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Park, Chungwoong and Petrick, James F., "Developing the Optimal Korean Performing Arts Tourism Product for Japanese Tourists" (2016). *Travel and Tourism Research Association: Advancing Tourism Research Globally*. 16.
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Developing the Optimal Korean Performing Arts Tourism Product for Japanese Tourists

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ABSTRACT

This study investigated Japanese tourist's preferences when choosing a Korean performance and then found the optimal Korean performing arts tourism product for Japanese tourists using a conjoint analysis. On-site surveys were conducted with self-completed questionnaires to collect data with a convenience sampling procedure. The resultant optimal Korean performing arts tourism product would have the following attributes: less than 5,000 yen (\$50) admission fee, open-run theater, Korean concert, and Seoul metropolitan tourism district as location of theater. The results revealed that Japanese tourists are sensitive to price when selecting Korean performing arts. Understanding tourists' opinions and behavior is important for the places where international performances are held.

Keywords: *Korean performing arts, tourism product, Japanese tourist, tourist's preference, Conjoint Analysis.*

INTRODUCTION

Visiting performing arts theaters is now a worldwide tourism phenomenon (Chacko & Schaffer, 1993; Getz, 1991; Grant & Paliwoda, 1998; Rolfe, 1992). For example, performing arts theaters for both Broadway and the West End have attracted tourists who assume these locations are superior venues. In addition to visiting their attractions, visiting performing arts theaters are an important reason why tourists visit cities like Edinburgh (Edinburgh Marketing & LEEL, 1993). In New York, the profits from musical performances in Broadway are more than 4 trillion won annually (Korea Culture and Tourism Institute, 2008). Consequently, these performances are expected to bring synergistic effects to the region, as tourists have a chance to travel to other places in New York and London, including shopping after or before visiting Broadway and the West End. In fact, shopping is considered to be one of the most important aspects of tourism (Law & Au, 2000), serving as a motivating factor for travel (Timothy, 2005). Therefore, these famous performing arts places can have economic impacts on cities. Many producers, performance planners and directors expect this investment to grow (Ahn, 2008).

According to the Korea Culture and Tourism Institute (2007), the size of the Korean performance market in 2007 was around 692.5 billion won and has increased at a 20% rate annually. Among cultural industries, the performing arts industry, one of the leading industries, earned 1.20 billion won (Korean currency) in 2002, which increased to approximately 160 billion won in 2006, based on income from ticket sales. The musical performance industry, including non-verbal performances, has been very popular with foreign tourists. Among foreign tourists, Japanese tourists (35% of visiting market) are the most influenced by exported Korean dramas,

which symbolize 'Hallyu' (Korea Culture and Tourism Institute, 2007).

Even though performing arts have become important and attractive, there has been scant research concerning marketing approaches to lure foreign tourists. To better understand their markets, it is believed to be important for the performing arts industry, to investigate their visitors' preferences. These efforts should be helpful in developing new and/or better performing arts products.

Therefore, this study will attempt to investigate the selection attributes and related levels of Korean performing arts that Japanese tourists prefer in order to have an optimal Korean performing arts experience. Differences in selection attributes according to demographic characteristics and characteristics of travel experience as well as performance usage experience characteristics will also be examined.

LITERATURE

Leach (2008) defined the Performing Arts as involving performers on a live stage, whether the text is read aloud or staged with actors, sets and props. Performing arts can be distinguished by the expressed medium, such as play, opera, operetta, dance, musical, Korean classical opera, concert and so on. Moreover, the field of contemporary performing arts is pluralized by combined forms of performances. According to Klamer (2001), cultural tourism products represent and convey economic, social, and cultural values, and can often turn local culture into products that satisfy tourists' desires. Thus, cultural tourism products that are specific to a place can provide a competitive advantage for a destination (Pugh & Wood, 2004).

