

# The Korean Wave: A Quantitative Study On K-Pop's Aesthetic Presence in The Philippines Multimedia Industry

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*Abstract- Korean popular music's (K-pop) global expansion, the Korean Wave, reflects a shift of cultural globalization away from Western centers, fueled by the metamorphosis of cultural institutions and multimedia industries by K-pop's aesthetic presence in different regions, including the Philippines. This study adopts a quantitative-correlational design wherein the variables presented in the conceptual framework are used to establish a correlation between K-pop's aesthetic presence in the Philippines' multimedia industry and various consumer outcomes. The multimedia presence of K-pop was assessed in metro Manila through a structured questionnaire. We reveal that the K-pop aesthetic presence is well-established in the Filipino multimedia industry due to its relative uniqueness in tv appearances, music videos, and entertainment branding compared to traditional multimedia. As a result, the multimedia presentation of Korean popular culture is accepted by K-pop fandom in the Philippines.*

*Indexed Terms- Korean, Aesthetic, Multimedia , Cultural, Globalization*

## I. INTRODUCTION

### A. Background of the Study

In 2004, the Philippines had 7 million newspapers in print, 225 television channels, 369 AM radio broadcast stations, 583 FM radio broadcast stations, 10 internet radio stations, and 5 shortwave stations. Animation studios, film studios, equipment suppliers, and post-production/VFX businesses make up the Philippine film industry. In order to increase the number of filmmakers available, the FDCP is currently negotiating a collaboration with the Korean government to establish a film training center. This center will provide a variety of film courses aimed at

both learners and experienced moviemakers in hopes of helping them build or further their abilities in various aspects of movie-making (Villegas, 2022).

In many respects, Filipino culture is already a mash-up of various cultures that has been heated up in the scorching Southeast Asian sun. It is clear in the language, cuisine, infrastructure, and other aspects of Filipino culture. The entire world was swept up in the advent of the Korean wave, also known as Hallyu. Of course, the Philippines is not an exception. From throngs of passionate K-pop fans to a profusion of Korean super markets, it's no wonder that the majority of Filipino appreciate Korean culture (Castillo, 2022).

The Korean Wave has always been popular among Filipinos, particularly K-Pop and K-Drama. K-pop made waves in various countries including the Philippines - also known as the Korean Wave. Around the world, it has generated enough viewers to make the music resonate. The Philippines has welcomed K-pop artists into the Filipino multimedia scene. The love for K-pop has extended to the love for culture, and arts among many other Korean activities incorporated into their daily lives. The production and influx of Korean material across all media increased as fan gatherings, concerts, and other K-Culture-related events and content consumption hit all-time highs in recent years. However, It is not isolated to music but K-drama and entertainment products have also made it to the scene. Korean television dramas, also known as Koreanovela, have long had a particular appeal to the hearts of many Filipinos. The phrase Koreanovela was created by combining the terms Korean and Telenovela. But, K-Dramas in the Philippines increased yet another milestone as the immensely popular smash drama "Crash Landing on You" and "Itaewon Class" appeared through the subscription service, Netflix (Dong-man, 2017).

**B. Research Questions**

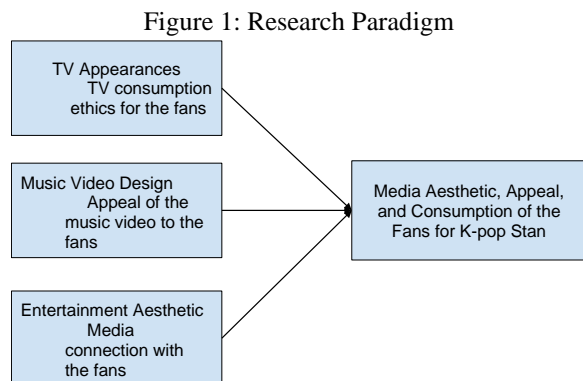
The research questions serve as the backbone of the flow of the study. This would be the basis of the discussion and what trajectory would be presented in the study. Any research study must begin with a well-defined research question that is then refined. The question of what the researcher is investigating and how they intend to study it is asked while coming up with a research question. The researcher makes assumptions about the study's potential outcomes and the likelihood that it will be able to get the necessary data. It is also questioned if the anticipated results will be useful for discovering new knowledge or have clinical relevance (Koo, 2013).

