



Influence of Digital Media Advertisements of KPOP Industry on Selected Young Adults in Manila, Philippines

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Abstract

Music has become a part of everyone's lives, and as the years pass, it starts to adapt, develop, and evolve because of changing times. Eventually, it developed into a variety of genres, and Korean Pop Music (Kpop) was one of the genres that had emerged and became known throughout the world. Kpop music was performed by Korean idols trained in dancing, singing, speaking different foreign languages, etc., by their agencies where they have signed a contract. With the growing popularity of Kpop, it cannot be denied that it seemingly made its way to digital media, and with the ongoing COVID-19 pandemic – the utilization of digital media was crucial in promoting and catering to Kpop. This research sought to determine how the Kpop industry influenced local advertisements in digital media. In this study, the researchers distributed online survey questionnaires to selected young adults in Metro Manila, ranging from 15 to 30 years old. Also, this research sought to look at the factors of Kpop that significantly influence Filipino audiences' preferences to local advertisements. Based on the results of this research, most of the respondents discussed the influences and impacts of Kpop idols on local advertisements through means of digital media platforms specifically social media platforms such Facebook, Instagram, and Twitter.

Keywords: *KPOP; Digital Platforms; Social Media; Advertisements; Manila Philippines*

Introduction

Music is an art that incorporates instrumental sounds and vocals for formal beauty or an emotional expression, typically according to cultural norms of rhythm, melody, and harmony in most Western music. It had long been an essential part of daily life, crossing geographical and cultural barriers through traditional and non-traditional media channels (Capistrano, 2019). Korean pop music, or Kpop, had recently become a global phenomenon, attracting an unprecedented amount of attention from

worldwide audiences (Parc & Moon, 2013), including Filipino fans (Igno & Cenidoza, 2016), aided by the efficient use of internet technology (Oh & Lee, 2013). This was made possible by both Kpop producers who were proactive in bringing the genre to market and Kpop fans who were imaginative, passionate, and enthusiastic in patronizing and supporting the genre (Choi & Maliangkay, 2015).

To attract domestic and international audiences, Korean entertainment agencies select and form a group of Kpop idols by signing a contract with the trainees to train them in dancing, singing, manners, etc. To meet the global audiences' requirements, Kpop idols were also introduced to give great fashion, styles, and visuals that also played a significant part in promoting and commercializing their music and group (Lee, 2020). Kpop idols have an extensive choreography and systematic pieces of training that prepares the aspiring idols, hone their skills for years, practice live performing with vocal coaches and dance routines as they wait to become a part of a group based on their unique talents, voices, and personalities (Pulvera, 2021).

Kpop had played a significant role in promoting South Korea as an economic superpower (Kim, 2017). It had made money from exports and tourism, as more overseas Kpop fans, especially Filipino fans, have liked South Korean items, even flying to South Korea to see their idols play live at concerts, fan gatherings, and music show performances (Igno & Cenidoza, 2016). Numerous national economies have shown that recorded music had a significant economic impact (Lorenzen & Frederiksen, 2005). By developing an effective plan for distributing music through digital media, entertainment businesses might use the power of social media to expand the reach of their product.

Digital media has become the main instrument of the entertainment industry to reach more people and keep their users (Ahn et al., 2013). One of the media strategies companies utilize to help them promote or introduce their brand or products on a global scale would arguably be advertisements. These give audiences a reason to be entertained and influence incoming artists. In the case of Kpop, advertisements collaborate with known personalities to persuade audiences to purchase the products that they were endorsing. This means that if they, the sponsored artist, were partnered with a product, they will appear as a living "Seal of Approval" – a concept that guarantees the quality of the product for the fans and others. Unfortunately, this was just to make people trust that product. Sponsors might or might not use the product they were partnered with. For example, a local telephone service provider where these artists/actors cannot use a sponsored foreign telephone service because they were based in another country. As seen in the actual advertisement, they associate with K-Drama, and they were watching it on a phone as if they also use the said local internet service. It implies people watch more using the said service when it does not guarantee the quality of the service just because they utilize foreign actors to boost the company sales.

