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TITLE: The Hallyu influences on travel motivation to Korea of Vietnamese Millennials and Generation Z: A case study on Korean dramas and movies

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ABSTRACT

Growth of affordable tourism and expansion of Korean pop-culture, also known as Korean wave or Hallyu, are seen as factors that especially impact consumer habits of Millennials and Generation Z. This dissertation analyses the broad term of film-induced tourism with a specific case study of Korean dramas and movies as an influential factor motivating travel among Vietnamese young adults classified as Millennials and Generation Z. The analysis describes psychological factors, precisely travel motivation shaping decision-making process in tourism, and phenomenon of film-induced tourism. Thesis posed by this dissertation is supported by a practical exercise realized as a survey with a questionnaire designed as a set of nominal and 5-point Likert scale questions. Results of the survey are analyzed and discussed in detail.

The findings confirm a relationship between Korean dramas, movies and travel decision of Vietnamese young adults where Korean dramas and movies exert their influence mainly on shaping image of featured locations and promoting awareness of Korea as a tourism destination. The findings also reveal that a low correlation between the level of exposure and travel decision as well as a moderate correlation of the level of affinity with travel decision. Moreover, two new determinants have been extracted from ten motivational elements, namely intrinsic desire and extrinsic factor which are seen as the primary motives behind travel decision.

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FOREWORD

This thesis is a work of my personal interest inspired by phenomena of travel, globalization, pop-culture and the influence of Korean culture onto its neighboring countries, particularly in Vietnam, my home country. As a Millennial, I could personally experience the rapid increase in popularity of travel and steady growth of a relatively new phenomenon - the film induced tourism. With this thesis I aim to address it with a specific case study of how the popular culture of the Korean wave, the Hallyu, particularly Korean TV dramas and movies influence the travel motivation among my generational peers.

Naturally, this work could not come to the successful completion without help from my supervisor, Christine Lundberg, as well as my university, University of Stavanger. With help, support and guidance I have been given, this thesis can be a fruitful contribution to the topic of a growing importance - the expansion of tourism and consequent sustainability of our consumerist habits. Thank you for giving me a chance to make this contribution.

The accomplishments presented in my thesis would not happen without the most important persons who made it possible for me to study in Norway, to study and to learn in preparation for this course and its final work, this master thesis. It would not happen without my mentors and guides, without those who inspired me to endeavour in this effort - my dear parents. Thank you for everything you did to help me become a better person today.

INTRODUCTION

Film tourism, one of the most well-known forms of popular culture tourism (Kork, 2019), plays an important role in increasing the number of visitors to a specific location featured through films or television series. According to TCI Research (2018), "no less than 80 million travelers chose their destinations mostly based on films and TV series", highlighting the influence of films on tourism. Millennials account for 35 % of Vietnam population, Gen Z 21% national population.

Since the late 1990s, Korean popular culture has been attracting the interest of many people throughout its neighboring nations in Asia such as China, Hong Kong, Taiwan, Japan and Vietnam to name but a few (Dator & Yongseok, 2004; Shim, 2006; Kim et al., 2007; Hanaki et al., 2007; Han et al., 2008). These Korean popular cultural products which comprise Korean movies, dramas, music, food, and pop stars have made an enormous impact on these countries and changed the social and cultural image of Korea. According to Shim (2006), the growth of Korean popular culture across Asia has been recognized by news media and trade magazines, which was called "Korean wave" or "Hallyu" in Korean language. Due to being influenced by Confucianism, Korea and Vietnam have shared similar customs and traditions (Bach, 2014; Dinh, 2016; Huang & Chang, 2017), hence, it is not surprising that Vietnam was the first country in Southeast Asia to witness this cultural phenomenon. It first appeared when Korean drama Medical Brothers was broadcast on television in 1997 and became popular. Since then, Vietnamese people have been familiar with more and more new Korean dramas and movies. This created a predetermined image of Korea in Vietnamese's mindset before their actual visitation, which can be considered as a key factor in both: tourists' travel motivation and travel decision-making process (Beeton, 2016; Echtner & Ritchie, 1993; Gartner, 1989)

Although there have been different researches carried out to explore the influences of Korean wave on tourist's intention to Korea in the countries such as Japan (S. S. Kim et al., 2007, 2010), Taiwan (H. J. Kim et al., 2009; Su et al., 2011), Singapore (Chan, 2007) and Vietnam (Pham et al., 2015), however, none of them focused on young adults group, especially Millennial which was said to be overrepresented in film-induced tourists by TCI Research (2018), except one research of Ng & Chan (2020) on travel motivation of Hong Kong young adults. Furthermore, research on film-induced tourism has focused more on destination image and management as well as the impact of film-induced tourism on the host community, and there needs to be more research on the motivations, perspectives, and experiences of the consumer (Macionis, 2004). Additionally, tourist sites that are analyzed also tend to be located in Europe, the US, and Australia. There is little research on filming locations in Asia. The present study hopes to fill this gap through a case study of Korean TV drama and tourism, from the perspective of tourists who visit South Korea, particularly the filming locations of Korean TV dramas (Chan, 2007).

Therefore, this study is conducted to examine the influence of Korean wave, particularly of Korean dramas and movies, on travel motivation to Korea of Vietnamese young people ranging in age between 18 to 35 as the target. More specifically, this paper aims to firstly identify the influence of Korean dramas, movies on travel decision to Korea of Vietnamese Millennials and Generation Z, and secondly explore the underlying motivation behind their travel decision. Hence, research questions are addressed accordingly as follows.

1. Is there any relationship between Korean dramas, movies and travel decision to Korea of Vietnamese Millennials and Generation Z?

2. Which dimensions are Korean dramas and movies affecting the making-decision process to Korea of Vietnamese young adults?

3. Is there any motivation behind travel decision of Vietnamese young adults? If yes, what are they?

The research is divided into three major parts. The first part introduces the background of the study, research objectives and research questions. The second part is a summary of relevant theories and literature. The last part contains methodology for this study comprising design, sample, data collection and measurement. It also presents data analysis, the result as well as discussion and conclusion of the study.

LITERATURE REVIEW

Background

Hallyu or Korean wave

South Korean popular culture, hereafter referred to as Korean popular culture has gained the popularity since 1990s throughout Asian continent, especially East and Southeast Asia (Shim, 2006). The term "Korean wave" or "Hallyu" in the Korean language was coined in the context of Korean film, soap operas and pop idols successfully conquering their neighboring Asian countries (Kim, 2007). However, it was not widely used until Korean soap operas and popular songs became massive hits in China in 1999 (Bae et al., 2017; Kim, 2007). Since then, Hallyu has become a common word to describe the popularity of Korean popular culture in Asia and all over the world. Essentially, Hallyu is a Korean cultural production trend that comprises a variety of popular culture categories such as K-pop, K-drama, K-movies, K-hi-tech-lifestyle, K-culture, together with K-cuisine, literature, and traditional language (X. T. Nguyen, 2020, p. 249).

The wave of Korean popular culture first swept across China in 1997 and then rapidly spread to different regions of central Asia such as Taiwan, Hong Kong, and Japan, following a remarkable rise in popularity of Korean TV dramas and movies. Likewise, Korean popular culture has increasingly asserted its influence on Southeast Asia countries like Vietnam and Singapore (Kim, 2007; Lee, 2011; Shim, 2006). Even though every Asian country has given a rousing welcome to Hallyu, each of these countries has a slightly different perspective, which can be explained by stating that "each country has a different ethos and based on this, their audiences decode and respond to cultural products in different ways" (Silj, 1988; Liebes and Katz, 1990 as cited in Kim, 2007, p. 23). Particularly, the Korean TV drama series titled Winter Sonata was the

most popular with Japanese audiences (Kim et al., 2007) while Daejangguem had attracted Taiwanese the most (Kim, 2007).

