

Philippine-Pop as Potential Catalyst: Filipino Fans' Perception as a Basis for Tourism Promotion

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Abstract

Philippine Pop, or P-Pop, is a recent phenomenon similar to the well-known Korean Pop groups, showcasing the talents of the country's artists. The study investigates the various factors and effects of P-pop as a potential catalyst to the perception of Filipino fans. This quantitative study utilized a descriptive research design with four hundred (400) P-pop fans aged 18 and above as the respondents. The findings revealed that destination, transportation, food and beverage, and culture are highly observed in the content of P-pop, according to the Filipino fans. Therefore, it provides representation and exposure to the Philippines' local destination, transportation, food and beverage, and culture through its content, which is a way to give awareness and influence its viewers, including the fans and the general public. This study also showed that there is a significant relationship between factors such as P-pop's content, popularity, cultural promotion, tourism promotion, and travel motivation, in which all factors play an important role in promoting the tourism industry.

It was concluded that P-pop is a potential catalyst for promoting the tourism industry of the Philippines as it can contribute to increasing the travel motivation of Filipino fans. Moreover, this pioneering study aims to open the opportunity for continuous research as it highlights the promotion of the tourism industry by utilizing the strength of the Philippine culture. With the increasing popularity of P-pop, both locally and internationally, this new method of promoting tourism through idol groups can pave the way for the Philippine tourism industry to boom.

Keywords: Pop Culture, P-pop Fans, P-pop Groups, Tourism Promotion, Travel Motivation

Introduction

The emergence of popular culture has made a huge impact in the tourism industry, especially in opening numerous opportunities for a country's tourism to prosper. Popular culture or pop culture turned out to be an additional key factor in enticing tourists to travel, aside from common purposes, such as relaxation, acquisition and expansion of learning, as well as meeting new challenges and thrills. As defined by Kidd (2017), this is a set of beliefs, practices, and objects that represent the widely shared significance of a social system. It entails the objects, leisure and entertainment, fashion trends, and linguistic conventions. This is characterized by elite culture and different organizational cultures by being associated with either mainstream culture or folk culture.

In South Korea, pop culture has become an effective driving force of the country's tourism industry (Hur & Kim, 2020). *Hallyu*, or the globalization of South Korea's pop culture, has influenced different parts of the world which resulted in the booming of the country's tourism, as well as its economy. According to Choi (2012, as cited in Chow, 2020), a lot of tourists are willing to travel to South Korea due to the good impression set by Korean dramas, movies, and K-pop. He also stated that the tourism industry in South Korea has evolved over the past 10 years, having K-pop as the primary contributor to this evolution. In another study conducted by Lee & Bai (2015), results of the interviews emphasized the impact of popular culture in shaping the destination image. The study

concluded three main statements: (1) popular culture contributes to creating a good image for tourist destinations, (2) the experiences brought by popular culture events in South Korea also reinforced positive place images, and (3) the favorable image induced by popular culture experiences created a significant influence on future behavior. It is clear that pop culture brings a vast impact in creating a good impression of South Korea and a huge influence in the people's interests to visit the country.

Apart from boosting the tourism industry, pop culture has also become an instrument in bringing positive economic effects and benefits to the country. As stated in the Korea Tourism Organization (2020), the number of tourists traveling to South Korea has risen in the span of 20 years, causing their economy to grow and develop. As a result, the tourism and the economic sectors became significantly related as the growth of one corresponds to the growth of the other.

Pinoy pop or P-pop, is not new to the entertainment industry in the Philippines, however, it was not given a chance to be fully known in the eyes of the public. Several Pinoy pop idol groups came into existence with an aspiration of having a successful career in the Philippine entertainment industry; unfortunately failed to be relevant through time. However, the growing influence and globalization of Korean pop culture became an inspiration for the Philippines, to reinvent its existing pop culture and align it with the K-pop.

Following the path of K-pop, P-pop which was unknown for several years to the Filipino audiences and the Philippine entertainment industry, finally reached its limelight. Although there has been much concern that P-pop is simply just an imitation, idol groups ended this stigma of categorizing any pop group only as K-pop as other pop groups also represent their own cultures with the existence of P-pop. SB19, a five-member group, rose to popularity as they dominated global charts, paving the way for Filipino music to be recognized and even compete with other top artists around the world. In line with this, a song from SB19, *Bazinga*, created history by becoming the first OPM song to top the Billboard Charts for the longest period of time (Bautista, 2022). *Alamat*, on the other hand, which debuted in February 2021, was recognized for its uniqueness because its members represent the distinct culture of the Philippines. They are also known for the inclusion of Philippine mythology, weaves, imagery, and history in their series of outfits that bind the diversity of the country (Llemit, 2021). As they gradually took the interest and support of both the Filipino fans and the international fans, the future of P-pop continuously developed in the Philippines.

Popular culture has been one of the prominent schemes in promoting tourism around the world. Its vast influence in the tourism industry consequently left a sequence of benefits in the said sector. According to the study by Chow (2020), popular culture has become a tool for marketing, influencing tourists which significantly evolved and molded the tourism trend. He also stated that many researchers conducted a similar study in attempting to know what motivates popular culture to influence the tourism industry. It also aimed to know in what ways pop culture affects the tourist's motivation and be a catalyst of the economy of its country. K-pop has a huge contribution in promoting tourism in South Korea, influencing different countries in Asia. With this, the Philippines also aspires to achieve this trend and use this as an approach to create a P-pop industry and use it in promoting tourism in the country.

Hence, this study used K-pop as a model. With the rising popularity of pop culture around the world, particularly K-pop, the researchers want to explore the potential and capability of P-pop in promoting the Philippine tourism sector. Results of the study aim to benefit the country and the community within the mentioned industry, as well as future research of the same field. This study also aims to benefit the researchers' knowledge and comprehension of P-pop and the various factors that can influence P-pop as potential catalyst in tourism promotion.

