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K-Pop Music Digital Marketing Role in Brazil Case Study: Kim Hyun Joong

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Abstract

K-Pop is hugely promoted offline/online in East Asia, while efforts to promote it elsewhere are kept to a minimum. Whilst addressing the role of digital marketing in the promotion of K-Pop in the Brazilian music industry this MSc dissertation aims to demonstrate that if K-Pop thinks globally and acts locally in their marketing and communication strategies they will provide their audience with a unique and engaging experience. A case study analysis of Korean Pop star Kim Hyun Joong including a broad survey of K-Pop world fan base and Kim Hyun Joong's fans specifically was carried out online with 1169 fans to determine the validity of the hypothesis. The results have demonstrated the need to adapt global strategies to local markets in order to increase brand awareness and maximize profits.

Resumo

O K-Pop é fortemente promovido de modo offline/online no Leste Asiático, enquanto os esforços para a sua promoção noutras regiões mundiais têm sido mínimos. Esta dissertação aborda o papel do marketing digital na promoção de K-Pop na indústria musical Brasileira, com o objetivo de demonstrar que se as estratégias de marketing e comunicação do K-Pop forem pensadas globalmente e executadas localmente, poderão prover a sua audiência de uma experiencia única e cativante. Um estudo de caso de uma estrela de K-Pop, Kim Hyun Joong, incluindo uma pesquisa mundial dos fans de K-Pop e do Kim Hyun Joong foi conduzida online com recurso a 1169 fans para determinar a validade da hipótese. Os resultados demonstraram a necessidade de adaptar as estratégias globais aos mercados locais para incrementar o reconhecimento da marca e maximizar os lucros.

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List of Abbreviations

B2B	Business to Business
B2C	Business to Consumer
BE	Brand Engagement
BR	Brazil
CAGR	Compound Annual Growth Rate
CC	Collectivist Cultures
CM	Content Marketing
CPC	Cost-per-click
CS	Collectivist Societies
EM	Email Marketing
E-Purchasing	Electronic Purchasing
FAQ	Frequently Asked Questions
HC	High Context
HCC	High Context Communication
HCCT	High Context Cultures
IC	Individualist Cultures
IPAG	Instituto de Pesquisa Economica Aplicada
IS	Individualist Societies
K-Drama	Korean Drama
K-Ent.	Korean Entertainment
KHJ	Kim Hyun Joong
KPI	Key Performance Indicators
K-Pop	Korean Pop Music
LC	Low Context
LCC	Low Context Communication
LCCT	Low Context Cultures
LT	Long-term
M&E	Media & Entertainment
MV	Music Video
OA	Online Advertising
OPR	Online Public Relations
PO	Power Distance
PPC	Pay-per-click
Q	Quarter
ROI	Return on Investment
SEM	Search Engine Marketing
SEO	Search Engine Optimization
SK	South Korea
SMM	Social Media Marketing
SMMO	Social Media Marketing Optimization
S-Purchasing	Social Purchasing
ST	Short-term
UA	Uncertainty Avoidance
VM	Viral Marketing
WA	Web Analytics
WOM	Word of Mouth
ZMOT	Zero Moment of Truth

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Chapter 1 – Introduction

This MSc dissertation assesses Korean Pop Music (K-Pop) Music Digital Marketing Role in Brazil through extensive primary and secondary data research and K-Pop Artist Kim Hyun Joong (KHJ) as a case study analysis.

A strong component of the Korean culture promotion worldwide, K-Pop is hugely advertised across East Asia and South East Asia, yet in South America such is not the case despite a growing number of fans in the region. With a strong interest in the digital marketing mix of K-Pop in South America, secondary data research was conducted. Due to the high volume of literature encountered, it was realized that undertaking a project in such a large scale would be too ambitious for an MSc dissertation. As a result the research was then focused solely on the Brazilian market for several reasons: a common Portuguese language which favours a deep understanding of the Brazilian market; Portugal's cultural proximity to Brazil; the familiarity with the Brazilian music market; the opening of a Korean Cultural Centre in Sao Paulo at the end of 2013 to promote the bilateral relations between South Korea and Brazil and the popularity of K-Pop in Brazil as evidenced by active K-Pop fan groups on Facebook and K-Pop websites. Despite this K-Pop concerts in Brazil are up to five since late 2011 with an average of one per year. The choice of KHJ as the case study is based on the belief that the entertainer will be able to communicate more effectively with his audience, increase his online visibility and his revenue with an improved digital marketing strategy.

The thesis objective is to provide the K-Pop Entertainment industry with solid research based solutions to enter domestic music dominated markets such as Brazil and demonstrate that Digital Marketing as a tool offers a vast range of possibilities for K-Pop expansion into new, non-East Asia/South East Asia Markets, generate revenue and justify an investment with financial return.

Based on two epistemological beacons: intercultural communication and digital marketing, this MSc dissertation aims to interconnect them and ascertain the role of K-Pop digital marketing in Brazil. To achieve it, the role of digital marketing in the promotion of K-Pop in the Brazilian Music Industry needed to be determined and comprehended.

Metaphorically built like a Maslow Hierarchy of needs pyramid this dissertation takes the approach that only when the basis of the pyramid is completely satisfied can the others follow suit in order of importance.

In this dissertation the basis of the pyramid is chapter 2, Intercultural Communication addresses K-Pop country of origin, South Korea and country of study, Brazil, cultural dimensions individually and in comparison with one another to ascertain the similarities/differences between both countries, then looked at in terms of their cultural context, high/low to understand their communication methods.

Chapter 3 titled Digital Marketing & Social Media, first explores the digital marketing mix and Herzberg Theory of motivation applied to the digital consumer and its decision buying process. Secondly it appraises three social platforms Key Performance Indicators, Facebook, Twitter and Youtube as marketing tools that also lead traffic to K-Pop websites. Search Engine Optimization and Return on Investment are equally reviewed on this chapter.

Both chapter 2 and 3 have the same level of importance for this research, standing side by side in this dissertation pyramid.

Chapter 4, Digital Media & Social Media Market compares and contrasts the World and Brazil's current Media and Entertainment Market and its evolution until 2018. With the number of mobile devices increasing worldwide, digital marketing strategies need to adapt in order to accommodate the new marketing tendencies and the even more demanding consumer.

Chapter 5 assesses the world digital music market based mostly on the 2014 report from the International Federation of the Phonographic Industry that saw the digital music market expand 4.3% in 2013, the equivalent of $5.9 billion in sales worldwide, from which 67% were music downloads; 19% online music subscription which has been increasing its market share globally; 8% ad supported; 5% mobile and 1% others (IFPI, 2014). This chapter also addresses the Brazilian Digital Music Market & Social Media in comparison with the world music market as an introductory chapter to K-Pop and Kim Hyun Joong's specific chapters of this dissertation. Dominated by domestic music, which represents 90% of the country's music sales, Brazil's music market, has grown 22.39% in 2013 digitally, mostly due to home grown artists sales.

Chapter 6 delves into methodologies. Secondary research was conducted to provide a contextual framework for this dissertation and primary data was collected to

validate the study. Field research was carried out in Seoul, South Korea to gain an understanding of K-Pop in the country where it originates from and in Tokyo, Japan, one of K-Pop biggest markets, to ascertain K-Pop promotion in the country. Face-to-face interviews were conducted randomly in Lisbon, Portugal with ten K-Pop fans and in Annandale, United States with two random Korean Nationals residing in the country. A Facebook written interview was carried out with a Korean student living in Ireland and two email interviews were conducted with two Brazilian Nationals: one, an expert in Brazilian music and the other the head of Portuguese and Spanish studies at Georgetown University. 1169 online questionnaires in total were completed by K-Pop and Kim Hyun Joong fans worldwide. Chapter 7 analysis K-Pop from a marketing perspective. While Youtube reported a total of 2.3 billion K-Pop views worldwide in 2011, from which 21 million were in Brazil **(**JoongAng Ilbo, 2012) and those numbers increased further with Psy's "Gangnam Style" the reality is a considerable number of K-Pop artists struggle with public communication, not only in terms of speech but also in terms of content (Hong Seok-kyeong, 2013). Russell, M.J. (2013: 11) however argued that

> '*Korean labels learned early on to work with fans at the grass-roots level, building large and dynamic online communities*'.

Those are exported outside its home market through the internet. To be true, K-Pop artists would communicate with their global fans in English, yet that seldom happens. This chapter will also look at online branding aspects through its analysis as a brand in terms of identity, value, differentiation, sustainability amongst other factors that characterise it (Wheeler, 2012). There is a market for K-Pop within the Brazilian music industry as proven by the number of K-Pop views on Youtube and the fan bases of K-Pop artists online as well as K-Pop news websites such as Soompi Brasil, part of Soompi, amongst others. A suitable digital marketing and communication strategy does need to be created to make it happen.

Chapter 8 assesses Kim Hyun Joong as a case study example of a K-Pop artist promotion in Brazil. The case study was planned with the support of Yin's (2009) case study research to gain insights on data collection and case study analysis. With that in mind further research was conducted online using web analytics (Kaushik, 2009) to

collect, analyse and measure data, monitored and reported on the dissertation. Korean as a language has a different sentence structure to English which proves a challenge to translate and fully grasp the concept of the message being communicated. Young & Javalgi (2007: 115) stress the importance of

> '*accurately understanding cultural challenges, identifying appropriate promotion messages, being cognizant of geographical differences and examining language and translation problems*' which KHJ would be advised to address and implement.

Chapter 9 concludes the dissertation.

Chapter 2 – Intercultural Communication

2.1 – Introduction

Chapter 2 reviews intercultural communication as one of the two key concepts of this dissertation. Cross-cultural communication links the concepts of intercultural communication with culture. Through its theory Hofstede describes the different cultural dimensions used in the characterization of nations as a framework for South Korea's and Brazil's assessment. Hall approaches culture from a contextual point of view in terms of high/low context, each with a different communication style. Based on aspects of Hofstede and Hall's models consumers attitudes and behaviours are appraised as a guidance for marketing and advertising within the intercultural communication environment.

2.2 – Cross-Cultural Communication

Cross-cultural communication and globalization are linked. On one hand the world has become more standardized, on the other differences between cultures become became more evident (Guang, T. and Trotter, D. 2012), creating a need to communicate effectively in order to succeed on international markets. A common language helps achieving that and bridging cultural differences. After all, culture shapes and impacts language (Schnalke, M. and Mason, R. B. 2014).

2.3 – Hofstede Cultural Dimensions

To understand intercultural communication, six dimensions of culture are looked at in detail, according to Geert Hofstede's study. The objective is to understand the layers that shape society to ascertain how to enter markets that are culturally different from a country of origin. Cultures are based on different sets of values, identity and institutions (Hofstede, G. et al. 2010) the six cultural dimensions are scrutinized in detail.

1 – Power Distance (PD)– Equal/Unequal power distribution

High PD societies are hierarchical out of a necessity for rules, regulations and norms where those who hold the power have privileges. Change when occurs is brisk and quick, like a revolution i.e. romance/Latin language countries and Asian countries with a cultural heritage based on Confucius teachings (Hofstede, G. et al. 2010). Low PD societies are also hierarchical but out of convenience. Power and rights are equal

and high status is within reach through work and/or education. When occurs, change is slow (Hofstede, G. et al. 2010).

2 –Individualism/Collectivism–‘Self’ Orientation versus ‘group’ orientation.

High Individualistic cultures are focused on the word ‘me’, on personal choices, on fulfilling one’s obligations, expressing thoughts through direct communication and accepting feedback as constructive criticism to one’s personal/professional development. Values and management are individual; if one performs his/her tasks well, he/she receives a personal incentive, if not there is a guilt feeling about doing something wrong. Emails/internet are actively used and traditional/digital media are the main source of information for high individualist societies. Unhappiness is hidden away and all customers are treated equally (Hofstede, G. et al. 2010). High Collectivistic cultures are focused on the word ‘we’, on relationships rather than tasks, on maintaining harmony and avoiding confrontational situations. Thoughts are expressed through indirect communication; values and management are collective. As such if the group performs their tasks well, the group receives an incentive which nurtures group loyalty. If the group underperforms there is a feeling of shame. Emails/internet are not actively used and personal networks are the main source of information in high collectivist societies. Happiness is hidden away and customers are treated differently according to the group he/she belongs (Hofstede, G. et al. 2010).