Vietnam is not an exception from following the trend of Hallyu. The Vietnam's foreign economic policy known as "Doi Moi" or Renovation in English (Path, 2020) introduced by Vietnamese Government in 1986 not only transformed Vietnam from a poor, backward country to one of the fastest-developing economies in the world but also dramatically affected Vietnamese media. Notably in late 1992, the diplomatic relation between Vietnam and Korea was established, which together with fast growing economy paved the way for Korean wave or Hallyu to enter Vietnam (Nguyen & Tran, 2016; Dang, 2010). However, according to Pham (2015), Hallyu had not become popular in Vietnam until the first Korean TV drama called Medical Brothers was broadcast in 1998 on Ho Chi Minh City Television (HTV), thereupon leading to a widespread coverage of Korean popular culture in Southeast Asia. The Hallyu reception process by Vietnamese society has been divided into three stages corresponding to the period of innovation, development, and integration in Vietnam (Phan, 2016). In the first period between 1998 and 2000, Korean popular culture was introduced to Vietnamese public with the TV drama series Medical Brothers as mentioned above. Following that there was a significant rise in the popularity of Korean popular culture over the period 2000 to 2005. It is said that four to five Korean dramas were broadcast every night on almost all Vietnamese television stations during that time (Dang, 2010). Afterwards, a downstream inclination towards Hallyu was seen from 2005 till now (Dang, 2010; Khachaturyan, 2021), and Korean wave is confirmed to keep developing in Vietnam. According to a survey result reported by Q&Me in 2019, 51 percent of Vietnamese like Korean pop music whereas around 68 percent prefer Korean dramas or movies (Dinh, 2019).

There are different reasons to explain the wide acceptance of Hallyu in Vietnam, especially the affinity for Korean dramas and movies, in which the content and cultural proximity have been reflected as the most important elements (Kim et al., 2009). With regards to the factor of cultural proximity, Straubhaar (2003) defined it as "… the tendency to prefer media products from one's own culture or the most similar possible culture" (p. 85). In that sense, language is said to play an important role in determining the audience preference for a specific media product (Straubhaar, 2003; De Sola, 1977), yet it is not the only determinant of cultural proximity. Therefore, a research conducted by Straubhaar (2003) provided a great variety of different variables representing distinctive cultural elements such as lifestyle, values, education, family, religion, to name a few to describe the levels of similarity or proximity. This can be considered the most applicable explanation because South Korea and Vietnam have obviously shared the same cultural context where both are affected by Chinese culture as well as Confucianism (Pham, 2015; Them, 2013 as cited in Nguyen & Tran, 2016). Despite the language barrier, Korean dramas and movies have successfully characterized traditional norms and values connected to family matters, a hierarchical order in the society, and different situations occurring often in a daily life, in which viewers are able to find themselves resonating with the characters (Huang, 2009). In addition, Korean dramas and movies have been immensely enjoyed with their sensational scenes and plots about true love, love stories of young couples in the city or a romantic love triangle (Kim et al., 2009). It is undeniable that "Korea popular culture skillfully blends Western and Asian values to create its own, and the country itself is viewed as a prominent model to follow or catch up, both culturally and economically" (Choe, 2001 as cited in Shim, 2006, p. 40). As a good example, young people in Vietnam have been attracted to the image of modern lifestyle, high living standards portrayed

in Korean dramas and movies, resulting in changes in Vietnamese's attitudes towards Korea and Korean people (Dang, 2010).

Hallyu, especially Korean TV dramas and movies has caused plenty of economic and socio-cultural changes. Yu et al. (2012) said that Hallyu affected the tourism trend to Korea of people coming from neighboring Asian countries and increased the purchase of related products such as cosmetic, fashion and cuisine. There has been a significant growth in the number of Asian tourists travelling to Korea to see the filming locations (Kim, 2007). For instance, after "Winter Sonata" was broadcast, the year 2004 witnessed an increase of 35.5% in the number of Japanese tourists visiting Korea. Moreover, result from a survey done by the Korean Tourism Organization (KTO) in 2004 showed that 47% of the participants travelling to Korea because of the influence of Korean dramas (Bae et al., 2017). As the center of Korean wave in South East Asia, Hallyu tourism has also become a trend in Vietnam (Khachaturyan, 2021). The number of Vietnamese tourists to Korea was 220,675 people in 2017, increased by 31.8% than that of 2016 (Nguyen, 2020). Additionally, in a survey of Hallyu and its impact on the cultural life in Vietnam, Huong and Bac (2015) indicated that 39% of respondents answered Korea was in their top list of favorite destination (as cited in Nguyen & Tran, 2016).

It has been said that young tourists made up the largest proportion of visitor to Korea for K-pop and other Hallyu experience (Statista Research Department, 2019). Furthermore, of the six age groups, tourists at the age of 21-30 and 31-40, considered as Gen Z and Millennials took the highest and second highest position, with 144.18 thousand and 118.27 thousand visitors respectively (Statista Research Department, 2019). However, there is not much research conducted to investigate the relationship between Hallyu and its influence on travel decision to Korea of Millennials and Gen Z. For this reason, the main purpose of this study is to explore whether Hallyu,

especially Korean TV dramas and movies have impact on Vietnamese Millennials and Gen Z regarding their travel intention to Korea.

Millennials, Generation Z and tourism

Since the beginning of the 20th century, every following generation has had its own name. Generation X, Millennials, Generation Z and the latest – Generation Alpha, each of them makes a distinct appearance in the history.

Millennials, also known as Generation Y or Gen Y, are the demographic cohort that follows Generation X and precedes Generation Z. Howe and Strauss (2000) first used the term "millennials" to define this generation because the oldest became adults at the dawn of a new millennium. Although there are different definitions of millennials' age range, Dimock (2019) – the president of Pew Research Center believed that "anyone born between 1981 and 1996 is considered a Millennial" (para. 5). Other researchers and organizations namely the United States Bureau of Labor Statistics (2019), American Psychological Association (2018), and Gale et al. (2020) also agreed with this definition. According to Dimock (2019), Nielsen (2021), and Thompson (2021), the reason for 1996 being chosen as the cut-off year between Millennials and Generation Z was that millennials have witnessed major events in history, politics, and economy such as the September 11 terrorist attacks, the Great economic recession of 2008, the explosion of internet and the technology advances. Most millennials are children of Baby Boomers (those born between 1946 and 1964) or offspring of Generation X (those born from 1965 to 1980), and as such their characteristics share commonalities with their parents. These characteristics include personal traits such as being flexible, curious, conscious, and confident, being able to multitask and value teamwork at the workplace (Pendergast, 2010; Korobka, 2021; Nielsen, 2021). Notably, in the case of Millennials, their coming of age took place in the period of technological innovation and

witnessing the explosion of the Internet which significantly changed and impacted many aspects of their life. Thus, this generation particularly in comparison with earlier Gen X stands out as being able to adapt to cutting-edge technologies with ease and being used to digital gadgets. Hence, researchers often considered them as tech-savvy or digital natives (DeMaria, 2013; Rita et al., 2019; Richards & Morrill, 2020).