Materials and Methods

Research Design

The study utilized a descriptive approach with non-probability, purposive, and quota sampling techniques as reflected to the four hundred (400) respondents. The data obtained from Filipino P-pop fans aged 18 and above was used to fulfil the study's objectives. The researchers employed the quantitative method to identify the factors that influence their perception and investigate how it affects tourism and cultural promotion, travel motivation, popularity, and the content of P-pop groups. The instrument was used by administering a survey questionnaire that was validated and pre-tested before being distributed on various social media platforms.

As fans continue to support P-pop groups, there have been a variety of reasons which motivate them to satisfy what their wants and needs. The figure and theories below specifically expound these motivations, for a better understanding of the study's concept:

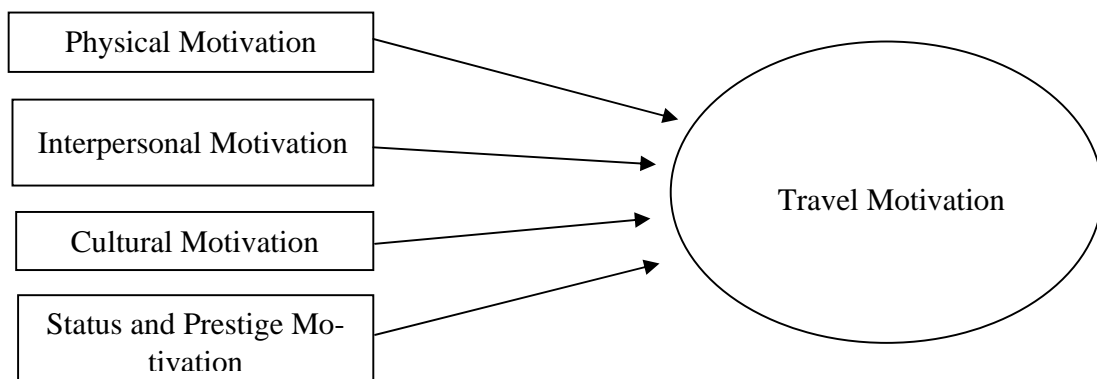


Figure 1. Theory on Physical, Status and Prestige, Cultural, and Interpersonal Motivation by McIntosh & Goeldner

According to the theory on motivation, The Physical, Status and Prestige, Cultural, and Interpersonal Theory by Bilan (2015), travel motivation may be grouped into four dimensions: physical motivation, status and prestige, cultural, and interpersonal motivation. Individual's well-being that can include activities concerned with leisure, health, sports, and relaxation refers to physical motivation. Interpersonal motivation refers to the individual's urge to be socially active and meet other people. Cultural motivation, on the other hand, signifies the individual's desire to learn and experience other people's culture, place, tradition, music, art, and lifestyle to fulfill their curiosity. Lastly, status and prestige motivation refers to the needs of an individual for personal development, seeking recognition from others, or in pursuit of business, education, or professional interest.

To have a deeper understanding of the study, the figure below represents the overall objectives of the study in which P-pop is both influenced by various factors and impacts.

These factors and effects are further subdivided into more specific quantifiable areas. For the factors affecting the fans' perception, it includes the information source focusing on how fans acquired such knowledge about the P-pop groups they support through different social media platforms, radio stations, advertisements, friends, family, and relatives, or through word-of-mouth. Meanwhile, the second factor, time allocated, refers to the enthusiasm of the fans to support the groups they admire where social media plays a big role, leading to the adaptation of the artists' lifestyle and culture. Lastly, social connectedness, which tackles the formation of new relationships be-

tween the mutual understanding and bond of the fans from all over the world, supporting similar groups with the help of technology and breaking the language barriers between them.

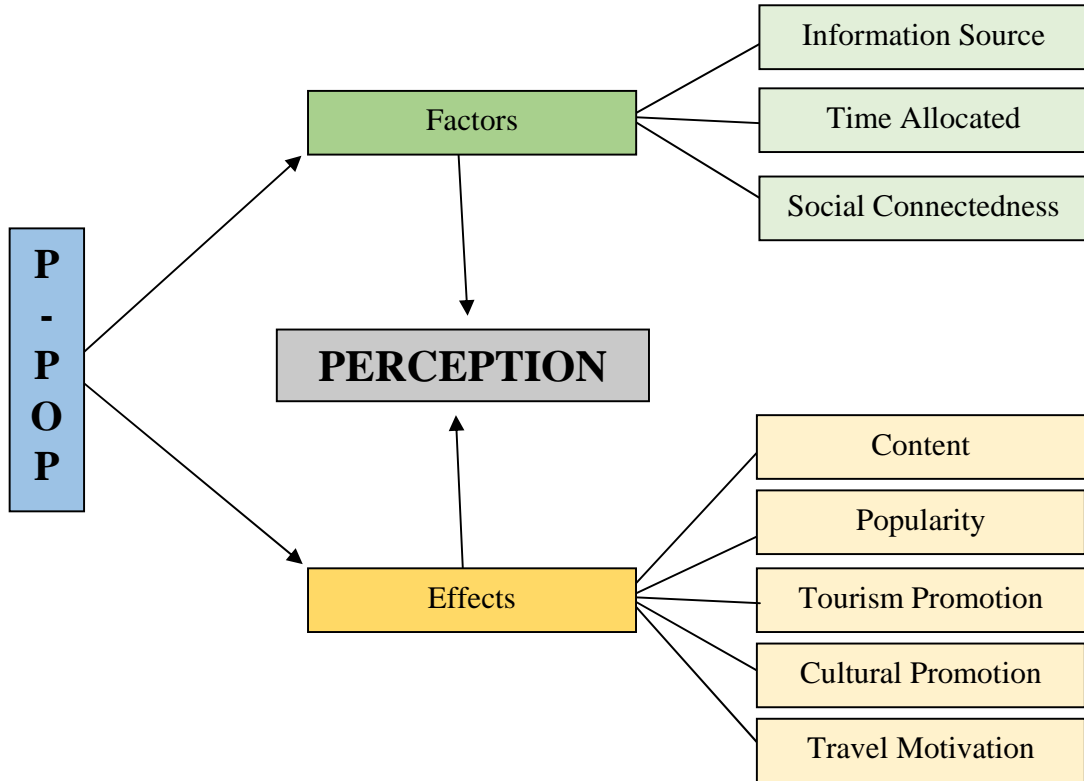


Figure 2. Conceptual Framework

Results and Discussions

Demographic profile of the respondents in terms of Age, Gender, Region, and Employment Status

