

Intra-Asian performing arts tourism – The motivations, intentions, and performance preferences of Japanese visitors

To provide an enhanced understanding of performing arts tourism in the Asian context, the present study investigates the motivations, intentions and performance preferences of a particular source market - Japan. Five primary motivations were identified for this group when travelling to Korea to watch a theater-based performance: to relieve stress, to learn about Korean culture, to socialize, to enhance their life satisfaction, and curiosity. The various motivations were significantly different in the case of the following independent variables: socio-demographics, prior experiences of travel and of attending performances. Diverging results were reported from the respective analyses using the MNL and BN regression models. The respondents who were most favorably disposed to attending a future theater-based performance in Korea were (based on their future intentions), married, aged over 40, had prior experience of attending a Korean performance, had at least a college level education, preferred modern-style performances and an admission fee of US\$40 or above.

Key words: performing arts, motivation, Japanese, intention, preference, MNL

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Introduction

The performing arts may be defined as art forms requiring an element of performance to be appreciated, especially in the case of music, drama, and dance (Fortier, 1997; Shellard, 2004). Most previous studies dealing with the performing arts as a tourism resource have focused on participant motivation or satisfaction, and on the impacts of local festivals (e.g., Jackson, 2008; Pegg & Patterson, 2010; Swanson, Davis & Zhao, 2008). However, few researchers have examined international tourist or the preferences the psychology of performing arts tourists in the wider context of cultural or arts-related tourism (Chan & Goldthorpe, 2005; Earl, 2001; Fillis & Lee, 2011; Hughes, 2000; Hughes & Allen, 2005). To market effectively it will be important to understand the experiential, demographic and psychological characteristics of international visitors (Hume, 2008; Kim, Cheng & O’Leary, 2007; McCarthy, Brook, Lowell & Zakaras, 2001; Zeppel & Hall, 1992). Coverage should extend beyond the loosely defined cultural tourism to predicting the impacts of arts-related tourism (e.g., attending performing arts, rock concerts, and entertainment).

This study investigates the appeal of theater-based performance in Korea amongst international tourists. A Theater-based performances in Korea are growing in popularity overseas and the genre includes musicals, music concerts, and dance performances. Such popularity may derive from the success of K-Pop (Korean pop songs), which now extends beyond Asia to the rest of the world. In 2012, Korean male rapper, Psy, recorded the most-watched ever YouTube video (“Gangnam-style”). It ranked second on the U.S. Billboard Hot 100 chart, topped the U.K. Top 100, and secured the number five spot on CNN’s 2012 top

celebrity news (Jackson, 2012). Psy ranked eighth on CNN's list of Most Intriguing People of 2012, and featured on the *Billboard* magazine cover as well as in headlines across the world (Jackson, 2012). Though there is no distinct category for performing arts within the totality of Korean export statistics, its aggregate contribution appears to be modest.

Drawing upon this context, the present study has five objectives. Firstly, the researchers identify the motivations of Japanese tourists who are attending a Korean theater-based performance during their trip to Korea. Second, any motivational differences are explored between those who watch a theater-based Korean performances when travelling to Korea on the basis of socio-demographics and characteristics associated with previous experience of traveling and attending performances. Thirdly, the researchers predict Japanese tourists' three preferred types of theater-based performance using psychological variables, prior experience of touring in Korea and attending performances and socio-demographic variables. The fourth objective is to identify intentions of frequenting a theater-based performance when travelling to Korea using psychological variables, past experience of watching a performance, characteristics of preferred performances, tour experience in Korea, and socio-demographics. Finally the researchers estimate the probability that respondents will attend a theater-based performance when travelling to Korea.

The Japanese are an important market for the performing arts in Korea since they comprise the major inbound tourism market and are the main nationality attending Korean performing events. Three types of performance that are gaining popularity amongst international tourists including Japanese and Chinese and the 'NANTA' (a type of non-verbal cooking performance show), 'Miso' (a combination of various Korean traditional performances), and b-boying (breakdancing) (Kim, Chung, Petrick & Park, 2018). Research which offers the prospect of providing insights into the Japanese market may deliver inputs to

the Korean government about the development and review of cultural tourism policy. The present study offers the prospect of offering insights for countries seeking to attract Japanese tourists, noting the substantial volume of Japanese travelling overseas (17.9 million) and to Korea (2.3 million) in 2017 (JTB Tourism Research & Consulting, 2018).

Literature Review

A literature review on the performing arts and cultural festivals has revealed the following. Firstly, most performing arts studies have focused on the role of performing arts in destination marketing (Guetzkow, 2002; Hager & Kopczynski, 2004; Hughes, 2000). Guetzkow (2002) has argued that the arts industry impacts at two levels: on individuals (i.e., health, cognitive and interpersonal dimensions) and on the community (i.e., economic, social, and cultural dimensions). Hager and Kopczynski (2004) identified the role of performing arts in the lives of individuals and within the local economy and they reported that performing arts enhance individual life satisfaction and also community values by preserving cultural heritage and strengthening local economies. Performing arts also stimulate pride within local communities and consolidate social unity by celebrating the presence of famous theaters or hosting performances. Other researchers have confirmed that performing arts are an increasingly potent attraction for tourists (Getz, 1991; Grant & Paliwoda, 1998; Rolfe, 1992).

Destinations can be revitalized through the performing arts. Arts performances complement destination appeal as in the case of New York's Broadway or London's West End which are major tourist for the respective cities (Hughes, 2000). Many non New Yorkers cited Broadway as an important reason for visiting New York City and spent almost US\$7.7 billion apart from their purchases of performance tickets during 2008 and 2009 (The Broadway League, 2012). It has been estimated that tourist spending in New York to supports 84,400 jobs

and generate US\$477.7 million in taxes. Broadway performances have become a significant tourism export, with international tourists accounting for over half (65%) of the total audience (Harold 2001). Performances of “Touring New York Broadway” which showed in over 200 cities across the U.S.A. generated 13 million attendances and contributed US\$ 804 million to the national and local economies (The Broadway League, 2012). Touring programs increase access to the performing arts within their own communities for residents, particularly in the case of musicals (McCarthy et al., 2001).

The performing arts in North America and Europe have relied strongly on Western history as a reference point. Asian destinations such as China, Taiwan, and Japan have showcased opera performances which highlight historical personae or historical events. Korea’s notable success within Asia is indicative of the interest in the strengthening connections between tourism and the performing arts in non-western settings. Recent successes have largely been attributable to the contemporary and popular domain as exemplified by the sudden popularity of K-Pop and Korean dramas (Kim, Agrusa & Chon, 2014; Lim & Bendle, 2012). According to the Korean Arts Management Service (2011), the economic dimensions of the performing arts in Korea more than doubled from \$US143 million in 2007 to \$US300 million in 2011.

Of the five types of performing arts - namely, concerts, musicals, plays, classic/opera, and dancing/Korean traditional performing arts - the market for concerts (US\$148 million) and for musicals (US\$130 million) dominated in 2011. The other three genres were more modest in size (under US\$30 million) (Korean Arts Management Service, 2011). In targeting international tourists non-verbal performances are particularly popular and involve acrobatics, martial arts, comedy, and pantomime which encourages audience participation. There are few communication barriers in the case of these genres. The Nanta, a cooking performance show

that uses beat and festive rhythms was originally targeted at non-Koreans. In the period since 1997, it has been showcased more than 4,251 times in 310 cities across 57 countries (Retrieved from <http://nanta.i-pmc.co.kr>, February 8, 2018).

Several studies have demonstrated the influence of socio-demographic variables on visitation to arts-related tourism destinations (Barbieri & Mahoney, 2010; Chan & Goldthorpe, 2005; Hughes & Allen, 2005; Kim et al., 2007; McCarthy et al., 2001; Zeppel & Hall, 1992). Individuals with higher discretionary incomes and/or ample post-retirement leisure time have a stronger propensity to travel for culture- or arts-related purposes (Hargrove, 2002; Smith, 2003). High- and middle-income groups are also more likely to visit musical attractions. Females and the middle-aged are more likely to participate in cultural performance festivals (Kim et al., 2007).