Generation Z or Gen Z is the demographic cohort following Millennials. Like its predecessor, Gen Z, also known as post–Millennials or iGeneration, has no clear definition of their age range. For example, Monaco (2018) believes that Generation Z includes anyone born between 1996 and 2010, while Tóth-Kaszás (2018) claims that members of this cohort were born in the period from 1995 to 2005. Nevertheless, this paper will adopt the definition provided by Dimock (2019) which describes Gen Z as those born in the 1997 – 2012 period. Unlike Millennials who have been the focus in plenty of scholarly research, Gen Z is still poorly analyzed so far (Slivar et al., 2019; Stylos et al., 2021). Haddouche & Salomone (2018, p. 70) stated that "this generation has evolved in an environment increasingly permeated by ICT and can be defined as a hyper-connected generation", hence, the Internet, social media, and personal electronic devices such as computers, laptops, and smartphones – all have been part of their lives from the beginning. As opposite to Millennials, Generation Z are regarded as realistic and persistent people (Kapusy & Lógó, 2017) who are more individualistic (Çetin & Halisdemir, 2019), more multi-tasking (Beall, 2017; Berk, 2009; Çetin & Halisdemir, 2019), and who value human relationship and communication as well as transparent evaluation at the workplace (Stahl, 2021).

Although Millennials and Generation Z differ from each other, there are still some similarities between the two groups. Both can be described as optimistic and innovative thinking individuals, especially, considering that Millennials and Gen Z both grew up with advanced

technology becoming more and more accessible, which shaped them as creators and quick adopters of new technological trends and usages (Degraffenreid, 2008). Based on the analysis of United Nations population data conducted by Bloomberg (as cited in Wood, 2018), there would be 2.47 billion Gen Zers of 7.7 billion people around the world by 2019, equal to 32%, while the number of Millennials would be 2.43 billion people. Occupying 63.5% of the planet's population, both generations are now the largest demographic cohorts in the world as well as representing the main consumer target in the worldwide marketplace.

According to the World Travel & Tourism Council (2021), tourism industry has made up 10.4% of global GDP in 2019, becoming one of the most important economic sectors on a global scale. The key function of this industry is to serve the travelers (Camilleri, 2017), therefore, to remain successful, tourism providers must be able to see potential opportunities as well as adapt to new challenges created by demographic changes. As reported by World Tourism Organization (2016), youth travel comprises 23% of the total number of international tourists every year, showing a rapid growth of this segment in the global tourism industry, confirming that extra attention should be paid to Millennials and Generation Z. These generational cohorts are of paramount importance due to not only their large population size but also their distinctive traits (World Tourism Organization, 2018), thus studying on motivation and behavior towards travelling of these groups is the first step for tourism providers to evaluate changes of consumer travel demand, design strategies and offers accordingly that match customer expectations and preferences (Richards & Morrill, 2020; Slivar et al., 2019).

Psychology and consumer behaviour in tourism

Psychology is a relatively new field of study, although there is no consensus on what psychology is, researchers all agreed that unlike other sciences such as biology, physics and chemistry which

was already testified as science along the history, "psychology is a young science, however, appears to be gaining ground" (Martin et al., 2013, p. 5). According to the American Psychological Association (n.d.), psychology is the study of the mind and behavior or psychology is the scientific study of behavior (Martin et al., 2013). Additionally, BarCharts (2012) defined that "psychology is the scientific study of behavior and metal processes, how they are affected by an organism's physical and mental state and external environment, and how they can ultimately be described, understood, predicted, and controlled or modified" (p.1). Obviously, psychology is closely associated with all types of behaviour which includes all forms of consumption (Krishna, 2014). Therefore, "the theories developed in the generalized context of psychology can be easily applied to understand consumer behaviour" (Krishna, 2014, p. 12).

Consumer behaviour first appeared in the mid-60s as a sub-discipline of marketing (Pleşa, 2018), then became a multi-disciplinary science which requires the involvement of psychology, anthropology, sociology, and economics to explain the complicated process of consumption (Pleşa, 2018). Consumer behaviour, as stated by Solomon (2015) is "the study of processes involved when individuals or groups select, purchase, use, or dispose of products, services, ideas or experiences to satisfy needs and desires" (p. 28) or it was also defined by Blackwell et al. (2001) as "activities people undertake when obtaining, consuming, and disposing of products and services including the decision processes that precedes and follows these actions" (p. 6). These two definitions have both pointed out the importance of the psychological process that the customer goes through during the pre-purchase, purchase and post-purchase stages (Dixit et al., 2019; Swarbrooke, 2007).

Consumers are active decision-makers, thus it is important for marketers to understand how, when, and why consumers make their buying decisions so that they can accordingly improve

the marketing strategies as well as develop products or service to effectively reach the consumers. Many researchers have presented different models for the consumer decision process, yet the traditional also widely used version in marketing field was the one first introduced by John Dewey in 1910 (Johnston, 2016). The process involves five primary steps, namely (1) problem or need recognition, (2) information search, (3) evaluation, (4) purchase decision, and (5) post-purchase behaviour (Dixit et al., 2019; Slivar et al., 2019). The first stage of the process takes places when consumers recognize their need or problem for a service or product. This need is triggered either internally or externally and subsequently becomes a want that motivates the consumers to look for necessary information to find out what product or service is the best fit to that want, leading to the second stage of the process. In this stage, information is collected and classified into two categories according to their resources. For example, the recall of product coming from previous personal experience is often considered as internal information while information gathered through online sources or word of mouth is sorted as external one. The consumers will thereupon evaluate all available options based on the criteria that have been set for the product or service they are searching for until figuring out the best option matching with their desired benefits, then going on the fourth stage where the final purchase decision is made. The last stage of the process takes place when consumers compare the products or service with their expectation. There are two scenarios that might play out in which consumer is either (1) satisfied with the value they get, resulting in good feedbacks or more purchases from the same company in the future or (2) dissatisfied and will never come back. In this consumer purchase decision process, each stage performs a special role, yet the first stage – need/problem recognition is often considered as the most decisive step because if the consumers do not recognize their need, the purchase will be unlikely to be made. Moreover, Krishna (2014) mentioned that the decision process is affected by internal factors which derive

from consumer's psyche. These factors can also be identified as psychological factors consisting of need, motivation, learning, perception, attitude, and personality. Additionally, as stated by Yoon and Uysal (2005), motivation is "psychological/biological needs and wants, including integral forces that arouse, direct and integrate a person's behaviour and activity" (p. 46), it is therefore apparent to see the importance of studying consumer motivation. In addition, purchase decision-making process is affected by external factors which are divided into two groups such as (1) cultural factors including culture, subculture as well as social classes and (2) social factors referring to family member and reference groups (Dixit et al., 2019; Pleşa, 2018). Regarding the cultural factors, in this case culture can be understood as "set of rules, material and moral values, beliefs, attitudes and habits created in time by common members of society" (Pleşa, 2018, p. 125), which combined altogether have a major impact on human behaviour. With respect to social factors, the individuals experience collective identity based on their membership in a group, such as racial/ethnic and gender identities, cultural aspects more. Furthermore, study of individuals and their behaviours, specifically "self-concept" gained interest in consumer research literature to understand better consumer choice, both as individuals and groups (Ilaw, 2014). The aspect of culture in case of consumer behaviour is relevant to both as well, therefore, all elements of culture are identified as the determining factors in shaping preferences, choices, and behavioural patterns of people who embrace that particular culture (Pituwela Kankanamge, 2014). Moreover, according to Triandis et al. (1993), culture is also defined

> …in terms of objective and subjective characteristics that increase the odds of survival, provide satisfaction for people sharing an environmental context, and are shared via language. Objective elements of culture … are the tangible objects of culture (architecture,

food, manufactured products), whereas subjective culture comprises such human elements

as social, economic, political, and religious practices (as cited in Jahoda, 2012, p. 297).