3 – Uncertainty Avoidance (UA) –Safety versus invention

High UA cultures believe that uncertainty leads to stress/anxiety and like failure it should be avoided. To minimize uncertainty there are sets of rules/regulations/laws in place. High UA societies are reluctant about new products, technology, services and information, therefore when investing, investments are done in a conservative manner (Hofstede, G. et al. 2010). Low UA cultures accept uncertainty is part of life and are more tolerant about unforeseen/uncontrolled situations. There is not a big need for rules/regulations/laws and internet is used as a research tool to gather information on the best telecommunications providers. Low UA societies take risks when investing and when purchasing something, customers look for convenient products (Hofstede, G. et al. 2010).

4 – Masculine/ Feminine – Different male/female roles versus overlapping male/female roles.

High Masculine cultures treasure personal achievements, income and recognition. Their priority is live to work and obtain a high salary. Free time is irrelevant. Ambitious, high masculine societies admire success and their individuals strive to be the best and have the best and bigger things as big things reflect a big admiration (Hofstede, G. et al. 2010). High Feminine cultures value modesty, personal/group relationships and quality of life for everyone. Their moto is work to live and obtain more free time. Money is not as important. High Feminine societies are compassionate about those less fortunate than them and take pleasure from the smallest things in life. As long as everyone is happy who is the best is irrelevant (Hofstede, G. et al. 2010).

5 – Long-Term (LT)/Short-Term Orientation (ST) – Future thinking versus present business orientation.

Long-term orientation societies think synthetically and believe that perseverance and continuous hard work will slowly generate profits. Business is therefore looked at from a long-term perspective, focusing on the market position and the development of new markets whilst building long-lasting personal relationships. Traditions are adapted to modern life and society is non-merocratic (Hofstede, G. et al. 2010). Short-term orientation societies think analytically. Obtaining quick profits is more important than personal relationships and loyalty changes to suit the business, bottom-line focused and a quick market adapter. Short-term cultures are nonetheless respectful towards tradition and are merocratic (Hofstede, G. et al. 2010).

6 – Indulgence/ Restrain – Spending versus restraint

Indulgent cultures are optimistic, extroverted, positive individuals that value their friends, their free time and enjoy communicating online with people from other cultures. Present focused, indulgent societies enjoy all the good things in life and material things are used for their purpose, not to give personal status. Discipline is not cared for (Hofstede, G. et al. 2010). Restraint cultures are the opposite. Pessimist, introverted, negative individuals, they expect material rewards for the work accomplished, important to their personal status. Friends are not very essential to restraint societies nor online chats with people from foreign cultures. Discipline is part of their moral (Hofstede, G. et al. 2010).

2.3.1 – South Korea and Brazil's culture comparison

Based on Hofstede's cultural dimension theory, South Korea and Brazil's cultures are scrutinized to ascertain how they diverge from one another, provide insights about the Brazilian culture and ascertain how to adapt to the local market in the promotion of K-Pop in the country (Table 2.1).

Table 2.1

South Korea versus Brazil's Cultural Dimensions

Dimensions	South Korea	Brazil
Power Distance	60	69
Individualism	18	38
Uncertainty Avoidance	85	76
Masculinity	39	49
Long-Term Orientation	100	44
Indulgence	29	59

(Hofstede, G. 2015a; Hofstede, G. 2015b)

In terms of PD, both cultures score medium/high values, Brazil (BR) more than South Korea (SK). BR accepts social inequalities as part of life and respects hierarchy; those in higher positions, have more power and therefore more benefits. In SK, cultures while understanding and recognizing that power is not equal amongst all believe it should be balanced by duty (Hofstede, G. et al. 2010). Both BR and SK are collectivist societies with high UA, SK more than BR. Collective societies with a high UA like SK value personal image reflected by physical appearance - makeup/clothes/posture – as it defines one's social standing in life (Goodrich, K. and De Mooji, M. 2011). Stability and security are also highly valued, while in BR doesn't value it quite as much (Hofstede, G. et al. 2010). Unconventional concepts and behaviours are not tolerated in cultures with such a high UA, like SK with set beliefs and norms; amongst those punctuality and work precision. There is also a tendency to resist innovation. BR in comparison is not as strict. Life is structured according to the legal system and laws/rules are in place to make society safe (Hofstede, G. et al. 2010). Punctuality is not a norm in the Brazilian culture overall. While collectivist, it is argued that BR is individualist in business negotiations (Mainardes, E. W. & at. 2013). SK is a feminine society where the use of internet is a constant. BR on the other hand is a mix; scoring 49 points out of a possible 100, BR has both masculine/feminine traits (Hofstede, G. et al. 2010) depending on the geographical region; northern Brazilian

regions are culturally feminine while southern are culturally masculine (Mainardes, E. W. & at. 2013).

SK is also an LT orientated society with a restrain culture while BR is ST orientated and highly indulgent overall; therefore while SK thinks about the future and plans ahead, BR lives in the present (Hofstede, G. et al. 2010). It is however argued that BR orientation is LT as the ST characterization was based on the country's instability over a number of years (Mainardes, E. W. & at. 2013).

2.4 – Hall's High Context/ Low Context Culture Analysis

In 1989 Edward T. Hall developed a theory where he classified countries according to their level of cultural context, high or low. High context (HC) cultures have high context communication (HCC) and low context (LC) has low context communication (LCC). Hall (1989) defends that HC is like good art: long-lasting and is not quickly permutable while LC is like bad art: short-lived and fast-changing. Hall (1989) defends that high context cultures (HCCT) are collectivist, hierarchical, top-down societies where knowledge is shared and information is meaningful and conveyed in a simple manner. In contrast, Low context cultures (LCCT) are individualistic societies that favours 'I' instead of 'We', are not as structured and communication is objective and explicit (Hall, E.T. 1989; Kim, D. et al. 1998). In HC societies time is polychromic and art is a collective expression. LCCT are monochromatic societies where art is expressed by a select number of very talented artists and admired by everyone else (Gozzi Jr., R. 1992). HC societies are group orientated in business, dependent on relationships/ connections between people. In LC societies business relationships are not as strong or as solid and there's a tendency for withdrawal if matters are going wrong (Kim, D. et al. 1998). Highly cohesive, strong-bonded and committed to their work, HCCT believe in keeping their promises and in keeping their words; if they commit themselves to doing something, they will do it, therefore HCCT are more cautious than LCCT, who do not have the same beliefs and whose commitment wavers (Hall, E.T. 1989; Kim, D. et al. 1998). LC societies are also more confrontational. They accept direct criticism but they also say things out in the open as opposed to HC societies where direct criticism is avoided in order to keep harmonious environment. Closed and complex systems, HCCT also communicate in an implicit manner. The focus is contextual, not on spoken words but on unspoken.

Business is an understanding rather than a lengthy contract with everything written down there in detail, like in LCCT, where communication is verbally explicit, detailed and descriptive due to the openness and simplicity of its system (Gozzi Jr., R. 1992; Kim, D. et al. 1998). HCC is predominant in romance language countries i.e. Brazil and in Asian countries i.e. South Korea whilst LCC is used by Anglo-Saxon and Germanic countries i.e. US, UK and Germany.

2.5– Culture and Consumer Attitudes and Behaviour

Customers have different attitudes and behaviours according to their different cultures. Individualistic LCCT and collectivist HCCT are also at opposite ends of the scale in what concerns to sales and advertising. In LCCT the selling process goes straight to the point and advertising aims to persuade consumers to purchase a product while in HCCT the selling process is about developing a relationship with customers and advertising is about building up their trust (De Mooji, M. and Hofstede, G. 2011). As the personal attributes of a brand are specific to each culture, different customers from different countries give different attributes to worldwide brands. In Individualist societies (IS) brands are consistent, albeit original and distinctive; in collectivist societies (CS) the brand is the extension of the company; the product is viewed as a brand belonging to a company, developing trust in the consumers. Through their behaviour towards a product, consumers determines their attitude towards it. In IS, it's the opposite. Consumer behaviour can be predicted through their actions towards a brand/product. Their attitude determines their behaviour (De Mooji, M. and Hofstede, G. 2011). Collectivist cultures (CC) are interested in the characteristics of a product. Brands are connected to specific individuals i.e. YG Entertainment in South Korea is linked to Yang Hyun-suk, its founder; and all the different categories of products and its extensions come under the parent company corporate brand umbrella i.e. K-Pop group Big Bang is under YG Entertainment Management. Within Big Bang there are sub-units that sing together i.e. G-Dragon & Taeyang. G-Dragon & Taeyang are an extension of Big Bang, a brand under YG Entertainment corporate brand linked to Yang Hyun-suk. For individualist cultures (IC) brand extensions of dissimilar categories of products do not match the parent company brand. Brands are created by giving attributes to products and while for IS brands are abstract, for CC they're concrete. Prior to purchasing a product IC actively

researches online for product information. CC on the other hand do not. The decision making process is not based on online sources but rather on information gathered from personal sources (Goodrich, K. and De Mooji, M. 2011). Purchasing decisions are based on the customer's trust in the enterprise that owns the brand of the product he/she wants to buy (De Mooji, M. and Hofstede, G. 2011). CS are loyal to brands. IS are not and if displeased with a product/service post-purchase they have no qualms in submitting a formal complaint to the company which sold it to them. CS on the other hand avoid going to such lengths to show their displeasure, preferring to express their dissatisfaction via word-of-mouth to family/friends and once a customer loses trust in a company, the company hardly ever gets it back (De Mooji, M. and Hofstede, G. 2011). In terms of shopping, CS tend to prefer purchasing products traditionally, as traditional retailers offer face-to-face contact which is as important to them as the trust they have in the company they buy products from (Goodrich, K. and De Mooji, M. 2011). IS on the other hand normally prefer purchasing products online i.e. music.

> *"Culture is important to successful online selling, and cultural differences must be recognized through culturally appropriate marketing efforts."*
>
> (Goodrich, K. and De Mooji, M. 2011:257)

2.6 – Intercultural Communication, Marketing and Advertising

Adjusting marketing and advertising messages to each culture is often challenging (Schnalke, M. and Mason, R. B. 2014) and it can result in message miscommunication. Having a team member that is familiar with the target local market or partner a local agency that has the market know-how are two options to increase a company's success chances in that specific market. There are different reasons for using the internet worldwide as well as different attitudes and empathies towards it. Online purchasing and loyalty to internet shopping websites depend on each customer's culture (Goodrich, K. and De Mooji, M. 2011). To increase customer engagement online, internet retailers must be culturally customized as companies still have to deliver products to customers' locations and ensure that their online content is relevant to them (Goodrich, K. and De Mooji, M. 2011). Advertising in collectivist cultures uses celebrities to promote brands/products. Their function is to be the image

of a brand, brand ambassadors which will distinguish it amongst an assortment of products with identical characteristics i.e. K-Actor Lee Min Ho promoting a coffee brand (Image 2.1).

Image 2.1[1]

(Author's Own Image)

When ads reflect consumers' values, consumers are more likely to like the advertisements, the product brand and the enterprise. As a result the advertising campaign will be more effective (Polegato, R. and Bjerke, R. 2006). Overlooking advertising's cultural connotation could lead to a message misconception as a result there are a number of business failures in foreign markets (Guang, T. and Trotter, D. 2012). Culture not only influences businesses/customers attitudes and behaviours but also advertising effectiveness. In intercultural communication marketing strategies need to be continuously adjusted to meet the specifications of the markets companies want to do business in. While there might be a general understanding that different cultures exist, how they differ is not comprehended (Guang, T. and Trotter, D. 2012).