Table 1 presents the three groups of the respondents' age category. Among the 400 respondents, 343 or 85.75% were 18 to 25 years old, while 45 or 11.25% of the Filipino fans were 25 to 33 years old. On the other hand, 34 years old and above got the lowest among the three categories, attributing to 12 or 3.00% of the respondents. This suggests that most of the P-pop fans belong in Generation Z, whose ages ranges from 18 to 25. In relation, Sacdalan (2021) stated that due to the growing popularity of K-pop among teens and young Filipinos, the Philippines created its own idol groups or known as the P-pop groups. In today's world, these groups have been recognized locally and internationally because of their Filipino supporters, who are mostly teens and young adults.

Table 1. Respondents' Age Category

Age	Frequency	Percentage
18-25 years old	343	85.75%
25-33 years old	45	11.25%
34 years and above	12	3.00%
Total	400	

Table 2 shows the respondents' gender in which more than half of them, specifically 336 or 84.00%, consisted of females. Moreover, 45 or 11.25% were males, and only 19 or 4.75 % of respondents belonged in the LGBTQ+ gender. This discloses that females are more interested in P-pop groups than the other two gender classification. Monroe (2021) stated that celebrity idolization declines with age and is more widespread among females than males. Furthermore, female fans participate in a wider range of fan activities at a deeper level than males (Lindsay, 2021). In this case, the number of P-pop groups' fans has been dominated by females.

Table 2. Respondents' Gender Category

Gender	Frequency	Percentage
Female	336	84.00%
Male	45	11.25%
LGBTQ+	19	4.75%
Total	400	

Based on Table 3, most of the P-pop fans were from the National Capital Region with 129 respondents, that made up a percentage of 32.25. This is followed by those from Region 4A (CALABARZON) with 104 respondents or 26.00%, then Region 3 (Central Luzon) with 68 respondents or 17%. Meanwhile, Bangsamoro Autonomous Region in Muslim Mindanao (BARMM) has no respondents. As per Philippine Statistics Authority (2021), the largest population among the seventeen administrative regions in 2020 is Region 4A (CALABARZON), followed by the National Capital Region then Region 3 (Central Luzon). This implies that most respondents are from the NCR, where concerts and fan activities are usually held.

Table 3. Respondents' Region Category

Region	Frequency	Percentage
Cordillera Administrative Region (CAR)	3	0.75%
National Capital Region (NCR)	129	32.25%
Region 1 - Ilocos Region	13	3.25%
Region 2 – Cagayan Valley	8	2.00%
Region 3 - Central Luzon	68	17.00%
Region 4A – CALABARZON	104	26.00%
Region 4B – MIMAROPA	2	0.50%
Region 5 - Bicol Region	13	3.25%
Region 6 - Western Visayas	12	3.00%
Region 7 - Central Visayas	15	3.75%
Region 8 - Eastern Visayas	8	2.00%
Region 9 - Zamboanga Peninsula	4	1.00%
Region 10 - Northern Mindanao	6	1.50%
Region 11 - Davao Region	10	2.50%
Region 12 – SOCCSKSARGEN	3	0.75%
Region 13 - Caraga Region	2	0.50%
Bangsamoro Autonomous Region in Muslim Mindanao (BARMM)	0	0.00%
Total	400	

As shown in Table 4, 303 or 75.75% of the 400 respondents are students and 79 or 19.75% were employed. It is well understood that the majority of Filipino P-pop fans are still studying. According to Abad (2021), most students saved their allowance to buy items or attend activities related to their idols. Kim et al., (2018) illustrated in his online survey that 66.3% of the respondents who spent more money to purchase idol goods were students.

Table 4. Respondents' Employment Status

Employment Status	Frequency	Percentage
Student	303	75.75%
Employed	79	19.75%
Others	18	4.50%
Total	400	

Factors affecting the perception of Filipino fans on P-pop as a potential catalyst in terms of Information Source, Time Allocated, and Social Connectedness

Information Source

The information source in social media as indicated in Table 5, platforms such as Facebook, Twitter, Instagram, YouTube, TikTok and other networking sites received the most responses with 350 P-pop, making up 87.50%. This is followed by advertisements including television, radio, newspaper, magazine, poster, and other advertisements with a total of 26 responses or 6.50%. The fewest responses were word-of-mouth which can be through friends, relatives, and other people with 24 responses or the remaining 6.00%.

As indicated by P-pop Rising (2021), technology has an advantage. Social media has become an important aspect of pop culture. Its consumption has been deemed an effective approach in obtaining the fans' attention and perceptions, due to the production, distribution, and introduction of the artists, together with their works and performances. Thus, social media platforms are indeed an effective way of disseminating information about P-pop groups to their fans.

Table 5. Where the Fans First Hear About P-pop

Categories	Frequency	Percentage
Social Media Platforms (Facebook, Twitter, Instagram, YouTube, TikTok, etc.)	350	87.50%
Word-of-mouth (Friends, Relatives, etc.)	24	6.00%
Advertisements (Television, Radio, Newspaper, Magazine, Poster, etc.)	26	6.50%
Total	400	

Table 6 reveals that the most accessible information source for P-pop was social media platforms such as Facebook, Twitter, Instagram, YouTube, TikTok, and other networking sites that had an average accessibility rating of 1.345. Meanwhile, placed in the second rank was advertisements, which includes television, radio, newspapers, magazines, posters, and other mediums with a rating of 2.215 followed by information sources.