What makes Kpop an intriguing subject for research stems from two factors (Seo, 2012). Apart from its overall positive effect on the South Korean economy, Hallyu, also known as the Korean Wave, was being used by the government as a soft power tool to boost its export and tourist industries and to better its international ties. The second was the rapid increase in worldwide popularity, which academics and experts believe was unprecedented in such a short period. Although little research has been conducted in the Philippine setting, this research tried fill in gaps on unfamiliarity with Kpop. It also evaluated the impact of Kpop in local advertising on digital media. To increase awareness of their goods and reach a diverse audience, the Kpop business enhanced its marketing approach by integrating Kpop music into ads often shown on various digital media platforms.

In the Philippines, most Kpop music videos, images, posters, and articles might be seen on multiple online platforms, including social networking sites, blog sites, news, and advertising. As such, this research examined chosen respondents in Manila in connection to Kpop to determine the frequency of Kpop stars in local advertising. This might aid teachers and educational practitioners maintain the learning cultural discourses of schools and universities in the face of Hallyu's increasing dominance of material consumerism because of local advertising. Additionally, this study might add to the Korean

Cultural Center's (KCC) and the now-national Philippine Kpop Committee, Inc. (PKCI) current plans and policies (Parc & Moon, 2013).

For the past two decades, Kpop has strengthened South Korea's economy, having a significant impact on the entertainment sector and stock market. Recorded music influenced by digital media was a multibillion-dollar industry with a worldwide audience (Lorenzen & Frederiksen, 2005). Much of Kpop's worldwide appeal was concentrated in East and Southeast Asia (Chen, 2016). The Philippines was no exception, being a highly active Southeast Asian market (Igno & Cenidoza, 2016), with many Kpop artists performing concerts and fan gatherings. To contribute to existing knowledge on Kpop, this study focused on the main research question, "How does Kpop influence local advertisements on Digital Media?"

2. Literature Review

Without media consumption, fans of celebrities cannot demonstrate their support (Kim et al., 2014). Customers can create direct ties with music and artists as brands (Saboo et al., 2016). As a result, music and artists may be exposed to similar product evaluation paradigms that influence customer behavior. This last behavior was defined in this study as preferences for Kpop, which refers to the impact of Kpop idols on local advertising distributed through digital media in the Philippines.

2.1 The Rise of Korean Pop Music (Kpop)

During the late 1980s and early 1990s, with Korea's social, political, economic, and cultural change, Kpop was going through a transformation, proliferating. The mainstream of Kpop music was dominated and favored by young Koreans of nonspecific age who like love songs, ballads, and dance-oriented genres like hip-hop diversified by younger musicians (Lee & Nornes 2015).

After conquering the mainstream, Boys and Seo Taiji gained popularity following Japan and released their albums in 1994 and 1995. Kpop wave also occurred in Taiwan with female solo singer Kim Wan Su in the mid-1990s and the late 1990s male duo Clon, with dance-oriented music. The First wave of Kpop was given rise by young idol groups of the first generation, including NRG, SES, Shinhwa, and Baby V.O.X. and HOT. Major entertainment companies produced it by audition process and training system—the CEO of Kpop powerhouse SM Entertainment's Lee Soo-man and following typical Japanese group genre practice. Debuting boy groups and girl groups for local and to foreign markets by SM Entertainment production style was soon adopted by other Kpop companies such as JYP Entertainment and YG Entertainment. (Lee & Nornes 2015).

2.2 Kpop Music as Product for Consumption

The combination of tangible (e.g., physical albums, posters, photo cards, light sticks, and other official merchandise) and intangible (e.g., songs, online video streaming appearances, and live performances) elements of the genre for consumption was a critical factor in Kpop's success (Parc & Moon, 2013). Customer satisfaction with a product or service was determined by how well it met expectations, which varied depending on the design of the product or service. Music was no different since music design was structured around the musical product itself and the personalities, symbols, and activities (Choi et al., 2014b). This also increases the involvement of music consumption by engaging almost all its customers' senses and eliciting rapid responses. As a result of these interactions, it was expected that there would be some direct ties, if not small overlaps, between and among the music product, other relevant factors, and the consuming process.

