

Understanding Seventeen fans' motivations and travel behavior for the Bulacan concert

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INTRODUCTION

The Korean Wave (Hallyu), especially K-pop, has reshaped global entertainment through dynamic performances and interactive concerts, gaining traction in the 2000s via social media (Jin, 2022; K-Pop Life, 2023). Seventeen, a self-producing K-pop group under Pledis Entertainment, is known for their choreography and stage presence, earning titles like “Performance Kings” (Lee, 2021; Wikipedia, 2025). Since debuting in 2015, they’ve held 12 concerts in the Philippines at major venues, with more scheduled in 2025 (Philippine Concerts, 2025). Their shows contribute to concert tourism, attracting both local and international fans and boosting economic activity through travel, lodging, and local services (Kim & Song, 2020; Cosmo PH, 2025). This study explores what motivates fans to attend Seventeen’s concerts, how they travel, and the broader effects on Philippine tourism. Despite the growing K-pop scene, research on its impact on travel behavior and local tourism remains limited. Seventeen’s popularity in the country also fosters cultural exchange and influences trends in fashion and lifestyle (The Korean in Me, 2023; Inquirer.net, 2025).

LITERATURE REVIEW

Fan tourism, especially within the context of the Korean Wave (Hallyu), has emerged as a dynamic field that explores how emotional, social, and cultural attachments to pop culture—particularly K-pop—motivate travel (Jin, 2022; Oh & Park, 2020). Theories such as Push and Pull Motivation (Dann, 1977; Crompton, 1979) and Social Identity Theory (Tajfel & Turner, 1979) help explain fan behaviors: emotional fulfillment, escapism, and identity expression act as internal drivers, while concert appeal, accessibility, and digital engagement serve as external motivators (Yoon & Uysal, 2005; Lee, 2021; Garon, 2024). K-pop fandoms, such as Seventeen’s “Carats,” provide collective identity and social validation, which shape travel behaviors and decision-making (Choi & Maliangkay, 2015). Getz’s (2008) Event Tourism Framework positions fan travel within broader tourism dynamics, highlighting how music events stimulate local economies and enhance destination appeal (Richards, 2015; Sanzo, 2024). Moreover, digital platforms like X, TikTok, and Weverse amplify fan engagement, fostering parasocial interactions and concert mobilization (Crawford, 2012; Bennett, 2024). K-pop’s global cultural influence also contributes to inbound tourism and national branding, with studies showing how it shapes travel motivations in diverse regions, including Europe and Southeast Asia (Nguyen, 2020; Cui, 2022; Kroos, 2024). Building on these frameworks, this study explores the motivations, travel patterns, and economic contributions of Seventeen fans in the Philippines, addressing a gap in regional fan tourism scholarship.

METHOD

This study employed a quantitative research design to investigate the motivations and travel behaviors of Seventeen fans who attended the group’s concert at the Philippine Sports Stadium. Data were collected through a structured online survey targeting fans who traveled specifically for the event, using purposive sampling to ensure relevance. A total of 420 valid responses were gathered, capturing demographic data and measuring key constructs such as internal push motivations, external pull motivations, social identity influences, and group dynamics. Responses were rated using a 5-point Likert scale, and the questionnaire was based on validated instruments from prior studies on concert tourism and fan behavior. A pilot test ensured clarity and reliability before the full deployment of the survey.

The analysis will apply descriptive and inferential statistical techniques to explore trends and correlations among variables, guided by theoretical frameworks including Push and Pull Motivation Theory, Social Identity Theory, and Getz's Event Tourism Framework. Ethical standards were strictly followed, with informed consent and data confidentiality maintained throughout the research process. While the quantitative approach enables broad generalizations, the study does not capture the qualitative depth of fan experiences or extend to other Seventeen events. Nevertheless, this methodology offers valuable insights into the economic and cultural significance of K-pop fan tourism, contributing to a growing body of literature on the global impact of pop culture-driven travel.

FINDINGS

The demographic profile of Seventeen concertgoers shows a predominantly young adult and female fanbase, with 43.76% aged 25–34 and 39.76% aged 18–24. Female attendees made up 95.29% of the total. Most fans came from Luzon outside Metro Manila (46.82%), followed by Metro Manila itself (38.82%), while international fans were minimal at 1.41%. This suggests that local and regional support for Seventeen is strong, with limited international travel to the event.

Internal push motivations ranked highly among attendees, with fans strongly agreeing that emotional connection, admiration for Seventeen, and the excitement of live performance were key motivators. Statements such as wanting to experience the concert's energy (mean = 4.932) and seeking an escape from daily routines (mean = 4.779) had consistently high agreement, culminating in an overall internal motivation index (IM) of 4.791. These results highlight how personal passion for the group and K-pop culture drives attendance more than logistical factors.

In contrast, external pull factors such as venue reputation, stage production, accessibility, and promotions had a moderate influence on fan decisions, with a lower external motivation index (EM) of 3.283. Stage production (mean = 3.732) had the most notable impact, while factors like merchandise availability and event promotions were rated more neutrally. This indicates that while production value matters, the external features of the event were not the primary motivators.

Fandom and group dynamics played a major role in enhancing fans' experiences. The influence of fandom (IF) yielded a strong mean of 4.335, showing that being part of the Carat community shaped travel decisions and added emotional value to the event. Group dynamics (GD) further enriched the concert experience through shared fan activities like chants and lightstick use (mean = 4.506), although activities outside the concert, such as pre/post gatherings, were less impactful (mean = 3.064). The sense of belonging and shared excitement underscored the importance of social connection among attendees.

Correlation and regression analyses revealed that concert impact (CI) and venue perception (VP) are significantly related, with better venue experiences leading to stronger perceptions of economic and cultural benefits. Regression results showed internal motivation (IM) and group dynamics (GD) significantly predicted VP, while fandom influence (IF) and VP significantly predicted CI. These findings confirm that personal motivations, shared experiences, and logistical factors collectively shape fan perceptions and drive the broader impact of K-pop concerts on tourism and local economies.

Table 1. Relationship of Venue Perception and Over-all Experience

	r	p-value
CI	0.337	0.000
VP	0.538	0.000

IMPLICATIONS OR CONCLUSION

Seventeen's concert in the Philippines drew a predominantly young adult, female fanbase from Luzon and Metro Manila, with motivations rooted in emotional connections, admiration for the group, and the energy of live performances. Internal motivations—such as personal fandom and a sense of social belonging—proved more influential than external factors like venue reputation or accessibility. Group dynamics and fan interactions, including chants and shared experiences, significantly enhanced

the concert experience, fostering a strong sense of community among attendees. Economically, the concert contributed positively to local businesses, particularly in hospitality and transportation, although it had limited influence on encouraging extended tourism. Enhancing venue facilities and integrating immersive fan experiences could further amplify both fan satisfaction and the economic impact of such events.

While the study offers valuable insights into fan behavior and the tourism impact of K-pop concerts, it is limited by its focus on a single event and artist, restricting broader applicability. The cross-sectional approach captures motivations at only one point in time and lacks qualitative depth into fans' personal experiences. To fully understand the evolving dynamics of concert tourism, future research should include multiple K-pop acts, adopt longitudinal designs, and integrate mixed methods. This would enable a more nuanced understanding of fan motivations, long-term economic effects, and the social significance of such events. Practical implications for stakeholders—event organizers, tourism offices, local businesses, and artists—include enhancing concert offerings, developing tour packages, and fostering stronger fan engagement. Together, these strategies can turn concerts into powerful tools for tourism and local economic development.

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