The specific research questions that would be answered are the following;

1. What is the demographic profile of the respondents in terms of;
  - a. Age
  - b. Gender
  - c. K-pop Fandom
2. What is the significant relationship between K-pop Culture and their multimedia presence in terms;
  - a. TV Appearance
  - b. Music Video Design
  - c. Entertainment Aesthetic
3. What is the possible intervention to prevent multimedia homogenization in the Philippines?

**C. Analytical Framework**

The research paradigm is responsible for the visual representation of the connection between the variables that would be used in the study.



The independent variables of the research are tv appearances, music video design, and entertainment

aesthetics that directly affect the dependent variable which is the media aesthetic, appeal, and consumption for K-pop fans/stans. This research paradigm is supported by intergroup contact theory and mediated contact theory.

The intergroup contact theory investigates the connections between intergroup relations and social categorization, intergroup bias, and cultural stereotypes. According to the Contact Hypothesis, having face-to-face interactions with members of a prejudiced group can help lessen negative attitudes about that group. Intergroup contact can lead to altered attitudes, which can then result in altered behaviors. According to the Intergroup Contact Theory, friendships between members of different groups can foster "cross-group empathy, identification, and reconsideration of the ingroup," which has been shown to result in more favorable judgments of an outgroup than contacts between strangers (Zhang & Bi, 2019).

Intergroup engagement may not always be an effective strategy to lessen intergroup bias and cultural discrimination because of challenges including language hurdles and geographical constraints which is why mediated contact theory was proposed. According to research, consuming media content could help viewers develop personal connections with media personas. According to the social learning theory, people pick up behavior-related knowledge through the media. The way people are portrayed in the media may cause them to intentionally change their behavior. We looked at mediated interaction time and frequency individually. The amount of time spent engaging with outgroup media is referred to as mediated contact time, and the frequency with which outgroup media is accessed is referred to as mediated contact frequency. It has been discovered that content consumption duration and frequency can influence consumer behavior (Zhang & Bi, 2019).

**II. REVIEW OF RELATED LITERATURE**

According to Jang & Song (2017), Korean dramas were first broadcast on local TV in the Philippines in 2005. K-pop might be disseminated swiftly due to the familiarity with Korean dramas and the vividness of K-pop performances compared to the traditional sound of the Philippines. The local folks get K-pop and K-

drama freely by retaining local cultural character and taste. For example, several of cultural products across Southeast Asia alternatively imitated or produced boy & girl bands comparable to K-pop boy and girl groups in order to accomplish the financial and cultural effect exhibited in the case of the expansion of the Korean Wave.

According to Sacdalan (n.d.), in the Philippines, Korean dramas (K-drama) were the only thing that interested Filipinos, but in June 2009, Korean music videos began airing on the MYX Music Channel. Since then, K-pop has grown into a fixture in the channel's broadcast as media content and has established a following, especially among Filipino young fans. Korean music entered the MYX pop charts and stayed there for several weeks. Since then, the number of Filipino K-pop lovers has only increased, and more K-pop-related events have taken place in the Philippines.

According to Aisyah et.al. (2019), throughout the 1990s, the Korean wave, also known as Hallyu, which has its roots in South Korea, has grown in popularity throughout East and Southeast Asia. It has also steadily spread its impact to other regions of the continent. The first generation of Hallyu was mostly brought about by the tv broadcast of Korean dramas (K-Dramas), such as Winter Sonata, which caused Korean Drama craze and later expanded to other genres like music, songs, or even television live performances (such as Running Man). When reporting the Girls Generation concert in August 2010, Japanese media first used this term to denote the growing popularity of Korean culture, notably Korean pop music.

According to Kim et.al. (2021), K-pop, or Korean pop music, is a style that is becoming increasingly popular and well-known among listeners worldwide. Online video platforms, in particular, are among the many elements that contribute to K-appeal pop's on a global scale. Video sharing sites are crucial because they let artists interact live with their audience and promote fan engagement at the grassroots level.