Given the intricacy of music production and reception, one would argue that looking at it through the lens of product design management would yield similar results. Product design comprises all a product's qualities, which are characterized by three dimensions: product benefits, technological capabilities, and consumption patterns, as well as practical and aesthetic benefits that appeal to both

rational and emotional aspects of consumers (Chitturi et al., 2008). In the case of music, namely pop music, this entails various production and marketing activities, all of which were assisted by a competent team (Lorenzen & Frederiksen, 2005). It had been frequently said that Kpop agencies have greatly enhanced and restructured these duties, creating and distributing an outstanding product that had propelled the industry to where it was now (Seo, 2012).

The development and dissemination of Kpop was incredibly intense (Chen, 2016), necessitating idols to be highly skilled and talented in a variety of areas of entertainment, as well as extreme creativity and innovation to support the talent through overall conceptualization, song composition, fashion style development, and choreography development, all of which had to be meticulously managed and executed (Oh & Lee, 2013). This demonstrates how highly producers value the significance of producing high-quality audio and visual components while creating and delivering the product.

2.3 Kpop industry in Digital Media

Broader forces meant that the influence of Kpop reached beyond the Asian fan base. Despite the uniqueness of Kpop music, it crosses borders that made it become "music transnationality," an ability to reach audiences in Asia and beyond. Hallyu started its popularity outside Korea in TV Dramas shown in so many countries. This sudden global rise around East Asia originated in Taiwan and then spread in other areas (Koo & Sung, 2016). Kpop has spread worldwide by storm through digital media for the last two decades and brought their pop culture to be known worldwide. This pop culture has been in almost every social media platform like YouTube, Twitter, Facebook, etc., where communication takes place (Kanozia & Ganhariya, 2021).

Kpop idols coincide with internet micro-celebrities crossing the regional boundaries to gain strong fandoms using the influence of social media all over the world. However, companies were not the only content producers in the case of Kpop stars. Fans were the significant contributors who played the most prominent role in attracting and retaining new fans (Xu et al., 2017).

By expressing their support through their different ways, dedicated fans edit and re-create pictures or videos from other fan sites uploaded by other organizations. Fans even take broadcast videos aired in local media such as TVs to create Memes and fan-made videos. Subtitled Kpop idol videos in all sorts of media were also the primary entertainment source that fans around the world could easily share and enjoy on YouTube, Facebook, Twitter, or Instagram (Kearney, 2019).

YouTube added the Kpop genre in December 2011 to its page music with Rock, Pop, Rap, R&B, etc., to satisfy the global customers. Because of the great demands, the country's music was launched in a separate genre. On August 11, Billboard included the Kpop Hot 100 in an international music news magazine. According to Vargas Meza & Park (2015), Kpop music videos attracted 2.9 billion in 2012, and based on YouTube's acquired data, it was followed by America with 1.1 billion and 0.7 billion in Europe.

As a result of the enormous Kpop industry worldwide, it was emerging as a new force for economic development. By establishing a good impression of Korea, Kpop and artists' success helps boost the exports of goods in Korea and international tourists. Due to the success of Kpop, exports of products such as accessories, cosmetics, and clothing have increased, according to Lai & Guan (2015). In addition to Korean companies, multinational firms utilize Kpop artists' marketing ability to reach worldwide, not only the Korean market. For example, in 2011, semiconductor chip maker Intel Corporation released a commercial with their collaboration song with Kpop idol group Girls' Generation.

Companies in Kpop entertainment focused on several social media platforms, YouTube, Facebook, Twitter, etc., considering the existing internet setting and their business models. As for its leading marketing site, to promote new music videos, it opened official YouTube channels and other social media public pages to engage with its international audience. Combined with a paid advertisement

campaign, an in-depth social media strategy has the potential to catch the interest of potential customers and raise the exposure of your brand (Ahn et al., 2013).

2.4 Kpop-Related Advertisements in the Philippines

In the country, local companies such as Kakaotalk Ph, Penshoppe, Globe Telecom, Shopee Philippines, Smart Communications, and other brands used Kpop and Kpop idols to gain more attention to many Filipino people and at the same time to gain sales in the country until today.

For example, in 2013, Kakaotalk Ph launched the messenger app in the Philippines featuring singer Sarah Geronimo and Kpop boy group Big Bang as their endorsers. The chat interface of the interactive ad platform was where users could add Sarah Geronimo and Big Bang's official accounts to receive the latest updates, contents, pictures, and videos from the artists. Kakaotalk mentions that it also had plans to partner with more celebrities and companies in the Philippines, as stated by Choi et al. (2014a).

