is advisable for destination marketers to think about creating a more sustainable strategy to prolong the life cycle of popular culture tourism, the marketers might want to look at the different ages, in order to diversify the demographics.

4.5 Conclusion

From this point, there is a light shedded that the popular culture of "Hallyu" does showing it's effectiveness in inducing tourism in the South Korea. Coming along with the prove of its effectiveness that the stimulus factor of culture attitude since it has been

changing the outsiders' point of view on the country that increasing the revisit intention. Thus, the surrounding traits popular culture tourism has a major contribution to a sufficient marketing strategies for gaining a large number of tourists coming to South Korea. Moreover, as South Korea is on the rise of this popular culture development, its affirmed that the popular cultre has successful in attracting the foreign visitors and will continuously have a thorough contribution to the marketing that triggering the tourists on coming back.

Chapter 5: Conclusion

5.1 Conclusion

Tourism marketing and popular culture is not a new topic and tourism marketing was always then and now a vital and an indispensable part in the industry of hospitality, however, there were not enough of existence study regarding the relationship between these two and need further investigation (Chan & Kim et al., 2007; Lundberg & Lexhagen, 2014; Tseang & Shiau, 2021). Evidently, it has been shown how efficient popular culture elements could trigger the tourism industry within the tourist interest. By examining the linkage between the unique characteristics of popular culture tourism and the revisit intention, the traits could be seen to play the role of the stimulus factors, according to Lai's model (2021) that triggered the response of revisit intention of tourists. Meanwhile the aspects of nostalgia, familiarity, hypperiality could fit in with what referred to culture memory and contact (Lai et al., 2021), that influence directly towards the intention of the visitors. Tourists returning to South Korea could have previous experiences or contacts within the Korean culture that left a reminiscence about the destination, or due to the safety or ensure about the culture that they had already verified the authenticity. The other elements of flexibility and mobility are assisted in acting as properties of the two P's of people and place in the tourism marketing mix to help the marketers in providing the services for customers, or the convenient accessibility of the location could be a great strength. Since the emotional connection is the major reason of popular culture induced tourism in South Korea, referring to the culture of idolsing and endearment. The marketers have been taking advantage of this from the "fan" of Korea to benefit tourism, through different forms of idol support that require travel between locations and it could happen more than one time, such as to attend concerts or seasonal festivals of the artists. However, because of the rapid elimination of this type of culture especially in South Korea, as the limitations regarding interest, ages and the transientity of the trend, this can be seen as a quick but unsustainable success for Korea.

The results of the study are first step in the process of verifying and demonstrating that the popular culture in general and popular culture tourism itself could have a significant effect on triggering the intention of tourists to return. In which, this type of travel has changed and continously changing the South Korea image, brought a better attitude towards the culture that according to Lai et al. (2021) will affected directly to the revisit intention.

5.2 Recommendations

Subsequently, relying on the existing discoveries, the popular culture phenomena in South Korea could be potentially beneficial to tourism marketing for developing an amount of returning tourists if the visitors really relate within the culture.

As research paper always having the limitations, there could be other ways that future researchers can raise a further and in deep-analyse about the topic studied. Firstly, as the context of doing the current study and using the convenience sampling, there existed a limit of the way that the author reaching the target interviewees and collect the results. Therefore, to have a wider vision about the foreign tourists' perception, about their motivation in different context of nations the future researchers could diversify the interview by examining a boarden the number of interviewees with a different approach of interview to receive a more critical result. Secondly, this paper only conducts in South Korea, therefore, it might not apply the same with other countries in exporting the popular culture and operating popular culture tourism. Hence, for future research the author suggest to look for other countries with the same technique of examining revisit intention using the model of Lai et al. (2021). Besides that, the study could be enhanced in South Korea by adopting other literatures such as the TPB - theory of planned behavior model, in order to inspecting one step deeper in the aspect of the attitude towards culture that could lead to the actual behaviour of tourists to revisit not only intention. Moreover, it's highly recommend for the organisations and marketers to ultilise the traits of popular culture tourism to offer a more sustainable strategy that minimise the boundaries of these type of culture such as the range of age, or the transientity of the trend.

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