This interpretation has proven again the influence of culture on human decision on what to eat,

what to buy, where to travel and all other consumption decision.

In tourism, consumer behaviour is mostly described with the terms "travel behaviour" or

"tourist behaviour" (Cohen et al., 2014) which focuses on how travelers make decisions during

their pre-visit, on-site and post-visit stages at a certain location (Dixit et al., 2019). Even though

theories that have been developed and applied for consumer behaviour can be used for tourist

behaviour, it needs noticing that the phases of travelling decision-making process connected to

tourist activities are different, including (1) anticipation or pre-purchase, (2) travel to a destination,

(3) on-site experience, (4) travel back from the destination, and (5) recalling or recollection phase

(Clawson and Knetsch, 1966). As people have different motivation to travel, their behaviour is

also being adjusted accordingly. Furthermore, as to the definition proposed by World Tourism

Organization (UNWTO, 1993), tourism "comprises the activities of persons travelling to and

staying in places outside their usual environment for not more than one consecutive year for

leisure, business and other purposes" (p. 8) and the notion of activities covers "the actions and

behaviors of people in preparation for and during a trip as consumers" (UNWTO, 2008, p. 1). Here

lies the relationship between psychology and tourist behavior. Besides, it is indisputable that

without tourists, there is no existence of tourism (Guleria, 2016). Consequently, study of tourist

behavior particularly their travel motivation – one of the most influential factors in understanding

travel decision-making process – is very important to remain the development of tourism.

Culture as aforementioned has its vital role in consumer behaviour so in the context of this

paper, the concentration is more on Korean popular culture represented by Korean movies and

dramas. According to Fedorak (2019), "popular culture is the culture of our everyday lives" (p. 16). It is also called mass culture due to the fact of being consumed by a majority of population. Popular culture influences society and as Baudrillard (1998) observed individuals become trained and motivated to maximize pleasure, such that enjoyment and fun become indistinguishable from consumerist behaviour. Modern tourism is an example of a particular consumerist behaviour which is driven by an ever-increasing need of society to experience entertainment. Accessibility of travel and tourism, available more than ever to the mass consumer, made travel itself a popular culture, the culture of shared experience thanks to social media and equally, the travel culture influenced and motivated by social media. The categories of popular culture such as film and television in particular influence travel behaviours by the fact that these media can appeal to the visual and emotional wants of the audience. Video media is meant to show and present places which often are non-fictitious and with the rise of accessible travel, even more reachable than ever. The intention of popular culture is to be relevant to the regular consumer, to relate to consumer needs and provide entertainment and experience in an easily accessible manner. By its relevance of places, characters or ideas, popular culture can stimulate and motivate people to plan their holidays in a manner which recreates the experience presented in a movie or a drama. Tourist expectations, perceptions and as well self-concept can be greatly influenced by popular culture as it relates to both push and pull factors. Popular culture, movies, dramas create fantasy which consumers can experience more deeply by physical contact with locations and places seen on the screen.

Film-induced tourism

Film tourism is a recognized form of tourism and considered to be a complex phenomenon (Kork, 2019). It was not until 1990s that the relationships between films, movies and tourism became a widely studied topic (Kim & Wang, 2012; Nakayama, 2021). Film tourism refers to "the growing

interest and demand for locations which became popular due to their appearance in films and television" (Tomala & Faber, 2011, p. 149). Due to an increase in the amount of research in this area, film tourism has been couched in different terms such as film-induced tourism (Beeton, 2016; Macionis, 2004), film tourism (Connell, 2012; Hudson & Ritchie, 2006) and movie-induced tourism (Riley, Baker, & Van Doren, 1998). This diversity of terms consequently leads to a variety of definitions. For example, according to Hudson and Ritchie (2006), film-induced tourism was defined as "a tourist visit to a destination or attraction as a result of the destination being featured on television, video, DVD, or the cinema screen" (p. 256) while Roesch (2009) explained that film tourism is "a pattern of tourism that drives visitors to see screened places during or after the production of a feature film or a television production" (p.6). Therefore, in order to avoid possible misunderstanding, Olsberg/ SPI (2007), Fernandez-Young and Young (2008) and Connell and Meyer (2009) introduced a broad umbrella term "screen tourism" which embraces movie-induced tourism, media-induced tourism, cinematographic tourism, film-induced tourism, and media pilgrimage as reported by Kork (2019). Besides, a definition of this new tourism trend was also generalized by Evans (1997), Busby and Klug (2001), Grihault (2003) and Macionis (2004), which "refers to post-modern experience of an attraction or destination that has been portrayed in some form of media representation, such as the cinema screen, television, or video" (p. 70, as cited in Kork, 2019).

In the research conducted by Busby & Klug (2001), it was said that different forms of film-induced tourism are consumed by different types of film tourist influenced by specific push and pull factor related to a destination featured in a movie. As a result, tourists are classified into distinctive categories according to their demand for film tourism (Connell, 2012). Furthermore, Roesch (2009) noted that types of location portrayed in a movie influence the characteristics of

film tourism, which in practical terms means that a filming location can perform as the main attraction or, on the other hand, benefit from the illusion that the filming has taken place somewhere else than where it was portrayed (Hudson & Ritchie, 2006). As an explanation, he claimed that at one point in time, most tourists during their travels visited a place having a direct connection with a movie, or usually involuntarily encountered a location featured in a movie, often a famous landmark such as Empire State Building or Eiffel Tower (Roesch, 2009). Certain locations which are renown tourism destination, such as Salzburg (Austria) or Lauterbrunnen (Switzerland) attract tourist regardless of their appearance in movies, while for some other locations only the appearance in movies promoted tourism, for example places such as Mount Sunday or shooting locations of "Lord of the Rings" in New Zealand (Roesch, 2009). Therefore, film tourism either serves as "part of a main holiday or as the sole and main purpose out of special interest" (Hudson & Ritchie, 2006, p. 261) or occurs for the reasons of pilgrimage, escape and nostalgia or as part of the romantic gaze (Busby & Klug, 2001; Hudson & Ritchie, 2006).

With regards to film tourist – a fundamental constituent of film tourism, Macionis (2004) presented three types of film tourists based on a continuum of increasing interest in film-induced tourism. First, the serendipitous film tourist refers to those who visit a destination depicted in a film by chance. Second, the general film tourists are those who unintentionally appear in film locations but take part in film tourism activities. Finally, the specific film tourist is person who actively and purposely seek out and visit a site featured in a film.