As per Igno and Cenidoza (2016), with the availability of internet sites and blogs as a medium for marketing the Korean singers, K-pop became renowned among fans since these idols generate eye-catching songs, energetic music, and coordinated dances, which lead their interest to use

the internet, exploring the artists, and eventually becoming an avid fan. Thus, social networks are formed in which fans can speak with each other, using a variety of platforms including Twitter, YouTube, and Facebook.

Table 6. Rating and Ranking of the Most Accessible Information Source of P-pop

Categories	Average Accessibility Rating	Accessibility Ranking
Social Media Platforms (Facebook, Twitter, Instagram, YouTube, TikTok, etc.)	1.345	1
Word-of-mouth (Friends, Relatives, etc.)	2.440	3
Advertisements (Television, Radio, Newspaper, Magazine, Poster, etc.)	2.215	2

Table 7 shows that Facebook had the highest accessibility rate with 349 responses or the 87.250%. Following Facebook, YouTube received 331 responses with an 82.750% rate, while TikTok had 329 or the 82.250%. In the Pulse Asia Polling’s survey that had 2,400 face-to-face interviews, it was shown that Facebook is the leading social media platform in the Philippines (Ocampo, 2022). As per the nationwide survey, 63% of Filipino adults use the internet, and half of them log in more than once per day. The most popular social media platforms are Facebook and YouTube, and the respondents added that they visit these internet sites frequently to check them and to be updated. Therefore, the majority of P-pop fans responded that Facebook is by far the most accessible social media site in terms of involvement with P-pop groups, in which they can be updated with new announcements or any relevant information about the group they idolize.

Table 7. Rating of the Most Accessible Social Media Platforms in P-pop

Social Media Platforms	Frequency	Accessibility Rate
Facebook	349	87.250%
Google	135	33.750%
Instagram	183	45.750%
TikTok	329	82.250%
Twitter	327	81.750%
YouTube	331	82.750%
Others	9	2.250%

As indicated in Table 8, the most accessible advertisement with a total of 386 responses or the 96.500% was television. This is followed by radio, posters, magazine, newspaper and other advertisement. According to Media Update (2020), despite the availability of various media channels such as magazines, newspapers, and social media, television consumption remains popular among the other mediums. This is because it provides viewers with more reliable news delivered by professional journalists and reporters, and this simply implies that viewers ingest credible and real information about the things they want to be updated with. Thus, when it comes to P-pop promotion, television is the most accessible promotional tool and Filipino fans have been satisfied with the amount of advertisement in the television featuring relevant information about the P-pop groups.

Table 8. Rating of the Most Accessible Advertisement in P-pop

Advertisements	Frequency	Accessibility Rate
Magazine	118	29.500%
Newspaper	31	7.750%
Poster	137	34.250%
Radio	171	42.750%
Television	386	96.500%
Others	16	4.000%

Time Allotted

Table 9 shows that 154 respondents spent at least 1 to 3 hours per day watching, streaming, and listening to their biased P-pop group. Buchholz (2022) claims that the average social media usage of people, in general, is 147 minutes or 2 hours and 27 minutes per day, for the purpose of acquiring information about the relevant news they need to know. This revealed that the time spent by the Filipino fans are significant in the amount of information they get from the P-pop groups, which affects their perceptions as fans.

Table 9. Time Spent of the Filipino Fans in P-pop per Day

Number of Hours	Frequency
Less than 1 hour	39
1-3 hours	154
4-6 hours	119
7 hours or more	88
Total	400

Social Connectedness

Table 10 reveals that most P-pop fans had been to a concert, with a 50.50% rate. Birthday projects or events had the second most responses, with 86 respondents or the 21.50%. Donation drives, volunteering, or social campaigns had 73 responses and a rating of 18.25%. Lastly, cupsleeve events had the least with 56 respondents and a 14.00% rate. However, not all P-pop fans attended these kinds of activities. According to cross-eyed pianist (2018), people attend concerts for their entertainment while treating it as a social event, where an individual can interact and meet new people. Concerts is the activity that most P-pop fans have attended to be entertained and socialize.

Table 10. Rating of the Activities or Events Attended by the P-pop Fans

Fan Activities/Events	Frequency	Rating
Birthday Projects/Events	86	21.50%
Concerts	202	50.50%
Cupsleeve Events	56	14.00%
Donation Drives/Volunteering/Social Campaigns	73	18.25%
Fan Meetings	80	20.00%
Giveaway Projects	75	18.75%
I have not attended any of these fan activities or events	148	37.00%

Table 11 shows that concerts ranked one as the activity that the P-pop fans who have not been to any gatherings want to attend with a 1.577 rate. This is followed by fan meetings with a 3.148 rating, then donation drives, volunteering, or social campaigns as the third out of six with a 3.523 rating. Birthday projects or events placed fourth and got a 3.711 rating. Meanwhile, cupsleeve events got the fifth spot with a 4.450 rating. Lastly, giveaway projects was the least activity that fans want to participate in, with a rating of 4.591. Keider (2016), mentioned that going to a concert creates a memorable experience and is a bundle of joy in socializing with other fans. This is why most P-pop fans who have not attended any activities choose concerts as the main activity that they want to experience.