2.7 - Conclusion

Cultures are distinct one from the other. They might be grouped in six different dimensions according to Hofstede showing their similar characteristics overall but their values cross-matched between dimensions demonstrate that despite the common aspects cultures remain unique. South Korea and Brazil are both considered to be collectivist societies with high context communication styles, yet the level of collectivism in South Korea is higher than in Brazil. The similar style of communication is also different as it requires a previous contextual knowledge specific to each country. In order to promote K-Pop in Brazil this ought to be fully comprehended. Understanding different cultures, communication methods and customers behaviours

[1] This photograph was taken by the dissertation author in Seoul, South Korea on 01/07/2014.

is crucial to tailor marketing and advertising strategies to the local audience. This chapter intended to provide an intercultural communication theoretical framework to enable that.

Chapter 3 – Digital Marketing & Social Media

3.1 - Introduction

In this chapter Digital Marketing, one of this dissertation's two main epistemological beacons is reviewed to provide a theoretical framework for analysis in determining its role in the promotion of K-Pop in the Brazilian Music Industry. Within the digital perspective marketing mix is analysed in context according to Kotler & Keller (2011) and Chaffey & Smith (2012) to gain a deeper knowledge about the digital marketing mix. Herzberg's theory of motivation applied to the digital consumer then tries to ascertain the factors that make a digital consumer satisfied and dissatisfied in the digital sphere and how the decision buying process is completed. The objective is to assess the characteristics of the digital consumer nowadays, what factors influence its purchasing decision making process and how it is accomplished. Social Media, an element of the Digital Marketing environment is then reviewed through Facebook, Twitter and Youtube Key Performance Indicators (KPIs). As social platforms within digital marketing, Facebook, Twitter and Youtube serve as traffic leads to a website, here also reviewed. At the conclusion of this chapter, search engine optimization (SEO) and return on investment (ROI) are discussed. SEO is looked at as a tool to position a website on the highest rank in a search engine and ROI to measure up Digital Marketing and Social Media financial outcomes.

3.2 - Marketing Mix in the digital context

Analysed within the digital sphere, marketing mix aims to provide an insight about all its elements according to Kotler & Keller (2011) and Chaffey & Smith (2012), developing a solid base of knowledge.

Marketing mix can be defined as

> "*a set of marketing tools that work together to satisfy customer needs and build customer relations*"
>
> Armstrong & Kotler (2007:5)

Traditionally four, Product, Place, Price and Promotion (Kotler, P. & Keller, K. L. 2011), the tools were extended to eight to incorporate: people, processes, physical evidence and partnerships in the digital environment (Chaffey, D. and Smith, P.R. 2012). Their main objectives are: one, to provide customers with products/services that have superior value and will give them great satisfaction and two, to create an engagement between them and the product/service, transform it into brand preference and convert it into loyalty (Armstrong, G. and Kotler, P. 2007; Banfi, M. et al. 2013). With e-commerce, the market was restructured. A

product differentiation stopped being restricted to the brand, design, quality, packaging, features, variety or size, to have digital value and improve customer experience (Table 3.1).

Table 3.1

Adding layers to the product	.Widgets, QR codes and apps
Product personalization	To make it exclusive
Product extension (additional features)	Next day delivery at no extra cost, after sales service, money back offers and warranties.

(Adapted from: Chaffey, D. 2009; Kotler, P. & Keller, K. L. 2011; Chaffey, D. and Smith, P.R. 2012),

Marketing became more dynamic (Chaffey, D. and Smith, P.R. 2012) as new purchasing options (Table 3.2) and new models of distribution (Table 3.3) emerged, enabling customers to have access to a wider range of products from dispersed geographical areas. Despite this, the lack of international delivery or the cost and the time of international delivery remain an obstacle to many potential customers.

Table 3.2

Subscription	Where a customer subscribes to a music streaming site like Spotify or Deezer and can enjoy music online by paying a premium price
Ad-supported	Paid by the advertisers Both Spotify and Deezer have a free (ad-supported) service as well.
Pay-per-view	Where a customer can watch i.e. a live concert online through the payment of a fee
Bundling	When i.e. an online music streaming site and a mobile phone company are grouped together in one service for a fee – in France, Deezer was bundled with Orange (a mobile phone company) premium data plans. This added value to the Orange customers in France who had a premium data plan.

(Adapted from: Chaffey, D. and Smith, P.R. 2012; Mulligan, M. and Jopling, K. 2013; The Next Web 2014)

Table 3.3

Disintermediation	Companies/artists deal directly with customers without a middle man i.e. Radiohead, in 2007 released their album In Rainbows digitally on their website and customers paid what they wanted for it (Bernardo, F. and Martins, L.G. 2013).
Reintermediation	Companies use a middle man to sell their products to customers i.e. Amazon; Itunes
Peer-to-Peer Services (P2P)	Sharing of digital files/content between people through i.e. Vuze and in the past through Napster and Limewire
Group Buying	Websites such as Coupang in South Korea and Groupon that offer deals to customer on products/services at low prices

(Adapted from: Dionisio, P. et al. 2009; Chaffey, D. and Smith, P.R. 2012)

Marketing also started shifting towards location based offers online and price transparency. Online location based offers are tailored to specific geographic regions/areas to reach customers (Chaffey, D. and Smith, P.R. 2012; Bradbury, D. and Anderson, T. 2013) and gain their loyalty which doesn't always occur. When a customer purchases a product at a discount price once, the next time he/she might not be willing to pay the full price for it. Price transparency is a digital market demand. Price needs to be listed and transparent online and payment methods need to be clearly displayed on the website/page (Kotler, P. & Keller, K. L. 2011; Chaffey, D. and Smith, P.R. 2012). However when it comes to foreign purchases, depending on the country of import, full price transparency might be slightly tricky due to unclear and/or unspecified import rates the product might be subjected to, resulting in an

added and sometimes unplanned cost to the customer. With an overabundance of choice and information online marketing had to develop a range of techniques to promote products/services/brands/artists to the consumers. As promotional tools are vast (Table 3.4), their choice needs to be in conformity with the digital marketing strategy of the company. Other aspects to consider as well are the scope of the promotional activities, the investment and the potential return of that investment. Local/regional/national/international/global campaigns have different requirements/investments/infrastructure requirements that need to be fulfilled and also different challenges that need to be overcome.

Table 3.4

Tool	Examples	
Online Advertising (OA)	Interactive Display Ads Web Banner	Text Only Adverts
Online Public Relations (OPR)	E-Newsletters	E-News releases
Search Engine Marketing (SEM)	Search Engine Optimization (SEO) Pay Per Click (PPC)	Cost Per Click (CPC)
Social Media Marketing (SMM)	Online Reputation Management (ORM)	Social Media Marketing Optimization (SMMO)
Content Marketing (CM)	Website Content Design	Website Optimization
Viral Marketing (VM)	Forward Email Prompted Email/Webpage	Web-link
Email Marketing (EM) Opt-In Email	Conversion Emails Co-branded Emails	E-Newsletters
Word of Mouth (WOM)	Review Sites	3rd Party Reviews Promotion
Brand Engagement (BE)	Audience Research	Surveys/Polls
Web Analytics (WA)	Search/Referral/Direct Traffic	Google Analytics

(Adapted from: Kaushik, A. 2009; Torres, C. 2010; Spinola, M. 2011; Dann, S. and Dann, S. 2011; Chaffey, D. and Smith, P.R. 2012; Digital Business, 2012)

To develop and implement that digital marketing strategy a company needs people. As such, having consistent recruitment and training policies in place is fundamental (Chaffey, D. and Smith, P.R. 2012). Its success or lack of, will reflect positively or negatively on the quality of service provided to customers online (Table 3.5) and offline.

Table 3.5

Real time live chat	Between the customer and the sales/customer service representative
Frequently Asked Questions (FAQ)	The customer visits a page in the company's website and is able to find answers to the FAQ
Call-back	Is a facility offered by companies on their website where visitors fill in a form, submit it and will receive a call back from a company representative
Email notification	After a product/service order has been placed online, an automatic email is sent to the customer to inform him/her of this. In case of a physical product, when the product has been dispatched another automated email is sent to inform the customer of that.
Search Engine on website	A search facility is available on a company's website
Autoresponders	When a customer/visitor fills in and submits a form on the company's website receives an automated email response.
Virtual Assistants	Assist the customer throughout the buying process of a product/service.

(Chaffey, D. 2009; Chaffey, D. and Smith, P.R. 2012)

An excellent customer service online and a simple buying process – only possible through online process optimization – with a refund policy in place, in a secure website – physical evidence – (Chaffey, D. and Smith, P.R. 2012) are vital for customer retention, considering that the majority of customers exit a website before completing a purchase order (Chaffey, D. and Smith, P.R. 2012). To become stronger in such a competitive online market environment and/or to enter a new market some companies form partnership agreements with other enterprises online and/or offline. Online those partnerships can be online sponsorships, link building, co-branded strategies and/or widget/affiliate marketing (Chaffey, D. 2009). The marketing mix has shown that digitally is all about providing customers with unique and engaging experiences.

> "*Tell me and I'll forget, show me and I might remember, involve me and I'll understand*."
>
> Benjamin Franklin (Lindstrom 2005)

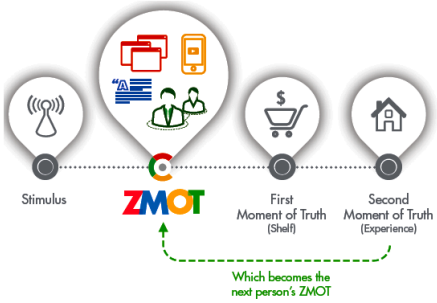
In order to become more competitive companies/artists need to have an integrated marketing mix and have a good understanding of its conceptual framework. That understanding is what marketing mix in the digital context has tried to provide.

3.3 - Herzberg Theory of Motivation, Digital Consumer & Decision Buying Process

The digital consumer and its decision purchasing process are here reviewed based on Herzberg motivational theory (Herzberg, F. et al. 1993). The consumer is mobile, connected 24 hours a day seven days a week, socially engaging with companies/artists/brands on the go and experiencing content on demand anywhere at any time. The need for instant gratification and the easiness in obtaining it made the customer more selective, transforming the decision buying process from a physical product fulfilment to an experience fulfilment quest. If the experience is fulfilled and/or enhanced, the customer will be satisfied, if not, he/she will be dissatisfied. Satisfaction factors and dissatisfaction factors are distinguished through Herzberg two factor theory, a motivational theory (Holloway, 1991; Kotler & Keller, 2011). Applied to a product, a satisfier can sell it, a *dissatisfier* can prevent it from being sold (Kotler & Keller, 2011); applied to an experience, a satisfier will generate positive feedback online, positive reviews and recommendations that will contribute to a brand reputation and credibility; a *dissatisfier* will have the opposite effect and create a sales decrease as a result. This raises the need to manage the consumer's expectations efficiently. By understanding the decision buying process (Figure 3.1) and providing products/services for the consumer that

enhance their experience and surpass all their expectations positively, satisfying them completely.

Figure 3.1



Source: Google, 2011

The decision buying process on Figure 3.1 above can be described as a person receiving a stimulus, doing an online search/read reviews/talk to family/friends, purchase the product, experiencing it then going back online to talk about it (Google, 2011) positively or negatively – zero moment of truth (ZMOT). But not all customers purchase products online. Safety, not being able to see/try the product and not being able to take it home immediately are some of the reasons (Crivallero, A. 2013). Consumers like cross-channel flexibility in terms of product purchasing (EMarketeer, 2014). This often relates to research products online and purchasing them offline (ROPO). 15% of internet users used this method to purchase a product (Mander, J. 2014). Customers that make purchases online, normally do it out of convenience, online also offers a wider range of products often not on sale in store due to logistics and lower prices (Crivallero, A. 2013). Between Q4 2012 – Q4 2013 over 380 million people bought products online, 50 million of those in Brazil, the country being looked at in this dissertation, and 21 million in South Korea, where K-Pop originates from (Mander, J. 2014). 32 million people in Brazil and 13 million in South Korea purchase products on local deal websites (Mander, J. 2014) proving that location based offers are a competitive way of driving the online market into excelling continuously. With electronic purchasing (e-purchasing) growing in numbers, so is social purchasing (s-purchasing) with 20% of internet users reporting to have purchased a product this way at the end of 2013, according to the GWI Commerce Summary (Mander, J. 2014). The challenge however remains to use social media to drive brand engagement further, transform it into preference and convert it into loyalty, increasing sales (Banfi et al. 2013). The online buying process is experience driven and satisfaction fulfilment became a standard practice in the digital market. For the purposes of this dissertation, its analysis was essential to understand how the process works in order to match K-Pop and Kim Hyun Joong promotion with the Brazilian consumer accurately.