Penshoppe also chose Kpop idol Sandara Park, to be their brand ambassador. Penshoppe's brand director Jeff Bascon mentioned that they picked Sandara to be their ambassador because the Filipinos loved her and at the same time was very popular global as they go regional and tapping ASEAN countries, they feel that Sandara was the ideal ambassador to help them reinforce their global vision (Pastor, 2015).

In December 2020, Globe Telecommunications revealed their newest Globe ambassador, the Kpop girl group Blackpink. Blackpink became the first Kpop group to surpass 1 billion views on their music video "Boombayah" in October on Youtube. Ernest Cu, the Globe's President & Chief executive Officer, added, "The addition of Blackpink to the Globe family demonstrated that we would continue to bring the world into the homes of our clients. Blackpink is one of the most popular Kpop groups in the country, and we strive to provide our clients with nothing less than the greatest in entertainment" (Globe Telco, 2020).

Since Globe Telecom was collaborating with them, they put black and pink related designs to their products like the globe sim card packaging where they make it black and pink theme also the load card, which could be their marketing style to gain consumers, they also posted that the one who will avail it they will get free Blackpink photocards.

Smart Communications recently released its "Live Smarter, Live with Purpose" campaign by the world's famous and leading Kpop group, BTS. In an article by Smart Communications (2021), according to Basas, the Head Consumer Wireless Business and SVP at bright "BTS won over the hearts of millions worldwide not just with their talent, but also sending inspirational messages and hope. On behalf of Smart, people were pleased. They were thrilled to have a collaboration with them that inspires Filipino youngsters to pursue their passions and maintain their faith in the face of adversity." BTS also talked about what it means to "Live Smarter, Live Purposefully." The BTS member Jin stated, "Good moves have always been crucial to us, and they appear to have yielded positive outcomes. I'll encourage you [to live smarter and with greater purpose] so that you can only stroll along the path of happiness." It was a reassuring message to the Filipino ARMY during a difficult period in the country's history.

Even more recently, the Bangtan Boys, popularly known as BTS, along with one of the most famous international fast-food chains in the world (McDonald's), launched their collaborative BTS Meal in the Philippines. Since it was released on June 18, 2021, the so-called BTS Meal trended on Twitter and made the rounds on social media platforms such as Facebook and Instagram (Anantri et al., 2021).

While it's a marketing tactic that requires precise timing, the Kpop idol is an add-on that increases shoppers' hype for the upcoming significant sales that happen every month or so. The shoppers would not realize that, but it doesn't need to be the idols are always there for the patrons. This event only coincides with the common interest among the shoppers, which is liking the Kpop culture. The awareness of the

known celebrities endorsing on an e-commerce platform and its impact on the online shopping experience has spread people through known microblogging sites by using hashtags and interaction between people.

3. Theoretical Framework

3.1 Uses and Gratification

The Uses and Gratification theory explains the behavior of the audience and the analysis of their satisfaction. The function of the media and the implied message were the factors used in this theory. Given that the audience was easily entertained, they longed for inspiration to motivate themselves in real life. A summary from Elihu Katz, Jay Blumler, and Michael Gurevitch (Ruggiero, 2000) explains the possibilities of the theory as it follows the strategies of people who create the media. It states that the audience could have its own will to choose their sources of satisfaction. Depending on the media provided, clueless audiences could get help from word of mouth if it was recommended. This competition was to show who was more influential, or better yet, who could provide more gratification to the audience.

3.2 Fandom and Fan Culture

Fandom and Fan culture was a collective of people who interacted with each other for the sake of their common interests, such as motion pictures, television series, musical acts, and athletes. It involves people being a patron of some sort and being a leader in creating media for other people to inspire. Supporters of music groups and athletes share similarities with their fandom characteristics. Supporters of every platform motivate the content creators to challenge their artistic production and writing styles.

According to Jenkins (2019), this idea comes in a two-way cycle. The creator provides the content to the audience, and the audience will recommend it to others if they receive gratifications. People who have stayed for too long in the community will enlighten the new members with general knowledge and then pass to the next generation. Everyone should respect and give modesty to each other in the community, even if they were hailed as superior.