According to Saeji (2019), Korean diplomats have long sought to use hallyu for cultural diplomacy, also known as soft power. Korea's assertion of its soft

power frequently centers on a story about how smaller countries can overcome challenges, providing a more practical example in a world where not every nation can be like the US or China. Soft power always has depended on what's popular since it works best when it attempts to persuade the general populace in an another area to support a nation's objectives rather than only focusing on political leaders. Governments do not, however, create popular culture; instead, creative content creators do. These non-governmental, for-profit companies must provide goods that are desirable outside of their home nations.

According to Kim et.al. (2018), a person whose skills, accomplishments, status, or outward appearance are particularly appreciated and recognized by their followers is considered an idol. Sports champions, movie stars and actresses, tv personalities, music stars, and religious or political leaders can all be admired figures because objects of idolization originate from different spheres of life. Beginning in the 1990s, the fanbase culture of K-Pop idols is a group culture created by adoration and zeal for celebrities.

According to Longenecker & Lee (2018), Korean Wave has also propagated the United States' multimedia industry. There were late-night shows that featured segments shoot in Korea such as Conan by Conan O'Brien wherein the language and the cultural activities were the main focus of the show. Reality TV Shows also featured Koreans like their culture, food, and music in late January 2014. Moreover, ANTM filmed almost half of the season comparable to the Bachelor where one episode was done in Seoul, South Korea. There were also collaborations between musicians from the US and Korean musicians that led to their overall popularity in America.

According to Kim (2018), the features that are well-loved by fans are the synchronized dances and choreography, and impeccable taste in fashion. Without any reference starting point, it is evident that the Korean Wave has been a commodity to many which were seen globally in the past years. This might be on the idea of structural leadership and business planning of Korean multimedia heads wherein they brainstorm on how to better penetrate the industry. Because of this different fandoms started to pop out from all over the world.

According to Hubinet (2018), K-pop has made it to the Swedish scene in late 2012. Because of the popularity of K-pop songs especially Gangnam Style in Northern and Western Europe, there are a lot of flashmobs in the area of Belgium, Austria and more. The factors that contribute to the success of K-pop was the aesthetic scene shoot in Korea like that of BTS when they reached Europe in 2018.

According to Sobur et.al. (2018), The Korean government paved the way for Hallyu, or Korean Wave to make it to Indonesian TV which is Indosiar. The popularity contributes to the eminence of the music of K-dramas which are sung in Korean by K-pop artists considered captivating works in this country. Despite differences in multimedia segmentation, both K-pop and K-dramas were a big and crucial part of the presence of Korean Culture in Indonesia.

According to Howard & Lekakul (2018), the Korean Wave was dispersed all over Thailand because of K-pop and K-drama. They even considered it as colonized leisure wherein it has standards, hooks, and formulae. The vibrant aesthetics were the ones linked with the success of the Hallyu. The country was attracted by the various colors accentuated in different music videos of K-pop singers. Further, they feel that the sceneries in K-Dramas also add up to the flame and attraction they see in the culture.

According to Sun & Liew (2019), the Korean sensation was propagated in China because of its multimedia presence. Through NRG (New Radiancy Group) and their performance that is truly remarkable, the Chinese teenagers built different fandoms in support of K-pop groups. This was considered as the sub-effect of media circulations of Asian pop culture which is why China is affirmed to be part of the K-pop success in Asia. The clinging of China to K-pop paved the way for its popularity as per the study. This reiterated the vibrant and joyous portrayal in music videos in K-pop songs.

### III. METHODOLOGY

#### A. Research Design

The research design that would be utilized in the study is a quantitative-correlational design wherein the variables presented in the conceptual framework would be used to establish a correlation to accentuate the topic's rationale. Instead of attempting to infer a cause-and-effect link, the goal of descriptive correlational design is to characterize the relationship between variables. In circumstances when the researcher lacks control of the independent variables or the variables that have an effect on the dependent variables, correlation research studies are helpful for articulating how one occurrence is related to another (Seeram, 2019). Non-probability sampling techniques, which do not guarantee that every member of a target population will participate in a study, are less unbiased than probability techniques. Instead, participants in non-probability sampling techniques are either chosen by the researcher or choose to participate in the study on their own. Non-probability sampling can take many different forms, but the most popular one is convenience sampling wherein the researcher declares the study and participants self-select if they want to partake in the study (Stratton, 2021).

