TRY TO FOLLOW ME: A LOOK INTO THE KALEIDOSCOPIC AND

COSMOPOLITAN BRANDING SCENE OF POP MUSIC IN SOUTH KOREA

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TRY TO FOLLOW ME: A LOOK INTO THE KALEIDOSCOPIC AND

COSMOPOLITAN BRANDING SCENE OF POP MUSIC IN SOUTH KOREA

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날 따라 해봐요, 날 따라 해봐요, 날 따라 해봐요, 이렇게…

Try to follow me, Try to follow me, Try to follow me, just like this

Can you?

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ABSTRACT

Joe, Justin K., Texas State University, May 2014. TRY TO FOLLOW ME (날 따라 해봐요) – The Kaleidoscopic and Cosmopolitan Branding Scene of Pop Music and Celebrity in South Korea. Major Professors: Judy Oskam, Ed.D. and Olga Mayoral-Wilson, APR

South Korea is at the forefront of the digital age. About half the size of Texas, the country leads Asia with 82.5 percent of its 48.6 million people actively using the Internet on a daily basis, surpassing even the United States. South Korea's massive modernization has been mostly attributed to what has become known as the Korean Wave, or *Hallyu*, a cultural renaissance that has visitors from all over the world flocking year-round to the peninsular nation. *Hallyu*'s iconic musical arm—K-Pop—has recently been the subject of international attention, principally due to the release of the infectious song "Gangnam Style" by Korean rapper PSY in late 2012. This case study explores the history of the colorful music genre, whose origins can be traced back to the early 20th century, discusses its artistic as well as cultural influences and analyzes K-Pop's role as a mechanism of brand experience for the Korean Wave and South Korea. Most importantly, this case study seeks to provide an impartial look into the kaleidoscopic world of K-Pop culture in contemporary South Korea.

PRELUDE

CYCLE OF THE FAN

The Cycle of the Fan embodies the transcendence of its listeners into a world of colorful escapism. K-Pop is represented as Korea's cultural renaissance through the eyes of the individual.

The Story

The **Debut** of a fan is the listener's initial exposure to the K-Pop world,

Upon which the fan is on the **Scene** as member of the K-Pop audience.

The fan develops an **Aura** of active contribution as a consumer of K-Pop products,

And becomes an **Evangelist** of the K-Pop experience.

The fan joins the **Realm** of K-Pop aficionados,

The **Passion** of a fan spreads the positivity of K-Pop—and Korea—around the world.

This story is unique to an individual, so no one recollection is the same. This artwork explores the abstract meaning of each of these stages.
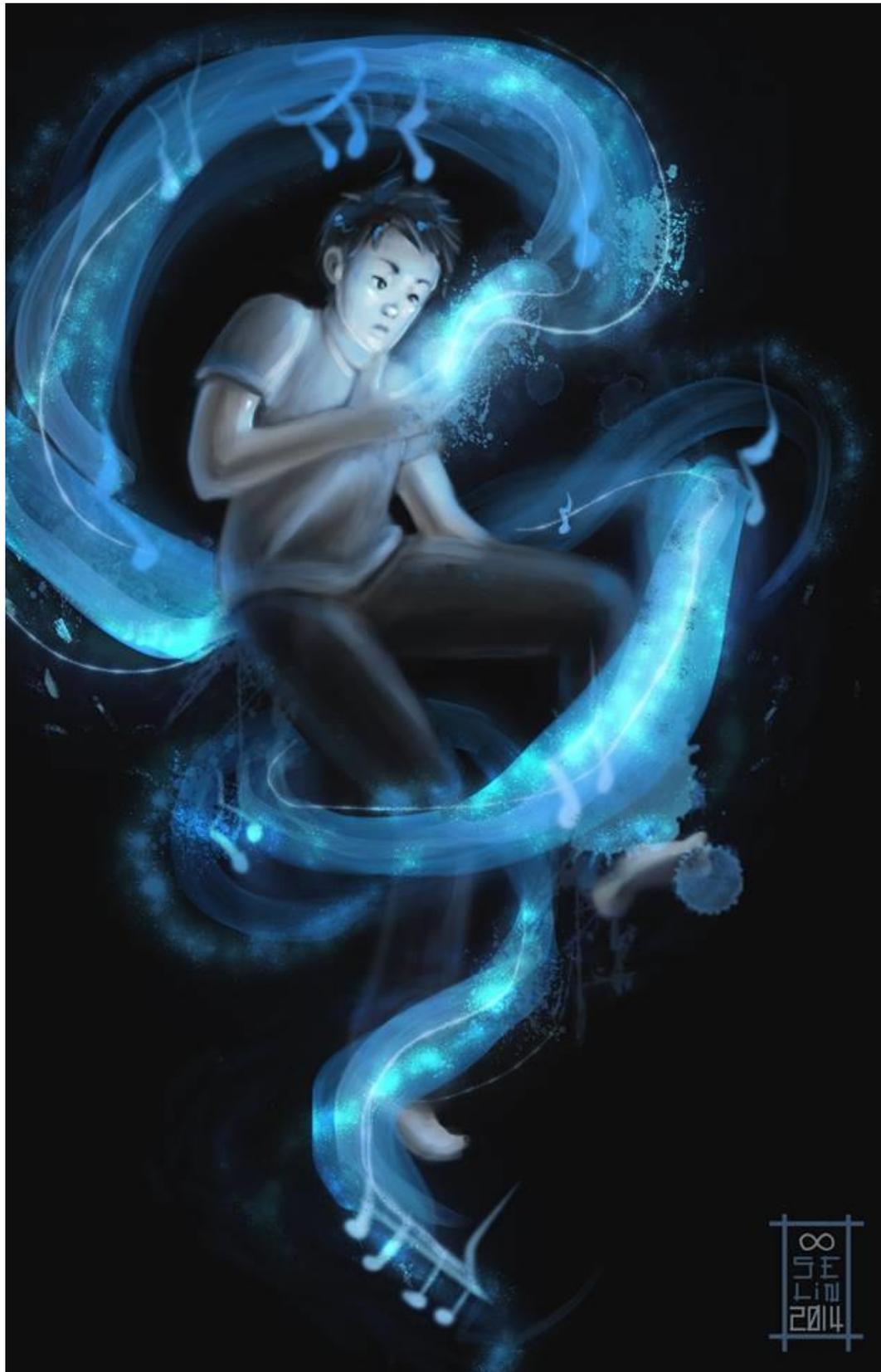
THE DEBUT

THE SCENE
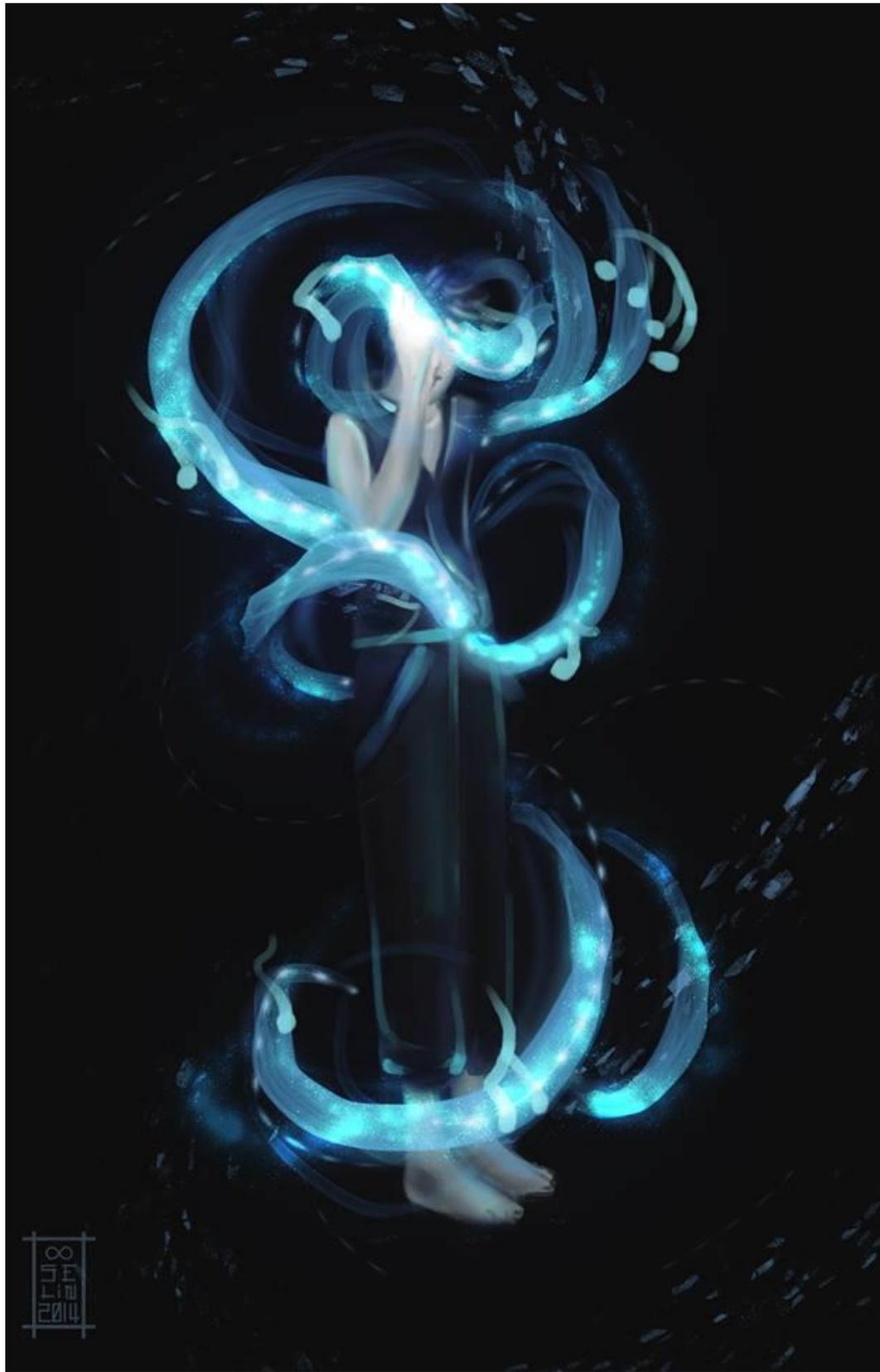
THE AURA

THE EVANGELIST

THE REALM
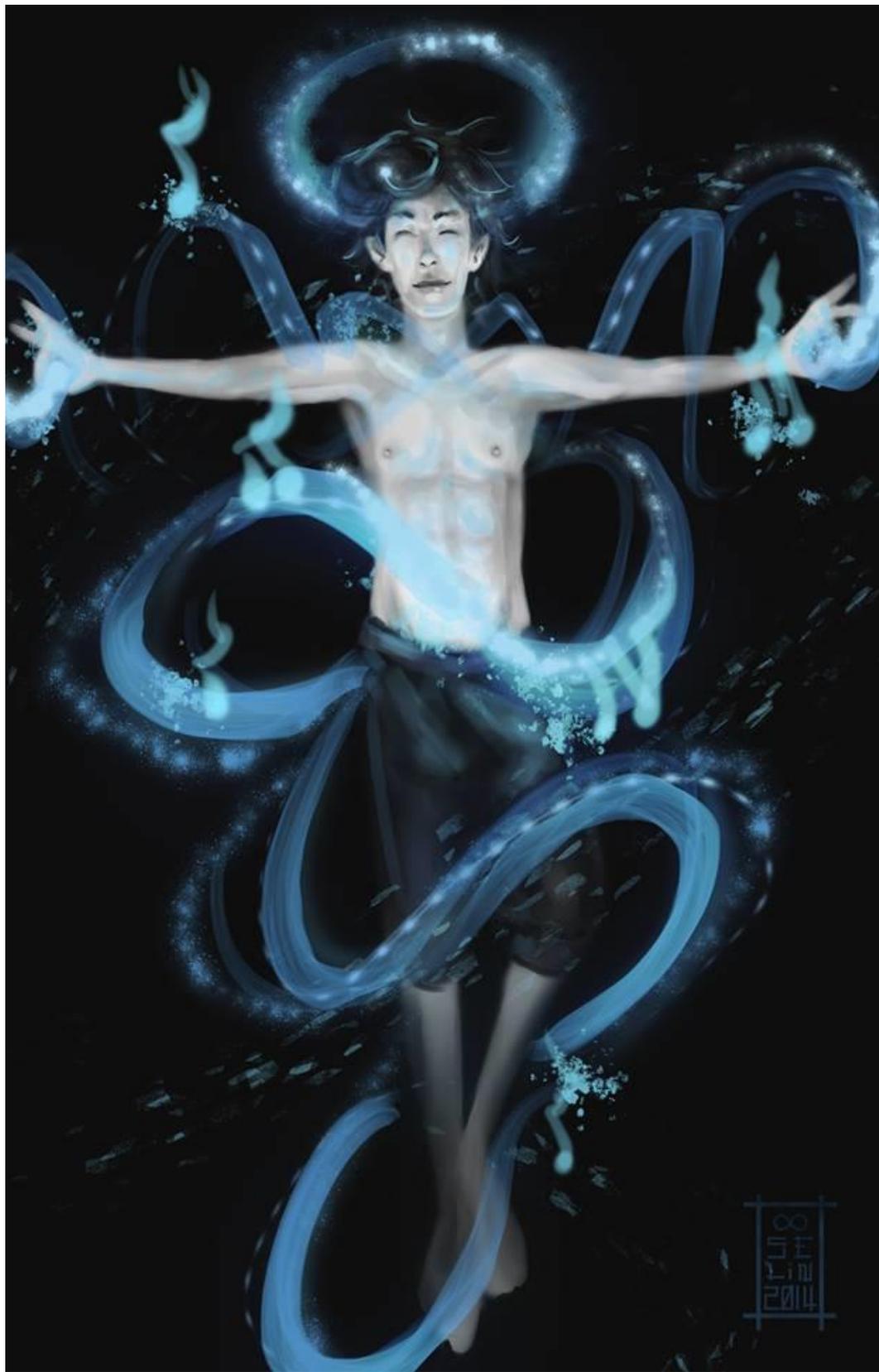
THE PASSION

INTRODUCTION

PART I
INTRODUCTION

Research Definition

Research on pop culture in South Korea primarily focuses on the success of Korean dramas and how they have permeated the surrounding markets and started to make a stand worldwide. Scholarship focused on the K-Pop genre is relatively limited, as it is usually mentioned within Korean pop as a whole or narrowed down to a particular artist or company.