As implied by Chan (2007) there is a relationship between media and tourism where films or TV series "serve to create and sustain people's anticipation and imagination of the sights and scenes that they would gaze upon during travel" (p. 207). Riley and Van Doren (1992) confirmed this notion by the result of their study on how films can be used to promote tourist destinations

and what effects they have on the travel decisions. The outcomes showed that TV dramas is a useful instrument for forming tourist impression and imagination about the places they have never visited before, yet many times exposed to them through films. Also, Crouch, Jackson, and Thompson (2005) further proved the significance of media in eliciting tourist emotion as well as stimulating their imagination, which may eventually lead to an actual visit. Moreover, different research has been carried out to examine the influence of film or TV series on image of destination (e.g. Beeton, 2016; Iwashita, 2006; H. Kim & Richardson, 2003; Riley & Van Doren, 1992; Tooke & Baker, 1996) in which film is said to enhance both the destination image and tourist awareness of a certain location. According to Kim and Richardson (2003), the more being exposed to the film, the more favorable destination image people have toward the place featured in the film. Additionally, this effect will be even stronger in case of TV dramas because of the continuous exposure to the television series, resulting in top-of-mind awareness of a destination. Films and TV dramas play an important role in influencing tourist decision-making process in relation to their choice of a specific location for travel (Iwashita, 2003). Hence, again the more positive the destination image is, the greater the likelihood that place is chosen as a travel destination (Chon, 1990). Similarly, through film and TV dramas "onscreen images provided initial information, a celebrity effect, visual and emotional connections for potential tourists, and exposure to specific attributes about the destinations" (Butler 1990; Schofield 1996; Nielsen 2001; Macionis 2004; Kim, Long, and Robinson 2006; Juškelytė 2016 as cited in Ng & Chan, 2020, p. 57) that contribute to attracting more tourists.

In another respect, film through storytelling and location depiction, has generate a powerful combination that affects audience's perception of a filming site (Busby & Klug, 2001; Iwashita, 2008). In particular, films can illustrate various aspects of a destination such as nature, culture and

people considered as destination attributes which consequently influence the attitude of tourists to the destination (Iwashita, 2006). Moreover, repeatedly watching films and especially TV dramas increases the exposure towards a certain destination, making it more familiar and identifiable. This may increase a demand for an actual visit to filming locations, people, experiences and fantasies portrayed by film and TV dramas (Rewtrakunphaiboon, 2009). One examination done by Im and Chon (2008) revealed that increased frequency of appearance in movies makes their demand to travel to Salzburg stronger, showing a correlation between the frequency of watching the movie and possible tourist demand in which the degree of audience exposure to media plays a significant role. However, the familiarity with a destination does not always have beneficial influence on tourist demand. According to MacKay and Fesenmaier (1997), "novelty of the destination may positively affect tourist demand through the desire to visit new unknown places"(p. 76), thus being too familiar with the destination causes a decrease in the effect of the "novelty" factor.

Film tourist's motivation

According to Crompton (1979) as well as Yoon and Uysal (2005), question of why people travel is not easy to answer. This is due to the fact that motivation is invisible (Chen & Zhou, 2020) and influenced by a variety of factors (Wolfe & Hsu, 2004). Moreover, it is challenging to clarify the nature of why people travel as it is difficult for travelers to express their true feelings or the underlying purpose of their journey (Wolfe & Hsu, 2004). A widely accepted definition of motivation coming from Murray (1964) stated that "a motive is an internal factor that arouses, directs, and integrates a person's behavior" (p. 7).

In tourism, motivation is an important field for study because it is the key concept for which helps to explain tourist behavior and can be the starting point for decision-making process (Ciasullo et al., 2019; Mannell & Iso-Ahola, 1987; Pereira & Gosling, 2019). While Dann (1981)

defined travel motivation as "a meaningful state of mind which adequate disposes an actor or group of actors to travel and which is subsequently interpretable by others as a valid explanation for such a decision" (p. 205), Crompton (1979) and Crompton and McKay (1997) focused on the equilibrium of psychological factors, namely needs and wants within an individual. They said that a need arises when any disturbance to the state of equilibrium occurs, which generates tourism motivation in order to recover this equilibrium.

Many studies have shown that motivation is a major determinant of tourist's behavior (Crompton, 1979; Hudson, 1999; Fang Meng et al., 2008; Pereira & Gosling, 2019; Park et al., 2019). The widely adopted theory in early studies of tourist motivation is Maslow's hierarchy of needs (Katsikari et al., 2020) in which he tried to address what needs people have and how to satisfy them (Hudson, 1999).

Based on Maslow's hierarchy, Dann (1977) developed a framework which he stated that there are two main factors influencing tourist's decisions to travel, push factors and pull factors. This model has attracted the attention of many researchers for studying tourist motivation. Push factors mostly refer to intangible or intrinsic desires of individuals (Kozak, 2002; Lam & Hsu, 2006) such as exploration, relaxation, prestige or social interaction (Crompton, 1979; Mannell & Iso-Ahola, 1987), while pull factors are related to tangible features and attributes of a specific destination which attract tourists to (Kozak, 2002; Prayag & Ryan, 2011). Hence, this push-pull paradigm can be generally explained as internal desires that push people to travel and as external factors that pulls them to a given destination (Jang & Cai, 2002).

Specifically in relation to film-induced tourism, the model of push and pull motivation is asserted as the most suitable one to explore motivation of film-induced tourist (Macionis, 2004). Therefore, the framework which was built by Macionis (2004) will be applied in this paper, aiming

to understand which motivates Millennials and Gen Z in Vietnam to travel to South Korea in terms of Korean TV dramas and movies.

In his article titled "Understanding the Film-induced tourist" in 2004, Macionis stated that "the push and pull framework provides a simple and intuitive approach for explaining the motivations underlying film tourist behaviour" (p. 89). Basically, this model was based on Dann's (1977) theoretical framework of tourism motivation in which film is the source of information or pull factors whereas its impact on tourist internal drivers acts as push factor leading to action (Macionis, 2004). Realizing that in film-induced tourism pull factors are not only related to destination attributes or features, Macionis (2004) suggested a "3P" concept comprising three important facets revealed in the media that induce travel decision on a specific location. These three concepts represent place, performance, and personality. According to Gjorgievski and Trpkova (2012), place can be categorized as (1) location where a movie is filmed, real or unreal or tourism destinations that become a filming location; (2) studios for example, Hollywood that are of interest to travellers by themselves. Furthermore, place refers to attractive and identifiable attributes of filming locations such as locational features, scenery, landscapes, weather, cultural and social origins, and activity origin (Macionis, 2004, p. 90). Performance involves storyline, tradition, customs and thematic content of film that awake curiosity of tourist (Gjorgievski & Trpkova, 2012). As a statement, Macionis (2014) claimed that people may also be pulled to a destination by "particular stories and genres, that is the drama of the plot, the elements of the theme and the experiences of the people in the film" (p. 91). Thus, in relation to film tourism, this factor of performance is illustrated by plot, theme, and genre. Finally, another pull factor in film-induced tourism is film characters as well as the actors/actresses who perform the personality attributes of film. Without any doubt, celebrities have proved their powerful influence on travel behavior with

their "power status and recurring association" (Till & Shimp, 1998, p. 68). Indubitably, film star, actors, or celebrities, especially who are famous and successful in their field have an outstanding ability to draw meanings from the roles they play in the movie or television series (Gjorgievski & Trpkova, 2012; Macionis, 2004; Pearce et al., 2003). Therefore, this pull motivation was characterized by film cast, characters and celebrities or film stars.

In terms of push factors of film-induced tourism, it is derived from internal desires of tourist which includes a wide range of motivations namely social interaction, novelty, education, escape, prestige, relaxation and romance, self-identification, ego-enhancement/self-actualization, pilgrimage, nostalgic experience, and vicarious experience (Gjorgievski & Trpkova, 2012; Macionis, 2004; Ng & Chan, 2020). Their influence on travel decisions particularly occurs after individuals watching and consuming films and TV dramas and getting affected by different attributes presented in the media (Tuclea & Nistoreanu, 2011). In that way, Ng and Chan (2020) concluded that attributes of personality and performance act as an intermediary which helps to connect various features of a certain destination portrayed in the movies with individual's intrinsic attitudes on travel.