Audiences know that writers and content creators could alter reality (Jenkins, 1992). Associating directly with the audiences had made it easier for the succeeding years. Thus, it leads to the building of their safe circles where they could only understand each other's jargon, feelings, and the courage to do their evaluations as well.

4. Methods

4.1 Participants

The participants were five hundred and forty-seven (547) Kpop young adults of Metro Manila, ranging from 15-30 years old. This was because, as documented in the literature, majority of Kpop concerts in the Philippines took place held in Metro Manila and its surrounding provinces (Capistrano, 2019). Additionally, as identified by the Youth in Nation-Building Act (2014), young adults or the "youth" were categorized between the ages as mentioned above bracket. The participants should serve as appropriate respondents to this study, and this would help generate relevant responses in answering the research questions for this study. The respondents were identified by simple random sampling and given the limitations of the COVID-19 pandemic crisis, the selected number of respondents was deemed appropriate in finding the necessary results for this study.

4.2 Data Collection

The researchers collected critical data for this study's completion by consulting online journal papers and other research resources on the subject under investigation. They created a draft of the online survey questionnaire, which was validated for feedback and comments. The researchers next disseminated

the online survey questionnaire to the respondents who have been chosen. Inclusion criteria of the respondents were those that resides in Metro Manila, Philippines, between 15-30 years old and must have knowledge on the Kpop industry.

4.3 Questions and Tools

The researchers facilitated an online survey questionnaire and served as a gathering data instrument in finishing this research study. This study employed a questionnaire divided into three (3) parts. Part 1 dealt with the demographic profile of the respondents in terms of age, gender, marital status, and educational attainment. Part 2 was composed of questions in determining the level of awareness of the respondents to the different online platforms and advertisements with Kpop idols. Part 3 looked at the various factors of Kpop that significantly influence Filipino audiences' preferences to local advertisements.

4.4 Data Analysis

Following data collection, responses were collated, evaluated, and statistically handled to ease analysis and reach specific conclusions. The researchers used the following statistical techniques to analyze the data obtained: Percentage and Frequency Distribution, Weighted Mean, Standard Deviation and Likert Scale.

Percentage and Frequency Distribution. This was used to compute the overall number of replies and the ratio and percentage of observations for each data point in each category of the respondents' profile.

Weighted Mean and Standard Deviation. This method was used to assess the level of awareness of the different online platforms and advertisements with Kpop idols as perceived by the respondents.

Likert Scale. This rating system was used in the online survey questionnaire designed to measure people's attitudes, opinions, or perceptions. The respondent/s performed from a range of possible questionnaire responses to a specific question or statement. A response typically includes "Strongly Agree," "Agree," "Neutral," "Disagree," and "Strongly disagree." This was used to gather and analyze data to assess the influence of the Kpop industry on local advertisements through digital media in the Philippines.

5. Results

Before conducting the survey, the respondents were given basic knowledge or information; the purpose of performing the study and were assured that the confidentiality of the data gathered was only for this study.

Table 1, Frequency and percent distribution of the participants according to demographic profile

CITY IN METRO MANILA	FREQUENCY	PERCENTAGE (%)
Manila	116	21.2
Quezon City	103	18.8
Caloocan	46	8.4
Las Piñas	30	5.5
Makati	25	4.6
Malabon	18	3.3
Mandaluyong	15	2.7
Marikina	31	5.7
Muntinlupa	17	3.1
Navotas	4	0.7

Parañaque	26	4.8
Pasay	21	3.8
Pasig	37	6.8
San Juan	4	0.7
Taguig	28	5.1
Valenzuela	25	4.6
Pateros	1	0.2
TOTAL	547	100.00
AGE	FREQUENCY	PERCENTAGE
15	40	7.3
16	38	7.0
17	46	8.4
18	48	8.8
19	44	8.1
20	48	8.8
21	84	15.4
22	58	10.6
23	27	4.9
24	28	5.1
25	21	3.8
26	20	3.7
27	10	1.8
28	11	2.0
29	9	1.6
30	8	1.5
Others	7	1.2
TOTAL	547	100.00
GENDER	FREQUENCY	PERCENTAGE
Male	78	14.3
Female	441	80.6
Prefer not to say	28	5.1
TOTAL	547	100.00
MARITAL STATUS	FREQUENCY	PERCENTAGE
Single	543	99.3
Married	3	0.5
Separated	1	0.2
Widowed	0	0
TOTAL	547	100.00
EDUCATIONAL ATTAINMENT	FREQUENCY	PERCENTAGE
High school level	112	20.5
High school graduate	36	6.6
College level	261	47.7
College Graduate	118	21.6
Others	20	3.6
TOTAL	547	100.00