My research question looks at K-Pop as an all-inclusive genre, made so by the presence of running themes between artists and companies. In addition, I also address K-Pop's mix and encouragement of blending traditional and modern elements. This behavior is representative of contemporary Korea, a Korea of acceptance, modernism and nationalistic ambitions looking to rival the superpowers of today.

Research Question

This central question of this work asks what facets of Korean culture and history have attributed to K-Pop's role as the gateway to South Korea? This question has three major parts.

Firstly, what events in the modern Korean history laid the cultural framework for contemporary K-Pop? Starting in colonial Korea, the researcher will shed light on historical events that provide a foundational explanation for behaviors observed on the K-Pop scene.

Secondly, how has K-Pop utilized the branding process to make its name? The concept of "country branding" is exemplified by the Korean Wave. K-Pop has appeared to build on the Korean Wave's foundation by employing its own unique branding model to connect with individual fans. It is this model that has helped K-Pop situate itself as a literal gateway of the Korean Wave national brand by giving a tailored brand experience while maintaining a sense of Korean community.

The third part of the question takes a practical look at K-Pop using Geert Hofstede's theory of cultural dimensions. As a mass communication channel, one would assume that K-Pop would adhere to Hofstede's findings in an almost stereotypical fashion. Specifically, does the K-Pop genre support the South Korea's cultural landscape as defined by Hofstede or perhaps hint at more changes to South Korea's image in the future.

LITERATURE REVIEW

PART II, ACT 1
K-POP, A HISTORY

K-Pop has only recently made it big in the West, primarily following the success of the song "Gangnam Style" by rapper PSY. In this situation, the use of the word "pop" is used in a similar fashion in the West to describe the latest trends and cultural standards. However, the K-Pop genre uses the word in an all-inclusive manner to describe its music. K-Pop's all-inclusive nature extends to the themes of its music, the behavior of its artists and the relationship of the genre as an industry with its fans. This chapter discusses the origins of that all-inclusive nature, tracing it back to the colonization of the Korean peninsula by the Japanese empire and highlighting key years of the latter 20th century. It is during these period that the nationalistic core of K-Pop, and the Korean Wave in general, can be observed in its developmental stages and make it easier to understand the unique behavior of the K-Pop genre.

Datsu-A Ron and the Expansion of the Japanese Empire (1885-1910)

Under the Meiji Era, the newborn Empire of Japan sought to assert its ambitions of power via expansion of its borders. Determined to not let its empire fall victim to Western expansion, Japan began a reassessment of its position in the international arena in order to put itself on par, if not ahead, of the superpowers in the West. This campaign started with the adoption of the nationalist theory *Datsu-a Ron* (脱亜論), conceptualized and published by political thinker Fukuzawa Yukichi in the newspaper Jiji Shimpo in 1885.

Datsu-a Ron is a Japanese expression for "disassociation from Asia" and served as the strategic backbone for the Japanese Empire's rapid expansion in East Asia during the turn and early part of the 20th century, shown in Figure 1 (Kwok 6).

Figure 1

The Empire of Japan (circa 1939)

Thorough this internal metamorphosis, Japan sought not just to assert its political power, but also to expand its geographic mainland. In this sense, the Korean peninsula became a target stronghold for the Japanese to advance onto the Asian continent (Park 84).

Japan thus formed a strategy to place Korea as first its protectorate, engaging in the Sino-Japanese and Russo-Japanese Wars of 1894 and 1904, respectively. On August 22, 1910, the Japanese Treaty of Annexation brought the 518-year Chosŏn dynasty to an end, completing the reduction of Imperial Korea from a Japanese protectorate into a colony of the Japanese empire.

The Japanese Occupation and Attempted Assimilation of Korea (1910-1945)

During its 35-year occupation, Korea underwent drastic changes. To satisfy Japan's imperialistic ambition, the Japanese government sought to eradicate national identity (Park 84) to prepare the peninsula for assimilation into Japan's mainland territory. The peninsula was evaluated also for its industrial potential and was considered by the Japanese to be a priority market for commodities and raw materials that would aid in Japan's self-induced industrial revolution (Park 85).

Koreans did not take kindly to the Japanese idea of expansion and police state rule; they constantly challenged its legitimacy with fierce resistance even before the formal start of the occupation in 1910 (Kim 322). However, Japan ruled with an iron fist, turning what it deemed an inferior populous into not a colony, but a police state. The Japanese wanted the land, but they made it clear that their view of the Korean people was less than desirable. Government extended down as far as public education, part of the Japanese method to strip its colony of its national consciousness by preventing further societal development.

Japan's policy actually backfired, as Korean national consciousness grew at an exponential rate, attracting the attention of the self-exiled Koreans in the Allied Powers (United States, Great Britain, Russia, etc.). Syngman Rhee, founder of the Korean National Association in the United States, was one of the first to suggest an alternative method to the violent rebellions the Koreans waged against the Japanese. According to Rhee, diplomacy was the key to Korea's independence (Kim 330).

Korea's Mirror: The Resurfacing of *Datsu-a Ron* and Resiliency of the Korean State

Rhee's advocacy was only part of the ideas that permeated the surface of Korean society. Domestic occurrences such as the March First Movement of 1919 are evidence that Rhee's concepts were taking effect, strengthening the national consciousness of Korea (Kim 332). However, further inspection of colonial Korea's behavior shows an influence that was most likely unintentional by both Korea and Japan: Fukuzawa's *Datsu-a Ron*.

Fukuzawa's nationalistic theory relied on the realization of two key points: 1) external positioning and 2) identity of the state (Kwok 45). Korea's situation and its responses suggest an unintentional, yet subconscious translation and adaption of these key points into the Korean national psyche. Korea, like Japan, was acting to preserve herself. The translation of Fukuzawa's theory was not literal, as Korea's actions show the theory acted more like a conceptual base rather than a national mantra like in Japan.

Korea's national consciousness became a topic of Japanese concern after 1919. The empire reassessed and reluctantly loosened its grip on Korean society. With the relaxed system saw Korea develop its culture at an exponential rate (Kim 340).

 The Division of Korea (1948)

The Japanese takeover was not meant to be. After the surrender of Japan at the end of World War II, control of the Korean peninsula was divided among the two largest superpowers at the time: the Soviet Union and the United States of America. The division of power led to the formation of two factions within Korea, the communist state in the north and democratic republic in the south, both constantly disputing back and forth for

dominance. Tension escalated into an unprovoked attack by the north on the south, officially starting the Korean War.

The war left an approximate 1.2 million total casualties, one-fourth of the peninsula's population, in its wake. By 1953, the peninsula was formally divided into the Democratic People's Republic of Korea (or North Korea) and the Republic of Korea (or South Korea) as we know them today.

While the north underwent an intense communist transformation, Syngman Rhee, chosen by the U.S. government, was installed as the first president of South Korea. Rhee's regime echoed the authoritarianism of the Chosŏn Dynasty and proved to be unpopular with South Koreans. However, Rhee's regime ensured the integration of Korean cultural nationalism into political and economic arenas in the early republic (De Mente 208).

The first half of the 20th century proved turbulent for Koreans, but the Japanese occupation and creation of the new republic tempered Koreans' national identity into the solid force driving the contemporary Korean Wave.

Taejung kayo, Trot and the Beginnings of K-Pop

The March Movement of 1919, the beginning of the end for Japanese colonial control, saw the birth of modern Korean pop. Japanese companies sought to capitalize on Korean popular music, most likely to emphasize the Japanese belief that Korean and Japanese were of one race and therefore, one culture. There is no proof on this idea, however Japanese recording companies insisted on reviewing material before distribution under the guise of preserving the image of the Japanese empire (Lee 2).

Popular music—*taejung kayo* in Korean—was still a large contrast to traditional Korean music. Over time, *taejung kayo* split into fusion style folksongs (*shin minyo*) and the more recognizable *t'urot'u* ("trot"), a Korean derivative of Japanese *enka*.

Young Mee Lee (2006) describes the importation and translations of the music as part of Korea's introduction to modernity and a psychological aid to Korea to adapt to its colonized state. This idea is evidenced by the popularity of trot music during the latter part of the occupation. Trot became a creative outlet for the oppressed Koreans, particularly youth, and continued to evolve after 1945. Originally a subgenre of taejung kayo, trot is largely touted as the original K-Pop; trot's Japanese enka influences gave trot its signature, sentimental ballad form. After 1945, trot picked up American influences such as singing style, instrumentation and rhythm during the early years of the Korean republic.

Despite the importance of trot to contemporary K-Pop, its foreign, Japanese origin does not sit well with many Koreans, whom do not consider it authentic Korean culture. According to Gang-Im Lee (2008), trot's in Japanese *enka* cause a divide between "good" Korean people (resistance to colonization) and "bad" Korean people (those who transacted with the Japanese; this difference echoed the larger division between the "good" Korea and "evil" Japan. Critics believed that Koreans using trot were still conveying their feelings, however patriotic, in a contradictory manner by using a Japanese-influenced medium. It's unknown if this is current argument against trot music, although it is probably weakening because younger Koreans cannot identify with the hostility the older generations experienced first-hand.

The Assent of K-Pop (1960-1980)

The establishment of trot and related music proved to be a point of stability for the Koreans that would survive, even today. However, the government was not quick to recognize the power of popular music, quite the opposite.

It is important to reemphasize that Korea popular music originated from foreign influences through Japan, the United States and a mixture of these two influences.

CATEGORIES OF KOREAN MUSIC (한국 음악의 범주)
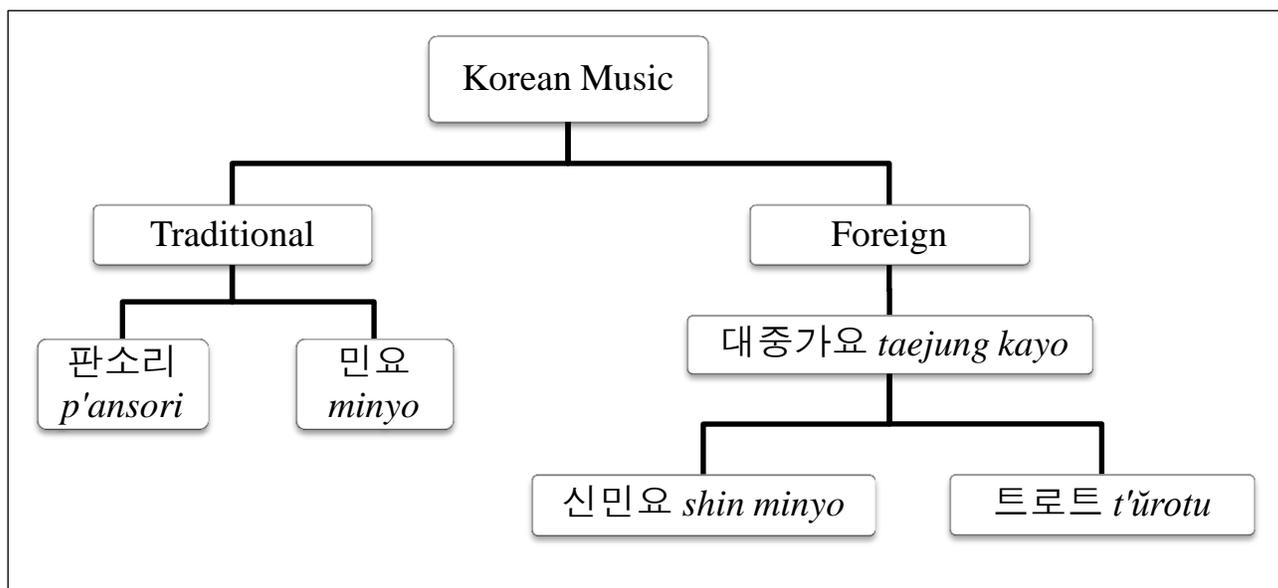
Figure 2

Okon Hwang described the popularity of *t'urot'u*, or trot, during the 1960s as a double-edged sword. While it true that the words and style of trot was appealing to the country, its ties with Japan made the genre disdainful to the Korean academic community (2006). The genre's popularity and longevity to the present day suggest that the average person focused more on the contents of trot music and saw it as a form of escape from then political instability in Korea. Furthermore, contemporary K-Pop traces its musical style

and instrumentation to foreign, namely American, influences. Would the academic community greet K-Pop with this same negative mood?