Table 11. Rating and Ranking of the Activities or Events that P-pop Fans Want to Participate

Fan Activities or Events	Rating	Ranking
Birthday Projects/Events	3.711	4
Concerts	1.577	1
Cupsleeve Events	4.450	5
Donation Drives/Volunteering/Social Campaigns	3.523	3
Fan Meetings	3.148	2

Table 12 reveals that 268 respondents knew at least seven and more P-pop groups. Another 50 respondents knew 3 to 4 P-pop groups, followed by 48 respondents who knew 5 to 6 groups. Lastly, 34 respondents answered that they knew at least 1 to 2. This result shows that the majority of the fans are aware of almost more than ten P-pop groups as supported by Villa (2020), stating that social media platforms have become the primary source of P-pop groups in communicating with their fans during the pandemic. This is also their way of promoting their music, music videos, performances, and other content which can easily be accessed by people.

Table 12. P-pop Group/s that Filipino Fans Know

Categories	Frequency
1-2 groups	34
3-4 groups	50
5-6 groups	48
7 or more groups	268
Total	400

The level of agreement of Filipino fans' perception to P-pop as a potential catalyst in tourism promotion in terms of Content, Popularity, Tourism Promotion, Cultural Promotion, and Travel Motivation

Content

A. Destination

Table 13 shows that Filipino fans strongly agreed to the statements that P-pop features local destinations, information, and activities on the destination, and foreign travel destinations through their content. Specifically, the statement 'P-pop content (music video, shows, vlogs, advertisements, social media postings, advertisements) shows local travel destinations in the Philippines, such as Boracay, Palawan, Intramuros, etc.' got the highest rating of 3.768, attaining a qualitative interpretation

of ‘Strongly Agree’. Filipino fans also strongly agreed that P-pop content includes information, which is ranked as second with a rating of 3.535, followed by the activities with a rating of 3.480. Lastly, the statement ‘P-pop content also shows foreign destinations, such as South Korea, Japan, etc.’ ranked last with a rating of 3.180.

Based on the results, P-pop shows local travel destinations in the Philippines through their content. The website of P-pop Wave (2022) featured ALAMAT’s newest travel-type concept of vlog series, ‘Pasyal ALAMAT’, where the group visits and explores local tourist spots in the Philippines, such as Baguio City and more. According to Iwashita (2008, as cited in Whang et al., 2016), travel destinations that were featured in pop culture have an influence and can affect the tourists’ decision to travel. Lee & Bai et. al. (2016, as cited in Lee et al., 2018) also specified how pop culture fans would likely travel to destinations that were shown in pop culture content as they want to personally experience what they have seen. It only states that pop culture has a significant relationship with the motivation of tourists to travel to a specific destination.

Table 13. Rating of Filipino Fans to P-pop in Terms of Destination in Content

	Strongly Agree	Agree	Disagree	Strongly Disagree	Total	Rating	Qualitative Interpretation
P-pop content (music video, shows, vlogs, advertisements, social media postings) shows local travel destinations in the Philippines, such as Boracay, Palawan, Intramuros, etc.	316	77	5	2	400	3.768	Strongly Agree
P-pop content include information about the said local travel destination in the Philippines, such as name and location.	238	141	18	3	400	3.535	Strongly Agree
P-pop content show activities in the said destination in the Philippines, such as water activities, hiking, sightseeing, etc.	232	133	30	5	400	3.480	Strongly Agree
P-pop content also show foreign travel destinations, such as South Korea, Japan, etc.	170	158	46	26	400	3.180	Strongly Agree
Average Rating						3.491	Strongly Agree

B. Transportation

Table 14 shows the level of agreement of Filipino fans towards P-pop content’s capability to promote tourism by featuring the local transportation in the Philippines. The results revealed that P-pop content mostly featured land transportation, making the statement ‘P-pop content (music video, shows, vlogs, social media postings, advertisements) show land transportation in the Philippines,

such as jeep/jeepney, kalesa, pedicab/padyak, habal-habal, etc.’ ranked first, with a rating of 3.603, attaining a verbal interpretation of ‘Strongly Agree’. SB19, during their ‘Pagsibol’ album, had collaborated with different Filipino artists to design six jeepneys to convey each track’s unique messages and stories (Madarang, 2021). The symbol of transportation in the Philippines, the jeepney, was then showcased during the promotion of the group’s ‘Pagsibol’ album. According to the article by Bodegon (2021), these artistic jeepneys wandered around Metro Manila, in which numerous SB19 fans showed their excitement by posting the jeepneys on social media as soon as they personally had a glimpse of these jeepneys on the streets.

Table 14. Rating of Filipino Fans to P-pop in Terms of Transportation in Content

	Strongly Agree	Agree	Disagree	Strongly Disagree	Total	Rating	Qualitative Interpretation
P-pop content (music video, shows, vlogs, social media postings, advertisements) show land transportation in the Philippines, such as jeep/jeepney, kalesa, pedicab/padyak, habal-habal, etc.	262	119	17	2	400	3.603	Strongly Agree
P-pop content show rail transportation in the Philippines, such as PNR, LRT, MRT, etc.	143	173	72	11	400	3.120	Agree
P-pop content show water transportation in the Philippines, such as bangka, Ro-Ro, etc.	193	161	39	7	400	3.350	Strongly Agree
P-pop content show Philippine-based airlines, such as Philippine Airlines and Cebu Pacific.	211	141	38	10	400	3.383	Strongly Agree
Average Rating						3.364	Strongly Agree

C. Food and Beverage

Table 15 shows the rating, interpretation, and evaluation of Filipino fans towards P-pop groups showcasing local Filipino foods in terms of food and beverages. In this case, groups that feature local Filipino foods cuisines had an average rating of 3.668, followed by Filipino street foods and desserts with an overall qualitative interpretation of ‘Strongly Agree’, and an average rating of 3.507.