Table 2, Level of awareness to platforms with KPOP idols

INDICATORS	MEAN	STANDARD DEVIATION	INTERPRETATION
Shopee	2.83	1.96	Agree
Lazada	1.96	1.29	Disagree
Zalora	1.61	0.59	Disagree
eBay	1.59	0.74	Disagree
Beauty MNL	1.63	0.78	Disagree
O Shopping	1.80	0.97	Disagree
Ubuy	1.58	0.54	Disagree
Kimstore	1.62	0.78	Disagree
GRAND MEAN	1.83	0.89	Disagree
INDICATORS	MEAN	STANDARD DEVIATION	INTERPRETATION
YouTube	3.91	0.51	Strongly Agree
Vimeo	1.78	0.92	Disagree
TikTok	3.34	1.23	Strongly Agree
Facebook Watch	3.20	1.32	Strongly Agree
IGTV by Instagram	2.77	1.42	Agree
Liveleak	1.64	0.65	Disagree
DailyMotion	1.99	1.16	Disagree
Twitch	2.17	1.26	Agree
GRAND MEAN	2.60	1.06	Agree
INDICATORS	MEAN	STANDARD DEVIATION	INTERPRETATION
Facebook	3.60	1.01	Strongly Agree
Whatsapp	1.70	0.77	Disagree
WeChat	1.76	0.85	Disagree
Instagram	3.51	1.11	Strongly Agree
Twitter	3.78	0.78	Strongly Agree
Skype	1.63	0.61	Disagree
Viber	1.63	0.70	Disagree
Snapchat	1.71	0.86	Disagree
GRAND MEAN	2.42	0.84	Agree

Legend:

Scale	Verbal Description (VD)
3.00 – 4.00	Strongly Agree
2.00 – 2.99	Agree
1.00 – 1.99	Disagree
0.00 – 0.99	Strongly Disagree

Table 3, Level of awareness to the different advertisements with KPOP idols

INDICATORS	MEAN	STANDARD DEVIATION	INTERPRETATION
Display ads	2.83	1.43	Agree
Social media ads	3.35	1.22	Strongly Agree
Search engine marketing (SEM)	2.36	1.34	Agree
Native advertising	1.92	1.13	Disagree
Video ads	3.08	1.37	Strongly Agree
GRAND MEAN	2.71	1.30	Agree

Legend:

Scale	Verbal Description (VD)
3.00 – 4.00	Strongly Agree
2.00 – 2.99	Agree
1.00 – 1.99	Disagree
0.00 – 0.99	Strongly Disagree

Table 4, Factors of KPOP influencing Filipino audiences' preferences to local advertisements

INDICATORS	MEAN	STANDARD DEVIATION	INTERPRETATION
I usually pay attention to Kpop's current situation	2.68	1.46	Agree
I actively look for and read news articles about Kpop	2.36	1.39	Agree
I usually collect information on Kpop	2.43	1.42	Agree
Having the newest Kpop-related product is	2.05	1.13	Agree

important			
Listening to Kpop is comfortable for me	3.69	0.92	Strongly Agree
Listening to Kpop is pleasing to me	3.55	1.06	Strongly Agree
I like to listen to Kpop	3.74	0.84	Strongly Agree
Listening to Kpop is common to me	3.39	1.18	Strongly Agree
Listening to Kpop is important to me	2.85	1.42	Agree
I listen every time I hear Kpop playing	2.99	1.39	Agree
GRAND MEAN	2.97	1.22	Agree
INDICATORS	MEAN	STANDARD DEVIATION	INTERPRETATION
I often purchase Kpop-related products	2.38	1.37	Agree
I can encourage my friends to purchase Kpop-related products	2.10	1.29	Agree
I would regret it if I did not purchase Kpop-related products	1.96	1.05	Disagree
Kpop-related products make me happy	2.95	1.41	Agree
Listening to Kpop or looking at Kpop artists' pictures makes me happy	3.44	1.16	Strongly Agree
GRAND MEAN	2.57	1.26	Agree