Barbieri and Mahoney (2010) proposed a segmentation of culture-related tourism using a “univorous-omnivorous” framework. They noted that the higher socio-economic stratum (omnivores) had a greater propensity to participate in classical music, opera, and popular music than those in relatively lower socio-economic strata (univores). Chan and Goldthorpe (2005) provided confirmation of the Barbieri and Mahoney (2010) findings, contending that omnivores frequent arts-performing places more regularly to attend performances such as cinema, dance, and concerts. In aggregate the previous research suggests that arts-focused cultural tourism is especially attractive to relatively older, wealthier, and highly educated tourists (Barbieri & Mahoney, 2010; Hughes & Allen, 2005; McCarthy et al., 2001).

The third research direction explores evidence from the literature about the behavioral characteristics of performing arts tourists and the determinants influence the decision-making of performing arts tourists (Hargrove, 2002; Kim, et al., 2007; Mohr et al., 1993; Smith, 2003). The psychological characteristics of performing arts tourists influences their decision-making

(Barbieri & Mahoney, 2010; Chan & Goldthorpe, 2005; Hughes, 2000; Hughes & Allen, 2005; Hume, 2008; McCarthy et al., 2001; Zeppel & Hall, 1992). Kim et al. (2007) noted that the frequency of trips and the distance travelled play an important role in determining whether to visit a destination featuring arts performances. Hughes (2000) has observed that individuals with previous arts-related experience (e.g., have received a prior education or have had previous exposure to the arts) are more likely to attend arts-related events. He also argued that underlying motivations are pivotal in determining whether a tourist visits the place where the performance is occurring, notably seeking novelty- and national or ethnic identities and the authenticity of the performance.

Hughes (2000) proposed two classifications of arts-related tourists: arts-core and arts-peripherals. The main purpose for travel by arts-core tourists is to attend a performance, whereas the arts peripherals take the opportunity to attend a performance as a single component of a trip that is motivated by other factors e.g., sun, sand and sea travel, visiting relatives, and even business. Travel by the arts-core group is primarily about enjoying the performing arts, whereas attending a performance or enjoying entertainment is a less decisive factor for the arts-peripherals. Those who attend a performance as their sole purpose for travel belong to the “primary” arts-related group; meanwhile, if other reasons for visiting are as important as the arts-related dimensions, these tourists occupy the “multi-primary” group. The arts peripherals can be further divided into “incidental” and “accidental” tourists, depending on the timing of their initial interest in attending a performance. Those who are interested in the performance at the pre-trip stage are referred to as incidental tourists. Those who attended the performance fortuitously and who had no previous interest are accidental tourists.

Performing arts-related tourism may be viewed as a component of cultural tourism because entertainment, including dance performances, pop concerts, and variety shows are

reflective of a country's contemporary or historical assets. Since the budgets that are required for this *genre* of tourism are modest relative to other forms of development, it offers a cost effective and suitable basis for the promotion of appropriate destinations. The authors note that few studies have explored the performing arts in the Intra-Asian context, despite their importance as a tourism asset. The present study aims to contribute to filling the void.

Methods

Conceptualization

Figure 1 shows conceptualization of this study. Four hypotheses are proposed. These hypotheses indicate that motivations to attend a theatre-based performance during travel to Korea are predicted or explained by socio-demographic and travel-related characteristics. Hypothesis 1 assesses different motivations for attending a theater-based performance during travel to Korea on the basis of socio-demographic and travel-related characteristics. Most previous studies have indicated that desires or motivations to attend a cultural event or performance can be affected by socio-demographic profiles such as education, age, income, marital status, occupation, and income (Bowen & Daniel, 2004; Chan & Goldthorpe, 2005; Chang, 2006; McMorland & MacTaggart, 2007; Pegg & Patterson, 2010; Rachael & Douglas, 2001; Swanson et al., 2008).

The motivational factors may differ on the basis of travel-related variables (Arrigo et al., 2002; Chang, 2006; Kim et al., 2007; Mohr et al., 1993). Kim et al. (2007) found that the frequency of trips and the distance travelled are significant factors in deciding to visit a destination that promotes arts performances. Those who visit more frequently and live closer to a performance venue tend to seek an escape from everyday life or socialization as major motivations to visit. The finding was consistent with other studies (Arrigo et al., 2002; Mohr

et al., 1993).

In a similar context, hypothesis 2 tests different motivations for attending a theater-based performance during travel to Korea based on previous experiences of attending a performance. Motivations to buy a performing arts product may be influenced by experience acquired through previous attendance that is reflective of a level of interest in the cultural arts (Barbieri & Mahoney, 2010; Grappi & Montanari, 2011; Hughes, 2000; Hume, 2008; Hume & Mort, 2010; McMorland & Mactaggart, 2007; Pegg & Patterson, 2010; Swanson et al., 2008). Those who have had more frequent exposure to the performing arts of or in foreign countries appear more curious about foreign traditions and/or cultures than in emphasizing the role of stress relief because they are more specialist cultural tourists. It seems probably that cultural tourists who are less keenly interested in the culture of a destination when they are travelling overseas are likely to be motivated by a desire for socialization or for spending free time in a venue, than about attending the cultural performance.

Hypothesis 1: Motivations to attend a theater-based performance during travel to Korea are likely to be different according to socio-demographic and travel-related characteristics.

Hypothesis 2: Motivations to attend a theater-based performance during travel to Korea differ based on previous experiences of attending a performance.

Figure 1 here

Hypothesis 3 explores whether or not the preference for choosing to attend three types of theater-based performance when travelling to Korea can be explained on the basis of motivations to attend a theater-based performance, socio-demographic characteristics, travel-related characteristics, and previous experiences of attending a performance. Many factors

play a part in determining preferences for different types of cultural product. The types of cultural product that are most sought after have been explained using the “univorous-omnivorous” framework (Barbieri & Mahoney, 2010; Chan & Goldthorpe, 2005; Hughes & Allen, 2005; McCarthy et al., 2001). From a socio-economic standpoint an omnivorous audience will be relatively older, exhibit higher social status, educational levels and income (Barbieri & Mahoney, 2010; Hughes & Allen, 2005; McCarthy et al., 2001). The omnivorous tend to prefer a classical and/or higher quality performance to a commonplace performance because of their desire to relish cultural assets.

This resembles the argument that preferences for cultural performances depend on motivations to have encounters with the arts (Hughes, 2000; Hume, 2008; Hume & Mort, 2010; Kim et al., 2007; Bowen & Daniels, 2004; Nicholson & Pearce, 2000; Pegg & Patterson, 2010; Rachael & Douglas, 2001; Scott, 1996; Swanson et al., 2008). Those motivated by identity-seeking may prefer unique or one-off performances, whereas culture-interested people may prefer authentic and traditional performances. Socio-demographic characteristics also affect preferences for performances. Younger people and females in particular are likely to attend music concerts because they are major audience of Korean pop music (KBS News, 2014; Lim & Bendle, 2012). Seniors prefer more traditional or culture-oriented performances, such as operas storylined with national traditional tales that are set to frantic music concerts. This is because of their tendency to participate in static and safe activities when visiting destinations (Jang & Wu 2006; Kim et al., 2018).

Drawing upon specialization theory (Kim, Kim & Ritchie, 2008), it may be anticipated that those who participate more frequently and who are more interested in performances are likely to purchase performance products that differ from those typically preferred by others while traveling. Those who are willing to pay a higher admission price

may enjoy all types of theater-based performance.

Hypothesis 3: The preference for choosing to attend three types of theater-based performance when travelling to Korea is attributable to the motivation to attend a theater-based performance, to socio-demographics, to travel-related characteristics, and to previous experiences of attending a performance.