The academic community's main problem with popular music, and popular culture, was its lack of training and perceived immaturity of its content. However, Hwang makes an example of the works of Bob Dylan, which were adapted with Korean lyrics but kept the tune the same. The reasoning behind different lyrics was the language barrier, but also because Dylan's material was politically weighted. The Korean singers had to change these lyrics; otherwise they would have been stopped by the government censor. Hwang's example suggests that nature of Korean pop music and content at the time was not something that could be controlled by the artists. It is difficult then to not view the academic community's perception of pop music as hypercritical. A collegiate singer's club, Maeri, acknowledged the political restraint, but their criticism was concentrated more on escapism component. The Maeri members and their peers sought to create something uniquely Korean; although they could largely expel Japanese influence, their musical base was largely centered around *t'ong kit'a*, genre similar to American folksong and singer-songwriter styles (Hwang 2006). Korea's historical background and significant political underpinnings of contemporary K-Pop's predecessors distinguishes the genre—as it was during this time—as more than a purely fusion-centered offshoot of imported Japanese and American pop music. The question now is rather K-Pop has continued to use its political underpinnings or has shifted its focus away from the state and focused itself more as a social channel for the people during South Korea's globalization via the Korean Wave. It is important to note, as Hwang discusses, that the 1960s to early 1980s marked as checkpoint for K-Pop's development; when popular

music was finally recognized by the both the public and academic community as a legitimate mass medium of ideological expression.

Seo Taiji and the Coup d'État of K-Pop

The 1990s marked a change of pace for South Korea, attributed to the youth culture. Known as *shinsedae* or "new generation", these youth had ready access to technology and music (Jung 2006). This reception of popular music during the early 1990s seems to be a stark contrast from the popular music's rapid development period in previous decades. Based on economic discourse, the generation's ease of access can be attributed to the public's optimistic viewpoint on the economy, which at that time was beginning slow financial liberalization in an attempt to provide long-term stability. It should also be noted that the country was still basking in the afterglow of hosting the 1988 Olympic Games in Seoul. Chung Un Chan (1997) credited the Games' exposure as a catalyst for South Korea's overconsumption of culture.

Seo Taiji's song 'Nan arayo/I Know' is regarded as the first Korean rap. The style had been attempted earlier, but Seo Taiji and Boys were the first to completely really localize the material. Taiji went a step further in his later 1994 single, 'Classroom Ideology', where he connected with his audiences on their mutual alienation from the public school system and idea of, as Taiji himself said, "the way that so many people wasted their lives just in order to enter university" (Yi Tongyŏn 1999 as quoted in Jung 2006). Jung points out that was the first time the social norms were questioned, especially by a singer. This incident opposed the academic opinion that pop music lacked mature content. On a broader scale, both 'Classroom Ideology' and 'Nan arayo/I Know' connected with the

youth primarily because of their content, although the fashion and presentation certainly must have made the experience more enjoyable sense of social liberation for the youth.

It is curious that Jung attributed the failure of previous attempts to the use of emphasis of dancing and foreign lyrics (2006). Modern K-Pop has become known for quite the opposite, exhibiting a high degree of synchronization in artists' dances set amongst flashy visuals. This suggests a paradigm shift somewhere between Seo Taiji's popularity and the establishment of what K-Pop is today.

PART II, ACT 2
INTIMATELY YOURS, MUSIC

The branding process is process has no one set definition. A brand is a constructed perception of a product, service, company or person. It is a means of identification, a fingerprint in a dizzying selection of innovations, both tangible and conceptual.

In standard branding discussions, sound is a component of a brand's identity, with no distinction of its own. Jingles, signal and even spokespeople can convey sound, making one of the most inherently flexible communication channels.

Korean business is dominated by conglomerates (*chaebols* in Korean) and the K-Pop industry is no exception. A corporate schematic might seem limiting to an artistic business, but its influence creates a focused structure within the record labels consistent with collectivism found in Korean culture.

Branding Music: Is it Possible?

Branding a musical genre is tough. It's not a corporation with a single set of core values. Music by its nature is a unique and intimate experience to every individual.

Music artists are often the creator of their own product: their music. They also market it as their own, driven by either their label's revenue goal, artistic ambition or a combination of both. In K-Pop, the label is often in the spotlight as much as the artist(s).

As a result, K-Pop appears to have two brands, one of the Korean Wave/record label and one of each artist. Andrew Hampp (2011) investigated a similar phenomenon in the United States. He deemed it a "corporate-underwriting approach to music". Brands, he wrote, would work directly with the acts at an artistic level, like shoe brand Converse providing an outfitted studio for indie band Joywave at a New York music festival. According to Hampp's research, companies like Converse do not expect any direct return on investment, but instead focus on generating buzz about their company and staying relevant in pop culture. Mountain Dew's brand manager outlines the "underwriting" process:

> "The music becomes decentralized so quickly…It's more about engagement, the conversation. Are people talking about [the label] on Twitter, on Facebook? Are they positive or negative conversations? Are artists talking about it? Our artists become a barometer for the music community—through singles, videos, tour sponsorships, we can go back to them and gauge how much traffic we're getting." (2011, para. 6)

In South Korea, the brand of the artist is two-fold. On one level, it represents the record label's values. The second level represents the brand of the artist. This strategy enables what Woo-Young Lee (2009) was saying about K-Pop as the "gateway" to Korean culture. There's not just one gateway: *every* artist is a gateway. Artists position themselves as a champion of their product and their viewpoint. Each new concept exhibits sharp focus to legitimize that viewpoint, much like a company promoting a product's return on investment (ROI).

What is a "Source Brand"?

In his 2012 work, *The New Strategic Brand Management*, Jean-Noel Kapferer (2012) defines the source brand strategy as identical to the umbrella brand, but with sources going one step further to actually name their products. The central idea to this layered branding method is the coexistence of the individual actor and the collective idea. The reasoning is to provide consistent dimensionality to the parent brand while giving the consumer a sense of personalization. The ideological strength of and respect to the parent brand is the key component behind this strategy. Specifically speaking, K-Pop's strength and identity stems from a duality within the parent brand, the Korean Wave.

	Source Brand		
Personal Brand	Brand A	Brand B	Brand C
Communication Goal	Promise A	Promise B	Promise C
Product Line	Products A	Products B	Products C
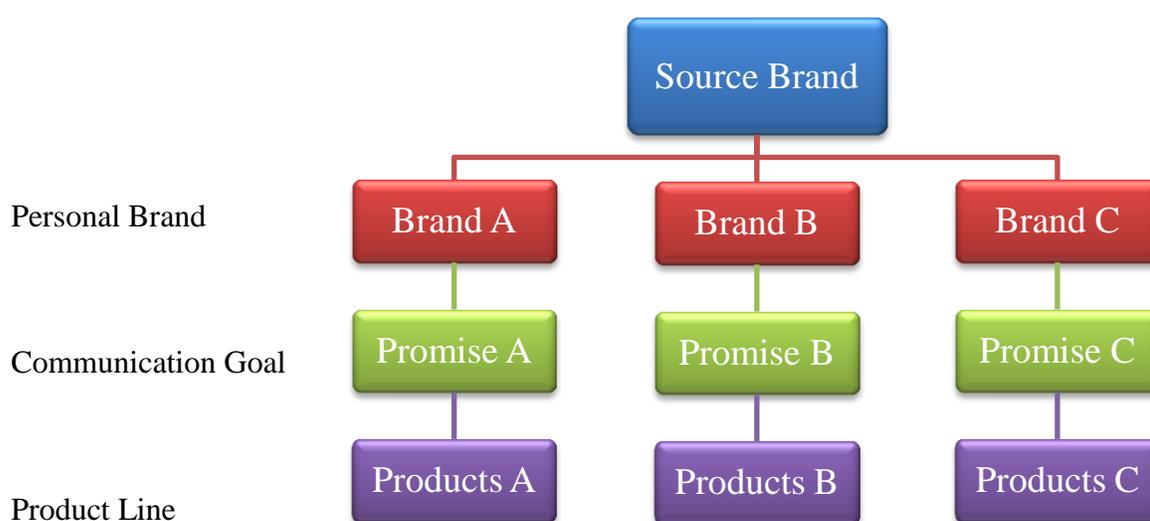
According to pop critic Im Jim-mo, the key concept to Korea's cultural renaissance is cultural hegemony, or dominance of Korean culture across the Asia region. Im's further believes creates a dichotomous viewpoint between what is authentic and commercial Korean culture (Cho 2005).

Kim Han-gil, head of the South Korea's Ministry of Culture and Tourism (MCT), attributes Im's concept of cultural hegemony to the Korean culture's Confucian roots, which promotes a universal Asian culture. Kim says the Korean Wave is, "using the cultural similarity between Asians and Asians' familiarity with Korean culture as its basis, spread throughout the world." (Kim 2001, as cited in Cho 2005).

K-Pop's musical influences—as cited by artists themselves—do not support Im's black-and-white distinction; instead they take Kim's idea to the next level and capitalize on it by fusing foreign influences into their music. Net sales of the Big Three (JYP, SM and YG Entertainment) reported at $155 million USD in the first quarter of 2013, a 50 percent increase from last year. K-Pop authenticates its origin—and singular brand—through the dual use of cultural hegemony and cultural fusion. This presents a product that is uniquely, albeit modernly, Korean.

The *Hallyu* Brand Experience

Brakus, Schmitt and Zarantonello (2009) define brand experience as subjective audience responses based on sensations, feelings, cognitions and behavioral responses triggered by the brands touchpoints, such as products, store, commercials, etc. (2009). It is not just an overall reaction, but the use of intimate interaction to form a relationship with the consumer.

The Korean Wave has used the intimacy of television, music and the Internet as advantages to spread positive reputational capital of economic, political and social origin (Szondi, as cited in Park 2010). Nation branding is typically a government initiative (Park 2010), although past scholarship indicates that the Korean Wave was not politically

initiated, but was identified by the government and embraced in the quest to turn international attention to Korea. In one popular incident, diplomatic talks between South Korea and Vietnam only took place on the condition that Korean drama actress Kim Hyun-Joo, present at the meeting, would sign the Vietnamese delegations lunch menus (Lee 85). This was one of the first times the Koreans acknowledged the power of the Korean Wave as the conduit by which the outside world may experience South Korea.

Some Korean columnists argue that Korean Wave's reliance on pop culture, particularly dance music, is not authentically Korean, echoing Im's previously mentioned dichotomy of commercial culture. These same columnists contradict themselves by praising the Korean Wave. Strangely, no source has examined the tendency of pop culture to adapt with regards to the Korean Wave.

METHODS

PART III
METHODS

The purpose of this study is to examine the use of K-Pop music as the brand identity of South Korea's cultural renaissance, popularly known as the "Korean wave."

This section purposes to (1) define the research question and its objectives, (2) describe the design of instruments used in primary research, (3) explain the sample selection and (4) provide an introduction any qualitative theories used in analyzing K-Pop.

Design

The overall structure of this work uses both qualitative and quantitative analysis to provide different contexts to ensure data consistency (Dezin 1984). An explanation-building strategy (Trochim 1989) is used to help simplify the research question into specific assertions as they relate to examples provided.

The case study format also analyzes the situation of K-Pop both in South Korea and abroad via multiple primary sources to strengthen data reliability. According to Yin (1994), the six primary sources include (1) documentation, (2) archival records, (3) interviews, (4) direct observation, (5) participant observation and (6) physical artifacts.

According to Yin (1993), both participant observation and physical artifacts require physical visits to the site to gather data. However, the researcher's topic is almost entirely electronic and most consumers' K-Pop experience to date has not involved a physical visit to South Korea or a live concert. Furthermore, K-Pop relies heavily on the Internet to reach a global audience; the advent and popularity of MP3's and radio also adds flexibility to Yin's concrete definition of "physical artifacts" to include online sources of music.

For these reasons, the researcher has chosen to use documentation, participant observation and physical artifacts as primary sources for this study.

Primary Instrumentation

A survey questionnaire was developed to gather quantitative data from individuals about their shopping behavior and views on their country. The use of a survey is a standard method to observe and predict consumer preference (as cited in Moulton 1998). According to Leary (as cited in Moulton 1998), the use of questionnaires allows for easier, less expensive administration and assures respondents' privacy.

For these reasons, the survey questionnaire estimates the tolerance/reception of foreign products in the United States by analyzing the current state of musical eclecticism, cosmopolitan attitudes and ethnocentrism. The survey's generalized focus was to avoid any bias respondents might have towards South Korea, K-Pop and/or Asia as a region.

The survey questionnaire is comprised entirely of close-ended and uni-dimensional, scale-response questions in the form of five-point (and one nine-point) Likert scales. All questions were either derived from or taken verbatim from the Handbook of Marketing Scales, Sixth Edition.

Additionally, the researcher also personally conducted two 45-minute focus groups in July 2013. Both focus groups were conducted in the Old Main building at Texas State University. These focus groups were used to gather qualitative data on subjects' first impression of K-Pop imagery and audio. Like the survey questionnaire, the intention of the focus group is to gather open-ended responses. Unlike the questionnaire, the focus groups real-time nature allows the researcher to theorize possible influences on subjects' responses such as other participants or personal convictions.

In order to ensure consistent presentation and exposure to material, the focus group was broken into three phases. Phase 1 focused on the music, Phase 2 focused on imagery and Phase 3 combined the audio and visual elements in a video presentation. Some of the sampled music was connected to the imagery, but the connection was not revealed until the conclusion of the focus group. All phases and multimedia (photos, videos, audio) were presented with a PowerPoint presentation.

Sampling

Both the survey questionnaire and focus group were administered using a convenience sampling design among mass communication classes in Old Main. A convenience sampling design was chosen because pop culture, no matter its origin, is a phenomenon

that everyone is exposed to on some level. Mass communication classes were selected because that is the researcher's field of study and the field this work is presented under. Furthermore, no selection limitations were imposed on the participants for the sake of gaining a diverse sample with a range of viewpoints. Although no selection criteria were imposed, the researcher did check the roster lists to make sure participants didn't take the questionnaire or focus group twice. The researcher felt that pursuing people with high exposure to K-Pop might result in positive or negative bias about the genre that can make objective participation difficult, thus skewing the result.