3.4 – Social Media

Three social networks are assessed: Facebook, Twitter and Youtube as a way of building relationships between companies/artists and customers through dialogue, brand awareness creation and information/content sharing (Zarrella, D. 2010; Chaffey, D. and Smith, P. R. 2012).

> *"The best social media marketing is always going to be done by […] fans".*
>
> D. Zarrella, (2010: 67)

Social media is evaluated in this thesis for three reasons: being a strong component of digital marketing, the historical significance in the promotion, spread and consequent virality of K-Pop globally and its role in engaging audiences and creating loyal fan bases.

3.4.1 – Facebook, Twitter and Youtube KPI's

Facebook, Twitter and Youtube were chosen as the social platforms to be analysed in this dissertation as they are three of the largest social websites worldwide (Mander, J. 2014) and digital marketing promotional tools. They are also three of the biggest social media platforms in Brazil (Kemp, 2014), the country being studied in this dissertation. Facebook, a social network, whose 55% of its global audience is aged 16 – 34 years old promotes social engagement and interaction (Figure 3.2) and be the platform that ties in together all the elements of the digital marketing campaign (Zarrella, D. 2010).

Figure 3.2

Artist	◄——►	Consumers/fans
Consumers/fans	◄——►	Consumers/fans

At the end of June 2014, Facebook had over 1.3 billion monthly active users, 81% of which access it on mobile. Despite a growing number of visitors/members and Facebook App usage, the number of active users on the social network has declined by 6% between Q3 2013 – Q1 2014 (Mander, J. 2014). Considering that 45% of Facebook active users have asked their friends for advice about products they are interested in purchasing (Mander, J. 2014) it is in the artist's interest to offer subscribers/fans unique and exclusive content in their Facebook page (Zarrella, D. 2010). They will be excited and eager to like/comment/share most likely a photo (it represents 75% of the content shared worldwide on Facebook), influencing the opinions of those with whom they are friends with on the social network.

Twitter, a microblog (Zarrella, D. 2010) is used to create buzz through the distribution of content (Bradbury, D 2013); event/offers announcements or by publishing links to news stories (Kaushik, A. 2009). With a message limit of 140 characters Twitter is a power tool for companies/artists to create and engage product sales/promotion and customer relations as retweets have the ability to go viral if sent verbatim (Zarrella, D. 2010). According to a study from Converseon (EMarketeer, 2014) Twitter was considered the most positive social network globally with 55% positive brand mentions, 20% negative and 25% neutral. Facebook on the other hand with 49% positive, 20% negative and 32% neutral. Youtube, a video streaming platform and a search engine (Chaffey, D. and Smith, P. R. 2012) that actively supports video sharing (Zarrella, D. 2010) is the third largest social media platform in terms of accounts (Mander, J. 2014). With over 1 billion unique visitors monthly and over 6 billion hours of video watched in the same period of time (Youtube, 2014), Youtube is the largest social streaming website worldwide. A video uploaded onto Youtube should be promoted on social networks to generate buzz, lead traffic to the artist website and increase sales otherwise it remains just another online entertainment site. All three social media platforms should be integrated and monitored through their KPI's and analytics (Table 3.6). Facebook and Twitter should be linked to obtain its tweets and Youtube videos should be embedded on Facebook (Zarrella, D. 2010) to allow fans to share them easily with one another. Monitoring enables an artist to discover if their latest discussion topic, promotional event, message/video/news is a hit or not with its audience and quickly act upon it (Blanchard, O. 2011).

Table 3.6

Facebook KPI's	**Facebook Analytics**
Likes/Comments/Shares	Facebook Insights
Number of people talking about an artist	Social Bakers
Fans growth rate in percentage	
Number of posts per day & post type	
Response rate & time	
Traffic led to the website	
Sentiment	
Number of users that friend other people	
Number of users that invite friends to play games	
Number of users that poke and interact online	
Twitter KPI's	**Twitter Analytics**
@ connects	Twitter Analytics
URL mentions	Topsy
Retweets	
Direct Messages	
Click through rates	
Youtube KPI's	**Youtube Analytics**
Percentage of channel views	Youtube Analytics
Total video views	Statfire (Statistics)
Video view by geographical location	Wiztracker
Audience attention	(performance)
Video virality	

(Adapted from: Kaushik, A. 2009; Eyl, S. 2012; Peininger, A. 2013; Facebook, 2014a; Statfire, 2014; Steeves, N. 2014; Twitter, 2014; Topsy, 2014; Wiztracker, 2014; Youtube, 2014)

All Facebook, Twitter and Youtube specific KPI's mentioned on Table 3.7 need to be integrated within the digital marketing KPI's (Table 3.7).

Table 3.7

Reach	Interaction	Conversion	Engagement
Number of visits Number of unique visits Bounce rate Brand mentions Outreach	Number of fans Number of downloads Number of favourites Number of comments Refer/invite a friend Number of registered users Number of followers Number of bookmarks Number of forwards to friends Number of email subscriptions Number of views Social sharing Number of tags	Conversion rate RSS Feed subscription	Number of reviews Satisfaction Time onsite Number of complaints Average frequency Number of page views per visit Social engagement Repeat conversion rate

(Adapted from: Lake, C. 2009; Zarrella, D. 2010; Chaffey, D. and Bosomworth, D. 2013)

Establishing who is going to monitor the social media platforms performance (staff or agency) the frequency (daily, weekly, monthly) and the total cost of measuring it (Chaffey, D. and Smith, P. R. 2012) would be an added value to K-Pop companies.

3.5 – Website

The website is analysed in this dissertation as a marketing and communication tool further explored in Kim Hyun Joong's case study analysis in chapter 8.

> *"A website is a living breathing brand that needs to be cared for over time".*
>
> Cooper in Wheeler (2012:166)

To achieve a good visitor conversion rate the website should have relevant, informative and original content (Ryan, D. and Jones, C. 2012), be appealing to customers, be easy to navigate (Google, 2010) and be optimized for search engines, that is have on its pages an abundance of text that is easy to crawl by search engine spiders (Ryan, D. and Jones, C. 2012). A dull, static website does not promote neither does it sell, defeating the purpose of existing. A website needs to be useful and if it can be popular so much the better for the artist in terms of visibility and revenue. This is assessed through performance measurement tools (Table 3.8).

Table 3.8

Determinants of a website popularity	Performance Measurement Tools
Percentage of visitors to the website (audience reach) Total number of visitors	Alexa (analytics) SimilarWeb (analytics) SEMRUSH (competitors' research)

Total number of searches carried out on the website (if it has a search facility available)	MOZ (inbound marketing)
Time spent on the website	

(Adapted from: Kaushik, A. 2009, Ryan, D. & Jones, C. 2013; Alexa, 2014; Moz, 2014; Semrush, 2014; SimilarWeb, 2014).

Within digital marketing the website does not exist on its own. It is integrated with social media and SEO who drive traffic there, through posts/mentions/links and organic searches in the search engines, respectively (Kaushik, A. 2009).

3.6 – SEO

SEO is addressed in this Digital Marketing & Social Media chapter as a discipline of SEM (Chaffey, D. and Smith, P. R. 2012) whose role is to optimize a website/page to improve its ranking in the organic results page of a search engine. As 53% of customers use a search engine to research information about a product/service/brand (Mander, J. 2014) and google is a market leader worldwide, SEO as a Google tool needed to be addressed. While a SEO strategy needs to be integrated with the social media to be effective it requires the mastery of a vast range of technical skills to be produced. Content/image optimization; specific keyword search/selection, internal/external link building strategy and meta-tag creation (Google, 2010; Chaffey, D. and Smith, P.R. 2012) need to be optimized properly or face an excessive optimization. SEO also does not efficiently work in search engines which do not prioritize organic search results like Naver. As a component of digital marketing SEO is relevant due to its ability to improve a website page rank in the search engines and increase its online visibility. A high ranked website has a high relevance and a high probability of receiving a higher number of visitors.

3.7 – ROI

The digital marketing strategy, the social media strategy, the website optimization strategy and the SEO strategy need to be measured and quantified. Due to the need to integrate financial return within digital marketing ROI was reviewed. ROI is calculated by dividing the gain from investment minus the cost of investment by the cost of investment. Despite the formula, and the recognition from marketers calculating ROI remains a challenge (Adobe, 2013) as many are unclear about how to do in an effective manner. The reason for that is the difficulty in quantifying the digital marketing strategy and integrating data as the strategy needs to be assessed in terms of financial return (Blanchard, O. 2011) and ROI needs to be strategically aligned with social media marketing (Bradbury, D. 2013).

3.8 - Conclusion

To acquire specific theoretical knowledge aimed at gaining a solid understanding of digital marketing, literature was reviewed and analysed. Marketing mix was examined within the framework with the objective of ascertaining the physiognomies of its elements as K-Pop and Kim Hyun Joong, the topics of this dissertation are brands, whose other marketing mix elements are going to be scrutinized in detail in chapters 8 and 9 respectively. Based on Herzberg's motivational theory, this chapter has delved into the digital consumer's buying process as one of this thesis secondary research questions appertains to the creation of receptivity for a K-Pop artist in Brazil. In order to create receptivity it is fundamental to understand the characteristics of the digital consumer and his/hers buying process. The knowledge obtained from this will support the data gathered from the online interviews conducted for the thesis. As one of the two main pillars this dissertation is based on, digital marketing, to promote K-Pop and Kim Hyun Joong in Brazil the scope of this chapter was elaborated to incorporate social media. Social media, through social platform analysis identified specific sentiment monitoring tools and KPI's that will be applied to in the case study analysis. From the range of platforms available, three were selected based on network size and diversity – Facebook is a social network; Twitter a microblog and Youtube a social streaming site. Their review was deemed a requirement for this thesis as an essential component of digital marketing. Social platforms lead traffic to the website, evaluated on this thesis for its pivotal role in digital marketing – as a brand showcase window - and its connection to SEO and ROI. A website is both a digital marketing tool and a communication tool used to reach a wide audience, hence it's importance for this dissertation. SEO optimizes websites/pages for search engines, mainly for google which is a market leader in Brazil, the country this study is focusing on. In view of this, logically it made sense to assess it. Considering that promoting K-Pop and Kim Hyun Joong require a digital marketing and social media investment, ROI was reviewed as the tool to convert the data into financial outcomes.
Overall, chapter 3 delivered a digital marketing theoretical exploration of concepts and tools that will be used to test this dissertation hypothesis.

Chapter 4 – Digital Media & Social Media Market

4.1 – Introduction

Chapter 4 provides a Digital Media & Social Media Market analysis globally and specifically, in Brazil, which is the country this dissertation is focusing on as a study market for K-Pop and Kim Hyun Joong. Digital Media reviews the current Media & Entertainment Market as a whole by accessing the total market revenues, digital revenues and growth rate compared to previous years. Internet penetration rates, the number of internet users and the time spent online are looked at to understand the digital market and its evolution thus far. The digital consumer and E-Commerce are then ascertained globally to gain general market knowledge and in Brazil to determine the country's receptivity towards online purchasing. Social Media was used to evaluate the top social networks internationally and in the country of focus to provide a market overview, time spent online to demonstrate the level of engagement with social platforms and demography to evaluate usage per age range. Digital Media & Social Media Market Growth look at the market evolution until 2018. Overall this chapter aims to present a market and audience analysis that will serve as background information into Digital Media & Social Media sector, two elements of Digital Marketing, one of the main epistemological beacons of this dissertation.