Lamba (2021) stated that just like in K-pop, everything done by group artists whether in music, fashion, film, beauty goods, or food, people all across the world want to know more. Moreover, according to the Asia Pacific food Industry (2019), K-pop culture, particularly video material, can have an impact on the food business, and the spread of Korean culture gives huge prospects for at-

tentive tourists. As revealed by P&A Grant Thornton (2018), Korean idols demonstrate the deliciousness of Korean cuisine, encouraging viewers to seek the taste of Korean foods. One of most popular Korean cuisines in the Philippines are *kimchi*, *ramyeon*, *bibimbap*, *samgyeopsal*, *kimbap*, and *bulgogi*. Most Korean restaurants have opened across the country to serve the growing Korean culinary industry. Social media has also been flooded with footage of people taking the *samyang ramyeon* challenge, involving a quick eating of highly spicy Korean ramen. Restaurants and retail businesses have taken advantage of the opportunity to increase their revenues. Furthermore, several dining and dining scenes in Korean dramas, such as on-street outdoor tent bars and chicken and beer in Han River Park, have become famous experiences for tourists to enjoy when visiting South Korea. This indicates that the cuisines of the idols enjoy are something that fans are also interested to know through their content.

Table 15. Rating of Filipino Fans to P-pop in Terms of Food and Beverage in Content

	Strongly Agree	Agree	Disagree	Strongly Disagree	Total	Rating	Qualitative Interpretation
P-pop content feature local cuisines in the Philippines, such as sinigang, adobo, etc.	288	93	17	2	400	3.668	Strongly Agree
P-pop content feature local street foods in the Philippines, such as balut, isaw, betamax, etc.	258	115	24	3	400	3.570	Strongly Agree
P-pop content feature local desserts in the Philippines, such as halo-halo, taho, etc.	245	125	24	6	400	3.523	Strongly Agree
P-pop content provide information about the local foods in the Philippines, such as its name and taste.	247	114	32	7	400	3.503	Strongly Agree
P-pop content also feature other foods aside from local cuisines, such as ramen, tteokbokki, pizza, etc.	184	156	44	16	400	3.270	Strongly Agree
Average Rating						3.507	Strongly Agree

D. Culture

Table 16 shows that most of the respondents strongly agreed that P-pop groups feature local content that showcases the Filipino culture, with Filipino values (pagmamano and use of po and opo), which ranked first and rated 'Strongly Agree' by 294 out of 400 respondents with an average rating of 3.683. This is followed by traditional clothes (Barong, Filipiniana and Baro't saya), events (Sinulog festival, Ati-atihan festival, and Panagbenga Festival), folk dances (Carinosa, Tinikling and Pandango sa ilaw), and language and dialect (Tagalog, Bisaya, Cebuano, Waray, and Bicolano) with an overall average rating of 3.525.

As mentioned by Roque (2021), Filipinos love music, but the sense of community it creates is what makes listening, creating, and appreciating it so unique for everyone. Filipino fans enjoy seeing their idols' traditions and cultures since it inspires them to love their idols even more. The fans imagine the 'Korean Dream' by following the Korean culture. Fans not only enjoy a range of Korean Wave entertainment content, but they participate actively in Korean culture through food, language, and traditional activities (Jang and Song, 2017). Moreover, they also stated that the Korean Wave has brought to an increase in familiarity and favorability of Korean culture, including a people's behavior, shared cultural heritage, language, and way of life.

This is the reason why the P-pop group, Alamat's music and visuals aim to highlight the richness and diversity of Filipino culture. Their music video features elements of Filipino culture, such as jeepney and Baybayin, a pre-Hispanic Philippine script. Alamat stated in their concept photographs that their costumes aim to mimic the festiveness of Philippine fiestas and the aesthetic diversity of traditional outfits across the archipelago as stated by Abad (2021). Moreover, Iglesias and TMT (2021) also mentioned that Alamat's music offers a distinct Filipino experience by using local languages and taking inspirations from the country's history in terms of appearance and sound.

Table 16. Rating of Filipino Fans to P-pop in Terms of Culture in Content

	Strongly Agree	Agree	Disagree	Strongly Disagree	Total	Rating	Qualitative Interpretation
P-pop content feature and showcase Philippine traditional clothes, such as barong, filipiniana, and baro't saya.	293	91	11	5	400	3.680	Strongly Agree
P-pop content feature and showcase Philippine gestures and values, such as pagmamano and the use of po and opo to show respect for the elders.	294	87	17	2	400	3.683	Strongly Agree
P-pop content feature and showcase Philippine festivals and events, such as Sinulog festival, Ati-atihan festival, Panagbenga festival, etc.	196	142	57	5	400	3.323	Strongly Agree
P-pop content feature and showcase Philippine traditional and folk dances, such as carinosa, tinikling, pandanggo sa ilaw, etc.	190	142	62	6	400	3.290	Strongly Agree
P-pop content feature and showcase Philippine languages and dialects, such as Tagalog, Bisaya, Cebuano, Waray, Bicolano, etc.	308	81	9	2	400	3.738	Strongly Agree

	Strongly Agree	Agree	Disagree	Strongly Disagree	Total	Rating	Qualitative Interpretation
P-pop content feature and showcase Philippine locally-made products, such as bayong, walis tambo, banig, etc.	218	136	39	7	400	3.413	Strongly Agree
P-pop content feature clothes made from local fabrics, such as yakan fabric, hablon fabric, piña fabric, etc.	259	109	26	6	400	3.553	Strongly Agree
Average Rating						3.525	Strongly Agree

Popularity

As shown in Table 17, the P-pop's popularity in the Philippines received a response of 'strongly agree', with a rating of 3.283. Two statements had a response of 'agree', these were 'P-pop is well-known internationally' with a rating of 2.760 and 'P-pop is more popular than the other foreign groups in the Philippines, which had a 2.258 rating. All three statements had an average rating of 2.767, indicating that Filipino fans agreed that P-pop is a potential catalyst in tourism promotion through its popularity locally and internationally.