Lastly, hypothesis 4 proposes that having the intention to attend a theater-based performance when travelling to Korea may be explained by attendance motivations, socio-demographic characteristics, travel-related characteristics, and previous experiences of attending a performance. In situations where it is not possible to measure actual participation, a stated intention to attend resembles actual participation in a performance because intention to act is a predictor of actual behaviors. Previous studies have identified determinants influencing participation in a cultural festival or performance.

The determinants include socio-demographic variables such as household income, educational level, marital status, age and occupation (Chan & Goldthorpe, 2005; Earl, 2001; Formica & Uysal, 1996; Grant & Paliwoda, 1998; Kim et al., 2007; Kim et al., 2010; Hargrove, 2002; McCarthy et al., 2001; Smith, 2003; Zeppel & Hall, 1992) and admission price (Song & Cheung, 2010; Thrane, 2002; Wanhill, 2006). Factors affecting intention to attend a cultural performing arts performance consist of travel-related characteristics including frequency of attendance or purpose of visit (Hargrove, 2002; Kim et al., 2007; Mohr et al., 1993; Smith, 2003) and psychological factors such as level of interest, motivation or preference for a performance related product (Barbieri & Mahoney, 2010; Chan & Goldthorpe, 2005; Grappi & Montanari, 2011; Hughes, 2000; Hughes & Allen, 2005; Kim, Ao, Lee & Pan, 2012; McCarthy et al., 2001; McMorland & MacTaggart, 2007; Rachael & Douglas, 2001; Scott, 1996).

Hypothesis 4: The intention to attend a theater-based performance when travelling to Korea is likely to be explained by motivations to attend a theater-based performance, socio-demographic characteristics, travel-related characteristics, and previous experiences of attending a performance

Model Specification and Data Analyses

Hypotheses 1 and 2 were examined using t-tests and one-way ANOVA tests. These were used to identify motivations for attending a theater-based performance during travel to Korea on the basis of socio-demographic, travel-related characteristics and previous attendance at performances variables. A multinomial logit (MNL) model may be appropriate for testing hypothesis 3. It is appropriate for in the case of choice processes where there are three or more alternatives (Hair, Anderson, Tatham and Black 1998). Since this method assists with understanding the determinants of predicting alternatives (choices), the MNL model has been widely applied to discrete-choice processes. Tourism researchers have also deployed various applications of the model (Seddigihi & Theocharous, 2002; Taplin & Qui, 1997). In the present study, an MNL model is used to investigate the most influential predictors of the three types of performance impacting on decisions by Japanese tourists to attend arts performances when travelling to Korea.

For the purposes of the research the choice probability of alternative i is equal to the probability of the utility of alternative i , U_{ik} , which is greater than or equal to the utility of all other alternatives in the choice set A_k . P_{jk} is the probability of the i th alternative for the k th individual. This can be notated as follows:

$$P_{jk} = P(U_{ik} > U_{jk}, \forall_i \neq j \in A_k)$$

Each utility consisting of two components is as follows:

$$U_{ik} = V_{ik} + \varepsilon_{ik},$$

$$V_{ik} = b_0 + \sum_{m=1}^n b_m x_{imk},$$

where V_{ik} indicates the systematic or representative components of the utility i , b_0 is a constant, x_{imk} is the m th attribute of the i th alternative for the k th individual, and ε_{ik} is the random variable, which is also named disturbances.

Assuming that all of the disturbances are independently and identically distributed (*i.i.d.*) and follow the same Gumbel distribution, the MNL model is referred to as:

$$P_{ik} = \frac{e^{V_{ik}}}{\sum_{j=1}^J e^{V_{jk_j}}}$$

However, a binary logit model was used to determine the variables that best explain the intention of Japanese tourists to attend a theater-based performance when travelling to Korea. The binary logit model form is simpler than the MNL model form and may be presented as follows:

$$Prob (Y=1|X_1, \dots, X_i) = \frac{e^{\alpha + \beta_1 X_1 + \dots + \beta_i X_i}}{1 + e^{\alpha + \beta_1 X_1 + \dots + \beta_i X_i}}$$

where $Y=1$ indicates an “intention to attend a theater-based performance when travelling to Korea” and $Y=0$ indicates “no intention to attend a theater-based performance when travelling to Korea.” The independent variables (X_1 to X_i) are described in Table 1.

The MNL model was designed to predict the three types of theater-based performance that Japanese tourists prefer when they travel to Korea using psychological variables, past experience of watching a performance, characteristics of preferred performances, tour experience in Korea, and socio-demographic characteristics. Table 1 presents more detailed

information about the variables. The dependent variable was one of three types of theater-based performance, namely, “music concert”, “musical” performance, and “dance” performance. These are the preferred types of performance amongst Japanese tourists. The independent variables are reported in Table 1.

A binary logit model was adopted in order to test hypothesis 4. It identifies the predictors that best explain the intention to attend a theater-based performance when travelling to Korea. The dependent variable is the intention to attend a theater-based performance during a trip to Korea (1=no, 2=yes), whereas the independent variables are the same as those used in the MNL model. The independent variables used in the models were either presented in previous studies or were suggested by them.

Table 1 here

Measurement

Items indicating motivation to attend a theater-based performance during travel to Korea were extracted from previous studies (Arrigo et al., 2002; Barbieri & Mahoney, 2010; Chang, 2006; Grappi & Montanari, 2011; Hughes, 2000; Hume, 2008; Hume & Mort, 2010; Kim et al., 2007; Mohr et al., 1993; McMorland & Mactaggart, 2007; Pegg & Patterson, 2010; Swanson et al., 2008). Previous studies have commonly included motivations such as relief from stress or ennui, cultural exploration, socialization, novelty and necessity. Since Korea is less than two hours travel time from Japan, many tourists travel frequently with a view to finding relief from the predictability of everyday life. This prompts a tendency to purchase tickets to theater-based performances (Kim et al., 2018). To ask respondents about their preferred genre, there were requested to choose one of three types of theater-based

performance such as “music concert”, “musical” performance, and “dance” performance. Other important variables include traditional or modern, admission level, experience of watching the performance, intention to attend a performance when travelling to Korea.

Data Collection

Data collection was undertaken through five stages, namely in-depth interviews with staff in a hall devoted to the performing arts; in-depth interviews with Japanese performing arts tourists; questionnaire development; pilot testing; and main survey. Firstly, in-depth interviews were conducted with three staff in a performing arts venue that is frequented by Japanese tourists with a view to gaining insights into tourist performance related preferences (i.e., type of performance, timing, location, and level of tradition), motivations, and behavioral features (e.g., prior experience of attending a theater-based Korean performance). After analyzing their comments or responses, in-depth interviews were conducted with three groups of three or four Japanese tourists who were exiting a performing arts venue in Seoul, Korea. The responses that were gathered during the interviews with staff members and Japanese tourists formed a basis for the subsequent questionnaire development. The questionnaire was written in Japanese with the assistance of two bilingual instructors. The Japanese version was confirmed following thorough review by a Korean-Japanese professor. A pilot study was conducted among 20 Japanese tourists who were waiting to attend performances in two performing arts venues in Seoul. The questionnaire was revised on the basis of their answers and comments. Any items relating to an interest in culture in a general sense were changed to items relating specifically to Korean culture. The admission price threshold was increased slightly from \$US35 to \$US40 (1US\$ is equivalent to 1,100) in recognition of variable currency exchanges.