Legend:

Scale	Verbal Description (VD)
3.00 – 4.00	Strongly Agree
2.00 – 2.99	Agree
1.00 – 1.99	Disagree
0.00 – 0.99	Strongly Disagree

6. Discussion

6.1 Demographic Profile

Results from the study show that most respondents were from the city of Manila. Studies show that cultures might vary depending on which city a person is residing in (Tripathi & Roy, 2018). But in this case, the availability of having a gadget was the most crucial factor to measure the consensus due to the gadget's ability to influence the person with the help of the internet instantly. This strengthens the study by Zaw (2018) that acquiring an influence through the internet is possible with the use of

intercultural communication. People did not need to travel far away to socialize with people who had the same interests. This will result in having a different level of peer pressure among groups and subsequently lead to following others' cultures. In terms of age, most of the respondents were in their 20s and according to Agatep et al. (2014), most Filipino teenagers adore Kpop due to their great culture, which has honestly captured the hearts of many Filipinos, not only teenagers but also their parents. Results show that females constituted the majority, which strengthens the study by Jang & Song (2017), that Kpop highlights idol's visuals, fashion, styles, and appearance that gained popularity among females and teenagers. Female fans considered Kpop not only as music or idols, but they also embodied the overall genres of Korean Culture like eating Korean foods, learning the Korean language, and watching Korean dramas. On the other hand, almost all the respondents are single as they are still at the college level or lower. This strengthens the study by Ryu et al. (2020) that the young people mostly reached the considerable impact and influence of Kpop, Gen Z, aging 10-25 years old that consolidate with the study that the people who are aware of Kpop most likely consist of unmarried people. According to Babicka-Wirkus et al. (2021), students at the college level take part in most media consumption since they are at the right age to understand things and make it a way to cope with stress. Consuming Kpop media per se would already mean a person wants to be entertained after a long day of work.

6.2 Platforms with KPOP Idols

Shopee was the preferable application to use when it comes to e-commerce. The platform tends to feature Kpop idols as performers in their commercials. As stated in a research study by Devita et al. (2021), Shopee uses competitions to promote products or services, including raising public interest by rewarding competitors with prizes. They reiterated that Shopee introduced the KPOP Stream Competition on June 20-26, 2020, to spice up the KCON: TACT 2020 Summer broadcast on Shopee Live that included Blackpink, GFriend, Chungha, ITZY, to name a few. It could be stated that Shopee sponsored a live broadcast competition on Shopee Live on Korean culture to delight KPop fans in Indonesia.

YouTube was the preferable video-sharing platform to use for Kpop-related materials. This implies that YouTube has always been a standard for viewing videos on the internet. Xu et al. (2017) stated that YouTube was one of the video-sharing platforms that had a huge contribution that helped Kpop's growth globally, known as the Hallyu wave. Like other video platforms, Kpop Entertainment uses the power of video sharing platforms to reach fans all over the world, promoting their new music by uploading teasers, music videos, advertisements, and other activities. These video-sharing platforms also emphasize Kpop idol's visuals, fashions, dance, and concepts, which greatly influence gaining more audiences. This reaches the international fans closer to their Kpop idols that also helps their idols to top music charts (Doré & Pugsley, 2019).

Facebook, Instagram, and Twitter were the social media platforms that most respondents were most aware of regarding Kpop idols. It shows that Twitter was the commonly used social media platform for many people for Kpop idols on the internet. Studies show that social media platforms were popular for getting information or updates for Kpop (Amri, 2020; Jung et al., 2015). Companies or Kpop idols tend to use social media platforms to give updates on what's going to be their next plan, comeback, concerts, etc. Fandoms use social media platforms to spread the news about the Kpop idols about its daily updates, more so fandoms mainly use social media platforms to find their community through social media platforms. Social media platforms were usually where fandoms make calls if their idols have comebacks, advertisements, or concerts. They usually use this platform to help the group they stan by spreading the news about them. Fandoms usually did a lot of streaming parties, and social media platforms were the ones that were being used for announcements. (Ardhiyansyah et al., 2021).