The findings pointed out that the item 'P-pop is popular in the Philippines' had the highest rating. According to ABS-CBN News (2019), SB19, a Filipino boy band group, had their first big performance held in Araneta Coliseum that was sold out in just three minutes. Moreover, the boy band group named '1st One' earned first place at the 28th Philippine-Korea Cultural Exchange Festival contest, which significantly impacted the P-pop industry (KProfiles, n.d.). It is clear that pop music can be an avenue to boost and promote the tourism industry that will benefit the country and its economy.

Table 17. Rating of Filipino Fans to P-pop in Terms of Popularity

	Strongly Agree	Agree	Disagree	Strongly Disagree	Total	Rating	Qualitative Interpretation
P-pop is popular in the Philippines.	137	239	24	0	400	3.283	Strongly Agree
P-pop is well-known internationally.	43	224	127	6	400	2.760	Agree
P-pop is more popular than the other foreign groups in the Philippines.	27	94	234	45	400	2.258	Agree
Average Rating						2.767	Agree

Tourism Promotion, 3.5 Travel Motivation

As shown in Table 18, the majority of P-pop fans strongly agreed to visit local tourist attractions and even learn and participate in local activities such as hiking and water activities that can be shown in any P-pop content such as music videos, shows, vlogs, advertisements, and social media postings. These obtained an average rating of 3.580 for the former statement and a 3.585 for the latter. Furthermore, despite the time it will take for fans to travel to other parts of the country, they still want to highly participate in any P-pop fan activities particularly fan meetings, concerts, festivals, with an average rating of 3.529 and 3.408, respectively. Overall, the responses collected a 3.525 average rating from the four statements indicating that Filipino fans strongly agreed that P-pop has a significant impact on promoting tourism and travel motivation.

As pop culture has a crucial role in the tourism industry growth, K-pop became well-known internationally and became a factor on how P-pop developed and grew over time. The same fans are particularly immersed in interactions with both the groups they idolize and the other members of the fandom who provide them with a sense of belongingness (Fiske, 1992; Bhattacharya, Rao, & Glynn, 1995, as cited in Lee et al., 2018). As they form these relationships through pop culture, they are more likely to visit places associated with their favorite artists, which is possible in the Pinoy pop industry because they both incorporate each other's nationality (Fiske, 1992 & Lee et al., 2018). Furthermore, they organize fan activities such as yearly birthday gatherings and pre- and post-concert gatherings, as well as advocacies and charitable activities (Vergonia, 2018). As in the case of the P-pop group, Alamat, their members came from various regions, which can be a driving force for each region to sway more fans as they speak the same languages in the Philippines (Iglesias & TMT, 2021).

It is well acknowledged that travel motivation plays an essential part in between their intention and decision (Phillips & Jang, 2007, as cited in Nguyen, 2020), and this has both an indirect and direct impact on the satisfaction of the tourists' needs to make a travel decision (Kim, 2012, as cited in Nguyen, 2020), which makes a significant contribution to the promotion of the tourism industry.

Table 18. Rating of Filipino Fans to P-pop in Terms of Tourism Promotion and Travel Motivation

	Strongly Agree	Agree	Disagree	Strongly Disagree	Total	Rating	Qualitative Interpretation
I will visit local tourist attractions & destinations that are featured in any P-pop content.	240	153	6	1	400	3.580	Strongly Agree
I will visit and try doing the local activities in the tourist attractions & destinations that are featured in any P-pop content (water activities, hiking, etc.).	243	149	7	1	400	3.585	Strongly Agree
I will visit other regions in the Philippines to participate in any P-pop related fan activities (concert, fan meetings, etc.).	238	140	17	5	400	3.528	Strongly Agree

	Strongly Agree	Agree	Disagree	Strongly Disagree	Total	Rating	Qualitative Interpretation
I will visit other regions in the Philippines to participate in festivals and traditional events (Sinulog festival, Ati-atihan festival, etc.).	196	174	27	3	400	3.403	Strongly Agree
Average Rating						3.525	Strongly Agree

Cultural Promotion

Table 19 illustrates the Filipino fans' perceptions toward P-pop as a catalyst for cultural promotion. The respondents were strongly engaged in Philippine culture as represented by P-pop, which has a rating of 3.545 on average. Also, most of fans only agreed in wearing Philippine traditional clothes and in partaking in Philippine folk dances inspired by P-pop, which obtained an average of 3.048 and 2.883, respectively. Moreover, the respondents highly agreed in practicing Filipino tradition through gestures and values seen in P-pop content such as 'pagmamano' and the use of 'po' and 'opo' as a respect for the elders. The same is true for their willingness to learn other languages in the Philippines, as well as purchasing locally made products and becoming aware and interested in local fabrics, still from the influence of P-pop. These statements got an average rating of 3.535, 3.628, and 3.443, respectively, from Filipino fans, and all seven statements had an average rating of 3.363, indicating that Filipino fans strongly agreed to P-pop being a potential catalyst in tourism promotion through culture.

These results imply that Filipino P-pop fans were interested in Philippine culture as a result of the growing global impact of tourism. Hammad et al. (2017, as cited in Agnes and Gamueda, 2019) stated that understanding tourists' perceptions of cultural tourism can help to assess the sustainability of tourism promotion. As mentioned by Domingo (2021), P-pop groups such as Alamat, is eager to showcase the Philippines' identity and local culture by combining pre-colonial Filipino culture and contemporary pop culture rather than following current cultural trends that highlight ethnic and linguistic diversity. For instance, their music video of their song 'kbye' features Baybayin and jeepney, and their concept images portray the aesthetic variety of traditional clothing throughout the archipelago (Abad, 2021). This group demonstrates how, in the mainstream market, putting the spotlight on the Filipino identity through P-pop music to the roots of culture and tradition of the locals has been prevalent.