#### B. Respondents and Sampling Technique

The respondents of the study are 30 individuals from Metro Manila who is listening to K-pop as a hobby and have integrated it into their lives the Korean Culture. This could be males, females, or the third gender who have an appreciation for Korean Music despite being Filipino and might not understand thoroughly the lyrics of the song. It entails that regardless of their language acquisition, the respondents are chosen based on their availability, qualification, and willingness to participate in the study. The availability of the respondents is engraved on their access to the online survey questionnaire and they are not grouped on the location. The qualifications for the respondents are discussed above, that is, the respondents should be listeners of K-pop. Also, the respondents should be willing to answer the survey completely but would not be obliged to finish it if they deemed it so. This means that they could back out from their study anytime they want without having to face academic, political, and cultural consequences. Moreover, since the respondents are selected on the grounds of this

criterion, the sampling method that would be employed is non-probability convenient sampling.

On that premise, the following inclusion criterion was imposed to make a better understanding of the respondents of the study;

- i. The respondents should be of legal age and residing in Metro Manila.
- ii. The respondents should be listening to K-pop or at least have been influenced by the emergence of the Korean Wave and have integrated some of its culture to their daily geographies.
- iii. The respondents should have access to multimedia mediums as their form of method to listen to K-pop.

In order to delineate the respondents more comprehensively, these exclusion criteria are presented below;

- i. The respondents are below legal age, or ages 17 and below.
- ii. The respondents only heard of K-pop and the Korean wave but has not integrated it into their lives.
- iii. The respondents do not have access to multimedia platforms or have wished to diverge away from the multimedia presence of K-pop artists.

### C. Research Locale

Metro Manila was chosen as the research locale of the study because this is where the bulk of K-pop listeners are residing. This entails that the large population of Metro Manila is heavily influenced by the multimedia presence of K-pop artists. Aside from the number of residents, Metro Manila is also seen as the center for TV appearances, artists' guesting, and segment shooting for most Korean singers and actors. This is where the multimedia presence is most felt compared to other metropolitan areas in the Philippines (Hicap, 2022).

### D. Instrumentation and Validation

The instrument that would be used is a structured questionnaire that would determine the demographic profile of the respondents in the first part and an extensive Likert questionnaire that would elaborate on the multimedia presence of K-pop artists using statements that would be rated 1-5 depending on the

pulse of the respondents or its relatability to the experiences of the respondents.

A Likert scale is a statistical tool that allows respondents to select from a variety of categories to express their ideas, attitudes, or feelings regarding a specific topic. Inquiries into individual difference variables have most frequently been conducted in the field of SLA using Likert-scale surveys. Likert-scale surveys have the following benefits: (a) information can be gathered fairly quickly from a large number of participants; (b) they can provide highly accurate estimates of a person's abilities; (c) the validity of the conclusions drawn from the data those who provide can be formed through a variety of means; and (d) the data they offer can be profitably especially in comparison, contrasted, and combined with qualitative data-gathering methods, such as open-ended questions (Nemoto & Beglar, 2014).

To detail, the first part of the questionnaire would include the age, gender, and K-pop fandom of the respondents. This means that the researcher would delineate the age cohort, gender preference, and K-pop favorite of the respondents. The second part of the questionnaire would measure the intent of the effects of the independent variables on the dependent variables through a series of questions relating to the multimedia experiences of the respondents.

These questionnaires would undergo a reliability test using McDonald Omega to determine the status of the questionnaires, that is, whether or not it appears excellent to be used in the study. This would ensure that the questionnaires being used are reliable, accurate, and related to the topic at hand. The garnered scoring of 0.9 and above is excellent, 0.8-0.7 is acceptable, 0.6 - 0.5 is questionable, and 0.5 below is unacceptable.

McDonald Omega coefficient ( $\omega$ ), takes into account accurate population estimates of reliability by removing specific scale items, is computed in parallel with a confidence interval, and considers much closer estimation process variability, giving a more precise degree of trust in the consistency of the regulating of a scale (Ravinder & Saraswathi, 2020).