METHOD

Design

According to Creswell (2009), research design refers to "plans and the procedures for research that span the decisions from broad assumptions to detailed methods of data collection and analysis" (p. 3). Therefore, a proper type of study is of crucial importance in selecting the research methods which match the research purposes as well as resolve the research problems (McCombes, 2021). There are many different choices for research design, yet these three approaches are commonly used, namely quantitative, qualitative and mixed-method research (Creswell, 2009). Quantitative

research study, as defined by Leavy (2017), is a deductive approach designed to test existing theories by exploring the relationship among variables in order to "reveal patterns, correlations, or causal relationships" (p. 9), hence based on this definition, this research can be classified as quantitative.

In social research, Babbie (2010) defined research design based on the purpose of research including exploration, description, and explanation that have been said as the most common and useful. Exploration studies take place when the research topic is relatively new or when the researcher investigate a new interest, whereas observing and describing situations or events are the main purpose in description studies in order to answer for the questions of what, where, when, and how (Babbie, 2010). This current research belongs to the third category – explanatory study which attempts to explain things (Babbie, 2010).

Sample and Data Collection

There are two sampling methods, random sampling and non-random sampling (Neuman, 2014) which is based on probability theory (Babbie, 2010). Although, random sampling can produce an equal probability for an individual being selected so that the sample observed is representative of the population, this type of sampling is not always possible and appropriate for a large-scale survey, especially for social research (Babbie, 2010; Creswell, 2009). Accordingly, another alternative mean is employed, non-random sampling in which sample is selected based on their convenience and availability (Babbie, 1990 as cited in Creswell, 2009). This is true to the case of the current study. Non-probability sampling has been selected considering specificity of the selected topic and time available to conduct and analyze the survey. Specifically purposive or judgmental sampling where sample is selected "on the basis of the researcher's judgment about which ones will be the most useful or representative" may be suitable (Babbie, 2010, p. 193) and

as such has been chosen. In terms of sample size, opinions may vary in relation to assessing a sample size to be suitable for a given research. According to Roscoe (1975), "the rule of thumb to follow when determining sample size, which is the number of participants in a questionnaire should be larger than 30 and less than 500" (as cited in Tan et al., 2018, p. 409). Therefore, a sample size of 180 is acceptable.

In detail, this study is to investigate the travel motivation of Vietnamese Millennials and Gen Z who were born from 1981 to 1996 and between 1997 and 2002 respectively (Dimock, 2019). Thus, the targeted participants are Vietnamese young adults with age range of 18-35 matching the aforementioned definition of these generation cohorts. Furthermore, age group is purposefully selected and can be considered suitable due to several reasons. First, the age range of this target group is officially classified as adults and in their working age. Secondly, born and growing up during and after the "Renovation" period (Path, 2020) with the rise in popularity of Korean wave in Vietnam, these people are able to witness the emergence of Hallyu or already exposed to the omnipresence of Hallyu products since their childhood (Gammon, 2021). Moreover, thanks to changes in economic policy of Vietnam in 1986, travelling became cheaper and easier for everyone, especially for the target age group regarding Millennials and Gen Z who are not only the target group for tourism industry but also the group who is able to afford it (V. H. Nguyen et al., 2021; VietnamCredit, 2019). Finally, growing up in digital era where Internet, social media and electronic devices have become widely available, leading to an increase in the exposure to Hallyu of the members of this age group (as opposed to their preceding generations who had to sit in front of TV during a particular period of time to watch Korean dramas/movies). Distinctively, online platforms and social networks such as Facebook, Instagram, YouTube and Netflix to name a few, through their algorithm which can learn users' preference and propose relevant or promoted

information (Kastenholz, 2021) facilitate higher exposure to Hallyu including Korean dramas/movies of the targeted subjects.

The primary data was collected through online questionnaires which were designed and distributed via Google Forms. The first and foremost reason that online survey was used in this study is due to the popularity of Internet which makes it easier and faster to get access to the target group. According to Nguyen (2020), 51% of Vietnam's population aged between 15 and 34 are Internet users, thus Internet-based survey is an effective tool to gather the data in this case. Moreover, the questionnaires were sent out from 29 April to 13 May 2022 and with a limited amount of time, online questionnaire helps getting a sufficient number of answers, 180 responses in total. This study decided to select one Facebook group to post the survey link as it is one of the most popular platforms among Vietnamese students and fellows which provides a service to help in obtaining quality survey samples. Furthermore, survey participants were also friends, acquaintances or introduced by those friends and acquaintances. It illustrates another method of non-random sampling employed here – snowball sampling which "refers to the process of accumulation as each located subject suggests other subjects" (Babbie, 2010, p. 193).

Measurements

The self-administered questionnaire (see Appendix A) was used to evaluate the influence of Korean TV dramas and movies on travel decision to Korea among Vietnamese young adults as well as to identify their motivations behind it. To design the questionnaire, a detailed review of relevant articles and earlier studies has been done in the previous part from which some of the items were adopted and mostly from the research of Gjorgievski & Trpkova (2012), Macionis (2004) and Ng & Chan (2020).

The questionnaire consists of three sections as follows:

4. The first section primarily deals with the socio-demographic profile of respondents, including gender, age, educational background, employment status and monthly income.

5. The second section includes one question of drama/movie watching frequency and seven statements aiming to demonstrate the influence of Korean dramas, movies on travel decision of Vietnamese young adults as well as reveal different influential aspects of Korean drama-induced tourism or Korean movie-induced tourism. The respondents were asked to indicate the degrees of agreement or disagreement with each statement using the rating scale called 5-point Likert scale ranging from 1 = strongly disagree to 5 = strongly agree.

6. The third section contains three items for pull motivation and seven items for push motivation selected from the research of Macionis (2004). Pull items comprise place, performance, and personality whereas push items consist of relaxation and romance, education, novelty, pilgrimage, escape, vicarious experience, and self-enhancement (Macionis, 2004). These items were also measured in 5-point Likert scale with 1 = strongly disagree, 2 = disagree, 3 = neither agree nor disagree, 4 = agree, and 5 = strongly agree.

The questionnaire was sent to eight people in the target group for a pretest before it was publicly and widely distributed for data collection. They were asked to read and complete the questionnaire carefully and then give both positive and negative feedback on the overall presentation, understanding and completion of the questionnaire. Improvement was thereupon made in order to ensure that the questionnaire is clear and easy to understand.

Data analysis and Results

The software IBM SPSS Statistic Data Editor was used to analyze data in this current study. Descriptive analysis was conducted first to obtain information regarding demographics of the respondents.

Profile of respondents

Table 1 shows the detailed demographic profile of the sample. Among a total of 180 respondents, the significant proportion of females who participated in this survey was higher than that of males, 67.2 % compared to 31.7%. Almost half of the respondents (49.4%) were the people in the 22-25 age group, while 38.9 % were between 26-30 years old. Over half (52.7%) of respondents obtained bachelor's degree whereas 21.1% had master's degree. In terms of employment status, 47.8% reported that they are employed at the moment while 43.9% are now students. Generally, 44.4 % of the respondent earned less than 500 Euro per month while 31.1 % confirmed that their monthly income was between 500-999 Euro. Concerning the frequency of watching Korean TV dramas and movies, 88 people (48.9 %) said that they spent only 3-4 days per month on Korean movies and TV dramas, followed by 22.2 % of the respondent who admitted that it took them 5-10 days every month for watching Korean TV dramas and movies, showing that most of respondent are not frequent Korean TV dramas and movies viewers.