The main survey was administered among Japanese tourists in the Myeong-dong area and Gangnam region. These localities are well-known for their concentrations of performing arts and also for their provision of shopping, restaurants, coffee shops, bars and health and beauty treatments. The questionnaire was distributed in the coffee and bakery shops that are located in front of the venue to Japanese tourists who were entering or exiting the venue and relaxing over a drink or meal. The researchers had sought and received prior permission from the shop owners. The researchers provided willing respondents with a gift as a token of appreciation. The gift was a facial beautification mask pack that is popular in Japan and is valued at approximately \$US6. Since the survey was targeting Japanese visitors who had already demonstrated some interest in Korean performing arts, most respondents took the questionnaire seriously and appeared to answer sincerely. The interviewers were graduate students majoring in hospitality and tourism management.

Of the total collection of 350 questionnaires, 150 were from the Myeong-dong district and 200 were from the Gangnam district. Among the collected questionnaires, 41 were excluded from further data analyses because the respondents included answers with many missing values and/or ticked only one number. As a result, 309 questionnaires were used for data analysis purposes.

Results

Respondent Characteristics

The gender of most respondents was female (83.2%). The number of single respondents (55.7%) exceeded their married counterparts (44.0%). In terms of age, most respondents were in their 20s (39.2%) or 30s (22.3%). Most respondents were company employees (28.5%), housewives (20.4%) or professionals (12.9%). The largest groups of

respondents cited “Tokyo” (36.6%) or “Osaka” (32.0%) as their place of residence. Approximately 68% have monthly incomes of “less than 300,000 yen.” In terms of educational attainment, 63.3% of the respondents were college graduates, whereas 26.6% had completed high school or less.

Up to 74% of the respondents indicated that they visit performing arts theaters in Japan “once or twice in a year”, whereas 16.2% cited “three or four times in a year.” Three sources of information relating to Korean performing arts were used relatively evenly by respondents. There were respectively: travel agencies (25.8%), Internet (24.2%), and friends or family (24.2%). Concerning the preferred admission price to attend a theater-based performance during a trip to Korea, respondents opted for “between 5,000 and 10,000 yen” (59.1%), “less than 5,000 yen” (33.3%), and “more than 10,000 yen” (6.1%). In response to their preferred timing of performance, 37.9% cited “night time,” 26.2% “dinner time,” and 24.3% cited “4 pm to 6 pm.” Their preferred *genres* of Korean performance were music concert (54.3% of respondents), dance performance (25.3%), and musical (20.3%).

When asked how often they have visited Korea, 54.7% of the respondents stated “first time,” 20.7% stated “twice,” and 24.6% stated “three times or more.” In terms of the accompanying persons on the present trip, approximately 60% of respondents indicated that they were travelling with friends, and 30.2% stated that they are with family or relatives. Most respondents (85.8%) acknowledged “tourism” as their main purpose for visiting Korea. Regarding their preferred duration of stay, 55.8% of the respondents answered “3 days,” and 31% indicated “4 days.” Up to 48% of the respondents perceived that “shopping” is the most attractive tourism resource, whereas 36.9% cited “food.”

Factor Analysis of the Motivations for Attending a Theater-based Performance

Table 2 presents the results of the explanatory factor analysis of items relating to motivations for attending a theater-based performance during travel to Korea. The explanatory factor analysis generated a five-factor solution model in which the five factors were greater than the eigenvalue of 1.0. The varimax rotation method was used to maximize the variances of the factor loadings and the principal components method was employed to determine underlying factors. It was found that the model explained 58.2% of the variance. As the KMO measures of sampling adequacy were 0.85, the factor analysis was considered a useful validation for extracting the factor structure. Reliability alphas in each domain exceeded 0.70, consistent with the standard recommended by Nunnally (1978). These were considered to have good internal consistency of items for each domain. Mean values for the 16 items ranged from 2.68 to 3.87. The five factors are as follows: “stress relief” (Domain 1), “interest in Korean culture” (Domain 2), “socialization” (Domain 3), “enhancement of life satisfaction” (Domain 4), and “curiosity” (Domain 5).

Table 2 here

Different Motivations for Attending a Theater-based Performance based on Socio-demographic or Travel Experience Characteristics

Table 3 reports results of the analysis of differences in motivation to attend a theater-based performance during a travel to Korea based on socio-demographic or travel-related characteristics. According to a series of t-test analyses, significance at the 0.05 level was found between genders on two motivation domains. Higher mean values were attributable to females in the “interest in Korean culture” and “curiosity” domains, indicative of stronger motivation. The t-tests results between respondent marital status indicated significance in two motivation domains at the 0.05 level. Relative to their single respondent counterparts, married respondents

were more highly motivated by the desire to “socialize”. In contrast, “curiosity” was a stronger motivation for single respondents.

T-test procedures reported no significance across the five motivational domains on the basis of educational level, monthly household income, and frequency of visit. One-way ANOVA tests were conducted to identify mean differences in motivational factors between age cohorts. Three motivational domains were significant, namely: “interest in Korean culture,” “socialization,” and “curiosity.” Older respondents demonstrated the highest mean values in the case of motivations for “socialization” and “interest in Korean culture”. The youngest age group attached the highest value to “curiosity”. In t-tests examining the effect of respondent origin on motivations, the highest values were reported for Osaka residents on the motivations “interest in Korean culture” and “curiosity”. One-way ANOVA tests to identify mean differences in the motivational domains between occupation groups indicated significance in the case of one motivational domain. Housewives showed the highest mean value for the motivation “socialization”, whereas professional respondents had the lowest mean value on the motivational domain.

Table 3 here

Different Motivations to Attend a Theater-based Performance Based on Prior Experience

The influence of frequent attendance at performances in Japan to motivate attendance at a theater-based performance during a travel to Korea was determined using a t-test. It was found that respondents who attend performances frequently in Japan showed higher mean scores on the motivation “curiosity” than those who attended less frequently. This finding

suggests that those who demonstrate an interest in their everyday lives showed higher mean score than those who were uninterested in performance in the motivation “enhancement of satisfaction with my life”.

Respondents whose preference for attending a Korean performance influenced their decision to visit the country reported higher mean scores for ”socialization” and “enhancement of life satisfaction” compared with respondents who do not believe that preferring to attend a Korean performance influenced their decision to visit. It appears that Japanese tourists who were more influenced to watch a Korean performance when deciding to travel to Korea are strongly motivated to watch a Korean performance for reasons such as “socialization” and “curiosity.” Enhancement of life satisfaction was a stronger motivation amongst respondents with a preference for attending a musical during their trip than amongst those preferring to watch other genres. Those who preferred “dance” performances appeared to be more motivated by a curiosity for the performing arts compared with those who wanted to attend other genres.

Table 4 Here

Use of the MNL Model to Identify Determinants of Three Types of Performance to Attend During a Travel

The Multinomial logit (MNL) model was used to identify determinants that could predict three types of performance to attend during a travel to Korea. The dependent variable of this model consists of three types of theater-based performance preferred by Japanese tourists when travelling to Korea. The independent variables consisted of five motivational factors, including previous experience of watching a theater-based Korean performance, the characteristics of preferred performances, tour experience in Korea, and socio-demographic

characteristics. Details of the variables included in the model are reported in Table 1.

When the multi-nominal logistic regression option using all independent variables was used in the SPSS 15.0 program, the model fit was not significant at the 0.05 level. After using only significant independent variables, the MNL model was significant and its results generated the parameter estimates of the MNL model (Table 5). To identify model fit, a difference in the Chi-square values between a final model and a null model (intercept only) was calculated. In this MNL model, the difference of Chi-square scores between a final model, $-2LL=579.5$, and a null model, $-2LL=456.1$, was 123.4. The Chi-square value of 123.4 was very significant at the 0.001 level because it was much bigger than $\chi_{\alpha=.001,22}^2 = 48.3$. That is, the full model was enhanced as Chi-square of 123.4 compared with the initial regression model. Two pseudo R^2 indices (Cox & Snell R^2 , Nagelkerke R^2) indicate the proportion of variability in the dependent variable accounted for by the independent variables of the model. The MNL model revealed Cox and Snell R^2 of 0.34 and Nagelkerke R^2 of 0.39, indicating that the MNL regression model explains 34% or 39% of the total variance by the independent variables. Overall, the goodness-of-fit measures guaranteed the validation of explaining the model.