#### E. Data Gathering Procedure

Data gathering is the accumulation of data needed for the study using questionnaires. The way that data is collected is crucial to research because it serves as a management plan or approaches that researchers employ to gather the data they require. In research management, data collecting aims to collect materials, facts, and accurate information. Data management strategies or approaches are ways that researchers manage the acquisition of data. The word "method" designates an abstract concept that cannot be seen in physical objects; instead, it can only be applied. A methodology or method used to manage the collection of indirect data is the questionnaire. The tool or data gathering tool is also known as a questionnaire and contains a number of statements or questions that the responder must answer or respond to. In other terms, a questionnaire is indeed a collection of inquiries made available to others who choose to reply (Aini et.al., 2018).

The study's respondents would answer the validated questionnaires that are distributed online using Google Forms. Google Forms are digital survey forms that can be passed on easily using social media platforms. This entails that the respondents, in order to participate in the study, would be given access to the survey questionnaires using Facebook as the main medium of communication. Before participating in the study, the respondents would sign an e-consent form. This e-consent form would ensure that they are willing to take the survey. This e-consent form would be available in the Google Form and they just need to tick whether they agree or disagree in the conditions of the survey. For less than a week, the online survey would be open for the respondents to have time to partake in the study. After a week, the Google Forms would be closed and would not accept responses anymore. The data that would be gathered would undergo statistical analysis in order to make an interpretation of it.

#### F. Statistical Analysis

The statistical analysis would correlate the variables' relationship with each other. The test that would be conducted is Bayesian Binomial Test in order to determine the mean scores and p. values of the variables. This would ensure that the relationship between the variables is well-established. Using JASP Statistical Tool, the test would be conducted purely

using software to provide a brief and accurate representation of the data.

Bayesian rather than frequentist methods are more effective in achieving the objectives of the New Statistics. Scientists advise Bayesian Statistics in that regard. There is an additional subtle emphasis within the realm of Bayesian approaches. When testing the null hypothesis is the main focus of the research, the Bayesian null hypothesis should be carefully used since it provides a cogent framework for hypothesis testing (Krusche & Lidell, 2018). JASP offers descriptive statistics starting with version 0.7. JASP represents the initial effort to offer basic statistics software that is open-source and graphical. JASP's distinctive design philosophy is one aspect that distinguishes it from these prior software programs (Love et.al., 2019).

#### G. Ethical Considerations

The ethical considerations are informed consent, plagiarism, and fabrication of data. To preserve the rights of the respondents, they would be required to sign the informed consent where they would be debriefed on the processes of the data gathering procedure. This entails that they would be familiar with the reason why they are participating in the study and what their contributions would be about when the study is finished for publication. It would also enlighten them that they are not held liable if they would withdraw from the study. Further, the researchers considered plagiarism as also crucial for the success of this study. With that, they ensured that all of the references are cited correctly, and information are paraphrased accordingly. The study would also be scanned using a plagiarism scanner to make sure that the percentage of uniqueness is enough to sustain the study as a standalone and not plagiarized. Lastly, the fabrication of data is inhibited. Thus, providing well-gathered data using primary methods such as an online survey. This means that the respondents did participate in the study and that the researcher garnered enough data to present.

### IV. DATA INTERPRETATION

#### a. Reliability Test Result

The reliability test that was done to test the validity of the questionnaire is Mcdonald's Omega using JASP

Statistical Tool. According to the result, the questionnaire on TV Appearance garnered 8.87 results which means that it is excellent and can be used as the basis for the study. The Music Video Design questionnaire also garnered 8.99 results which entail that these are viable questions to support the study's aim to understand the independent variables aforementioned. Further, entertainment aesthetics also has 8.87 equivalent to excellent which means that the questions are also applicable to the purpose of that variable and can be used in the study efficiently.