It is evident that the influence of P-pop groups and what they offer through their songs and song lyrics, dances, outfits, gestures, and products they use and promote not only for Filipino fans but also for international fans, has made a significant contribution to cultural promotion, resulting in the growth and development of the economy and culture.

Table 19. Rating of Filipino Fans to P-pop in Terms of Cultural Promotion

	Strongly Agree	Agree	Disagree	Strongly Disagree	Total	Rating	Qualitative Interpretation
I became more interested in	250	121	26	3	400	3.545	Strongly

	Strongly Agree	Agree	Disagree	Strongly Disagree	Total	Rating	Qualitative Interpretation
Philippine culture through P-pop.							Agree
I find myself wearing Philippine traditional clothes as inspired by P-pop.	128	171	93	8	400	3.048	Agree
I practice more Filipino gestures and values that I've seen in P-pop content, such as pagmamano and the use of po and opo to show respect for the elders.	226	141	28	5	400	3.470	Strongly Agree
I find myself more involved in Philippine folk dances.	100	163	127	10	400	2.883	Agree
I am willing to learn other languages in the Philippines as influenced by P-pop.	241	134	23	2	400	3.535	Strongly Agree
I will buy locally made products as influenced by P-pop.	266	121	11	2	400	3.628	Strongly Agree
I became aware about local fabrics in the Philippines and became interested in wearing them.	219	128	40	3	400	3.433	Strongly Agree
Average Rating						3.363	Strongly Agree

Significant relationship between the factors affecting P-pop as a potential catalyst in promoting tourism

Table 20 illustrates the One-way Analysis of Variance (ANOVA) result in Kruskal-Wallis test. This is used to identify if there is any statistically significant difference among the medians of three or more independent groups (Zach, 2019). This is a non-parametric alternative to the One-Way ANOVA which states that data from the test does not assume it is from a specific distribution (Statistics How to, n.d.) The five aforementioned factors in the table above are based on the level of agreement among Filipino P-pop fans on their perceptions and these are evaluated using the included statements in the online survey questionnaire.

The result clearly shows the significant difference between the F Statistic of 197.9545612 and the F Crit. 2.6104778, resulting in the rejection of the Null Hypothesis. Therefore, the researchers assert that there is a significant relationship between the factors affecting P-pop as a catalyst in tourism promotion. This implies that the P-pop groups they idolize, and their content influence their travel decisions and the promotion of tourism and culture in the Philippines, which in turn affects the groups' popularity.

Table 20. One-way ANOVA for the Five Categorical Level of Agreement in P-pop

SUMMARY						
<i>Groups</i>		<i>Count</i>	<i>Sum</i>	<i>Average</i>	<i>Variance</i>	
CONTENT		400	1388.62	3.472	0.200	
POPULARITY		400	1106.67	2.767	0.275	
TOURISM PROMOTION / TRAVEL MOTIVATION		400	1410	3.525	0.247	
CULTURAL PROMOTION		400	1345.14	3.363	0.268	
ANOVA						
<i>Source of Variation</i>	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F Statistic</i>	<i>P-value</i>	<i>F crit</i>
Between Groups	146.8346604	3	48.94488681	197.954561	4E-109	2.61048
Within Groups	394.6160112	1596	0.24725314			
Total	541.4506717	1599				

Conclusion

Despite the increasing popularity of glam K-pop, the Philippines' inspired "Pinoy pop" groups continue to attract more fans worldwide.

Based on the results of the study, most of the respondents were from the National Capital Region (NCR), whose ages ranged from 18 to 25, females, and students. This implies that most P-pop fans are from NCR since it is a highly populated region in the Philippines that can attract the largest audience, ages between 18 and 25, who are legally permitted to attend different activities without parental consent. Females, in particular, are known to participate in a broader range of fan activities at a deeper level because they are more interested in attending concerts, particularly in purchasing concert tickets. Moreover, the study revealed that P-pop fans are mostly students as they have more time to support their idols, attend events, and communicate with their co-fans, which binds them to get deeper into patronizing the P-pop groups. These findings may appear as an avenue to contribute on how the P-pop groups can entice fans to be engaged on how they should create a name in the industry.

This study also proves that the use of social media platforms significantly serves as an "information source," promoting pop culture. In this modern world, the role of social media is advantageous as it has more influence due to its accessibility in disseminating information about P-pop, focusing on their performances, music videos, and other materials originally produced and marketed by the groups.

It also shows that P-pop content in music videos, shows, vlogs, social media postings, and advertisements plays a crucial role and serves as an instrument to promote tourism. It portrays the following: (1) local destinations such as Boracay, Palawan, and Intramuros; (2) land transportation including jeepney, kalesa, pedicab/padyak, and habal-habal; (3) food and beverage including local cuisine such as sinigang, adobo; and (4) culture including Philippine languages such as Tagalog, Bisaya, Cebuano, Waray, and Bicolano. The findings of the study confirmed that culture, as repre-

sented by the Pinoy pop groups, is a driving force in promoting the Philippines' tourism industry and in influencing the fans' perceptions on P-pop.

As the P-pop groups continue to be recognized locally and internationally among the people by marketing their content, the result of the data also concluded that Filipino fans were motivated to buy locally made products as influenced by P-pop, which ranked first in promoting the culture. This is a clear indication that it contributes to the increasing the travel motivation of Filipino fans to visit, experience, and explore what other regions of the Philippines have to offer, which can also promote the country's tourism.

Overall, the study's findings proved that P-pop groups have the potential to promote the Philippine tourism and culture since there is a significant relationship between the content that is used as a medium to disseminate information to the fans. Thus, P-pop attracts them to be immersed in supporting the groups, which can be a means to recognize the country's pride in culture and tourism industry not just among the locals, but also across other countries.

This pioneering study would be an instrument for the continuity of other research related studies, especially in tourism promotion. This would also benefit P-pop fans, the music industry, local television networks, and the Philippine government in order to promote and support P-pop groups.

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