When “music concert” was used as a reference group, two MNL regression models were produced as shown in rows 2 and 3 of Table 5. Significance was found on the following independent variables: “income” (B=0.25, Wald=3.86, $p=0.050$), “motivation 5” (B=-0.41, Wald=5.57, $p=0.018$), “time 2” (B=1.04, Wald=6.88, $p=0.009$), “influence 1” (B=1.18, Wald=11.45, $p=0.001$), “education 1” (B=0.68, Wald=4.06, $p=0.044$), “age 1” (B=-0.75, Wald=4.77, $p=0.029$), “visit 1” (B=-0.62, Wald=3.71, $p=0.050$). The odds for preferring “musical” to “music concert” increased by 28% [$100 \times (1.28-1) = 28\%$] as one unit of “income level” increased. The odds for preferring “musical” to “music concert” decreased by 33% [$100 \times (0.67-1) = -33\%$] as one unit of “motivation 5” (curiosity) increased. The odds for preferring

“musical” to “music concert” were higher by 183% [$100 \times (2.83-1) = 183\%$] for “time 2” (dinner time) over “time 3” (night). The odds of preferring a “musical” to “music concert” were higher by 225% [$100 \times (3.25-1) = 225\%$] for “influence 1” (not influential) than for “influence 2” (influential). The odds that respondents with “education 1” (lower educational level) preferred “musical” to “music concert” were by 97% [$100 \times (1.97-1) = 97\%$] higher than people with “education 2” (higher educational level). The odds that first-time visitors preferred “musical” to “music concert” were by 46% [$100 \times (0.54-1) = -46\%$] lower than re-visitors.

Table 5 also shows the results of undertaking a MNL regression model when setting “music concert” as a reference group (see 3rd row in Table 5). According to the results, significance was observed on “experience” ($B=-1.62$, $Wald=7.23$, $p=0.004$), “tradition 1” ($B=1.91$, $Wald=28.00$, $p=0.000$), and “admission 1” ($B=-0.82$, $Wald=4.91$, $p=0.027$). The odds for preferring “dance” to “music concert” decreased by 80% [$100 \times (0.20-1) = -80\%$] for “experience 1” (yes) than for “experience 2” (no). The odds for preferring “dance” to “music concert” increased by 580% [$100 \times (6.80-1) = 580\%$] for “tradition 1” (Korean traditional) than for “tradition 2” (modern). The odds for preferring “dance” to “music concert” decreased by 56% [$100 \times (0.44-1) = -56\%$] for “admission 1” (less than US\$40) than for “admission 2” (US\$40 or more).

In Table 5, the results of using an MNL regression model are also shown when setting “musical” as a reference group (see the last row of Table 5). Significance was observed on “experience 1” ($B=-1.33$, $Wald=4.71$, $p=0.030$), “tradition 1” ($B=2.44$, $Wald=29.67$, $p=0.000$), and “influence 1” ($B=-0.58$, $Wald=13.22$, $p=0.000$). The odds for preferring “dance” to “musical” performance decreased by 73% [$100 \times (0.27-1) = -73\%$] for “experience 1” (yes) than for “experience 2” (no). The odds for preferring “dance” to “musical” performance increased by 104.5% [$100 \times (11.45-1) = 104.5\%$] for “tradition 1” (Korean traditional) than

for “tradition 2” (modern). The odds for preferring “dance” to “musical” were lower by 79% [$100 \times (0.21-1) = -79.0\%$] for “influence 1” (not influential) than for “influence 2” (influential).

 Table 5 here

Binominal Regression Model Identifying the Intention to Attend a Theater-based Performance

Table 6 presents the parameter estimates of the binominal logit model for the identification of the intention to attend a theater-based performance using the same independent variables which were employed in the MNL model. The logistic regression model was generated after non-significant independent variables were excluded, consistent with the stepwise method. The binominal logistic regression equation was significant at the 0.001 level, suggesting that a difference between a final model, $-2LL=272.2$, and a null model, $-2LL=50.0$, results in 222.2, which is very significant at the 0.001 level because $\chi^2_{\alpha=0.001,7} = 22.5$. Additionally, 69.9% of respondents were correctly classified. Five independent variables, which were significant at the 0.001, 0.05, or 0.1 levels, include “experience” (B=-0.88, Wald=5.64, $p=0.018$), “education” (B=0.74, Wald=5.36, $p=0.021$), “admission” (B=0.81, Wald=7.13, $p=0.008$), “tradition” (B=1.27, Wald=14.15, $p=0.000$), “age” (B=0.52, Wald=3.10, $p=0.080$), and “marriage” (B=-0.60, Wald=3.92, $p=0.048$).

In the logistic regression model, “age,” “marriage,” and “occupation” were the strongest contributors to predicting an intention to attend a theater-based performance during a trip to Korea. The odds for an intention to attend a theater-based performance were 59% lower [$100 \times (0.41-1) = -59.0\%$] for respondents with versus those without such experience. Comparing educational level over previous experience, the odds for indicating an intention to attend a theater-based performance were 105% higher [$100 \times (2.05-1) = 105\%$] for respondents

with a higher educational level than for those with a relatively low level.

In terms of “admission price level,” the odds for expressing an intention to attend a theater-based performance were 62% higher [$100 \times (1.62-1) = 62\%$] for those who are willing to pay higher than for those who are unwilling. The more likely that they will watch a modern type of a performance, the higher the intention to attend, as indicated by the difference of the odds by 73% [$100 \times (1.73-1) = 73\%$]. Interestingly, older respondents indicated a higher intention to attend than their younger counterparts, implying a difference in the odds of 68% [$100 \times (1.68-1) = 68\%$]. The odds for revealing an intention to attend were 45% [$100 \times (0.55-1) = -45\%$] higher for singles than for married respondents.

Table 6 here

Table 7 outlines the probability of respondents indicating their intention to attend a theater-based performance within a multi-stratification hierarchy. The method complied with the principles established for logistic regression analysis (Hosmer & Lemeshow 1989) and was consistent with previous studies which have used this method (Lee, Scott & Floyd, 2001). The total number of feasible strata forms was 64 as obtained through 2 levels (experience) \times 2 levels (education) \times 2 levels (admission) \times 2 levels (tradition) \times 2 levels (age) \times 2 levels (marriage). For convenience, this study reports the top five status groups with the highest probability among the 64 strata.

As an example, the probability of showing intent to attend a theater-based performance when respondents had prior experience, had completed college education or higher, preferred admission price of US\$40 or more, preferred modern performance, were over 40 years old, and single (stratum 1) equals

$$Prob (Y=1|X_1, \dots X_7) = \frac{e^{.74+.81+1.27+.52}}{1 + e^{.74+.81+1.27+.52}} = .957.$$

where Y=1 indicates an “intention to attend a theater-based performance during a trip to Korea.”

Hence, an individual with the above-mentioned characteristics has a 95.7% probability of intending attendance at a theater-based performance. The group with the next highest probability (93.5%) was stratum 2, indicative that those with prior experience, who had completed college education or higher, showed a willingness to pay the admission price of US\$40 or more, preferred modern performance, were aged 40 years or less, and were single.

 Table 7 Here

Conclusions and implications

The following conclusions and implications are proposed. Firstly, the five underlying domains that motivate attendance at theater-based performances in Korea have been identified as “stress relief” (Domain 1), “interest in Korean culture” (Domain 2), “socialization and hobbies” (Domain 3), “enhancement of life satisfaction” (Domain 4), and “curiosity” (Domain 5). Domains involving an interest in traditional performances and enhancements of life satisfaction are evident along with general or routine motivations. A performing arts tourist group may be expected to have stronger motivations to discover the tradition or culture of a country relative to other groups of tourists. Consistent with previous studies the researchers have identified motivations for seeking cultural curiosities or novelties in performance festivals (Bowen & Daniel, 2004; McMorland & Mactaggart, 2007; Pegg & Patterson, 2010; Rachael & Douglas, 2001; Swanson et al., 2008).