Relationship between Korean dramas, movies, and tourism

The influence of Korean dramas and movies on tourism, specifically on travel decision was revealed by different dimensions which were clearly illustrated in Table 2. Overall, there is no big difference in the ratings by the respondents. Explicitly, the respondents concurred that dramas and movies make the biggest impact on enhancing awareness of the featured destination (mean = 3.48). Furthermore, they also create a favorable destination image (mean = 3.39). However, the respondents did not agree that dramas and movies serve as the source of information for travellers when they are planning the trip. Besides, Table 2 further presents that the likelihood of travelling to Korea after watching dramas and movies is above an average rate (mean = 3.24 out of 5), with 30.6 % of the respondent selecting "agree" and 13.9% choosing "strongly agree".

Table 1

Demographics of respondents (N=180)

	Frequency	%
Gender		
Male	57	31.7
Female	121	67.2
Prefer not to say	2	1.1
Age		
18-21	11	6.1
22-25	89	49.4
26-30	70	38.9
31-35	10	5.6
Education		
Secondary/High school	9	5.0
Post-secondary/Diploma	37	20.6
Bachelor	95	52.7
Master	38	21.1
Other	1	0.6
Employment status		
Student	79	43.9
Employed	86	47.8
Self-employed	12	6.7
Unemployed	3	1.6
Monthly income (Euro)		
Below 500	80	44.4
500-999	56	31.1
1000-1999	22	12.2
Above 2000	10	5.6
Prefer not to say	12	6.7
Frequency of watching Korean TV dramas/movies (per month)		
1-2 days	24	13.3
3-4 days	88	48.9
5-10 days	40	22.2
More than 10 days	28	15.6

Table 2

Influence of Korean dramas and movies on decision-making process

	Mean	Std. Deviation
Movies/TV dramas enhance the level of familiarity with the featured destinations	3.23	.898
Movies/ TV dramas are information source of trip planning	3.03	.912
Movies/ TV dramas create a positive image of destination	3.39	.972
Movies/TV dramas enhance awareness of the featured destinations	3.48	.948
Movies/TV dramas increase exposure to potential destinations	3.11	1.046
Likelihood of visiting Korea after watching dramas, movies	3.24	1.112

To evaluate the relationship between dramas, movies and travel-decision making process, the level of exposure illustrated by the frequency of watching TV dramas or movies and the level of affinity also play important roles. Therefore, the Pearson product-moment correlation coefficient and the Spearman rank-order correlation were used to determine the relationships between relevant variables. According to Bordens and Abbott (2021), the value of Pearson r as well as that of Spearman's rho similarly range from +1 to –1. As shown in Table 3, both analyses had Sig. values less than 0.05, resulting in a correlation between exposure level, affinity level and desire to actual visit Korea. The Pearson r of 0.433 considered a moderate value indicates that the respondents who have higher level of affinity with Korean dramas and movies will be more likely to visit Korea.

Table 3

Result from Pearson r and Spearman's rho correlation analysis

	Decision to visit Korea after watching TV dramas and movies	
	Pearson r	Sig.
Level of affinity for Korean dramas and movies	.433**	.000
	Spearman's rho	
Frequency of watching Korean dramas and movies	.239**	.001

**Correlation is significant at the 0.01 level (2-tailed)

Additionally, even the rho correlation coefficient of 0.239 is quite low, it is still acceptable to explain for a direct and positive relationship between respondents' exposure level to dramas, movies and their desire to visit Korea. This means the longer the respondents being exposed to Korean movies and TV dramas, the stronger their desire to visit is.

Korean film-induced motivation

The target group has expressed their opinion about the motivation behind their travel decision to Korea that was induced by Korean movies and dramas through the ratings on different motivational attributes revealed in Table 4. With regards to pull factors, the score for each of attribute is remarkably similar to each other, in which the idea "to see the physical attributes of the filming locations" and "to be in places where my favorite characters from movies and dramas have been" have the highest score (mean = 3.22) while the motive of plot experience ranked a little lower (mean = 3.21). However, there is a considerably big gap between the most prominent push attribute and the least prominent one (mean = 4.18 and 3.03 respectively). Of seven push

motivational factors, only three items are considered powerful enough to motivate the respondent to travel due to dramas and movies watching, namely relaxation (mean = 4.18), self-enhancement (mean = 4.00) and novelty (mean = 3.88), whereas the rest with the average mean around 3.15 indicates a moderate influence.

Table 4

Push and pull motivations

	Mean	Std. Deviation
Pull motivations		
Place experience	3.22	1.101
Character experience	3.22	1.126
Plot experience	3.21	1.143
Push motivations		
Relaxation	4.18	1.080
Self-enhancement	4.00	1.052
Novelty	3.88	1.048
Pilgrimage	3.19	1.182
Escape	3.12	1.076
Vicarious experience	3.03	1.133
Education	3.26	1.095

Before conducting Exploratory Factor Analysis (EFA) with Varimax Rotation to identify the underlying dimensions of motivation which is induced by films or movies, the Cronbach's Alpha reliability analysis was done to evaluate the reliability of the data produced in each factor. Researchers have proposed different cutoff points for an acceptable Cronbach's alpha value

ranging from 0.5 to 0.8 (Nunally, 1978; Cortina, 1993; Grayson; 1994; Kline, 1999 as cited in Field, 2013), yet the value of 0.7 is adopted for this study as a standard when dealing with psychological constructs (Field, 2013). The Cronbach's alpha coefficient among these ten motivational factors is 0.901 greater than 0.7, implying a very good internal consistency and a high level of data reliability. According to Kaiser (1970), the Kaiser-Meyer-Olkin Measure of Sampling Adequacy (KMO) is acceptable at the minimum of 0.5 and varies between 0 and 1, in which the closer to 1 the value is, the more reliable the factors are yielded from the analysis (as cited in Field, 2013). The KMO value is 0.885 above the minimum value of 0.5 and the value of Sig. in Bartlett's measure ($p = 0.000$) is less than 0.05 (Field, 2013), indicating the data used for EFA in this study is appropriate as well as the variables tested here correlate with each other. This matches the primary conditions to carry out the EFA for push and pull motivation. The result of EFA is illustrated in Table 5. Factor analysis performance with Varimax rotation shows that based on the recommended Kaiser's criterion of eigenvalue which is over one, all ten observed items are retained and then extracted into two significant factors that was named as intrinsic desire and extrinsic factor. These two new factors explained 70.533% of the total variance. Furthermore, in order to identify the determinant of travel decision to Korea of Vietnamese young adults, regression analysis was done among these push and pull motivations. As Hair et al. (2010) stated, there is one major issue in the interpretation of regression variate which is the correlation among the independent variables. In case independent variables correlate with each other, multicollinearity will occur, so to avoid misunderstanding and wrong prediction about the relationship between independent and dependent variables, variance inflation factor (VIF) is employed to measure the multicollinearity. The smaller the VIF value is, the lower the correlation

Table 5

Result of Exploratory Factor Analysis

	Factor loading		Eigenvalue	% of Variance
	1	2		
Extrinsic factor			54.003	5.400
Vicarious experience	.888			
Escape	.852			
Character experience	.847			
Plot experience	.813			
Place experience	.793			
Education	.786			
Pilgrimage	.644			
Intrinsic desire			16.530	1.653
Relaxation		.895		
Self-enhancement		.847		
Novelty		.770		
Total Variance			70.533	
Reliability Alpha	.901			
KMO	.885			
Bartlett's Test of Sphericity	$p = 0.000$			

among independent variables is, hence VIF threshold of 3 to 5 is considered acceptable (Hair et al., 2010). In this study, all variance inflation factors were less than 3, indicating that multicollinearity is not present in or not critically affecting the analysis. The results of the

regression analysis show an F value of 34.225 with Sig. value of 0.000 less than 0.05, combined with an adjusted R-Square of 0.626, explaining the regression model is a relatively good fit as well as statistically significant. Additionally, of ten push and pull motives, there are only two motivational determinants inducing film tourism– place experience (Beta = 0.458) and character experience (Beta = 0.265) where factor of place experience obviously reveals its stronger influence.