The performing arts tourism product is a cultural product that offers happiness and pleasure in one's life by providing emotional excitement. However, this product can be produced and provided only by the performer, which is an essential point which differentiates it from general cultural products (Ahn & Choi, 2004). Hughes (1987) suggested the most important attribute that tourists consider when they visit London is the location of performing arts theaters.

Numerous studies using conjoint analysis have been published on various topics including: the hotel industry (Goldberg et al., 1984; Hu & Hiemstra, 1996; Lewis et al., 1991; Wind et al., 1989; Wong & Lam, 2001), travel packages (Mulhbacher & Botschen, 1988) and tourism and recreation areas (Louviere & Timmermans, 1990; Dellaert et al., 1995). Previous research using full-profile conjoint analysis with BIBD (Balanced Incomplete Blocked Design) has been widely used to study the restaurant industry (Kang, 2001; Shin et al., 2004; Kim et al., 2006; Baek et al., 2006; Yoo et al., 2006, Kim & Park, 2007), airline industry (Park & Lee, 2003), and performing arts industry (Jun, 2003) among others.

METHODOLOGY

A total of 350 questionnaires were distributed to Japanese tourists in the *Myung-dong* and *Kangnam* regions. These regions are well known to foreign tourists as shopping and commercial zones in Korea. The on-site survey with a self-completed questionnaire was conducted to collect data with a convenience sampling procedure between March 15 and April 18, 2009. A total of 350 questionnaires were collected and only 309 self-completed questionnaires out of those collected were included for consideration in the data analysis (41 questionnaires were excluded since some values or variables were missing and therefore not available for data analysis).

In order to develop the optimal Korean performing arts tourism product using conjoint analysis, important selection attributes were determined. Selection attributes were derived from previous studies and primary in-depth interviews with two producers, a performance planner and

a director of a cultural hall in regard to cultural performances. And then secondary in-depth interviews were done with Japanese tourists using attributes from the primary interviews. Next, related levels of each attribute were chosen from previous studies. In the next step, the researchers analyzed differences in importance of selection attributes based on characteristics of demographic characteristics, travel experience characteristics, and performance usage experience characteristics in regard to the performance. Finally, conjoint analysis was used to produce the Korean optimal performing art product.

A full-profile method and orthogonal array were used to measure the preference of attributes in selecting a Korean performing art tourism product. There were 4 attributes at 2 to 3 different levels: 3 genres, 3 admission fees, 2 location of theaters, and 3 types of theaters for a total of 54 possible combinations. Using a fractional factorial design and orthogonal array, the size of a set of full-profile stimuli was reduced to a manageable level without sacrificing the predicting power contained in the original design (Green & Srinivasan, 1978). Using the orthogonal array, 16 profiles were selected and 2 profiles were added to examine validity. The questionnaire consisted of 18 cards planned by Balanced Incomplete Block Design (BIBD), and each card represented an imaginary situation for selecting cultural performances (Table 1). The card was rated individually from the most to least preferred in selecting the products.

Table 1
Survey Questionnaire Design for BIB Test

Card 1	Card 2	Card 3	Card 4	Card 5	Card 6
Profile 17	Profile 16	Profile 15	Profile 5	Profile 11	Profile 7
Profile 1	Profile 14	Profile 18	Profile 10	Profile 8	Profile 9
Profile 2	Profile 4	Profile 13	Profile 3	Profile 12	Profile 6
Card 7	Card 8	Card 9	Card 10	Card 11	Card 12
Profile 5	Profile 14	Profile 9	Profile 4	Profile 13	Profile 1
Profile 7	Profile 6	Profile 18	Profile 11	Profile 15	Profile 8
Profile 2	Profile 12	Profile 17	Profile 16	Profile 3	Profile 10
Card 13	Card 14	Card 15	Card 16	Card 17	Card 18
Profile 7	Profile 5	Profile 11	Profile 16	Profile 1	Profile 10
Profile 14	Profile 18	Profile 3	Profile 6	Profile 15	Profile 4
Profile 8	Profile 13	Profile 17	Profile 2	Profile 9	Profile 12

RESULTS AND DISCUSSION

The majority (83.2%) of respondents were female and more than half had monthly incomes of less than 300,000 yen (67.5%). Many were between 21 and 30 years old (39.2%). Most respondents visited performing arts theaters in Japan once or twice a year (74.1%) and 16.2 percent visited three to four times annually. Almost half (45.6%) preferred to see types of performances such as non-verbal performances, B-Boys, and drawing shows.