Secondly, single female respondents from Osaka who are in their 20s record the

highest mean scores for curiosity. Groups of younger females appear to have an interest in Korean traditions and culture which leads them to participate in theater-based performing arts. This finding is unsurprising when Japan's large-scale consumption of Korean cultural products is considered, notably TV dramas, movies, food, and K-pop (Kim, Kim & Heo, 2015; Yoon, Kim & Kim, 2015). The presence of 250,000 Korean-Japanese residents in the Osaka region who bring their collective culture may help to explain the interest in Korean performances amongst residents from this area.

The study findings have indicated that respondents who expressed a stronger preference for "dance" performances when travelling to Korea are those who indicate greatest curiosity. Those who rate curiosity most highly are female, single, and in their 20s. Younger, Japanese females may be a prospective market for staged performing arts which stimulate curiosity in exotic culture or youthful passion. It may be worth considering the hosting of K-pop concerts, conducting regular fan meetings, or providing dance lessons to attract younger, single, Japanese females, who like cultural celebrities involved in K-pop or TV dramas.

Thirdly, housewives reported the highest scores for socialization, whereas the lowest mean scores were attributable to professionals on this motivation. This may be interpreted as follows. Whereas housewives tend to visit Korea with their friends or with like-minded acquaintances, professionals such as medical doctors, engineers, accountants, and architects have no need to watch theater performances with their clients. In other words, professionals who come to Korea for business purposes are less likely than housewives to have time to watch performing arts. This suggests that housewives could be a potential target market when a theater is providing a socially oriented venue. It is noted that the format of many theaters leads to estrangement between staff and audiences in terms of both actual and emotional distance because a performance stage is separate from the audience seats. If a theater is to

attract Japanese housewives, it will need to improve the provision of sociability by holding after show meetings or by staging behind the scene discussions about the performances.

Fourthly, travellers to Korea who prefer watching “musicals” to “music concerts” or “dance” performances are the most highly motivated for enhancement of life satisfaction. Respondents in this category also recorded a consistent and strong interest in performance as part of their everyday lives, indicative of a preference for Korean performances when they are travelling. Japanese tourists who want to attend Korean “musical” performances are typically lovers of Korean performing arts. The “musical” lovers are prospectively an active group of performing arts travelers.

Fifthly, based on the results of the MNL regression model, respondents who prefer “musicals” to “music concerts” have higher income levels and relatively lower educational attainment. These are tourists who have visited Korea previously and who tend to watch performances during dinner rather than at night. On the contrary, respondents who prefer “dance” performances to “music concerts” want traditional Korean performances and are willing to pay higher admission prices; it is notable that these respondents have no prior experience of attending a theater-based Korean performance. Respondents who prefer “musicals” to “dance” performances have attended theater-based Korean performances in the past and prefer their performing arts to be “modern”.

The results that have been reported can help theaters to develop performing arts programs targeted at international visitors. It is evident that Japanese customers with higher incomes but low educational attainment prefer to watch “musicals” than “dance” performances. Since these customers prefer watching “musicals” at dinner, it is recommended that “musicals” should be developed as part of dinner offerings. Regarding admission fees, Japanese customers who prefer “dance” performances over “music concerts” are more resistant to the levying of

higher admission fees.

Sixthly, according to the analysis, Japanese who show higher levels of intention are older and single and have prior experience of attending theater-based performances, as well as higher educational attainments and a greater willingness to pay. These results have been confirmed by computing the probability that respondents intend to attend theater-based performances when travelling to Korea. The most likely group to attend a theater-based performance during travel to Korea exhibited a 95.7% intention probability. This category is evidently a potent target audience.

Implications

The results of the research have potential implications for theater managers, directors, travel agencies, and destination marketers. The information that has been presented should assist the development of performances to attract international tourists. Moreover, theaters and/or travel agencies with an interest in attracting Japanese arts performance tourists should understand their characteristics, motivations, and preferred performances. The study results should assist national or city marketers that lack access to natural or historical tourism resources to develop new performance-related products. Given that the performing arts include diverse genres such as plays, opera, music, dance, and musicals, the successful development of cultural assets will be attractive to international tourists.

The present study has contributed to theory about cultural tourism products. Previous performing arts studies have been largely limited to identifying motivations, satisfaction, and social or economic contributions. Few studies have been conducted on the market segmentation of performance audiences in the tourism context (Chang, 2006; Formica & Uysal, 1996; Nicholson & Pearce, 2000). Recently a few scholars have started to identify preferences by

segment (Kim et al., 2018). However the accumulated knowledge is modest. Respondents in previous studies have been largely confined to festival participants and no in-depth analyses have been undertaken about target audiences. Without understanding the target market, performance-related businesses may experience reduced profitability, for example by advertising to incorrect customer segments, by developing unappealing cultural products, and introducing erroneous marketing tactics.

This study has assessed existing consumers by investigating intentions to participate in performance tourism, understanding motivations, and comparing these motivations on the basis of socio-demographic, travel-related, and previous of attending performances. The present research has contributed to the expanding knowledge about experiences of performance by examining a particular tourism source market. Future studies are needed on other countries that are developing performances as tourism resources or have successfully used performances for tourism development purposes.

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Table 1. Description of variables

Description	Variables and Categories	Mean or Percentage
Dependent variable Types of the most preferred Korean theater-based performance during a trip to Korea	1="Music concert" 2="Musical" performance 3="Dance" performance	54.3% 20.3% 25.3%
Dependent variable Intention to watch a Korean theatre-based performance during a trip to Korea	0= no intention 1=intention	42.4% 57.6%
Independent variables		
Monthly household income	Income (five income levels)	2.50
Motivation 1 (Stress relief)	Motivation 1 (5-point Likert scale)	3.14
Motivation 2 (Interest in Korean culture)	Motivation 2 (5-point Likert scale)	3.73
Motivation 3 (Socialization)	Motivation 3 (5-point Likert scale)	3.51
Motivation 4 (Enhancement of life satisfaction)	Motivation 4 (5-point Likert scale)	3.32
Motivation 5 (Curiosity)	Motivation 5 (5-point Likert scale)	3.14
Past experience of watching a Korean performance in a theater (except for this time)	Experience (1=yes; 2=no)	1.79
Level of tradition	Tradition(1=Korean traditional; 2=modern)	1.67
Admission price level	Admission (1=less than US\$40; 2=US\$40 or more)	1.49
Performance time	Time (1=morning and afternoon; 2=dinner time; 3=night)	1.74
Level of education	Education (1=some college or below; 2= College graduate or above)	1.67
Age	Age (1= \leq 40; 2=>40)	1.36
Number of visits to Korea	Visit (1=first-time visit; 2=revisit)	1.55
Interest in performance in everyday life	Interest (five-point Likert scale)	3.44
Frequency of watching a performance in a theater in Japan	Frequency (four-point scale)	1.39
Influence of a preferred Korean performance on a decision to visit Korea	Influence (1=not influential; 2=influential)	1.41
Preferred performance place	Place (1=designated place for performances; 2=other places)	1.20
Gender	Gender (1=male; 2=female)	1.83
Residence in Japan	Residence (1=Tokyo; 2=others)	1.63
Marital status	Marital status (1=single; 2=married)	1.44
Occupation	Occupation (1=wife; 2=others)	1.80

Table 2. Factor analysis of the motivation to attend a theater-based performance during travel to Korea