Discussion

Previous studies have confirmed the influence of films or TV dramas on tourism (Connell, 2012; Hudson & Ritchie, 2006; Im & Chon, 2008; Macionis, 2004), yet it is apparently not the case that Korean TV dramas and movies are effectively promoting tourism among Vietnamese young adults. Although there are some patterns that young adults may visit Korea after watching TV and dramas, the likelihood is relatively moderate. The results from this present study have revealed moderate even low correlations between decision on actual visit with two key factors including the frequency of watching dramas, movies and the level of affinity with Korean TV dramas, movies (see Table 3). Furthermore, it is undeniable that Korean TV dramas and movies still made impact on travel decision of Vietnamese young adults in relation to creating positive image of Korea as well as enhancing their awareness of Korea as tourist destination. Of ten push and pull motivational factors of film-induced tourism, young adults in Vietnam have indicated the most positive motives are relaxation and self-enhancement whereas the rest holds less power over their travel decision-making process. Several reasons can be pinpointed for these outcomes. Firstly, since 2005, there has been a downstream inclination towards Hallyu in Vietnam (Khachaturyan, 2021), thus as a part of Korean wave, K-dramas and K-movies have become less popular among Vietnamese people. Moreover, Hallyu is not only represented by Korean dramas and movies but

also by other forms such as music, cuisine, fashion, language to name a few, among which Korean pop music or commonly called as K-Pop is a leading force in Vietnam these days. As an example, K-pop songs have always been in the top 10 trending list of YouTube Vietnam (Viet Nam News, 2020).

This study also shows that after the procedure of factor analysis, motivational items have been categorized into two groups representing two new factors of film-induced travel motivation. The first group was named "extrinsic factor" due to influence from physical and tangible attributes of destination over travellers. It includes seeking for vicarious experience, escaping from unusual environment, seeing physical attributes of the location, following their belief, the realization of fantasy in terms of characters and movie plot, and acquiring more knowledge of the destination. The second group comprises three motivational elements mainly referring to intangible and internal desires of individuals, thus it is named as "intrinsic desire", namely relaxation, self-enhancement and novel experience.

Conclusion and Limitations

This study concentrates on two issues, (1) demonstrating whether there is a relationship between Korean media, particularly TV dramas, movies and travel intention to Korea among Vietnamese young adults, (2) identifying underlying motivations behind their travel decision. An overview of relevant theories was first provided where literature on film-induced tourism and push-pull motivation theory were primarily employed. By using a quantitative design with questionnaire as a tool to collect the data, the research has found the answer to the questions.

The findings supported that Korean movies and dramas influence travel decision to Korea of young adults in Vietnam in terms of creating and boosting a positive image as well as enhancing their awareness of Korea as a desired destination, yet such impact is not really strong as per the

data set of this research. Besides, it is noticeable that the frequency of watching Korean films does not make any sufficiently powerful impact on travel decision either. Combined together these findings suggest filmmakers should invest more on quality of film instead of quantity to improve perception of Korea. Meanwhile, based on the statistical analysis carried out, the findings suggested that there are underlying motivations behind their travel decision. The regression model revealed that only two out of ten motivational factors (place and character) are considered as determinants of viewer's travel decision, which confirmed one statement from Pham et al. (2015) which is "Korean film industry carefully invested in attractive celebrities, beautiful soundtrack and dramatic backdrop since people choose to visit film location because of not only beautiful scenery but the feelings they used to experience during the film" (p. 569).

The wave of Korean popular culture has swept across Asia for over two decades, since then there have been different research on this cultural phenomenon. Despite an increasing number of studies on Korean popular culture and its effect with focus on Asia, little research on developing countries has been done, particularly on Vietnam which was seen as the center of Korean wave in Southeast Asia (Pham, 2015). By analyzing the influence of Hallyu on Vietnamese young adult's travel motivation to visit Korea, this current research generally contributes to literature of film-induced tourism and motivation theory and provides some basics for further research.

This study has also some limitations. Firstly, regarding the sample, this study focuses on young adults in Vietnam selected based on their availability. Therefore, this convenience sample cannot be representative for Vietnamese Millennials and Generation Z population as a whole. Secondly, the questionnaire is self-administered and distributed online, hence there might be some drawbacks such as respondents misunderstanding or overlooking the questions, consequently leading to unexpected impact on data quality.

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APPENDIX. QUESTIONNAIRE

Part I: PERSONAL INFORMATION

1. I am …

□ Male

□ Female

□ Prefer not to say

2. My age is …

□ 18-21   □ 26-30

□ 22-25   □ 31-35

3. My education is …

□ Secondary/ High school   □ Bachelor

□ Post-secondary/ Diploma   □ Master

□ Other

4. My employment status is …

□ Student   □ Self-employed

□ Employed   □ Unemployed

□ Other

5. My monthly income is …

□ Below 500 Euro   □ 1000-1999 Euro

□ 500-999 Euro   □ Above 2000 Euro

□ Prefer not to say

Part 2: FILM-INDUCED TOURISM CHARACTERISTICS

6. How often do you watch Korean TV dramas/movies per month?

□ 1-2 days   □ 5-10 days

□ 3-4 days   □ More than 10 days

Please indicate to what extent you agree or disagree with the following statements on a scale of 1

to 5 (1: strongly disagree to 5: strongly agree)

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
7. I have strong interest in Korean TV dramas and movies	□	□	□	□	□
8. Korean movies and dramas enhance the level of familiarity with the featured destination	□	□	□	□	□
9. Korean movies and dramas are my source of information about places to visit	□	□	□	□	□
10. Korean movies and TV dramas create a positive image of destination	□	□	□	□	□
11. Korean movies and TV dramas enhance awareness of the featured destination	□	□	□	□	□
12. Korean movies and TV dramas increase my exposure to potential destinations	□	□	□	□	□
13. It is likely that I will travel to South Korea after watching South Korean movies/dramas	□	□	□	□	□

Part 3: FILM-INDUCED TRAVEL MOTIVATION

Please indicate to what extent you agree or disagree with the following statements on a scale of 1 to 5 (1: strongly disagree to 5: strongly agree)

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
14. I travel to see physical attributes of the filming locations (e.g. scenery).	□	□	□	□	□
15. I travel to be in places where my favorite characters from movies or dramas have been.	□	□	□	□	□
16. I travel to experience plot and story from movies or dramas I have seen.	□	□	□	□	□
17. I travel to relax and rest.	□	□	□	□	□
18. I travel to improve myself.	□	□	□	□	□
19. I travel to experience novelty (e.g. seek for new and interesting experience)	□	□	□	□	□
20. I travel to follow my believes/religion.	□	□	□	□	□
21. I travel to places portrayed in movies or dramas to immerse myself in fantasies.	□	□	□	□	□
22. I travel to places portrayed in movies or dramas to feel like characters that played in movies or dramas.	□	□	□	□	□

23. I travel to places portrayed in movies or dramas to acquire knowledge about the places and stories presented in movies or dramas.

   ☐   ☐   ☐   ☐   ☐