Geert Hofstede's Cultural Dimensions Theory

Geert Hofstede's theory is considered one of the most comprehensive cultural studies ever conducted. Hofstede analyzed employee behavior in IBM offices around the world between 1967 and 1973. This data was broken in five dimensions*:

- Power Distance (PDI)
    - The degree of power distribution in society
- Individualism (IDV)
    - Definition of social framework and self-image within society
- Masculinity (MAS)
    - Presence of masculine or feminine influences
- Uncertainty Avoidance (UAI)
    - The degree of discomfort with uncertain or ambiguous societal situations
- Pragmatism or Long-Term Orientation (PRA)
    - What is society's time horizon and attitude towards the unexplainable
- Indulgence (IND) - *added by Hofstede in 2010*
    - How a society controls its desires and impulses

Hofstede's theory helps explain cultural influences in business and vice versa, fitting for K-Pop's dual character as a business venture and social channel. The full set of dimensional scores for South Korea can be found on The Hofstede Centre's website.

FINDINGS

PART IV, ACT 1
MAKE ME COLORFUL: BRANDING K-POP

The branding process is a large reason K-Pop remains recognizable as a singular entity. Section 3.2 introduced source branding in the context of the Korean Wave (*Hallyu*). The use of this schematic allows for a practical discussion of K-Pop and its effectiveness of its brand.

The Musical Mirror of Korea

As discussed in Section 3.1, K-Pop has existed for quite a while under different names. Trot and later Korean pop music became musical 'mirrors' for each new generation to reflect upon and grow as a society. Early 20th-century pop music was a way to remember and learn from cataclysmic events like war. The music was also a channel for social affairs like love, oppression, hope and sadness. These metaphorical mirrors became a way to reflect Korea's societal consciousness.

The mirror metaphor predicates on Korea's adaption of Japan's nationalism theory *Datsu-a Ron*. The theory breaks down into external positioning and identity of the state. Korea's nationalism operated by these same principles, but utilized soft power mechanisms (i.e. March First Movement and development of trot) as opposed to Japan's coercion-based methods. The music scene stayed under the radar during the first years of the Korean republic. Seo Taiji saw a resurfacing of the same nationalistic sense seem during the occupation. Korea's nationalism was not forced like Japan, which proved fatal.

The Korean Wave fits *Datsu-a Ron*'s positioning element. Fukazawa never defined the acquisition or nature of the identity of the sovereign state. The diversity of public consciousness make it the only logical choice, united under a social commonality. K-Pop serves as the exemplification, the sound bite, of that commonality.

Through the Looking Glass

If K-Pop is an exemplification of commonality that unites the public consciousness and therefore defines public identity, then one could infer that modern K-Pop is indicative of the public's present mind according to its fans. This assumption is oversimplified. K-Pop, even at its most straightforward, is complex simply because of its nationalistic roots. According to Geert Hofstede (2010), South Korea exhibits the highest recorded incidences of uncertainty avoidance and pragmatism, indicating that the nation is philosophically practical, resistant to change and reverent of tradition. While Hofstede's findings are generalized in nature, they provide a perspective on how the K-Pop industry operates. When observing K-Pop, one is introduced to South Korea. The genre's colorful nature is meant to invite and intrigue the listener.

First impressions, though, are often deceiving. Regarding K-Pop, it is difficult to judge if the deception is indeed happening. The researcher, during a short to Korea's capital, Seoul, observed that Koreans, as compared to Americans, are indeed more fashion-forward, image-consciousness and group-minded as popular K-Pop music portrays. However, the researcher feels that K-Pop focuses almost exclusively on those features.

The K-Pop Image

The risk of developing stereotypes does not appear to be a concern to the K-Pop industry. Yang Hyun Suk, co-founder of YG Entertainment and previous member of Seo Taiji and Boys, announced two new albums, two world tours and four new groups are already in the works for 2014 (Yang, 2014). Yang further emphasized that the new groups will broaden the company's spectrum of artistry and audience appeal.

Yang's statement ties with Lee's gateway analogy of K-Pop and acknowledges the idea that and fan or listener's K-Pop experience is never quite the same. Although K-Pop is comprised of mostly Koreans, each artist brings their own personality to the music they perform.

One of the major accusations of the K-Pop industry is that artists are manufactured and marketing pawns of a larger business scheme. What that scheme or its goal is remains ambiguous. One could say that the criticism is to be expected in the wake of success. Nevertheless, stories such as Sunny of Girls' Generation fainting from overwork or Jay Park's dismissal from 2PM due to five-year-old MySpace comments about South Korea penetrate the media and make the listeners wonder if there really is a scheme behind all the glitz and innocent beauty of K-Pop.

These incidents all have one major theme in common: image. For non-Asian fans, the preservation of image, or saving face, is a foreign and often suffocating concept to consider, especially in an expressive career like music. As Hofstede's findings point out, Korea is a change-resistant place and revers traditional conduct. If this is the case, why is Yang Hyun Suk still planning those four new groups?

K-Pop as Cultural Adaptation

K-Pop has changed significantly from when it was introduced as trot a little over 100 years ago. However some Koreans today are only too quick to point out that trot was originally a Japanese import and reminder of a dark time in Korea's past (Dana, 2012).

Trot and modern K-Pop are more similar than one can detect. Initially, it appears that pop critic Im Jim-mo's theory of cultural dichotomy within Korea is brazenly true. Based on Im's theory, K-Pop—along with trot, technically speaking—is commercial Korean culture, non-indigenous and most likely a result of economic activity. The statement implies the near extinction of authentic Korean culture, the antithesis of the Korean Wave.

The goal of the Korean Wave is the spread of Korean culture, not the annihilation of it. Furthermore a brand cannot control the audience's experience. The brand has power over only its stimulants, its product. Yet accusations are persistent, they insist that K-Pop artists are a product, they're too perfect, they know too much! The K-Pop training system's ruthless nature and the idol perfection is the result of a branding strategy that doesn't understand failure. K-Pop is the first impression and prismatic sound bite of South Korea's near century-long rise to power.

"Make Me Colorful": Korean Cosmopolitanism

The commercialism of K-Pop, the sheer perfection of its presentation that adheres to the Korean Wave's grander ambitions, overshadows the origins of its fusion-based sound. The genre's use of various elements from classical to rock 'n' roll allows the audience to –albeit subconsciously—familiarize itself with the elemental sounds of other genres. It sounds a bit like an attempt by the genre to legitimatize itself, but when Xiah Junsu's

casting as Amadeus in the Korean adaption of *Mozart!* shoots the musical to number 1 and crashes ticket servers, the attempt suddenly seems like a display of self-actualization.

It's worth noting that Mozart was Xiah's first solo activity since TVXQ!'s split from SM Entertainment; he and fellow members Jaejoong and Yoochun subsequently formed JYJ, which burst on the K-Pop scene in 2010. In the big picture, the artists' are consumers of the Korean Wave as well; the brand cannot control their experience any more than they can the audience's. The majority of disputes are largely based on artistic freedom and license, as the case with TVXQ! and later on G-Dragon when he was accused of plagiarizing Flo Rida for his song *Heartbreaker*. However all artistic flexibility has not been put to shame, the artists themselves eagerly seek to collaborate with others. Christina Aguilera and Rain first appeared on a Pepsi ad in 2005, Flo Rida performed alongside G-Dragon in a revamped video of *Heartbreaker* and 2NE1, in 2013, became the first K-Pop act to be featured on an American album, will.i.am's *#willpower*. The genre has continued to survive. These incidences and successes are a testament to K-Pop's embodiment of Korean colorful cosmopolitanism.

PART IV, ACT 2
CULTURAL DIMENSIONS OF K-POP

K-Pop is one of the two major brand experience mechanisms of the Korean Wave, the other being televised dramas. The success K-Pop, particularly *Gangnam Style* in 2012, was similar to the success of the TV hit *Winter Sonata* in 2002. The resulting trajectory of increased foreign interest and even American collaborations with K-Pop artists further support K-Pop's role as a brand experience rather than a stimulus.

It is arguable that K-Pop is more of a brand experience than the dramas are. For one, K-Pop artists are real people; they and the music itself are two stimuli that Brakus, Schmitt and Zarantonello say comprise and lead to brand experience, which in this case is the introduction of foreigners to Korean culture.

Collaborations with foreigners, such as American pop artists, have only recently begun to surface. These collaborations hint at a change within Korea's cultural dynamics. This section uses Geert Hofstede's cultural dimensions on South Korea as a model from which to judge the presence of a shift in South Korea's cultural landscape.

The Desired and Desirable

According to De Mooij and Hofstede (2010), the successful marketing of a product relies the ability to appeal to the 'desired', or what the consumer wants for themselves, versus the 'desirable' or what the consumer think ought to be. Simply, a product or service comes across before by appealing to our individual desires over those of society.

Hofstede's dimensional analyses of culture (2010) suggest that a Western marketplace would have no problem adapting this type of system, since individualism is very well integrated into our cultural beliefs. Furthermore, the individualism is a good indicator of a culture's tolerance for new ideas. Western powers such as the United States and United Kingdom, with high individualistic scores, scored low in uncertainty avoidance, and are thus more tolerant of new ideas and societal spontaneity.

In East Asia—South Korea, China and Japan—society is well-known to be collectivistic, so a marketing and communication system based solely on the 'desired' would most likely not succeed. However, to interesting to note that China's UAI (Uncertainty Avoidance Score) ranks far lower than both its East Asian neighbors and even below than of the United States. This could be a combination of the Chinese civilization's historic perseverance and sheer geographic size. The discrepancies with between China and South and Japan will be addressed later on. It is also possible that the discrepancy between the United States and China could also be historically based; however this paper will not address that issue.

South Korea and Japan are similar in the geographic positioning, open to invasions and culture influx, primarily from China. Thus cultural output from the two countries was limited before the age of media technology. De Mooij mentions that dimensional analysis may be inaccurate for consumer behavior because the marketing cycle focuses on the desired. In contrast, cultures that are highly collectivistic—like East Asia—the analyses accuracy may be closer to the truth, since these countries would associate the 'desirable'—what ought to be in society—with the product or service in question and seek to align their purchasing behavior accordingly.

Dimensions in K-Pop

K-Pop, as described in Section 4.1, is the result of a unique duality of cultural fusion and hegemony. Just like with Im Jim-mo's cultural dichotomy, K-Pop does the same thing with the dichotomy of the desired and desirable; the genre used both the desired and desirable.

In 2010, six-member group 2PM made an endorsement for Samsung's new Anycall Corby cell phone. The phone released in five different colors. Along with standard ad spots and print copy, the group also produced a music video commercial, *My Color*, matching their outfits with the phone's colors and competing for girl's attention. The video was clever, but the phone was only seen at the beginning and end of the roughly four-minute video. If advertising appeals to the desired, why didn't the product take center-stage?

Hofstede's dimensional landscape of South Korea breaks down the video's tone and communication style. The commercial focuses on consumer relationship, conveyed through high-context communicative symbols. 2PM and their outfits symbolize the product while the object of their attention, the masked girl, is symbolic of the consumer. The girl's mask could symbolize 2PM—and the product—appealing to the broader public, not an individual.

According to Hofstede (2010), Korea's inherent collectivism (IDV-18) prioritizes relationships to the point where other societal norms are overridden. In this case, 2PM is a product representative. Their video tells a story to set up a relationship with the consumer. If the consumer buys into the product, they buy into the relationship.

That conclusion is further supported by 2PM again, this time by member Nichkhun's endorsement of the Prestige Crème d'Escargot by skincare brand It's Skin. The company reported increased profits since the deal was made, noting Nichkhun's YouTube-based commercial garnering 150,000 views one day after release (BreakNews 2011).

Furthermore, It's Skin formulation by dermatologists at Seoul University serves as the silver lining to the whole campaign. However this fact is important because it shows a double demonstration of Hofstede's observations. First, the image-heavy campaign traces back to Korea's low masculinity score, while the use of celebrity star power and a dermatologist-bask reputation emphasize the important of power distance figures in Korean society (PDI-60).

Finally, the relationship between uncertainty avoidance and pragmatism in Korea can be observed through groups of different labels. For example, popular girl groups 2NE1 and SNSD (Girls' Generation) contrast in their on-stage presentation, 2NE1 presenting an edgy image with songs like *I Am the Best (내가 제일 잘 나가)* and SNSD exhibited

more playful image with songs like *Gee* and *Genie (소원을 말해봐)*. Both groups maintain a similar humble personality off-stage. Since the contrast is only visible during performances, it suggests that while Korea's uncertainty avoidance level is dropping, the pragmatism of the society, as found by Hofstede, keeps the shift in check.

Duality of K-Pop

The merge between the desired and desirable does not make the country more Western, but simply more tolerant. The concepts of the desired and desirable are an extension of Im's theory of authentic and commercial Korean culture. Just like the Korean Wave, K-Pop music experiences a synergy of traditional and modern cultural elements.

PART IV, ACT 3
FOLLOW ME: PRIMARY RESEACH RESULTS

Primary research was conducted in order to obtain a more proximate perspective of K-Pop's current position in the United States, specifically localized around the genre's target audience.

Two focus groups were conducted in July 2013 at Texas State University School of Journalism and Mass Communication. Both focus groups were 45 minutes in length with participates aged 18 to 24.