Motivation to Watch a Korean Performance in a Theater during a Trip to Korea	Factor Loadings					Communalities	Item Means
	1	2	3	4	5		
Stress relief (Domain 1)							
To escape from the excessive workload	0.79					0.71	2.70
To relieve myself from ennui	0.69					0.69	2.68
To escape from everyday life	0.63					0.63	3.58
To make my life pleasurable	0.62					0.62	3.60
Interest in Korean culture (Domain 2)							
To enhance my cultural level		0.72				0.62	3.52
To feel Korean emotion		0.69				0.52	3.87
To experience something related to Korea		0.67				0.48	3.80
To experience unique Korean performance culture		0.47				0.57	3.64
Socialization (Domain 3)							
To meet people who have similar interests			0.74			0.61	2.92
To watch a Korean performance with similarities to Japanese performance culture			0.66			0.59	2.86
To watch famous actors/actresses			0.64			0.66	3.56
To seek hobby activities			0.46			.50	3.21
Enhancement of life satisfaction (Domain 4)							
To realize myself				0.74		0.60	3.53
To satisfy my life				0.70		0.47	3.50
Curiosity (Domain 5)							
To express personal curiosity and interest					0.65	0.64	3.58
To know other culture					0.54	0.47	3.06
Eigenvalue	2.21	1.96	1.86	1.69	1.60		
Variance explained	13.79	12.24	11.60	10.55	10.02		

Note: The items were measured using Likert 5-point scale (“strong disagree” (1), “neutral” (3), “strongly agree” (5)).

Table 3. T-tests or ANOVA tests to compare motivations to attend a theater-based performance during travel to Korea according to socio-demographic or travel-related characteristics

Motivation	Male (n=51)	Female (n=250)	<i>t</i> value	<i>p</i> value		
Stress relief (Domain 1)	3.04	3.16	-1.20	0.230		
Interest in Korean culture (Domain 2)	3.72	3.92	2.03	0.040		
Socialization and hobby (Domain 3)	3.48	3.52	-0.44	0.663		
Enhancement of life satisfaction (Domain 4)	3.30	3.33	-0.21	0.831		
Curiosity (Domain 5)	3.00	3.23	-1.97	0.049		
Motivation	Single (n=168)	Married (n=132)	<i>t</i> value	<i>p</i> value		
Stress relief (Domain 1)	3.11	3.18	-0.83	0.410		
Interest in Korean culture (Domain 2)	3.70	3.76	-0.93	0.351		
Socialization and hobby (Domain 3)	3.06	3.23	-2.23	0.027		
Enhancement of life satisfaction (Domain 4)	3.49	3.54	-0.74	0.463		
Curiosity (Domain 5)	3.48	3.20	2.05	0.040		
Motivation	Some college or less (n=134)	College graduate or above (n=167)	<i>t</i> value	<i>p</i> value		
Stress relief (Domain 1)	3.14	3.14	0.01	0.990		
Interest in Korean culture (Domain 2)	3.73	3.74	-0.18	0.861		
Socialization and hobby (Domain 3)	3.18	3.12	0.84	0.400		
Enhancement of life satisfaction (Domain 4)	3.51	3.52	-0.16	0.871		
Curiosity (Domain 5)	3.39	3.29	-0.19	0.234		
Motivation	Monthly household income (299,900 yen or less) (n=201)	Monthly household income (300,000 yen or above) (n=101)	<i>t</i> value	<i>p</i> value		
Stress relief (Domain 1)	3.11	3.22	-1.37	0.171		
Interest in Korean culture (Domain 2)	3.70	3.79	-1.30	0.194		
Socialization and hobby (Domain 3)	3.10	3.22	-1.54	0.124		
Enhancement of life satisfaction (Domain 4)	3.51	3.52	-0.24	0.811		
Curiosity (Domain 5)	3.33	3.30	0.37	0.710		
Motivation	First-time visit to Korea (n=165)	Repeat visit to Korea (n=136)	<i>t</i> value	<i>p</i> value		
Stress relief (Domain 1)	3.16	3.12	0.46	0.647		
Interest in Korean culture (Domain 2)	3.71	3.76	-0.88	0.380		
Socialization and hobby (Domain 3)	3.11	3.17	-0.84	0.399		
Enhancement of life satisfaction (Domain 4)	3.51	3.51	-0.04	0.970		
Curiosity (Domain 5)	3.33	3.32	0.14	0.887		
Motivation	20s (n=131)	30s (n=68)	40s or older (n=102)	<i>F</i> value	<i>p</i> value	
Stress relief (Domain 1)	3.20	3.04	3.13	1.21	0.299	
Interest in Korean culture (Domain 2)	3.33a	3.67b	3.77b	3.71	0.031	
Socialization and hobby (Domain 3)	3.14b	2.95a	3.25b	4.30	0.014	
Enhancement of life satisfaction (Domain 4)	3.54	3.40	3.55	1.72	0.180	
Curiosity (Domain 5)	3.47b	3.15a	3.25a	6.03	0.003	
Motivation	Tokyo (n=109)	Osaka (n=97)	Others (n=95)	<i>F</i> value	<i>p</i> value	
Stress relief (Domain 1)	3.11	3.24	3.09	1.42	0.243	
Interest in Korean culture (Domain 2)	3.70b	3.74b	3.25a	3.25	0.042	
Socialization and hobby (Domain 3)	3.17	3.17	3.07	0.74	0.479	
Enhancement of life satisfaction (Domain 4)	3.52	3.49	3.53	0.07	0.929	
Curiosity (Domain 5)	3.33a	3.44b	3.32a	3.39	0.035	
Motivation	Professional	Company worker	Housewife (n=63)	Others (n=60)	<i>F</i> value	<i>p</i> value

	(n=39)	(n=87)				
Stress relief (Domain 1)	2.99	3.18	3.43	3.17	0.89	0.445
Interest in Korean culture (Domain 2)	3.74	3.77	3.66	3.74	0.58	0.631
Socialization and hobby (Domain 3)	2.87a	3.09ab	3.25b	3.20b	3.33	0.020
Enhancement of life satisfaction (Domain 4)	3.45	3.49	3.60	3.50	0.62	0.600
Curiosity (Domain 5)	3.41	3.35	3.30	3.28	0.43	0.732

Table 4. T-tests or ANOVA tests for comparison of motivations to attend a theater-based performance during travel to Korea according to performance attendance

Motivation	1 to 2 times frequency of watching a performance annually (n=229)	3 or more times frequency of watching a performance annually (n=80)	<i>t</i> value	<i>p</i> value	
Stress relief (Domain 1)	3.14	3.14	0.05	0.956	
Interest in Korean culture (Domain 2)	3.72	3.76	-0.49	0.627	
Socialization and hobby (Domain 3)	3.14	3.14	-0.03	0.973	
Enhancement of life satisfaction (Domain 4)	3.50	3.56	-0.88	0.381	
Curiosity (Domain 5)	3.30	3.59	-2.89	0.015	
Motivation	Afternoon and early evening as the most preferred time to attend a theater-based performance during a trip to Korea (n=187)	Night time as the most preferred time to attend a theater-based performance during a trip to Korea (n=114)	<i>t</i> value	<i>p</i> value	
Stress relief (Domain 1)	3.15	3.13	0.31	0.754	
Interest in Korean culture (Domain 2)	3.76	3.68	1.30	0.194	
Socialization and hobby (Domain 3)	3.15	3.11	0.47	0.641	
Enhancement of life satisfaction (Domain 4)	3.52	3.51	0.10	0.918	
Curiosity (Domain 5)	3.32	3.33	-0.22	0.823	
Motivation	No interest in performance in everyday life (n=168)	Interested in performance in everyday life (n=133)	<i>t</i> value	<i>p</i> value	
Stress relief (Domain 1)	3.13	3.15	-.26	.797	
Interest in Korean culture (Domain 2)	3.70	3.77	-1.30	.194	
Socialization and hobby (Domain 3)	3.15	3.12	.30	.764	
Enhancement of life satisfaction (Domain 4)	3.45	3.60	-2.22	.027	
Curiosity (Domain 5)	3.28	3.37	-1.15	.251	
Motivation	Non-influential effect of preference for a Korean performance on a decision to visit Korea (n=82)	Influential effect of preference for a Korean performance on a decision to visit Korea (n=219)	<i>t</i> value	<i>p</i> value	
Stress relief (Domain 1)	3.06	3.17	-1.24	0.216	
Interest in Korean culture (Domain 2)	3.69	3.75	-0.82	0.415	
Socialization and hobby (Domain 3)	2.92	3.22	-3.56	0.000	
Enhancement of life satisfaction (Domain 4)	3.27	3.73	-3.79	0.000	
Curiosity (Domain 5)	3.27	3.34	-0.76	0.449	
Motivation	Music concert as the most preferred theater-based performance during a trip to Korea	Musical as the most preferred theater-based performance during a trip to Korea (n=61)	Dance as the most preferred theater-based performance during a trip to Korea (n=163)	<i>F</i> value	<i>p</i> value