4.2 – Digital Media Market

Digital Media Market analyses the Media & Entertainment sector globally and in Brazil with emphasis on the current market share and digital revenue. Internet penetration rates, the number of users and the time spent online are equally reviewed. Digital Consumer and E-Commerce assess the online shopping market globally and it's characteristics in Brazil.

4.2.1 – Current Media & Entertainment Market

According to Price Waterhouse Cooper (2014) in 2013 the global traditional/digital media & entertainment market generated US $1688 billion in revenue, US $616 billion of that income being digital revenues. That represented an increase of US $274 billion in revenue and 11% market share over 2009. McKinsey & Company (2014) reported the market value to be US$1.6 trillion with a growth rate of 22% over 2009. Comparing data it can be ascertained that the traditional/digital media & entertainment market has generated between US $274 billion and US$1.6 trillion in revenue in 2013 and had a market share in the range of 11% and 22% over 2009. In Brazil the total revenue for the media & entertainment market was US $41 billion, a 2.4% market share of the market globally and a 42.6% share of the Latin American market (PWC, 2014). Despite this, Brazil's Media and Entertainment revenues in 2013 fell US$6 billion short of the US$48 billion estimates (Guimaraes, K. 2014).

Following media & entertainment sector global data analysis from OECD (2014), McKinsey & Company (2014), PWC (2014) and We Are Social (2014), it was decided to use PWC (2014) data to conclude that Brazil has a 2.4% market share of traditional/digital media and entertainment market globally.

4.2.2 – Internet Penetration Rates

In OECD countries at the end of Q4 2013 fixed broadband had an average penetration rate of 27%, representing 339 million households (OECD, 2014). In Brazil fixed broadband represented 30% of the households, reaching 32 million homes in the country (PWC, 2014). Mobile/wireless subscriptions in OECD countries were 910 million. Mobile internet values in Brazil differ according to the research. We Are Social (Kemp, S. 2014) states that Brazil has 274 million mobile subscriptions while Price Waterhouse Cooper (PWC, 2014) argues it has 62 million. The difference between results is 212 million which is substantially significant considering the 105% market share difference. Despite this, the consensus between studies is that the market is growing with the country going mobile, partially due to an increase in 3G and 4G smartphone usage with internet access (Kemp, S. 2014, PWC, 2014) and partially due to the adoption of low-cost data plans by low income users (eMarketeer, 2013). Fixed/mobile Internet access has been the driving force of consumer's expenditure digitally (*McKinsey & Company, 2014)* and is considered a fast growing segment of the digital media & entertainment sector globally. For the purposes of this dissertation the three key points in regards to internet access in Brazil are:

1- Internet subscriptions are increasing, particularly on mobile representing market opportunities to offer multi-screen content to internet users and develop or increase brand engagement.

> *"For brands in Brazil […] the consensus is that when measuring success, counting the number of fans is not the same as engagement."*
>
> eMarketeer (2013:1)

2- Brazil ranked 87th place in the ranking of broadband worldwide in Q1 2014 with 2.6Mbps average, 1.6Mbps lower than the global average (Avellar e Duarte, 2014) and
3- In Brazil, internet access increase is related to a rise in the acquisitive power of the population, job creation and employment rates, technological development, access to credit and exemption of fiscal contributions on computers and computer parts sales

(Tobeguarany.com, 2014). However the biggest challenge the country faces is to overcome internet access and reduce social inequalities (Tobeguarany.com, 2014).

4.2.3 – Internet Users

At the end of Q2 2014 the number of internet users worldwide was 3 billion (Kemp, S. 2014) the equivalent of 42% of the world's population. In comparison, in Brazil, only 53% of the population used the internet in Q2 2014, 11% above the global average. In terms of number of users Brazil's 53% rate meant that 108 million Brazilians use the internet (Kemp, S. 2014). 77% of them are between the ages of 16 – 24 years old, 75% between 10 – 15 years, 66% between 25 – 34 years, 47% between 35 – 44% and 44% over 45 years old (Jansen, T. 2014). Globally, internet users spend the majority of their time online on social networks. 13%, a 15% difference from social networking is spent micro-blogging, 12% reading newspapers/magazines, the same percentage watching TV online, 10% listening to online radio, 9% blog writing/reading and 17% pursuing other non-specified activities (Global Web Index, 2014). Brazil's main reason for using the internet is to go online to search for information, 90% of them seek family/friends advice before completing a purchase and 70% check online product/service reviews (Tobeguarany.com, 2014). On mobile, the biggest activity in the country is video watching with 43% (Kemp, S 2014) followed by the usage of different Apps, not considered on this study. In terms of smartphones, most Brazilian smartphone owners use their devices to search for location based information and conduct product research (Kemp, S. 2014). Overall, independently of the device used, Portals have the biggest growth rate with 15% between February 2013 and February 2014 (Comscore, 2014). Services and entertainment both increased 10% each with services continuing to lead the digital market in Brazil (Comscore, 2014). Of all internet users, 90% use the internet on their laptop/pc, a percentage that has slowly been decreasing as mobile increases to 67% and tablets surpass 20% as a result of a growing consumer mobility. Over the past 3 years the hours spent online have been increasing on mobile and decreasing on laptop/pc (Table 4.1), (Global Web Index, 2014).

Table 4.1

	2012	2013	2014
Laptop/PC	4.31 hours (78%)	4.46 hours (74%)	4.28 hours (70%)
Mobile	1.24 hours (22%)	1.55 hours (26%)	1.81 hours (30%)

As the time spent online on a mobile grows so does the concern over online privacy. From 50% in Q4 2011, it has risen up to 55% in Q4 2012 and a further 1% in Q4 2013 showing that despite a 5% in Q4 2012 over the same period in 2011, there wasn't a significant change

in 2013. Concerns are particularly high in East Asia (Global Web Index, 2014). Over 50% of all internet users age 16 – 64 years access the internet on their laptop/pc, a percentage that is higher for the age ranges 25 – 34 and 35 – 44 years with 60%. Mobile internet usage is the highest between 25 – 34 years, exceeding 30%. 25% to 30% of 16 – 24 and 35 – 44 years use mobile internet compared to less than 20% of 45 – 54 year olds and less than 10% of 55 – 64 year olds. Internet usage on tablet remains lower than 20% across all age ranges. Multi-device usage is nearly as big as mobile for the 16 – 24 and 25 – 34 years' old and slightly bigger on 35 – 44, 45 – 54 and 55 – 64 years old (Global Web Index, 2014).

4.2.4 – Time spent online

Worldwide the average time spent online per day via a laptop/desktop is 4.8 hours whilst on mobile is less than half. Brazil on the other hand surpasses it with an average of 6 hours spent online via laptop/desktop and 2.4 hours on a mobile (Kemp, S. 2014). Young adults and teenagers spend the biggest amount of time online with 25 – 34 year olds spending 26.3% of the total of minutes on the internet and 15 – 24 years olds 26%. The lowest amount of time online is spent by over 55 years old with 13.2%. The 35 – 44 year olds age group spend 20.7% and 45 – 54 years old 13.8% (Comscore, 2014). The average time spent online worldwide is 22.7 hours (Comscore, 2014). Brazil whose time spent online is 7 hours higher than the world's average, spends 29.7 hours average online (Comscore, 2014). Contrary to global trend, in Brazil teenagers spend the most time online with 29.3% of the total minutes, followed closely by 25 – 34 years old with 29.2%. The over 55's age group follows the trend and spend the least amount of time online with 8.1%. 35 – 44 years old spend 20.4% and 45 -54 years old 13%. In Brazil, the Southeast region has the biggest audience in the country with 53% of the population using the internet and spending 26.2 hours online which represents a 10% growth year to year (Comscore, 2014). The Southeast region encompasses amongst 2 others the states of Sao Paulo and Rio de Janeiro. Southern Brazil's 17% of the population use the internet, the second highest percentage in the country albeit with a 36% difference in comparison with the Southeast region. The south actually spends more time online on average than the Southeast, with 27.9 hours. The year to year growth rate is identical to the Southeast region. The Northeast region follows with 16.5% of the population using the internet, 26.2 hours spent online, similar to the Southeast but with a 17% growth rate year to year (Comscore, 2014). The other two Brazilian regions, Centre West and North have an 8.2% and 5.2% of the population using the internet respectively with 26 hours and 26.2 hours spent online and a growth rate of 11% and 9% each (Comscore, 2014). In terms of internet distribution by state, the highest is in the state of Sao Paulo followed by Rio de Janeiro. Both states registered an 11% and 9% growth rate between February 2013 and February 2014

(Comscore, 2014). The Southeast region of Brazil is also where South Korea's Cultural Centre is located, particularly in the city of Sao Paulo (O Centro Cultural Coreano no Brasil, 2014) and is a region where K-Pop events take place, when there is a K-Pop event/concert in the country.

4.2.5 – Digital Consumer and E-Commerce

Of the 3 billion internet users globally, 66% are purchasing products online (Global Web Index, 2014; Kemp, S. 2014). Worldwide, Asia/Pacific registered 70% of online purchases; North America 65%, Europe and Latin America both with 60% each and Africa/Middle East with 40% (Global Web Index, 2014). The preferred method of shopping worldwide remains laptop/pc with 57% in Q1 2014, a 3% over the same period in 2013. Mobile and tablet shopping have also been increasing from 24% to 26% and 9% to 12% respectively between Q1 2013 and Q1 2014. Globally, across all devices the growth rate was 66%, a 1% increase over Q1 2013 (Global Web Index, 2014). Online shopping is mostly done multi-device with 66% of internet users shopping that way in Q1 2014. 57% use laptop/pc, 26% do it on mobile and 12% on their tablets, an increase of 1%, 3%, 2% and 3% respectively over the same period in 2013 (Global Web Index, 2014). Brazil is the fifth biggest online product purchasing country in the world with 66% of Brazilian internet users purchasing products online (Global Web Index, 2014). Cheap, affordable items, (tax exempt in many cases) are some of the reasons Brazilians choose to shop online. In 2012 expenditure in e-commerce was R$22,5 billion, a 17% increase over 2011 (Tobeguarany, 2014). In Q1 and Q2 2014 e-commerce generated R$ 16 billion in revenue, a 26.3% increase over the same period in 2013 with 25 million Brazilian internet users completing an online purchase (Avellar e Duarte, 2014). 18% of sales were accessories, 16% perfumes/health/cosmetics, 11% home appliances, 8% magazines/books, 7% phones/mobile phones and another 7% telecommunications (Avellar e Duarte, 2014) In Q3 2014, AliExpress, an Alibaba company registered 11 million orders with an average purchase value of R$33, nearly 2/3 of which were accessories/fashion done mostly by women. Year to year there has been 100% increase in small orders from China since 2009 perhaps due to Brazilian customers seldom paying taxes on their online purchases on AliExpress and the inexpensiveness of items on sale (Scheller, F. 2014). Online shopping as a market has been growing, yet digital music/physical music CD's and/or DVD's online sales are not accounted for.