Structure

The focus group was conducted in a three-phase structure, each lasting about 45 minutes to one hour depending on discussion.

Phase 1 of the focus group presented the students with two one-minute music samples from Korea and America, both entitled *Monster* by Korean group BIGBANG and American artist Lady Gaga, respectively. The samples' artists and titles were withheld as well as presented in instrumental format to focus on the musical style.

Phase 2 presented the students with sets of images showing artists from Korea and America. One set compared two all-male groups (Maroon 5 and BIGBANG, respectively); while the other two sets provide a male-to-female comparison from Korea

(G-Dragon of BIGBANG vs. CL of 2NE1) and America (Adam Levine of Maroon 5 vs. solo artist Beyoncé). The names of the artists were once again withheld.

Phase 3 presented the students with an approximately five-minute mash-up of over a hundred Korean pop music videos. The goal of this phase was to present the elements of Phases 1 and 2 together, as well as discuss the importance of visuals in popular music, particularly in Korea.

Students were encouraged to keep an open mind throughout the experiment and observe themes that stood out to them.

Focus Group 1: Summary

During Phase 1, participants said that the 1st (Korean) sample gave off a calm, upbeat mood. They agreed when asked if the instrumentation had a dreamy quality to and attributed it to the soft hit of the beats. Students believed the sample had a male performer but with soft, feminine instrumentation. It is possible that the group assumed this sample to be from Korea and came to that conclusion using Western assumptions of Asian culture; however this was not asked and thus not confirmed.

The majority of Group 1 felt the sample's lyrics would be simple as a complement the layered instrumentation. A female student found the song's instrumentation to be generic and monotone, which she felt hinted that the song's lyrics were simple. The group agreed that words like "generic" and "monotone" gave the song a softer quality, which they did not appear visibly positive about. This suggests that the soft quality of the sample is what led the majority of the group to say that they would not purchase the song its full format. Perhaps an underlying reason is "soft" music is not what is associated with "popular

music" After playing the second (American) sample the group immediately noticed an intense energy. During playback they commented to each other that they could definitely "see this in a downtown club." In contrast, their facial expressions suggested that this sample also did not appeal to their taste, but for a different reason than the first (Korean) sample. Participants showed familiarity to the song's intense, heavy energy. Their recognition then quickly faded into a visually desensitized boredom, as if they were numb from repeated exposure to this kind of instrumentation. It is intriguing that no one expressed a verbal opinion that the sample was repetitive in its instrumentation. One male student pointed out that contemporary American pop music is male-dominated. He clarified that while there are many female acts; males are usually the writers and/or producers of their material.

The display of Maroon 5 caused a lot of talk, showing immediate recognition and possibly formation of opinions. Female students commented on how the group appeared composed. Male students found this was "normal" for a pop/rock band image. Participants further identified the band's image as masculine. Male students noted that all band members struck a typical masculine pose in the photograph.

Female students added that the members dressed in traditional male fashion, and that the only thing "remotely feminine" was a member's long hair. Participants' facial reactions were allusive, implying these were unnecessary questions with blatant answers.

The second group, BIGBANG, lead to more uncertainty among the students. One male student asked if the group was all male, despite the earlier disclosure of that fact. Female students were more talkative, pointing out obvious makeup usage and fashion-forward

appearance. Participants agreed the band's clothing was masculine. General consensus said that BIGBANG was too clean cut. Participants saw feminine qualities in the band's posture, facial expressions and close physical positioning.

The first solo artist comparison showed Korean artists G-Dragon of BIGBANG and CL of 2NE1. One female student asked it was two females and if the researcher had made a mistake. This happened despite the prior disclosure of male-to-female comparisons. Students agreed that both were "very pretty" and "looked like models". A female student said that G-Dragon's "direct" stare was a clue to his masculinity. Students agreed with this and added that G-Dragon's short hair and larger nose were classic masculine features.

The second solo artist comparison compared artists Adam Levine of Maroon 5 and Beyoncé. Participants said the images were "sexy" and that the masculine-feminine line was quite distinct. A female student commented on how revealing she thought Beyoncé's outfit was. The student added that she found it interesting that the photos of American artists displayed a more intimate view of the body. Students also said that the stares of both Adam and Beyoncé were more aggressive. According to one female student, "I feel like he [Adam] is staring right into my soul." When asked about the stares of the Korean artists, students felt that both of them had a more "blank" stare.

All students were attentive during the mash-up video. During discussion, participants pointed out how all the performers looked very young. They also pointed out that male acted feminine in their performances. Female performers, by contrast, were more conservative in their fashion and actions.

Students also found the dancing of male performers to be dynamic and fun to watch. They observed that female performers moved at a slower pace and acted in a very cute manner. One female student then pointed out cuteness is a desirable trait in Asia, a fact some participants didn't know.

When asked if these performers would do well in the U.S. market, most participants said no. They believed that the performances were too conservative and clean for an American audience. Some students said the genre could have some popularity in the United States as a sub-culture and not on mainstream radio.

Focus Group 2: Summary

Following Phase 1, the group thought the Korean sample projected an overall upbeat overtone. In contrast, participants deemed undertones as feminine, dramatic and almost emotional.

The group predicted a simple lyrical structure due to the song's repetitive instrumental. Furthermore, they believed this repetitive instrumentation did not enhance or yield unique musical quality.

Upon hearing the second (American) sample, participants observed an aggressive and almost resentful tone. One female student attributed it to a female singer, which a majority agreed with.

One female student believed the second (American) sample had a more complex concept to its lyrics. Another female student said she thought the first (Korean) sample was American, but changed her mind after hearing the second sample. Like the first focus

group, the American sample caught more immediate attention. When asked if they would buy these samples in their original form, the general consensus was negative. Further probing revealed that if they had to choose, the American sample had a stronger chance of purchase.

During the first set, Maroon 5's photograph garnered immediate recognition. When asked, female students said that the members of Maroon 5 showed unquestionable masculinity. Male students agreed and cited the band's fashion as classic with an edgy undertone. BIGBANG's photo had a contrasting appeal to Maroon 5. Male students smirked or chuckled, saying they found the picture amusing. They believed BIGBANG was trying to be masculine, given the band's shiny, all-leather outfits. One male student defiantly stated that there was nothing masculine about them. Female students asked if BIGBANG members were wearing makeup, although they seemed to think so anyway. The discussion led to the BIGBANG member's ages, who were older than estimated by students.

The first artist comparison, Korean artists G-Dragon and CL, generated ambivalence among the group. Students agreed that both artists' photos were sharp, yet polished. They complemented G-Dragon's pink hair as well as the artists' jewelry and make-up as creative, but not ostentatious. One female student admitted that if the photos appeared one at a time, she would have thought G-Dragon was a girl. Further discussions about the artists' music seem to intensify the group's conflicting perceptions of them. One female student commented she would like to sample it first. The group also felt that the masculine-feminine line between the artists was not distinct, but rather hazy.

The second artist comparison, American artists Adam Levine and Beyoncé, produced comfortable familiarity. The group did not observe any stand-out characteristics in the two photographs. Also, the group saw the masculine-feminine line as more defined than the Korean artists. They saw Adam's facial hair, Beyoncé's makeup and their clothing as examples of that definition. The group added the gender line was definite by the artists' facial expressions and posture in the photographs. Their observed definition characterized in Beyoncé's aggressive pose complimented by a confident, "come-hither" expression.

During Phase 3's mash-up video, all students were attentive and interested in the content. In the following discussion, a female student noted the presence of the mixture of English and Korean in the lyrics. The group brought up the same upbeat tonality observed during Phase 1, which the group agreed with.

One student noted discernible showmanship. They clarified that when an act sang, they would also visually support a member's solo thorough harmony, posture and/or choreography. Students further said performances were reminiscent of 70's retro-style and 90's groups like Backstreet Boys and Spice Girls. The use of makeup was again noticed, but one female student suggested that it was a mere cultural difference.

Discussion

Both focus groups were successful and engaged participants thoroughly during each phase.

Participants were more open-minded than assumed. Styling choices were the main causes of skepticism and incertitude. Regardless, participants did consider cultural differences,

suggested by either the researcher or one of the participants. Participants were also curious and responsive, either talking or listening.

Based on the focus group findings, K-Pop was viewed as an interesting change of pace to American pop. The genre's lighter music style and imagery intrigued participants, who seemed to view it as a fresh perspective on common social themes. Findings thus validate Kim Han-gil's view on K-Pop as a catalyst of "universal Asian culture". The genre has become a level the playing field for Asian and Western cultural differences so they can understand each other. Both groups commented on the performers' showmanship, likening it to friendliness. These observations suggests K-Pop has done an effective job branding itself (and Korea), by using a universal medium to convey unique cultural appeal.

Survey Questionnaire

Throughout the focus groups, most participants had never seen or heard the material presented. 'Gangnam Style' had increased awareness of the K-Pop genre, but most thought it was a one-time occurrence, and were unaware of the K-Pop's influence.

This survey questionnaire discusses broader concepts such as purchase history, music taste and basic cosmopolitan attitude to determine if there is fundamental reason(s) to the focus group responses. Questions did not refer to K-Pop, the Korean Wave or South Korea, either directly or by implication. It is believed that these topics would have skewed the survey data.

The questionnaire was distributed via a simple random sampling method to 375 respondents from the San Marcos and South Austin area. Respondent were mostly female

Figure 1

Gender

- Female
- Male

Age

- < 16
- 16-19
- 20-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65+

Ethnicity

- White
- Black
- Hispanic
- Asian
- Native
- Multiracial

Children

- Zero
- One
- Two
- Three
- Four
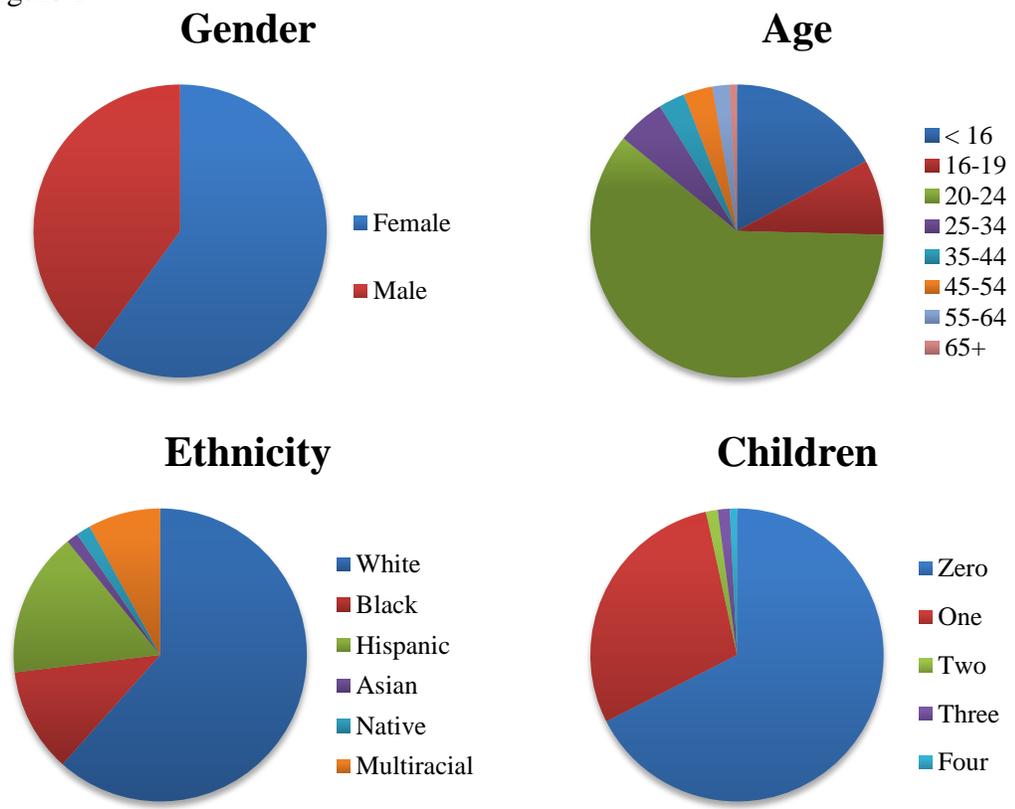
(60%), 20 to 24 (60.5%) and Caucasian (61.6%) with zero children (67.5%). According to the Texas State University and the chosen sample is highly representative of the student population at Texas State University (Office of Institutional Research, 2013).

The questionnaire was designed with similar questions at both the beginning and the end to test for subconscious contradictions made by participants. This design is the basis of most cross tabulations done in this analysis unless otherwise mentioned.

Data Analysis

Cross-Tabulation 1 (CB -1) examines questions 7 and 19. Question 7 asked participants if they had ever purchased foreign-made products before and question 19 asked participants their view, on a five-point scale, whether or not the United States should limit foreign imports. Results are illustrated in Figure 2.