Table 1: Reliability Test

Questionnaire	Result	Interpretation
TV Appearance	8.87	Excellent
Music Video Design	8.99	Excellent
Entertainment Aesthetic	8.87	Excellent

b. Statistical Test Result

Table 2 presented that there are 6 respondents who are aged 18-25, 11 respondents who are aged 25-35, 7 respondents who are aged 36-45, 4 respondents who are aged 45-55, and 2 respondents who are aged above 55 years old. This entails that the bulk of the respondents is aged 25-35 at 37.5% of the total sample population. It reiterates that most of the K-pop fans that were interviewed are at that age.

Table 2: Age of the Respondents

Variable	Level	Counts	Total
Age	18-25	6	30
	25-35	11	30
	36-45	7	30
	45-55	4	30
	Above 55	2	30

Note. Proportions tested against value: 0.5.

Table 3 presented that there are 21 female respondents and 9 male respondents. This entails that 70% of the

interviewed respondents are female, and the bulk of the respondents who are K-pop fans are mostly female.

Table 3: Gender of the Respondents

Variable	Level	Counts	Total
Gender	Female	21	30
	Male	9	30

Note. Proportions tested against value: 0.5.

Table 4 presented that there are 12 respondents who are fans of 2nd Gen K-pop, 9 respondents who are fans of 1st Gen K-pop, 6 respondents who are fans of 3rd Gen K-pop, and 3 respondents who are fans of 4th Gen K-pop. This entails that 45% of the respondents and the bulk of the fans of K-pop have biases towards the 2nd Gen K-pop Idols.

Table 4: K-pop Fandom of the Respondents

Variable	Level	Counts
K-pop Fandom	1st Gen	9
	2nd Gen	12
	3rd Gen	6
	4th Gen	3

Note. Proportions tested against value: 0.5.

Table 5 to Table 7 would be based on the highest count to represent the total population on their responses to the Likert questionnaires that were set and written to categorize their opinions towards the multimedia presence of K-pop.

Table 5 presented that 24 strongly agree that the TV Exposure of K-pop Idols are all Korean-Inspired. 23 also reiterates that the TV appearances of K-pop Idols are synchronized to the needs of the fandom. The TV appearances of K-pop Idols are light and conversational as well according to 25 of the respondents who strongly agree with the statement. Further, 21 of the respondents strongly agree that the TV exposure of K-pop Idols is accentuated by their capability to connect with the fandom. Overall, 27 strongly agree that the TV appearance is centered on

connection with fans thru media presence. This is well-supported by a <0.001 p.value entailing that the

weigh of the strongly agree respondents well-represent the sentiments of the general population.

Table 5: Perception on TV Appearance of the Respondents

Variable	Level	Counts	Total	Proportion	p
TV Appearance [The TV exposure of K-pop Idols are all Korean-Inspired.]	4	7	30	0.100	< .001
	5	24	30	0.900	< .001
TV Appearance [The TV appearances of K-pop Idols are synchronized to the needs of the fandom.]	4	7	30	0.100	< .001
	5	23	30	0.900	< .001
TV Appearance [The TV appearance of K-pop Idols are light and conversational.]	4	5	30	0.100	< .001
	5	25	30	0.900	< .001
TV Appearance [The TV exposure of K-pop Idols are accentuated by their capability to connect with fandoms.]	4	9	30	0.100	< .001
	5	21	30	0.900	< .001
TV Appearance [Overall, the TV Appearance is centered on connection with fans thru media presence.]	4	3	30	0.100	< .001
	5	27	30	0.900	< .001

Note. Proportions tested against value: 0.5.

Table 6 presented that 23 of the respondents strongly agree that the music video of K-pop is vibrant and colorful. The music video of K-pop is appealing to the fans as well according to 23 of the respondents who strongly agree with the statement. Moreover, 25 of the respondents strongly agree that the music video of K-pop is well-connected with its lyrics. In fact, The music video of K-pop is centralized in hues that match their appearance to which 21 of the respondents strongly agree. Overall, the 27 respondents strongly agree that the music video design is very authentic to the eyes of the fandom. This is well-supported by p.values of <0.001 entailing that the general statements and experiences of the 27 respondents are equatable to the reactions of the general population.