4.3 – Social Media Market

The Social Media Market evaluates the top social networks globally and locally in Brazil to ascertain its dimension, compare account holders compared to active users, time spent on

the networks and brand liking. Facebook is the biggest social network worldwide, followed by Youtube, Qzone, Google +, Twitter, Tumblr and Weibo (Kemp, S. 2014; Social Media Status, 2014). It ought to be taken into consideration that those values exclude China as Facebook, Youtube, Google + and Twitter are blocked across the country with the exception of Shanghai Free Trade Zone (Liebelson, D. 2014). As alternative social networks China has Qzone and Weibo, represented on the list. In October 2014, Facebook had 1320 million users, Youtube, over a million, QZone 645 million, Google + 438 million Twitter 271 million, Tumblr 230 million and Weibo 220 million (Kemp, S. 2014; Youtube, 2014). Video watching generally independently of the social network used to view it has been growing steadily since Q1 2011 albeit slowly throughout 2013 (Global Web Index, 2014). 1.1 million of views occur on a pc, 626 million on mobile and 297 million on a tablet (Global Web Index, 2014). Compared to Q1 2014 the Top 10 of social networks worldwide remained the same in Q3 2014, albeit with an increase in the number of users (Kemp, S. 2014). For the purposes of this dissertation only, the social networks are addressed with the exception of LinkedIn, a professional social network as this study does not consider professional networks nor messengers. Globally the norm in social media is to own an account in five different social networks on average (Global Web Index, 2014). Despite this the percentage of active users remains low. Over 80% of internet users have a Facebook account however less than 50% are active users. From those, over 80% visit the website daily, with approximately 60% checking it more than once a day. The disparity between account holders and active users on Facebook might be attributed to an increasing concern about online privacy which in Q2 2014 reached 54%, a 10% growth over Q2 2012, yet only a 2% growth over Q2 2013 (Global Web Index, 2014) Nearly 60% and approximately 50% of internet users have a Youtube and Twitter account respectively, yet their active usage percentage remains below 25% (Global Web Index, 2014). From those over 60% of both social media platforms active users visit the websites every day yet repeat visits on both websites remain low (Global Web Index, 2014). In Brazil the social media map is similar to the world map. Facebook, Youtube and Twitter are three of the five most popular social media platforms in the country with 68.62%, 21.22% and 1.63% of market share in January 2014 (eMarkeeter, 2014). In Q2 2014 92% and 59% of Facebook and Twitter internet users respectively held an account (Kemp, S. 2014), with the country being Youtube's fourth largest market globally (PWC, 2014). Despite this, active users remain low with only 51% and 19% of Facebook and Twitter users visiting the networks regularly. (Kemp, S. 2014). Youtube between February 2013 and February 2014, the percentage of video sharing on the platform decreased 3.8% to reach 48.6% (Comscore, 2014). On the other hand, it has increased on Facebook with users uploading videos directly on the social network instead of using it solely to promote them (Comscore, 2014; Lafferty, J. 2014). Demography wise the majority of the

Brazilian social media users are aged between 25 – 34 years old with 27%, 18 – 24 years old with 23% and 35 – 44 years old with 20% (Vicente, S. 2014). On average 15 – 32 year old Brazilians have seven social networks accounts (Rodrigues, L. 2014). 96% on Facebook, 70% on Youtube and 64% on Twitter (Rodrigues, L. 2014). 96% of Brazilians use social networks to chat with family/friends and connect with other people (Caputo, V. 2014) particularly Facebook. Youtube is used to share videos and Twitter for fans to get closer to musicians/idols/actors (Holmes, R. 2013; Reczek, A. 2014; Vicente, S. 2014).

Brazil is *"a nation obsessed with social networks."*
Cotton Delo (2013:1)

The average time spent online on social media is 4.8 hours on a laptop/desktop and 2.1 hours on a mobile (Kemp, 2014). Brazil on the other hand is one of the countries that spends the most time online with 6 hours average on a laptop/desktop and 2.4 hours on mobile (Kemp, S. 2014). Experian Hitwise (Vicente, S. 2014) states that on average Brazilian social media users spend 17 minutes 42 seconds on Facebook per visit, 12 minutes 57 on Youtube and less than 2% of time on Twitter (Vicente, S. 2014). The country had a social media penetration rate of 43% in Q1 2014 (Kemp, S. 2014). 97.8% of the time spent on social media in Brazil is spent on Facebook; the other 2.2% are divided by 5 social networks, the most relevant being Twitter with 0.7%. The total time spent on Facebook a month is 46 615 minutes in total (Comscore, 2014). In terms of audience the total number of Brazilian fans across the country's top websites/pages increased from 262 million in January 2013 to 650 million in April 2014 and the total Facebook interactions across Brazil's social network top pages increased 20.8% to 82 million in 2014 (Comscore, 2014). Time spent on social media has been growing as a result of growing access to the internet and the Brazilian flair for chatting about everything as part of their culture (Chao, L. 2009; Arno, C. 2013; Holmes, R. 2013; Sallowicz, M. 2013). 23% and 7% of Facebook and Twitter users respectively have liked/followed a brand/group on the websites. 19% and 7% respectively have shared a company/brand photos and 16% and 6% respectively have shared a company/brand video (Global Web Index, 2014). 29% of internet users who watch videos from a brand are male and 23% female, mostly age 25 – 34 years old, followed by 16 -24 years old with 27%, less 2% than 25 – 34 years old. 35 – 44 years old and 45 – 5 years old have both 25% and 55 – 64 years old 19%. In Brazil nearly 40% of social media active users watch branded videos with exclusive content as the motivation for advocating a brand globally (Global Web Index, 2014). The objective of Social Media Market analysis is to demonstrate how steadily it is evolving worldwide and in Brazil

and the opportunity for K-Pop to strengthen its market position globally and locally due to its potential to obtain a return on investment.

4.4 – Digital Media & Social Media Market Growth

Digital Media & Social Media Market Growth looks at Media & Entertainment and Social Media market projections to obtain an idea of how it will develop short – mid-term. Worldwide the projected growth of the media & entertainment market for the next five years is 5% compound annual growth rate (CAGR). Digitally, the market is expected to reach US$994 billion and obtain a 46% market share of the media & entertainment sector (PWC, 2014). Year on year the sector's growth rate is forecasted to be US$95 billion. The growth rate is hampered by the competition with free content available in the market (PWC, 2014). E-commerce is anticipated to surpass a trillion euros globally by 2018 sustained by the increase in internet users and online shoppers (ReportLinker, 2014). In terms of social media market in 2015, Facebook expects an increase of 70% and 50% in expenses and costs as a result of product investment and personnel hiring (Investing.com, 2014).

> Facebook will *"continue to focus on serving […] community and continue to invest in connecting the world over the next decade."*
>
> Mark Zuckerbeg in Investing.com (2014:1)

Twitter is due to launch a purchase button in Q1 2015 that will enable a faster advertise/sell/purchase experience (Cheredar, T. 2014). There are however investors' concerns about Twitter's user deceleration. As such, the challenge will remain to monetize their active users (Garnry, P. 2014). In 2015 if 2014 results become a trend, Youtube is projected to continue to lose audience to other social platforms such as Facebook whose video viewers were reported to have surpassed Youtube' this year (Katz, R. 2014). Brazil is expected to double it to 10.2% CAGR with internet access and internet advertising increasing to 17.1% and 16.9% respectively. Globally the forecast is considerably lower with both internet access and internet advertising not expected to surpass 11% (PWC, 2014). Brazil's media & entertainment market is expected to increase to US$66.5bn (PWC, 2014). Within the sector, internet access and internet advertising are projected to lead Brazil's digital development. Internet access is expected to grow 17% until 2018 and generate US$24.4 billion CAGR in revenue, reaching 37.4 million households. Mobile internet is projected to contribute 56% to Brazil's internet access market revenue with smartphones expected to reach a 59% penetration rate (PWC, 2014). Internet advertising is projected to match internet access

growth rate yet generate less than US$21.1 billion in revenue (PWC, 2014). Internet advertising growth rate will however continue to be hindered by TV advertising, expected to earn profits of US$11 by 2018 as a result of Brazil's TV watching habits, particularly telenovela consumption. In terms of social networks forecasts in Brazil, it's anticipated that until 2017 71% of the country's internet users will continue to visit social networks (eMarkeeter, 2014). Despite this predicted growth media & entertainment's challenge will remain the same: to monetize digital consumer's content expenditure, which alone is predicted to increase 7% within the next five years.

4.5 – Conclusion

Digital Media reviewed the Media & Entertainment (M&E) Industry in terms of revenue with emphasis on digital M&E globally and in Brazil, this dissertation's country of focus. It assessed internet penetration rates and the number of internet users to demonstrate the existence of a current economic and social conjecture for the promotion of K-Pop in the South American country. Time spent online and its demographic distribution provided knowledge on the global and local audience in Brazil by geographical regions. Digital consumer and E-commerce assessed the global market and Brazil's digital spending which has been fuelled by a fast and strong economic growth. Social Media have showed Facebook, Youtube and Twitter to be market leaders globally and locally in Brazil, a highly social country that continues to be on the forefront of South America's M&E growth. Digital Media & Social Media are expected to grow significantly over the next few years following the growth rate trend the world economy has been enjoying post economic and financial crisis. Chapter 4 provided background information onto the M&E and Social Media industries which will add value to K-Pop's promotion in Brazil.

Chapter 5 – Digital Music Market & Social Media: Global & Brazilian Markets

5.1 – Introduction

Chapter 5 looks at the digital music market globally with emphasis in the Brazilian Music Industry. A general overview of the music market is provided to contextualise the digital music market and ascertain its dimension globally. Brazil is then addressed specifically. A specific digital music market analysis by format is then conducted, presenting statistical data about downloads, streaming services and mobile whilst addressing the current state of the market and piracy levels. Brazil is looked at in detail. To comprehend music consumption, and how high levels of local music production and consumption shape the music industry, the digital music consumer and local repertoire are reviewed with Brazil the main focus of study. Digital music and social media address the impact of social media platforms in digital music promotion globally.

5.2 – Music Market overview

In 2013 the music market globally generated US$15 billion in revenue, a drop of 3.9% from 2012 partially as a result of Japan's 16.7% decrease in revenue (Smirke, R. 2014). Music's physical format profits were US$.7.73 billion, an 11.7% drop from 2012 while digital market grew 4.3**%** and generated US$5.9 billion accounting for 39% of the music market globally (IFPI, 2014).

> *"The world music market is highly diverse with markets growing at different speeds and favouring different consumption models"*
>
> IFPI (2014:9)

Europe and North America's markets grew 0.6% and 0.5% respectively in 2013, with US$ 5.4billion and US$4.9 billion in profits (Smirke, R. 2014). In Latin America global music sales grew 1.4% with digital formats representing 35% of the market's income. From those, 70% were generated by Brazil and Mexico, the two biggest Latin American markets. Despite this music sales dropped in both countries 1.7% and 4.4% respectively from 2012 (Smirke, R. 2014). In Brazil, media reports argued that the physical music sales had a 15.5% drop compared to 2012 (Pronin, L. 2014), achieving

a profit of R$ 238 million. From those 66% corresponded to local artists, 31% international and 3% to classical music (Pronin, L. 2014). Brazil's income for 2013 was US$228 million whilst in Mexico was US$135 million (Smirke, R. 2014). In Brazil, the music market has shrunk as a result of the crisis the industry has been living for over 10 years due to file sharing, piracy and technological developments (Pennafort, R. 2014). Central America revenue was US$8.4 million, slightly above Peru's with US$6.4 million (Smirke, R. 2014). China with a 12.4% year to year decrease generated a profit of US$82.6 million, US$12.6 million less than Argentina in South America, demonstrating to be a low reward market albeit with a great potential for development (Smirke, R. 2014). Africa's main music market, South Africa had a similar drop to China's in 2012 with 11.7% and profits of US$63 million (Smirke, R. 2014).

5.3 – Digital Music Market

In 2013 digital revenues globally reached US$5.9 Billion (Table 5.1).

Table 5.1

Digital Revenue Distribution in 2013 and change compared to 2012

Digital:	US$5.87 billion	(+) 5.87%
Downloads	US$3.93 billion	(-) 3.93%
Streaming	US$1.11 billion	(+) 1.11%
Paid subscription	US$28 million	Not Known

(Adapted from: IFPI, 2014)

Despite the 3.39% drop in downloads in 2013, the digital sector has grown a 0.27% over 2012 (IFPI, 2014). The world digital music market can be divided into 3 categories: subscription/streaming dominated; download dominated and streaming/download mix (IFPI, 2014). The first category corresponds to the Northern European countries; the second incorporates the US and remaining European countries and despite being dominated by the download music format, has registered a quick growth in music streaming. The third category comprised of a multitude of countries including Mexico and Brazil have been experiencing a quick development and growth of streaming and downloads (IFPI, 2014). Brazil's generated R$ 136.4 million revenue digitally in 2013, a 22.39% growth over 2012, representing a 35.46% share of the music market. 66% of those were Brazilian artists, 28.8% English speaking foreign artists and 5% classical. Brazilians enjoy listening and singing Brazilian music and that is reflected in the music sales (Pennafort, R. 2014; Rosa, P. 2014).