Figure 2
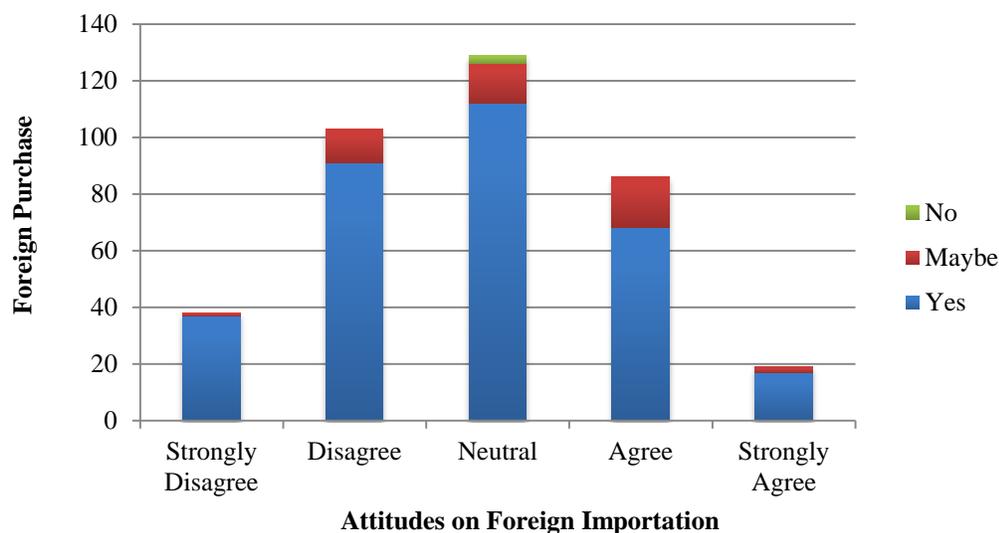
Most participants (≈87%) answered that they make or have made foreign purchases, although they were rather neutral (≈34.4%) on limiting foreign imports. With the majority of the sample aged 20 to 24 (Figure 1, 60.5%), the neutrality of this sample seems conservative for such a young, yet matured age group. The factor of 'opinion maturity' doesn't seem valid here, given the group's access to technology and assumed education. In this case, the participants did not contradict themselves, approximately 39 percent of those who answered positively on foreign purchases either disagreed or strongly disagreed with limiting foreign imports.

In order to complement CB-1, a log-linear analysis was conducted between the same two questions. The likelihood ratio shows a significant relationship between foreign purchase behavior and importation attitudes (G^2 = 16.383, df = 8, p = .037). This log-linear strengthens the 39 percent that both purchased foreign products disagreed with limited exports. Furthermore, Cramér's V indicates a very strong relationship (Φ_c = .85). According to scores, participants had similar thoughts answering questions 7 and 19. Thus the sample does not regard foreign products as a hindrance to the American economy.

The observations of CB-1 and its log-linear analysis clash with frequencies of ethnocentrism, asked in question 17. Results show an 80 percent agreement that the United States is better than most other countries. The questionnaire's wording make it unclear what specifically makes the United States better, although this analysis suggests the importation of foreign-made products is not the reason.

Cross-Tabulation 2 (CB-2) examines question 7—foreign purchase behavior—with question 11, foreign music consumption. Results are shown in Figure 3.

Figure 3
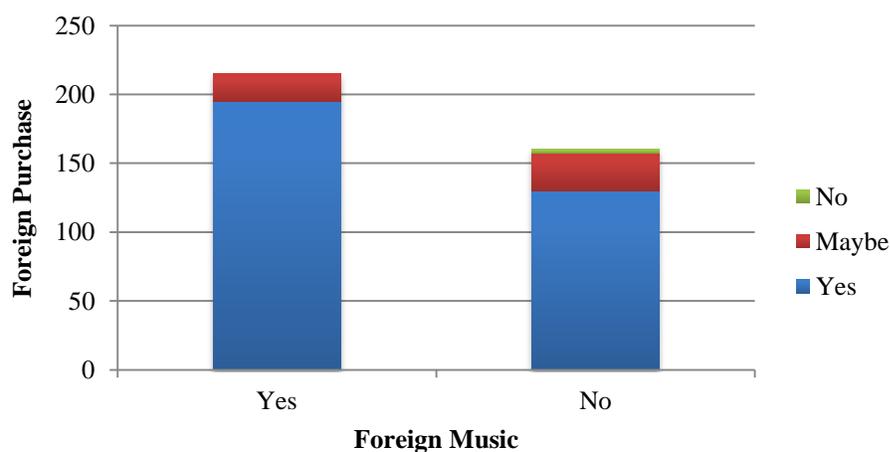
Approximately half of the sample (52%) answered positively to both questions. The second-largest percentage (35%) answered that they would make foreign purchases but do not listen to foreign music. These percentages indicate that music is not considered an economical product.

Log-linear analysis of CB-2 yields a likelihood ratio that shows a significant relationship (G^2 = 10.198, df = 2, p = .006) between foreign purchases and music. Cramér's V (Φ_c = .53) supports the likelihood, showing a moderate redundancy in CB-2's findings.

According to the cross-tabulation analyses, the sample considers music a significant factor when making foreign purchases. The questionnaire did not ask the type of product, so it's unknown if a product as a primary component or accompanying brand touchpoint would stand a better chance of a purchase being made. The questionnaire's broad scope indicates that the presence of music, regardless of its role, increased the likelihood of purchase.

Both CB-1 and CB-2 have shown that foreign products are welcome in the United States and that music increases the likelihood of purchase. However, it is unclear what makes music such a significant factor. If the branding process in South Korea was successful, then the hypothesis would be that music is considered representative of pop culture.

Figure 4 shows the sample's response agreement to question 18, how representative is pop culture—including pop music—of a nation's culture.

Figure 4   **Pop Culture Representation**
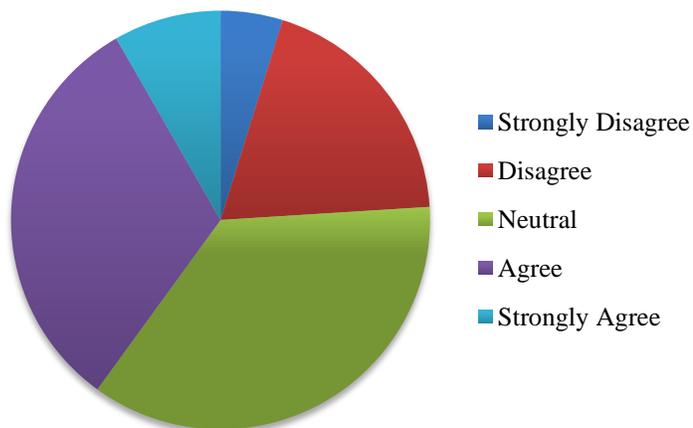
An approxiamte 40 percent agree that pop culture is a representation of a country. The second-largest percentage (36%) answered neutral, so its possible that total agreement could have been higher. These response suggests that music perhaps has more of an impact in people's perception of a foreign cutlure.

CB-3, shown in Figure 5, compares these represteation attitudes with foreign music consumption to determine if there is a connection between percepetion of music and the culture of a foreign coutnry as a whole.

Figure 5
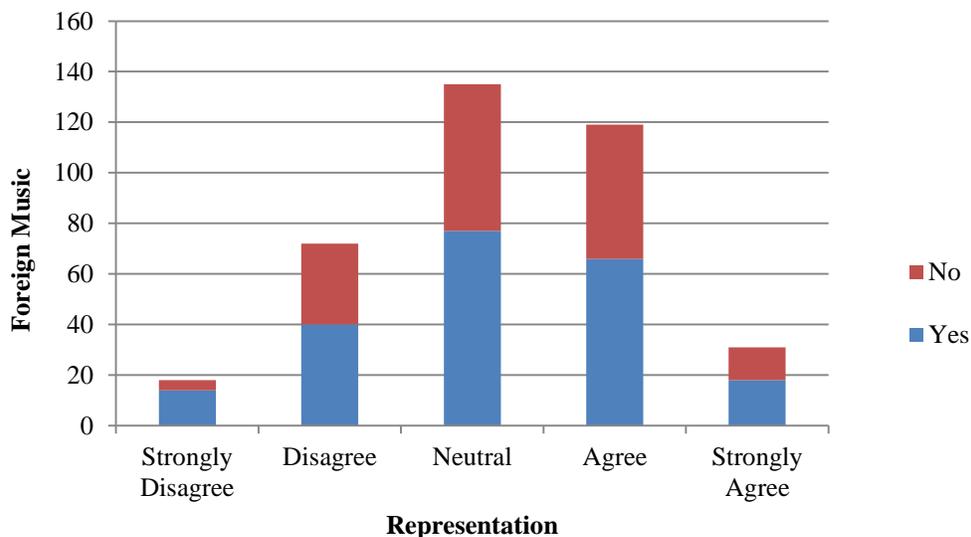
The largest total percentage (36%) said they listened to foreign music, but stayed neutral on the pop culture's representative accuracy of a country's nature. This percentage alone does not support or oppose the hypothesis that pop music in particular represents a nation's culture. The second-largest total percentage (32%) listened to foreign music and agreed that pop culture is representative of a country.

The two largest cross-tabulated percentages of participants said they listened to foreign music and either agreed (21%) or stayed neutral (18%) on pop culture representation. Cross-tabulation suggests a positive correlation between the two variables.

CB-3's log-linear analysis confirms a relationship between attitudes on foreign music and pop representation (G^2=3.595; df = 4; p =.464). However, Cramer's V finds the relationship to be only minimally acceptable (Φ_c = .18). The relationship is most likely skewed by the participant's that chose to stay neutral. Like CB-1, the amount of neutral responses seems unusual for a sample of mostly young adults, especially when contemporary young adults have vast more access to foreign products and music than older age groups, making them the ones able to make the most informed opinions on the impact of pop culture and music. However, the hesitance to respond could be because the questions were close-ended, which doesn't give participants to explain a balanced opinion.

Discussion

According to CB-1, the brand stimuli and brand experience of K-Pop would not be seen as a threat if imported in the United States. Both focus group and survey participants

were welcoming to importing foreign pop culture products. Despite this openness to imports, the researcher observed that physical K-Pop merchandise is non-existent in even ethnic shops.

The scarcity of physical K-Pop merchandise contradicts CB-1's findings, but outlets like iTunes, YouTube and Spotify help make up for this scarcity. Since the survey didn't specify the type of imports, it is possible participant's opinions could change as physical merchandise making its way into stores.

The relation of music to making foreign purchases suggests K-Pop's role as a gateway to Korean culture is more important than one might think. The nuances and elements of K-Pop music are just as important as the behavior its artists. Korea is acutely aware of this, given the industry's reputation to discipline its "unruly" idols. Even though K-Pop is targeted towards younger age groups, the industry's consideration of national "face" shows an appreciation towards the country that would appeal to older generations as well.

Combined focus group and survey findings suggest that K-Pop should not come to the United States all at once, since the cultural differences wouldn't allow the genre to connect with an audience relative to its size in Asia. Currently, acts such as 2NE1, BIGBANG, 2PM, Super Junior and Girls' Generation have made limited appearances in the United States. For smaller acts, perhaps opening for or co-headlining shows in the States would allow for gradual exposure with the support and endorsement of larger groups.

It is imperative though that audiences mistake the genre's role as a gateway as K-Pop being a sole representative of Korean culture. Communicatively, audiences should take

the initiative to follow a group's public activities offstage and branch out to other elements of Korean culture. It is a synergy of K-Pop's presentation with audience reaction and involvement that will make K-Pop's role as a gateway effective.

CONCLUSIONS

PART V
CONCLUSIONS

The Korean Wave and specifically K-Pop are cultural experiences, first and foremost. Based on literature and events of the past century, the fundamental reason for their existence was preservation of Korean culture. Hypothetically, its expansion and rise in popularity was purely consequential.

The political influences of the Korean Wave and K-Pop were largely left out due to the density of the topic. The theory *Datsu-a Ron* was heavily political, but rather Korea was affected by the *Datsu-a Ron* theory on the same level as Japan requires further research.

Gaps in historical coverage, particularly from 1953 to 1980, in this work do not mean that nothing happened in Korean music during those times. During its early stages South Korea was extremely unstable, so cultural events were not a priority at the time. Future research on this topic would benefit from long-term immersion in South Korea to conduct in-depth research on these quiet years in Korean pop culture.

Furthermore, opinions of native Koreans were not gathered while writing this work. While this seems counter-productive, there are two reasons why these opinions were left out.

Firstly, this work is meant to act as an introduction to this topic, hence why primary research was featured last. Secondly, it's unclear whether the K-Pop brand caused recognition of the Korean Wave brand, or vice versa. This ambiguity would become

more complicated if Korean opinions were present, since their exposure to the Korean Wave and K-Pop phenomena would likely skew objective judgment. Ideally, further research should expand on the Korean opinion of the Korean Wave/K-Pop source brand to further clarify its structure.

What this study does determine is that Korean history has significant influence on Korean pop culture, particularly its music. The sense of nationalism present in K-Pop is strong, and is the only medium that can encompass a nation's identity in today's fast-paced world. However the audience must be wary of pop music's tendency to exaggerate and frame cultural occurrences according to its agenda, be it political or economic. Music is also a method of communication, and communication is a two-way channel. K-Pop artists are conveying their message with fervent intrigue to experience all Korea has to offer. It's now the audiences' turn to follow them.

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APPENDICIES

APPENDIX A: SURVEY QUESTIONNAIRE

Informed Consent

Introduction
This study attempts to collect information about differences in individual perception of national identity and cosmopolitanism within the United States of America.

Procedures
This questionnaire consists of 21 questions and will take approximately 30 minutes or less. This questionnaire will be conducted either in print or electronically and analyzed with the Statistical Product and Service Solutions (SPSS), designed by the IBM Corporation.

Risks/Discomforts
Risks are minimal for involvement in this study and have been exempted by the Texas State University Institutional Research Board (IRB).

Benefits
It is through your participation that the researcher will learn more about how Americans perceive their country and position it in the relationship to other sovereign states in the East and the West.

Confidentiality
All data obtained from participants will be kept strictly confidential and will only be reported in an aggregate format (by reporting only combined results and never reporting individual ones).