	(n=77)				
Stress relief (Domain 1)	3.06	3.19	3.16	0.79	0.454
Interest in Korean culture (Domain 2)	3.69	3.78	3.73	0.55	0.577
Socialization and hobby (Domain 3)	3.11	3.09	3.17	0.37	0.692
Enhancement of life satisfaction (Domain 4)	3.20a	3.74c	3.56b	12.07	0.000
Curiosity (Domain 5)	3.06a	3.34b	3.44b	9.03	0.000

Table 5. Parameter estimates of the MNL model to identify determinants of three types of theater-based performance to attend when travelling to Korea

Dependent Variable	Independent Variable	B	S.D.	Wald	df	p-value	Exp(B)
Preferred performance (Musical vs. Music concert†)	Intercept	-0.16	0.75	0.05	1		
	Income	0.25	0.13	3.86	1	0.050	1.28
	Motivation 5	-0.41	0.17	5.57	1	0.018	0.67
	Experience1	-0.29	0.38	0.59	1	0.443	0.75
	Experience2†	0	-	-	0	-	-
	Tradition 1	-0.52	0.39	1.77	1	0.184	0.59
	Tradition 2†	0	-	-	0	-	-
	Admission1	-0.61	0.34	3.27	1	0.071	0.54
	Admission2†	0	-	-	0	-	-
	Time1	0.20	0.39	0.26	1	0.610	1.22
	Time2	1.04	0.40	6.88	1	0.009	2.83
	Time3†	0	-	-	0	-	-
	Influence1	1.18	0.35	11.45	1	0.001	3.25
	Influence2†	0	-	-	0	-	-
	Education1	0.68	0.34	4.06	1	0.044	1.97
	Education2†	0	-	-	0	-	-
	Age1	-0.75	0.35	4.77	1	0.029	0.47
	Age2†	0	-	-	0	-	-
	Visit1	-0.62	0.32	3.71	1	0.050	0.54
	Visit2†	0	-	-	0	-	-
Preferred performance (Dance vs. Music concert†)	Intercept	-0.23	0.85	0.07	1		
	Income	0.19	0.14	1.82	1	0.178	1.21
	Motivation 5	-0.27	0.19	1.93	1	0.165	0.77
	Experience1	-1.62	0.57	7.23	1	0.004	0.20
	Experience2†	0	-	-	0	-	-
	Tradition 1	1.91	0.36	28.00	1	0.000	6.80
	Tradition 2†	0	-	-	0	-	-
	Admission1	-0.82	0.37	4.91	1	0.027	0.44
	Admission2†	0	-	-	0	-	-
	Time1	-0.54	0.43	1.56	1	0.211	0.58
	Time2	0.27	0.43	0.40	1	0.525	1.31
	Time3†	0	-	-	0	-	-
	Influence1	-0.40	0.36	1.21	1	0.272	0.67
	Influence2†	0	-	-	0	-	-
	Education1	0.24	0.39	0.39	1	0.532	1.28
	Education2†	0	-	-	0	-	-
	Age1	-0.29	0.38	0.61	1	0.437	0.75
	Age2†	0	-	-	0	-	-
	Visit1	-0.04	0.36	0.01	1	0.907	0.96
	Visit2†	0	-	-	0	-	-
Preferred performance (Dance vs. Musical†)	Intercept	-0.07	0.97	0.01	1		
	Income	-0.06	0.15	0.16	1	0.685	0.94
	Motivation 5	0.14	0.23	0.38	1	0.536	0.15
	Experience1	-1.33	0.61	4.71	1	0.030	0.27
	Experience2†	0	-	-	0	-	-
	Tradition 1	2.44	0.45	29.67	1	0.000	11.45
	Tradition 2†	0	-	-	0	-	-
	Admission1	-0.21	0.43	0.23	1	0.632	0.81
	Admission2†	0	-	-	0	-	-
	Time1	-0.74	0.51	2.09	1	0.148	0.48
	Time2	-0.77	0.50	2.40	1	0.121	0.46
	Time3†	0	-	-	0	-	-
	Influence1	-0.58	0.43	13.22	1	0.000	0.21
	Influence2†	0	-	-	0	-	-
	Education1	-0.44	0.44	1.00	1	0.318	0.65
	Education2†	0	-	-	0	-	-
	Age1	0.46	0.43	1.16	1	0.281	1.59
	Age2†	0	-	-	0	-	-
	Visit1	0.58	0.41	2.01	1	0.158	1.79

Visit2†	0	-	-	0	-	-
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†Reference group

A difference between a final model, $-2LL=579.5$, and a null model, $-2LL=456.1$, results in 123.4, which is very significant at the 0.001 level because $\chi^2_{\alpha=0.001,22} = 48.3$. Cox and Snell $R^2=0.34$, Nagelkerke $R^2=0.39$.

* $p<0.1$, ** $p<0.05$, *** $p<0.001$.

Table 6. Parameter estimates of the BL model to identify the intention to attend a theater-based performance when travelling to Korea

Independent Variable	B	S.D.	Wald	df	p-value	Exp(B)
Intercept	-0.15	0.46	0.10	1		
Experience (1=yes;2=no)	-0.88	0.37	5.64	1	0.018**	0.41
Education (1= Some college or below; 2=college graduate or above)	0.74	0.32	5.36	1	0.021**	2.05
Admission (1= \leq US\$40; 2= $>$ US\$40)	0.81	0.30	7.13	1	0.008**	1.62
Tradition (1=Korean traditional; 2=modern)	1.27	0.34	14.15	1	0.000**	1.73
Age (1= \leq 40; 2= $>$ 40)	0.52	0.29	3.10	1	0.080*	1.68
Marital status (1=single; 2=married)	-0.60	0.30	3.92	1	0.048**	0.55

Note: A difference between a final model, $-2LL=272.2$, and a null model, $-2LL=50.0$, results in 222.2, which is very significant at the 0.001 level because $\chi^2_{\alpha=0.001,6} = 22.5$. In addition, % cases correctly predicted=69.9%.

* $p<0.1$, ** $p<0.05$, *** $p<0.001$.

Table 7. Probability of identifying the intention to attend a theater-based performance when travelling to Korea

Stratum	Experience	Education	Admission	Tradition	Age	Marital Status	Probability (%)
Stratum 1	Yes	College graduate or above	$>$ US\$40	Modern	$>$ 40	Single	95.7%
Stratum 2	Yes	College graduate or above	$>$ US\$40	Modern	\leq 40	Single	93.5%
Stratum 3	Yes	Some college or below	$>$ US\$40	Modern	$>$ 40	Single	92.1%
Stratum 4	Yes	College graduate or above	\leq US\$40	Modern	$>$ 40	Single	91.5%
Stratum 5	Yes	College graduate or above	$>$ US\$40	Traditional	$>$ 40	Single	87.2%

Note: Among 64 possible strata, the top five strata with the highest probability are indicated here.

Figure 1. Conceptualization of this study