In Latin America Revenues have grown 124% over the past 3 years compared to the 28% growth worldwide on average (IFPI, 2014). Digitally, the European music market grew 13.3%, promoted by the growth of its biggest markets as well as the Netherlands. In comparison, the US market where digital music represents 60% of the overall music market grew 3.4% (IFPI, 2014). Japan, currently transitioning from physical to digital experienced a 204% revenue growth rate in sales from music downloads and subscription services (IFPI, 2014). With an immense potential in terms of customer base and despite a high piracy, developing music markets (IFPI, 2014) such as Brazil have been expanding digitally. According to a study conducted by Instituto de Pesquisa Econômica Aplicada (IPEA) it was estimated that 8 out of 10 internet users in Brazil download content illegally (Higa, P. 2012). Piracy levels in Brazil which start at 75% are higher amongst those with low schooling or without vocational training and a low purchasing power, reaching 96%. In terms of age, illegal downloads are higher amongst teenagers. Being full-time students, often without parents' daily/weekly/monthly allowance, financially dependent on them and the availability of full original albums free of charge online are contributing factors to high numbers of illegal downloads in Brazil (Higa, P. 2012). Despite those high levels of piracy the Brazilian digital music market has grown 22.39% in 2013, generating R$136.4 million in revenue. The increase in digital sales, however was insufficient to make up for the sales drop of physical music formats, a similar occurrence in 2012 (Pronin, L. 2014). Brazil's economic growth, the affordability of smartphone devices and consequent expansion and the entry of new digital services in the market such as Spotify are contributing factors to a shift in the country's digital music consumption, increasingly more mobile (Pennafort, R. 2014; Rosa, P. 2014).

5.3.1 - Downloads

Despite representing 67% of the global digital music market and experiencing a market share decline in favour of a subscription and streaming increase, overall downloads have increased (IFPI, 2014) with sales of US$3.93 billion in 2013 (Dredge, S. 2014) and have been instrumental in the digital market growth of emerging music markets such as the Philippines, Slovakia and Hong Kong (IFPI, 2014). In Brazil Albums/single tracks downloads are the preferred method of digital music

consumption with an 87% sales increase over 2012 (Pennafort, R. 2014; Rosa, P. 2014).

5.3.2 – Streaming

Streaming increased 51%, generating a profit of $1.11 billion worldwide (Dredge, S. 2014). Paying subscribers also increased considerably from $8 million in 2011 to $28 million in 2013 (Dredge, S. 2014). In contrast, in Brazil, streaming only grew 1.5% in 2013 (Rosa, P. 2014) yet, that is changing. According to a Brazilian market research study elaborated by Opinion Box on behalf on certain music streaming services such as Deezer and Spotify, 56.5% of respondents are familiar with streaming services; 28% prefer listening music through them and 41% of those use it all day long (Asserpe, 2015). With an increasing number of smartphone usage nationally, Brazil is a country of music enthusiasts and therefore a strategic market for streaming services (Rock, G. B. 2013) which promote fan engagement. Streaming services however are experiencing a transition of income instead of growth as a result of a number of music consumers shifting from downloading to streaming (Mulligan, M. 2014).

5.3.2.1 – Ad-Supported

Advertising supported streaming most commonly known as ad-supporting streaming platforms i.e. Vevo and Youtube, had a 27% share of the digital music market in 2013. Sales have increased by 17.6% as a result of a change in the music model. From owning music, physical or digitally through downloads the market is shifting towards accessing it through ad-supported/subscription streaming websites (IFPI, 2014). Vevo, available in 13 countries, including Brazil has a digital channel that broadcasts live music concerts, music video premieres and original music programs (IFPi, 2014). Youtube which is available worldwide, is user generated in terms of content, like Vevo. Content is mostly licenced and accessible globally which enables its monetization (IFPI, 2014). For visitors, Vevo provides them with an experience tailored to their own individual preferences as its content is generated by users, while Youtube offers suggestion videos based on previous video visualization. The ad-supported platform records information on content watched (FDRMX, 2015) and a large video catalogue that includes official music videos and user-generated content

including mashups. Vevo solely advertises mainstream music on its front page, therefore mainstream artists have a vast digital exposure; for non-mainstream artists it might be challenging (FDRMX, 2015). That includes K-Pop as Vevo is not present in any country where Korean Pop music is considered mainstream. Youtube on the other hand has Google's ContentID system which enables all artists, independently of how mainstream or not they are, to monetize both their orginal work and user-generated content that uses their orginal work by differenciating them (IFPI, 2014).
Video views for both ad-supported platforms demonstrate their music market positioning. Vevo's Top 10 artists in 2013 were all mainstream and in English while Youtube's Top 10 was diverse, incorporating K-Pop and European, non-native English artists (Next Big Sound, 2013). K-Pop was represented with Psy and Big Bang, in first and ninth place respectively. The idea that big seller mainstream popular music is the one that needs to be played ought to be rethought. There's room for everyone if the space is created (Araujo, L. 2014).

5.3.2.2 – Subscription

In 2013 Free/Paid Subscription grew 51.3% reaching US$1.1 billion in revenue worldwide as a result of market expansion and new user acquisitions (IFPI, 2014) while paid subscriptions reached 28 million paying users, a 40% growth over 2012.
Two of the biggest subscription platforms are Spotify and Deezer with Spotify present in 55 countries and streaming over 4 billion hours of music in 2013. Deezer on the other hand is present in 180 countries and while Spotify had over 6 million paid subscriptions and over 24 million active users (Kastrenakes, J. 2013), Deezer had less one million paid subscriptions and less 8 million active users (Deezer, 2014). Regional and multi-regional streaming platforms like WimP and Rdio respectively have also gained new users (IFPI, 2014) as many music consumers seem to be changing from illegal downloads towards licensed services (IFPI, 2014). With a vast music catalogue, streaming is an incredible experience for music listeners (Taylor, G. 2014) that attracts a young audience, social media savvy, music engaged, interested in discovering new songs/artists (IFPI, 2014) and sharing them on social media. For musicians though, streaming is challenging despite benefiting new groups/singers by giving them a global exposure. While the market is growing quickly payments to artists for their work are slow (Dredge, S. 2014) as opposed to downloading where artists get paid faster.

Digital consumers are extremely engaged and aware of digital music services (IFPI, 2014) globally as evidenced by a study conducted by Ipsos Media with 16 – 64 years old internet users. From those surveyed, the majority consumed some music legally throughout the last two quarters of the year and were said to be satisfied with the services provided to them. 41% used music subscription to find out new artists/songs while 37% used the free version of the platforms to listen to music (IFP, 2014). 46% of the respondents' valued digital music downloads safety and simplicity of payment for albums/single tracks and 69% enjoyed listening to music free of charge in video streaming websites.

> *"The majority of consumers are aware of the availability of licensed services and the range of choice available".*
>
> IFPI (2014:11)

Streaming is also not yet profitable (Dredge, S. 2013; Cabral, M. and Felitti, G. 2014) with scale and a number of musicians opposition to streaming services being two of its biggest issues (Cabral, M. and Felitti, G. 2014, Dredge, S. 2014). That is one of the main challenges streaming services faces. From all the income a streaming service earns, 70% is paid to copyright holders as part of their contracts, independently of the service having 500 thousand or 5 million users. The companies can try to renegotiate those contracts, but that option is not without risks (Dredge, S. 2014). The remaining 30% earnings are divided between profit, salaries and fixed/variable expenses (Cabral, M. and Felitti, G. 2014). As such streaming services work hard to acquire new users constantly and convert free users into paying ones in an attempt to become profitable, despite having an audience of mostly tech savvy digital native music enthusiasts (Cabral, M. and Felitti, G. 2014; Dredge, S. 2014; Mulligan, M. 2014). To increase user numbers, streaming services need become appealing to general music consumers and to those not very interested in new artists/songs discovery (Dredge, S. 2014). The conversion rate of streaming services is 25% average (Cabral, M. and Felitti, G. 2014). Streaming services compete with Youtube and Itunes and use Android and iOS platforms. Youtube like Android platform is owned by Google and Itunes like iOS is owned by Apple (Dredge, S. 2014). Despite the competition, music streaming services are music specialists while Youtube and Itunes

are not. With over 35 million songs available from the biggest music services, differentiation became based on music discovery, artists/songs recommendations and user engagement through the music experiences that are provided to them (IFPIb, 2014) such as what Youtube is doing. In order to be more competitive streaming ought to rethink its market positioning and become general streaming services.

5.3.3 – Mobile

Digital music environment has changed over the years with the evolution of internet from fixed to wireless and the introduction of mobile devices, enabling consumers to experience music on the go.

> *"The advent of the smartphone as a music listening device has been profound for the music business. […] that equates to over two billion potential music service customers worldwide."*
>
> Obermann, O. in IFPI (2014:16)

Half of Brazilian internet users are unaware that music can be streamed via their smartphone devices according to a market research study conducted by Mobile Time and Opinion Box (Acontecendo Aqui, 2014). When given the choice, overall 55% of respondents stated their preference for owning songs whilst only 45% of them would rather have access to them on their devices. From the respondents that were unfamiliar with smartphone streaming 57% said they prefer to keep the songs on their PC's while 43% chose to access their music online. With those familiar with streaming via their smartphones, percentages did not differ much with 53% and 47% of them declaring that they prefer to own and stream songs respectively. Deezer followed by Spotify are the two preferred services used on smartphones for digital music streaming. According to the study, 79% of respondents still prefer to listen to their favourite songs on their laptops/Pc's. Despite that 76% of them prefer to enjoy music on their smartphones (Acontecendo Aqui, 2014).

5.4 – Digital Music Consumer & Local Repertoire

Digital music consumption is largely based on album/song rankings in top musical charts and on the frequency of play in traditional/digital media. That information is used by mainstream music consumers to listen music so that they can talk about the most popular ones and give an opinion about them (Pinto, G. L. 2012). The higher the ranking and the number of times a song is played, the higher the artist's popularity, the sales and the piracy (Pinto, G. L. 2012). The music product is no longer the artist/album/song/concert/ fan meeting, is the experience.

> As such, "*the challenge […] is to create scarce, sought after experiences that give people reasons to spend money on the artists and music they love.*"
>
> Mulligan, M. (2014:1)

In Brazil, 90% of all music consumption is national (IFPI, 2014). In 2013 there were only 6 foreign albums in the country's Top 20, all sang in English. Of those 6 albums, the highest position reached was number 10 with One Direction (ABPD, 2014). This demonstrates three things: the strength of Brazil's domestic music market, the investment done in Brazilian repertoire and the fact that music consumers demand songs close to their own reality (Pinto, G. L. 2012; Vicente, E. 2014). From within all Brazilian music genres, Sertanejo is either predominant and/or significant across the country while Rock/Pop's presence is solely significant. International music has a strong presence in the North, South and South East regions (Pinto, G. L. 2012). It should be noted that the cities of Sao Paulo and Rio de Janeiro are located in the South East region. The country's cultural policies and the incentives given to Brazilian music promotion in Brazil also enable artists not to depend solely on their music market (Vicente, E. 2014). Despite the investment nationally, there is barely anything in place to promote Brazilian music abroad (Vicente, E. 2014) with Portuguese language considered to be a major limitation to international expansion. Michel Telo's Ai se eu te pego, a Brazilian song challenged that successfully becoming a world hit in 2012 (Vinicius, M. 2012). Psy's Gangnam Style, the biggest success of 2012 was sang in Korean (Vinicius, M. 2012). Both artists are from countries that are not considered global exporters of music repertoire, Brazil and South Korea, respectively. This shows

that digitally music has become more universal than ever. Brazil however is not the only country where local repertoire dominates the music market. In Japan and in South Korea it accounts for the totality of the Top 10 albums. Italy and Sweden are identical to Brazil in terms of percentage. In the Netherlands, in France and in Denmark 80% of their Top 10 are from Dutch, French and Danish artists respectively. In Germany 70% of their Top 10 is national, while in Spain and in Norway it reaches 60%. Malaysia and in Portugal are the only two countries where local repertoire is solely 50% (IFPI, 2014).