Participation
Participation in this research study is completely voluntary. You have the right to withdraw at any time or refuse to participate entirely without jeopardy to your academic and/or professional status. If you desire to withdraw, please inform the principal investigator as you leave.

Questions about the Research and Rights as Research Participants
If you have questions regarding this study, you may contact the researcher, Justin K. Joe by cell at 512-660-9661 or anytime by email at jj1415@txstate.edu.

ONE: What is your gender?
1. Male
2. Female

TWO: What is your current age?
1. Less than 16
2. 16 to 19
3. 20 to 24
4. 25 to 34
5. 35 to 44
6. 45 to 54
7. 55 to 64
8. 65 or over

THREE: how many children (under the age of 18) are currently living in your house?
1. Zero
2. One
3. Two
4. Three
5. Four
6. Five or more

FOUR: What is your ethnicity? (*Please note: Hispanic descent also includes Spain*)
1. White/Caucasian
2. African American
3. Hispanic
4. Asian/Pacific Islander
5. Native American
6. Multiracial

SPECIAL NOTES: On Question 6 and scale questions, please chose only <u>one</u> selection.

FIVE: Are/Were you a musician?
1. Yes
2. No

SIX: How often do you keep up with world news?

1	2	3	4	5
Not at All	Rarely	Undecided	Sometimes	Very Much

SEVEN: Have you ever bought products from outside the United States?
1. Yes
2. No

EIGHT: Would you consider buying products from outside the United States?
1. Yes
2. Maybe
3. No

NINE: Do you listen to more than one genre of music?
1. Yes
2. No

TEN: Please indicate your agreement to the following statement:

"Being a unique individual is important"				
1 Strongly Disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly Agree

ELEVEN: Which of these music genres do you *most* identify with (select only one)?
1. Pop
2. Rock
3. Country
4. R&B / Blues
5. Jazz
6. Folk / Singer-Songwriter
7. Electronic
8. Hip-Hop / Rap
9. Classical

TWELEVE: Do you listen to music from other countries?
1. Yes
2. No

   If you answered NO to question 12, please select N/A on question 13

THIRTEEEN: Does international music you listen to fall within *one* genre (i.e. pop, jazz, etc.)
1. Yes
2. No
3. Not Sure
4. N/A

SPECIAL NOTES: For the following, please indicate your agreement to following statements.

FOURTEEN

\u201cCertain cultural elements, like music, are distinctive in certain parts of the world.\u201d				
1 Not at All	2 Rarely	3 Undecided	4 Sometimes	5 Very Much

FIFTEEN

\u201cI like immersing myself in different cultural environments\u201d				
1 Not at All	2 Rarely	3 Undecided	4 Sometimes	5 Very Much

SIXTEEN

\u201cI like to have contact with people from different cultures.\u201d				
1 Not at All	2 Rarely	3 Undecided	4 Sometimes	5 Very Much

SEVENTEEN

\u201cI consult a diverse set of sources before making a decision.\u201d				
1 Strongly Disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly Agree

EIGHTEEN

\u201cGenerally speaking, my country is **better** than most other countries.\u201d				
1 Strongly Disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly Agree

NINETEEN

"A nation's pop culture is very representational of the country's true nature."				
1 Strongly Disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly Agree

TWENTY

"My country should limit foreign imports to protect its national economy."				
1 Strongly Disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly Agree

APPENDIX B: SPSS OUTPUT

Frequencies: Demographics

gender

		Frequency	Percent
Valid	MALE	150	40.0
	FEMALE	225	60.0
	Total	375	100.0

age

		Frequency	Percent
Valid	Less than 16	64	17.1
	16 to 19	31	8.3
	20 to 24	227	60.5
	25 to 34	20	5.3
	35 to 44	11	2.9
	45 to 54	12	3.2
	55 to 64	7	1.9
	65 or over	3	.8
	Total	375	100.0

ethnicity

		Frequency	Percent
Valid	White/Caucasian	231	61.6
	African American	43	11.5
	Hispanic	60	16.0
	Asian/Pacific Islander	5	1.3
	Native American	6	1.6
	Multiracial	30	8.0
	Total	375	100.0

children

		Frequency	Percent
Valid	ZERO	253	67.5
	ONE	109	29.1
	TWO	5	1.3
	THREE	5	1.3
	FOUR	3	.8
	Total	375	100.0

foreignpurchase

		Frequency	Percent
Valid	YES	325	86.7
	MAYBE	47	12.5
	NO	3	.8
	Total	375	100.0

CrossTab 1: Foreign Purchase vs. Importation

foreignpurchase * importation Crosstabulation

Count

		importation					Total
		STRONGLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE	
Foreign Purchase	YES	37	91	112	68	17	325
	MAYBE	1	12	14	18	2	47
	NO	0	0	3	0	0	3
Total		38	103	129	86	19	375

Log-linear of CB-1

Data Information

		N
Cases	Valid	375
	Missing	0
	Weighted Valid	375
Cells	Defined Cells	15
	Structural Zeros	0
	Sampling Zeros	4
Categories	foreignpurchase	3
	importation	5

Convergence Information[a,b]

Maximum Number of Iterations	20
Converge Tolerance	.00100
Final Maximum Absolute Difference	4.94415E-6[c]
Final Maximum Relative Difference	2.62447E-6
Number of Iterations	8

a. Model: Poisson
b. Design: Constant + Foreign Purchase + importation
c. The iteration converged because the maximum absolute changes of parameter estimates are less than the specified convergence criterion.

Goodness-of-Fit Tests[a,b]

	Value	df	Sig.
Likelihood Ratio	16.383	8	.037
Pearson Chi-Square	15.074	8	.058

a. Model: Poisson
b. Design: Constant + foreignpurchase + importation

Cell Counts and Residuals[a,b]

Foreign Purchase	Importation	Observed Count	%	Expected Count	%	Residual	Standard Residual	Adjusted Residual	Deviance
YES	STRONGLY DISAGREE	37	9.9%	32.933	8.8%	4.067	.709	2.047	.695
	DISAGREE	91	24.3%	89.267	23.8%	1.733	.183	.590	.183
	NEUTRAL	112	29.9%	111.800	29.8%	.200	.019	.064	.019
	AGREE	68	18.1%	74.533	19.9%	-6.533	-.757	-2.361	-.768
	STRONGLY AGREE	17	4.5%	16.467	4.4%	.533	.131	.369	.131
MAYBE	STRONGLY DISAGREE	1	0.3%	4.763	1.3%	-3.763	-1.724	-1.945	-2.099
	DISAGREE	12	3.2%	12.909	3.4%	-.909	-.253	-.318	-.256
	NEUTRAL	14	3.7%	16.168	4.3%	-2.168	-.539	-.712	-.552
	AGREE	18	4.8%	10.779	2.9%	7.221	2.200	2.679	2.005
	STRONGLY AGREE	2	0.5%	2.381	0.6%	-.381	-.247	-.271	-.254
NO	STRONGLY DISAGREE	0	0.0%	.304	0.1%	-.304	-.551	-.584	-.551
	DISAGREE	0	0.0%	.824	0.2%	-.824	-.908	-1.070	-.908
	NEUTRAL	3	0.8%	1.032	0.3%	1.968	1.937	2.401	1.571
	AGREE	0	0.0%	.688	0.2%	-.688	-.829	-.949	-.829
	STRONGLY AGREE	0	0.0%	.152	0.0%	-.152	-.390	-.402	-.390

a. Model: Poisson
b. Design: Constant + foreignpurchase + importation

CrossTab 2: Foreign Purchases vs. Foreign Music Consumption

foreignmusic * foreignpurchase Crosstabulation

Count

		foreignpurchase YES	MAYBE	NO	Total
foreignmusic	YES	195	20	0	215
	NO	130	27	3	160
Total		325	47	3	375

CB-2 Loglinear

Goodness-of-Fit Tests[a,b]

	Value	df	Sig.
Likelihood Ratio	10.198	2	.006
Pearson Chi-Square	9.173	2	.010

a. Model: Poisson

b. Design: Constant + foreignpurchase + foreignmusic

Cell Counts and Residuals[a,b]

Foreign Purchase	Foreign Music	Observed		Expected		Residual	Standard Residual	Adjusted Residual	Deviance
		Count	%	Count	%				
YES	YES	195	52.0%	186.333	49.7%	8.667	.635	2.662	.630
	NO	130	34.7%	138.667	37.0%	-8.667	-.736	-2.662	-.744
MAYBE	YES	20	5.3%	26.947	7.2%	-6.947	-1.338	-2.191	-1.403
	NO	27	7.2%	20.053	5.3%	6.947	1.551	2.191	1.473
NO	YES	0	0.0%	1.720	0.5%	-1.720	-1.311	-2.016	-1.311
	NO	3	0.8%	1.280	0.3%	1.720	1.520	2.016	1.292

a. Model: Poisson   b. Design: Constant + foreignpurchase + foreignmusic

Frequencies: N.17, Ethnocentrism and N.18, Representation

representation

	Observed N	Expected N	Residual
STRONGLY DISAGREE	18	75.0	-57.0
DISAGREE	72	75.0	-3.0
NEUTRAL	135	75.0	60.0
AGREE	119	75.0	44.0
STRONGLY AGREE	31	75.0	-44.0
Total	375		

ethnocentrism

	Observed N	Expected N	Residual
STRONGLY DISAGREE	17	75.0	-58.0
DISAGREE	56	75.0	-19.0
NEUTRAL	125	75.0	50.0
AGREE	98	75.0	23.0
STRONGLY AGREE	79	75.0	4.0
Total	375		

CB-3

representation * foreignmusic Crosstabulation

Count

		foreignmusic		Total
		YES	NO	
representation	STRONGLY DISAGREE	14	4	18
	DISAGREE	40	32	72
	NEUTRAL	77	58	135
	AGREE	66	53	119
	STRONGLY AGREE	18	13	31
Total		215	160	375

CB-3 Loglinear

Goodness-of-Fit Tests[a,b]

	Value	df	Sig.
Likelihood Ratio	3.595	4	.464
Pearson Chi-Square	3.351	4	.501

a. Model: Poisson

b. Design: Constant + representation + foreignmusic

Cell Counts and Residuals[a,b]

Foreign Music	Representation	Observed		Expected		Residual	Standard Residual	Adjusted Residual	Deviance
		Count	%	Count	%				
YES	STRONGLY DISAGREE	14	3.7%	10.320	2.8%	3.680	1.146	1.797	1.086
	DISAGREE	40	10.7%	41.280	11.0%	-1.280	-.199	-.339	-.200
	NEUTRAL	77	20.5%	77.400	20.6%	-.400	-.045	-.087	-.046
	AGREE	66	17.6%	68.227	18.2%	-2.227	-.270	-.499	-.271
	STRONGLY AGREE	18	4.8%	17.773	4.7%	.227	.054	.086	.054
NO	STRONGLY DISAGREE	4	1.1%	7.680	2.0%	-3.680	-1.328	-1.797	-1.463
	DISAGREE	32	8.5%	30.720	8.2%	1.280	.231	.339	.229
	NEUTRAL	58	15.5%	57.600	15.4%	.400	.053	.087	.053
	AGREE	53	14.1%	50.773	13.5%	2.227	.312	.499	.310
	STRONGLY AGREE	13	3.5%	13.227	3.5%	-.227	-.062	-.086	-.063

a. Model: Poisson   b. Design: Constant + representation + foreignmusic

CB-4: Foreign Music Consumption vs. Ethnocentrism

ethnocentrism * foreignmusic Crosstabulation

Count

		foreignmusic		
		YES	NO	Total
ethnocentrism	STRONGLY DISAGREE	16	1	17
	DISAGREE	36	20	56
	NEUTRAL	80	45	125
	AGREE	47	51	98
	STRONGLY AGREE	36	43	79
Total		215	160	375

CB-4 Loglinear

Goodness-of-Fit Tests[a,b]

	Value	df	Sig.
Likelihood Ratio	23.217	4	.000
Pearson Chi-Square	20.770	4	.000

a. Model: Poisson

b. Design: Constant + foreignmusic + ethnocentrism

Cell Counts and Residuals[a,b]

Foreign Music	Ethnocentrism	Observed		Expected		Residual	Standard Residual	Adjusted Residual	Deviance
		Count	%	Count	%				
YES	STRONGLY DISAGREE	16	4.3%	9.747	2.6%	6.253	2.003	3.138	1.832
	DISAGREE	36	9.6%	32.107	8.6%	3.893	.687	1.141	.674
	NEUTRAL	80	21.3%	71.667	19.1%	8.333	.984	1.846	.966
	AGREE	47	12.5%	56.187	15.0%	-9.187	-1.226	-2.183	-1.261
	STRONGLY AGREE	36	9.6%	45.293	12.1%	-9.293	-1.381	-2.379	-1.433
NO	STRONGLY DISAGREE	1	0.3%	7.253	1.9%	-6.253	-2.322	-3.138	-2.923
	DISAGREE	20	5.3%	23.893	6.4%	-3.893	-.796	-1.141	-.820
	NEUTRAL	45	12.0%	53.333	14.2%	-8.333	-1.141	-1.846	-1.173
	AGREE	51	13.6%	41.813	11.2%	9.187	1.421	2.183	1.373
	STRONGLY AGREE	43	11.5%	33.707	9.0%	9.293	1.601	2.379	1.535

a. Model: Poisson

b. Design: Constant + foreignmusic + ethnocentrism

APPENDIX C: FOCUS GROUP MODERATOR'S GUIDE

Moderator's Discussion Guide

Welcome

Explanation of Study and Experimental Structure

> **The music samples will be instrumental.

> **No names (song/image) will be revealed until after.