Table 6: Perception on Music Video of the Respondents

Variable	Level	Counts	Total	Proportion	p
Music Video Design [The music video of K-pop is vibrant and colorful.]	4	7	30	0.100	< .001
	5	23	30	0.900	< .001
Music Video Design [The music video of K-pop is appealing to the fans.]	4	7	30	0.100	< .001
	5	23	30	0.900	< .001
Music Video Design [The music video of K-pop is well-connected with the lyrics of the song.]	4	5	30	0.100	< .001
	5	25	30	0.900	< .001
Music Video Design [The music video of K-pop is centralized in hues that match their appearances.]	4	9	30	0.100	< .001
	5	21	30	0.900	< .001
Music Video Design [Overall, the music video design is very authentic to the eyes of the fandom.]	4	3	30	0.100	< .001
	5	27	30	0.900	< .001

Note. Proportions tested against value: 0.5.

Table 7 presented that 21 of the respondents strongly agree that the K-pop Idols intertwined Korean Culture into their entertainment branding. Further, 23 also strongly agree that the K-pop Idols use their language to propagate a sense of love for Korean. More so, 27 strongly agree that K-pop Idols create a Korean Mark whenever they present themselves on the screen. In fact, 26 of the respondents strongly agree that the K-

pop Idols accentuate their looks through colorful fashion while the camera. Overall, 27 of the respondents strongly agree that the entertainment aesthetic is purely Korean.

Table 7: Perception on Entertainment Aesthetic of the Respondents

Variable	Level	Counts	Total	Proportion	p
Entertainment Aesthetic [The K-pop Idols intertwined the Korean Culture into their entertainment branding.]	4	9	30	0.100	< .001
	5	21	30	0.900	< .001
Entertainment Aesthetic [The K-pop Idols use their language to propagate sense of love for Korean.]	4	3	30	0.100	< .001
	5	27	30	0.900	< .001
Entertainment Aesthetic [The K-pop Idols create a Korean Mark whenever they present themselves in the screen.]	4	3	30	0.100	< .001

	5	27	30	0.900	< .001
Entertainment Aesthetic [The K-pop Idols accentuate their looks through colorful fashion while at the camera.]	4	4	30	0.100	< .001
	5	26	30	0.900	< .001
Entertainment Aesthetic [Overall, the Entertainment Aesthetic is purely Korean.]	4	3	30	0.100	< .001
	5	27	30	0.900	< .001

Note. Proportions tested against value: 0.5.

c. Discussion of the Result

Based on the result of the study, the Korean Wave especially K-pop has emerged victorious because of their ingenuity in their media connection with the fans. It is revealed that the characteristics of their TV appearances, music video, and entertainment aesthetics play vital roles in the rampant love for them. For TV Appearances, it is assumed that because they connect with their fans through portrayal of their Korean culture such as vibrant and light representation, Korean-inspired appearances enabled more fans to truly communicate with them in the media. Further, the music video design also accentuates these factors. The music video is entirely related to the lyrics joyful and the dancy tune makes it more appealing to the fans. In fact, the fans agreed that it appeals to their emotions because it is fun to hear. Moreover, the entertainment aesthetic entails that the fashion, the Korean mark in their tunes, and Korean-centered branding help in the growth of the fan base. Ultimately, the respondents agreed that their tv appearances, music video design, and entertainment aesthetic are purely Korean which is why it resonates with the genuine appeal as foreign artistry.

V. CONCLUSION AND RECOMMENDATIONS

In conclusion, the K-pop aesthetic presence is well-founded to the idea of its uniqueness in tv appearances, music videos, and entertainment branding. Because of this, the multimedia presentation of popular culture is accepted by the Filipino fans and have continuously stans throughout the first, second, third, and fourth generation of K-pops. All generations have found

solid fandoms in the Philippines through its colorful aesthetic presence that is based on the culture of Korean. This makes the multimedia of the country to be truly affected by their presence in the years to come.

On that premise, the following recommendations should be followed to improve the multimedia set-up in the Philippines;

1. There should be more viable platforms where K-pop and fandoms meet for the benefit of the growing population who loves K-pop
2. There should also be enough credit to the popular culture as to how they have reached the Philippine multimedia on their own through rigorous efforts. This entails the understanding of the roots of this popular culture.

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