6.3 Different Advertisements with KPOP Idols

Social media advertisements were the most common tools for advertising Kpop idols to attract users' attention. Studies show that social media sites were more accessible and thus an easy space to put in

advertisements. Instead, the agencies take control of the Kpop artists' social media accounts to avoid exposing information. The agencies did to attract the fans into getting their interest was to post incomplete or puzzling visuals. This will make the people follow it until the upcoming material is finally announced. They were granted that the listeners would surely appreciate the material (Trolan, 2017).

6.4 Factors of KPOP Influencing Filipino Audiences' Preferences to Local Advertisements

The data gathered from the respondents' attitudes towards Kpop imply most respondents were likely to listen to Kpop, and most respondents were usually paying attention to Kpop's current situation. This strengthens the study by Oh (2020), BTS, a Korean boy band, made the most of what they had to create a devoted fan base. The band members wrote songs on personal struggles that young people may relate. They also spent a lot of time on social media interacting with followers. Also, based on Jenkins (2019) fandom and fan culture, it was a collective of people who interact with each other for their common interests like motion pictures, tv series, musical acts, athletes, etc. Supporters from different groups share similarities with their fandom characteristics. Supporters of every platform motivate the content creators to challenge their artistic production and writing styles, which in this instance is Kpop.

The biggest factor that affects respondents' preferences towards Kpop related products was "listening to Kpop or looking at Kpop artists' pictures makes me happy." As stated in a research study by Lee & Nhuyen (2020), fans' interactions with Kpop music had significantly changed. According to their research, fans used any digital platforms/technologies available to listen to music. Researchers also learned that fans might refuse to listen to certain music based on personal preferences and values. Listening to Kpop music is also a participatory culture activity for a Kpop fan contributing by streaming online, buying albums, going to concerts, and attending meet and greet with the Kpop artist.

Based on Ruggiero's (2000) uses and gratification stated that the function of the media and the implied message were the factors used in this theory. Given that the Kpop audience was easily entertained, they longed for inspiration to motivate themselves in real life. It states that the audience had the ability to have its own will to choose their sources of satisfaction.

6.5 Limitations and Future Implications

The scope of this study delimited all Kpop young adult fans in Metro Manila, ranging from 15 to 30 years old. This study used a survey research design by administering a structured questionnaire raised on a five-point Likert scale to the sampled respondents for the study. For the limitation of the study, time constraints and the ongoing COVID-19 pandemic were critical in gathering necessary data for this study. Since the entire population of Kpop fans in Manila was unknown and there was no existing data, the simple random technique was used for sampling, which cannot be generalized to the population at large. There was no probabilistic way to estimate the representativeness of the selected samples in this sampling design. Further, the researchers did not meet the participants face-to-face, so it did not allow them to extend the participants' answers.

This research will help other e-commerce companies to have an idea as an example for having Kpop idols on their platforms to gain attention. As such, it will help companies determine strategies for advertising their goods and services via the use of Kpop idols and help them find which Kpop idols or groups will be good to collaborate with their companies. To video sharing platforms, this paper will help them to have an idea or update their features so that the users will share content and information. To social media applications, this will help them engage many to the community to use their applications. In terms of advertisements, this paper will help companies know effective ways to gain an audience. To the students and future researchers, this paper will help them be fully aware of the research itself and try to read fully published researchers who have similar topics so that they will have an idea by the time they interpret and gather data. It will assist students in comprehending the role of Kpop idols in the success of local advertisements through digital media and enable them to utilize this study as a potential reference for their research effort.

Conclusion

It was shown that most companies used social media to promote their products. Most of the respondents were doing their part as a full-time patron of Kpop culture. They were supporting Kpop music by buying physical copies and streaming it online. They made sure that they were updated to the latest news and articles about Kpop and collected merchandise and products related to any of the people in the Kpop culture. As the respondents were connected to uses and gratifications, their satisfaction could be easily achieved since the products and services were made to reach the desired quality. The respondents get their information on sites dedicated to Kpop culture and social media sites. Lastly, interactions between the fan and the artist could be seen on social media sites, but personal interactions were unlikely to avoid further incidents. Therefore, the researchers conclude that Kpop has a significant impact on local advertisements. It can be seen on the rise in popularity and demand for featuring it on various digital media to attract the target market.

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