Phase 1 | Instrumental Analysis

- One minute instrumental samples of pop songs from Korea/America shall be played
- Questions
    - What is the first thing that comes to mind when you hear this music?
    - What mood did the music sample convey?
    - Was this performed by a female or male?
- Process repeated for next sample

Phase 2 | Image Associations

- Promo image of one American/Korean is displayed to the group**
- Questions
    - What is your first impression of this group?
- Discussion if prompted

Phase 3 | Viewing of K-Pop MV

- Selections (only one will be played)
    - SHIMMixes – "2012 K-POP Mega Mash-Up"
- Discussion

Reveal of names and further discussion

Thank You

APPENDIX D: FOCUS GROUP SLIDE PRESENTATION

Slide Presentation

TRY TO FOLLOW ME (날 따라 해봐요)

The Cosmopolitan Internal Branding of Pop Music and Celebrity in South Korea

PERSPECTIVES

REPUBLIC OF SOUTH KOREA

80.9%

SOUTH KOREAN MEDIA

Hallyu 한류

THE KOREAN WAVE
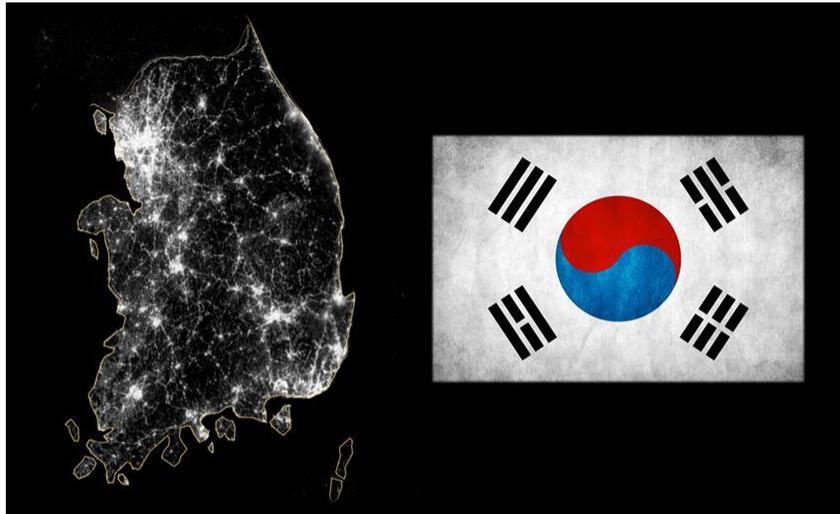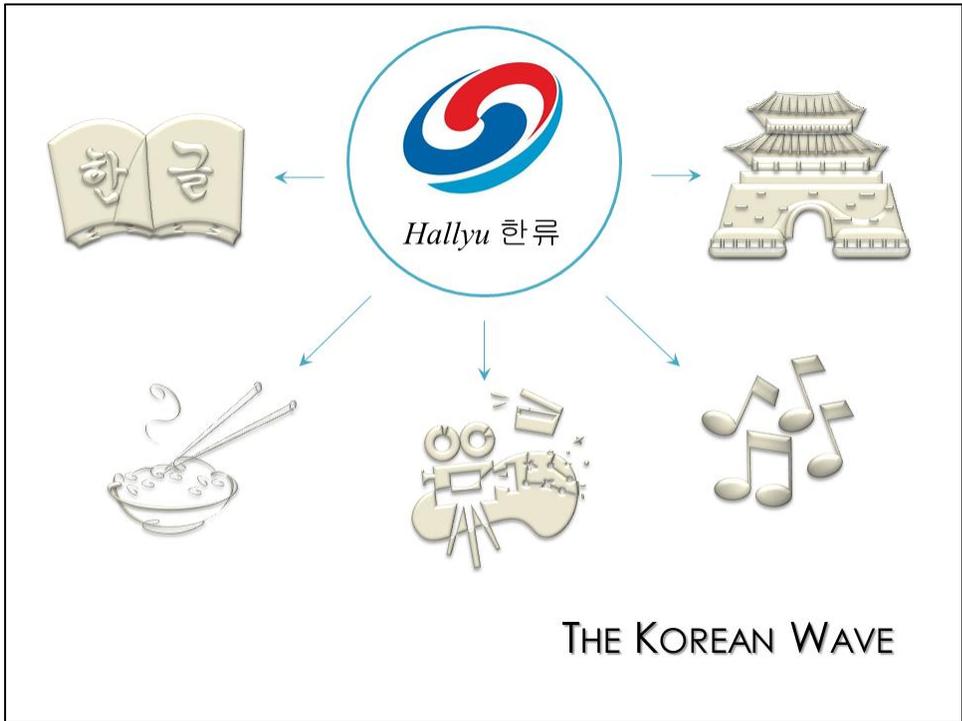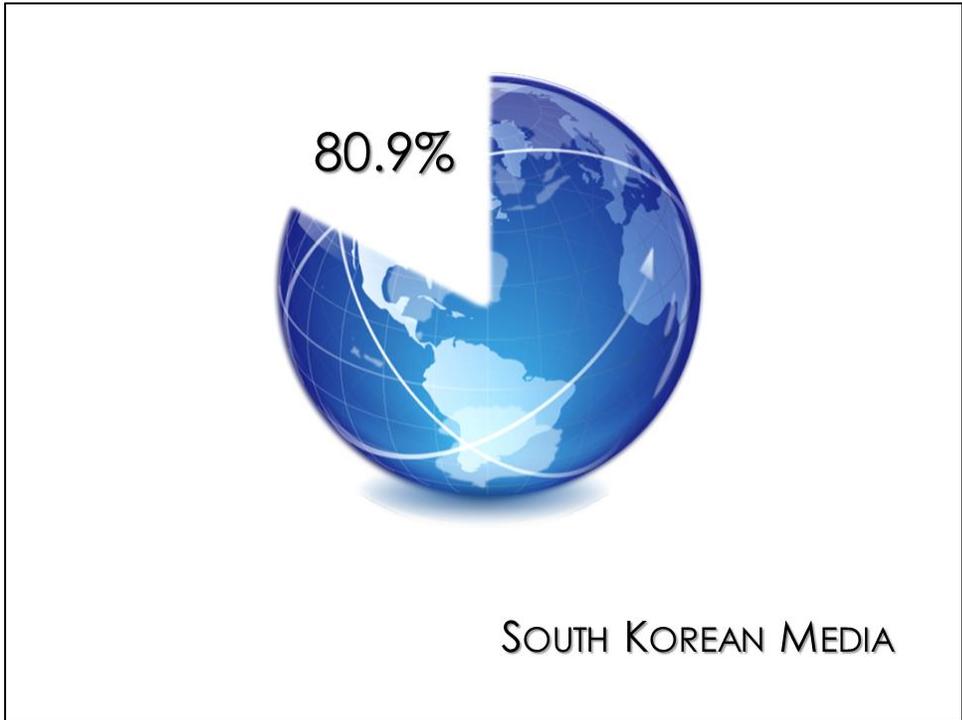
INFLUENCE EXAMPLES

IU and G-Dragon for *The SAEM* Global ECO Red Lipstick

POP CULTURE

2NE1 for Yamaha Fiore

BUSINESS
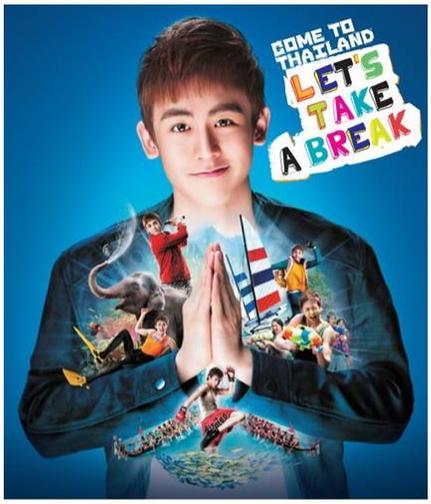
550904 visitors

(2009-2012)

DIPLOMACY

LET'S GET STARTED!

PHASE 1
INSTRUMENTAL SAMPLING

SAMPLE 1

SAMPLE 1

1. What mood did the instrumental music sample convey?

2. Was this music performed by female or male?

3. Is this a piece of music you would buy?

SAMPLE 2

SAMPLE 2

1. What mood did the instrumental music sample convey?

2. Was this music performed by female or male?

3. Is this a piece of music you would buy?

PHASE 2

Two musical groups will be displayed one at a time

- The first set of musical groups chosen were:
   - all male
    - Both relatively the same age
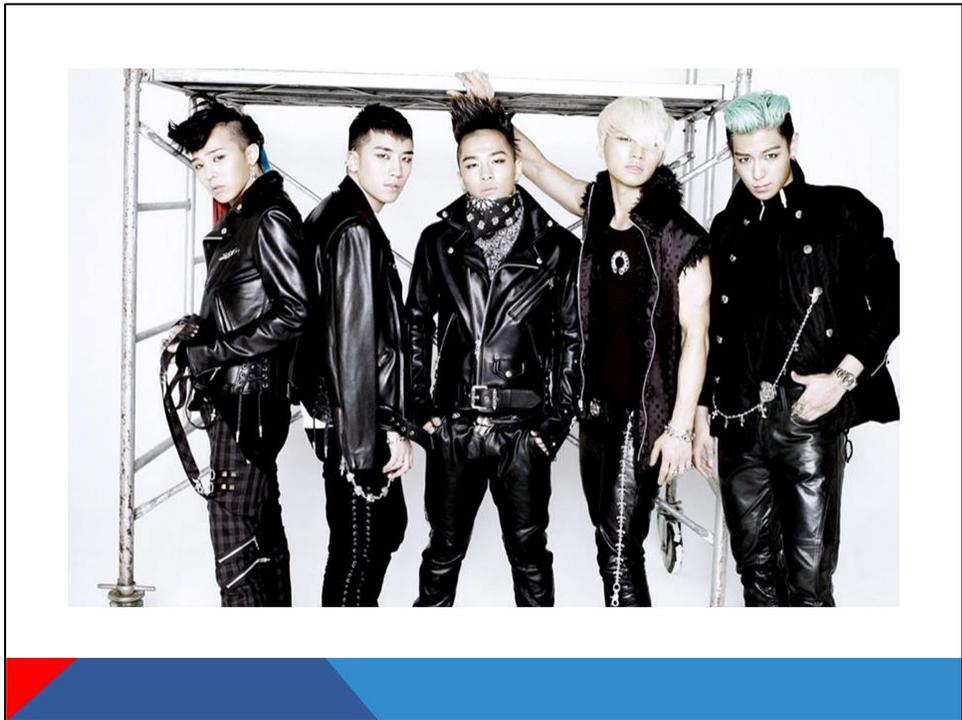
PHASE 2

Two sets (2) of music stars will be displayed one at a time

- The both sets chosen are:
  - One male and one female
  - Both relatively the same age
  - Both recognizably successful

PHASE 3
K-POP M/V VIEWING
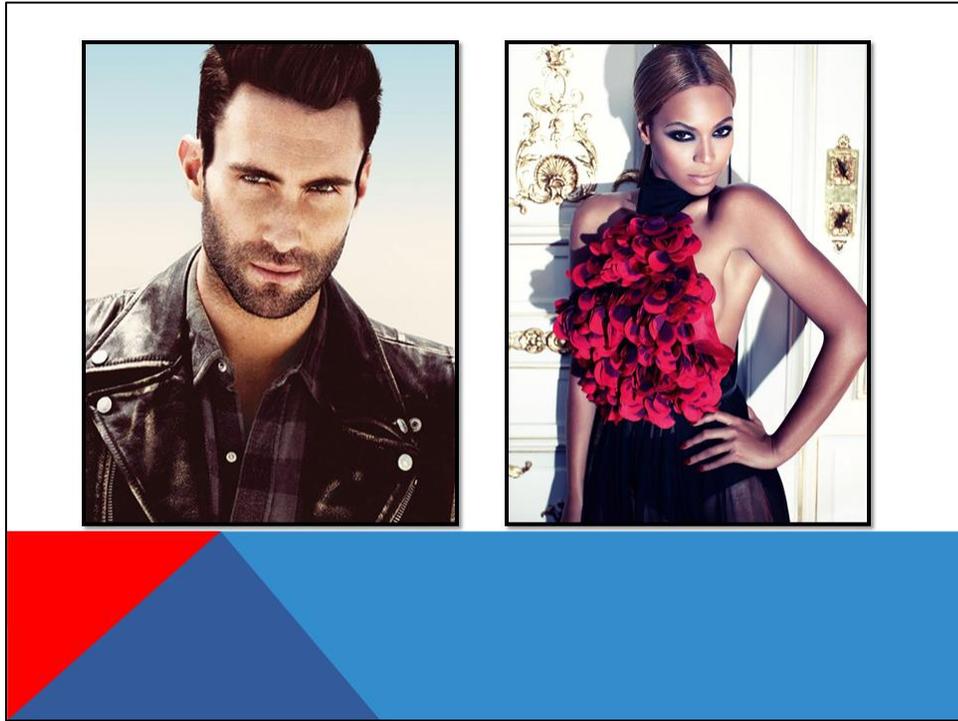
Instrumental Reveal

Sample 1

Sample 2

감사합니다!
(Kam·sa·ham·ni·da)

TEXAS ★ STATE

UNIVERSITY
SAN MARCOS
The rising STAR of Texas

Institutional Review Board

Request For Exemption

Certificate of Approval

Applicant: Justin Joe

Request Number : EXP2013L4157

Date of Approval: 04/26/13

Assistant Vice President for Research
and Federal Relations

Chair, Institutional Review Board