The resultant conjoint model had a considerable fit: Pearson's R was 0.911 (<0.001); and Kendall's tau was 0.850 (<0.001) (Table 2). Results revealed that admission fees were the most important attribute Japanese tourists considered when choosing Korean performing arts tourism products (42.9%), followed by type of theater (21.1%), genre (20.9%), and location of theater (15.1%). For admission fees, it was found that the lower the price, the higher the part worth was for Japanese tourists. As for genre, Korean concerts had the highest part worth, followed by

Korean traditional performances and Korean contemporary performances. As for type of theater, open run theaters were the most preferred, followed by performing place inside of accommodation and then outdoor performance theaters. The Seoul metropolitan tourism district was the preferred theater location, followed by the Seoul peripheral tourism district.

Table 2
Relative Importance and Part Worth of Attributes

Attributes	Relative importance (%)	Attributes levels	Part worth (utility)
Genre	20.91	Korean Traditional Performance	-1.065
		Korean Contemporary Performance	-0.016
		Korean Concert	1.081
Admission Fee	42.95	Less than 5,000 yen	2.233
		Between 5,000 yen and 10,000 yen	-0.058
		More than 10,000 yen	-2.175
Location of Theater	15.10	Seoul Metropolitan Tourism District	0.775
		Seoul Peripheral Tourism District	-0.775
Type of Theater	21.05	Open Run Theater	1.428
		Outdoor Performance Theater	-0.733
		Performing Place inside of accommodation	-0.695

Pearson's R= 0.911 (0.000), Kendall's tau= 0.850 (0.000)

The resultant optimal Korean performing arts tourism product would have the following attributes: less than 5,000 yen admission fee, open-run theater, Korean concert, and Seoul metropolitan tourism district as location of theater (Table 3).

Table 3
The Optimal Korean Performing Arts Tourism Product and Overall Utility

The optimal tourism product	Korean Concert + Less than 5,000 yen + Seoul Metropolitan Tourism District + Open Run Theater
Overall Utility	5.517= (1.081) + (2.233) + (0.775) + (1.428)

This suggests that Japanese tourists are more price-sensitive, considering that most of the tourists who visited Korea had low monthly incomes. With the lower the price, the higher the perceived part worth suggests that the optimal performing arts tourism product for male Japanese tourists should be a low-priced Korean contemporary performance such as 'Nanta' or 'Jump' at open-run theaters in *Myung-dong*, whereas the tourism product for female tourists should be a Korean concert with cheaply priced tickets in an open-run theater at the center of the city.

Concerning residency, findings suggest that Japanese tourists from all regions preferred less expensive prices for admission tickets, and wanted to see a Korean concert in an open-run theater in the center of the city so they could enjoy both shopping and performances in the same district, which saves time and money. The results indicated that the majority of Japanese tourists preferred to see musicals, ballets, and performances. Those who preferred to see performances wanted to participate in Korean concerts in open-run theaters at the center of Seoul while those who favored ballets wanted to see Korean traditional performances in the same conditions with other attributes. Thus it is necessary to make a combined genre of ballets in Korean traditional performances for those who want to see both genres in one performance.

CONCLUSION

The study surveyed Japanese tourists and revealed that they are sensitive to price when selecting Korean performing arts. The study should be expanded to learn the view of other foreign tourists and could be expanded to other countries. As this sort of research is believed to be necessary for Korean performing arts to penetrate into other countries, such as Japan, China and the U.S., understanding tourists' opinions and behavior would be needed both for the places where international performances are housed, and those where these performances are going to expand.

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