> *"In many cases, domestic artists make a closer connection to music fans in their local market. It's where they live, promote and play. Sometimes it's a language thing, with people really connecting when they understand what a performer is saying artistically."*
>
> Briegmann, F. (2014:11)

The physical music format and digital download sales might be decreasing but music consumption is increasing (Mulligan, M. 2014). Considering that, record companies need to develop marketing strategies to generate revenue from their artists' group of fans.

5.5 - Digital Music & Social Media

Connecting with a global audience is the dream of a number of music artists (IFPI, 2014). Social media enables them to achieve that global exposure (IFPI, 2014), advertise and promote their work digitally.

> *"Record companies are […] focused on promoting locally signed artists around the world."*
>
> IFPI (2014:15)

Global social platforms such as Youtube, Facebook and Twitter amongst other networks, not mentioned here to maintain consistency across the dissertation, are effective ways to establish a dialogue with fans (Hyatt, A. 2014; Cannon, J. and Thomas, T. 2014). Through Youtube artists can showcase their work and interact with

fans who might then share it on Facebook. However as music fans generally subscribe to more than one channel, if they don't check an artists' one, an uploaded music video is just another one amongst many from other artists (Cannon, J. and Thomas, T. 2014). Facebook and Twitter also enable artists to promote their work and engage with fans, however it ought to be understood that artists with over one million fans have an average 0.36% engagement on their Facebook pages (SocialBakers, 2013). The average Facebook post duration is 3 hours (Hyatt, A. 2012; Leander, M. 2012) and fan penetration 11.3% at the end of Q1 2014, a 13.9% decrease over the end of Q3 2013 (Andras, S. H. 2014). A large fan base is not a synonym of large fan engagement. 18 minutes is the average lifespan of a tweet on Twitter (Hyatt, A. 2012). As fans continuously crave content from their favourite artists on social networks, music companies need to keep their social media accounts updated to keep fans interest in the artists alive (Rutter, P. 2011; IFPI, 2014).

5.6 – Conclusion

This chapter explored the digital music market in detail as a contextual background for K-Pop and Kim Hyun Joong's chapters of this dissertation. Despite the domino effect on global music revenue following Japan's drop in income, and Brazil's drop mostly as a consequence of a decade long market crisis and illegal downloads, digital music market has grown and increased its market share both globally and locally in Brazil. Legal music downloads might be decreasing as consumers either shift to streaming services or pursue free music acquisition but the digital music market is stronger than ever, a positive scenario for digital music promotion, albeit with challenges concerning the market entrance in countries dominated by local repertoire such as Brazil. Social media while fundamental to digital music promotion, enabling artist and fans to connect with one another, to engage and build lasting relationships, is not going to influence local repertoire dominated markets overall. A solid understanding of the global music industry, specifically the digital market and an understanding of the local markets foreign artists wish to enter i.e. Brazil with its high levels of local music consumption and production, are vital for their successful promotion.

Chapter 6 – Methodology

6.1 – Introduction

This thesis incorporates the analysis of primary sources and the research of secondary sources to address the research questions and prove the hypothesis done internationally, with careful consideration of the advantages and disadvantages of each research method. Primary sources include K-Pop and Kim Hyun Joong's research conducted for this dissertation B2C (Business to Consumer) and B2B (Business to Business). It also incorporates the web analytics tools used to evaluate Kim Hyun Joong's social media platforms, his website and his name/name variations interest on Google Trends, quantitatively. Secondary sources review an array of data collected, sorted and analysed according to a secondary data research process to meet the requirements of this dissertation. Methodology does not incorporate the research findings, analysed specifically in K-Pop and Kim Hyun Joong's chapters of this dissertation.

6.2 – Primary Sources

The collection of primary sources involved the research of original primary data published by i.e. Price Waterhouse Coopers, Associacao Brasileira de Produtores de Discos, Associacao Brasileira de Musica e Artes and the International Federation of the Phonographic Industry. It also encompassed online quantitative and qualitative research. Both types were conducted Business to Consumer (B2C) and Business to Business (B2B).

6.2.1 – B2C Research

In terms of B2C, the research was elaborated online, through two web surveys, a social network interview, face-to-face interviews and field research. The qualitative was conducted through web analytics. Field Research will be addressed jointly B2C and B2B in 6.2.3 of this chapter.

6.2.1.1 - Web surveys

Two web surveys were conducted for this dissertation. One aimed at K-Pop fans (Appendix), the other aimed specifically at Kim Hyun Joong's (Appendix) as it was determined that a single survey wouldn't suit the research topic that is being

studied nor the research questions being addressed. Written in English, the surveys were translated into two other languages: Portuguese and Korean. English is the language this dissertation is written in and the language the most popular K-Pop websites use to share K-Pop information with its audience; Portuguese is Brazil's official language and Korean is the language of South Korea where K-Pop originates from. The three language alternatives aimed to reach as wide a range of respondents as possible whilst having in consideration that the dissertation is focused on Brazilian music market. Therefore it was determined that the surveys would not be translated into any other language. The challenges of conducting an international survey in three different languages were also taken into consideration, particularly questionnaire translation from the original and future back translations of English to Portuguese/Korean and Portuguese/Korean back to English. The variations of Portuguese between European Portuguese and Brazilian Portuguese were also taken into account as well as internet penetration rates specifically in Brazil and in South Korea. The English questionnaires were reviewed and checked by a British Careers Adviser from a UK University; the Portuguese questionnaires were translated, back translated, reviewed by a Brazilian Academic from a university in the US and checked by a Brazilian native residing in the UK and the Korean questionnaires were translated by a Korean native speaker residing in Korea at the time of the translation with a UK university degree. Once the questionnaires were ready in a Word document, they were then developed online in SurveyMonkey. As both K-Pop and Kim Hyun Joong's questionnaires were not developed on the internet straight away this doubled the work involved. That process was however required to ensure that the questionnaires' highest level of accuracy possible was achieved. The questionnaires were not limited in terms of the number of questions or the type: open-ended or close-ended questions. Open-ended questions were used to gather data on brand awareness, likes/dislikes and attitudes towards K-Pop; close-ended questions both in terms of yes/no and multiple answers aimed to guide respondents towards a set of answers where to choose from (Saris, W.E. and Callhoper, I.N. 2007). Both had the number and type of questions needed in order to meet the research aims and objectives. The time of completion for each questionnaire in English and Portuguese when tested by the researcher was 15 minutes. Someone without prior knowledge of the questions was estimated to complete the questionnaires in either language in approximately 25

minutes. K-Pop and Kim Hyun Joong's Korean versions of the questionnaires were not tested for time completion estimates. Following questionnaire development the sample size was defined using a Cochran formula to estimate it, as the total number of K-Pop fans and Kim Hyun Joong's fans worldwide is unknown. The objective was that the sample had the highest possible level of accuracy that could be achieved with the smallest possible size. As the dissertation aims to collect information pertaining K-Pop fans in global and Kim Hyun Joong's fans in particular, two samples were used. Sample one (1) = K-Pop fans globally; sample two (2) = Kim Hyun Joong's fans. Sample 1 aimed at having a 99% trust with 1% margin of error and looked at the probability that 90% of all K-Pop fans surveyed liked K-Pop. Sample 2 aimed at having a 95% trust with a 5% margin of error and assessed the probability that from all Kim Hyun Joong fans within the sample, 80% of them were unhappy with the way he communicates with them. The sample size estimates provided a baseline for the web surveys research. Both surveys were conducted in K-Pop and Kim Hyun Joong online websites – Forums – and social networking sites– Facebook & Google +. Forums and groups on social networking websites were chosen to share the surveys for being K-Pop and Kim Hyun Joong fan groups specifically albeit in most cases separately. Each forum and group has a common, shared interest, either it being K-Pop in general, a specific K-Pop artist/group or Kim Hyun Joong or two artists not necessarily just musicians but a musician and an actor for example. In each forum/group there's dialogue between members who comment on posts, share information about their common interest, engage with one another and spend time discussing the forum/group's topic of interest. As such forums/groups were considered to be an online K-Pop and Kim Hyun Joong research sources of information for this dissertation. The main challenge was the confusion at times between the researcher's role as an observer in the forums/groups and as a fan, member of the forums/groups. To minimize it, participation in the forums/groups throughout the survey process was kept to the bare minimum to conduct the surveys accurately. Kim Hyun Joong's survey was not shared on his official forum as it would be unethical to share it there without prior consent and time constraints prevent it from being obtained. The two web surveys were conducted in two phases: phase 1 – The pilot study phase, conducted between 22/10/2014 – 30/10/2014 to ascertain how many respondents would answer the questionnaires within a week's time frame and estimate the total number of replies

given in four weeks. Phase 2 – the main study phase was conducted between 31/10/14 – 24/11/14 to obtain a representative sample of the population. Phase 1 had 682 and 52 responses to K-Pop and Kim Hyun Joong's questionnaires respectively while phase 2 had 392 K-Pop questionnaires answered and 43 Kim Hyun Joong's. For the purpose of this dissertation the pilot study and main survey data were analysed as a whole for each survey. As such, K-Pop's questionnaire was filled in by 1074 respondents and Kim Hyun Joong's by 95. Both surveys were answered on a global scale. Brazil's K-Pop respondents represented 5.4% of all K-Pop respondents and 49% of South America's. Of those, 29 Brazilian nationals answered the questionnaire in Portuguese during phase 1 of the study, 15 of whom resided in Brazil. During phase 2, 42 Brazilian citizens answered the Portuguese questionnaire, 32 of whom lived in Brazil. The English questionnaire was answered by 4 Brazilian respondents during phase 1 of the study; 2 residing in Brazil, 2 in North America. During phase 2 of the study, 6 responses were obtained to the English questionnaire from Brazilian Nationals, all of those residing in Brazil. The Korean version of the questionnaire obtained zero replies during phase 1 of the study and 1 reply during phase 2, from a Korean national residing in Brazil. In regards to Kim Hyun Joong's Brazilian respondents the percentages are lower. Globally they reached 2.1% and on a regional level 18.1%. During both phases of the study there were only 2 Brazilian responses to the questionnaires, both from Brazilian residents, both to the Portuguese questionnaires, both during phase 1 of the study. There were no Brazilian responses to the Portuguese questionnaire during phase 2 of the study nor to the English or Korean questionnaires in either study phase. In total the K-Pop survey was distributed across 5 English speaking forums, 120 K-Pop Facebook groups and 31 Google + Groups. Kim Hyun Joong's survey was distributed across 30 Facebook Fan groups[2] and 2 Google + groups. It was also emailed to the Korean Embassy in Portugal and to Korean Cultural Centres worldwide requesting their help in promoting both questionnaires, stating the purpose of the study being undertaken. The Korean Embassy in Portugal accepted and promoted the surveys. The survey was anonymous to ensure the privacy of participants and confidentiality. Its intent was to be ethical and compliant with the regulations of good

[2] Kim Hyun Joong's Brazil Fan Group on Facebook refused to promote the questionnaires due to the refusal to withdraw the following 2 questions from the questionnaire:
1-Are you aware that Kim Hyun Joong was recently accused of domestic violence against his ex-girlfriend?
2-Has that changed your perception of him as an artist?

professional conduct. The two surveys evaluated the perceptions of K-Pop artists and of Kim Hyun-Joong's communication techniques. Those included: the artists' websites analysed in terms of interactivity, functionality and appearance as well as correct language use**;** social media usage particularly platform description, frequency of usage, share of information/videos/images on social networks and Facebook posts comments. To ensure that the surveys were representative of the population and reached as wide a K-Pop audience as possible, they were posted in social network groups whose main languages of communication were English, Spanish, Portuguese, French, German, Thai, Vietnamese, Japanese, Arabic, Mongolian, Italian, Chinese, Romanian, Danish, Finnish, Hungarian amongst others. For all languages with the exception of English, Spanish, Portuguese, German, French and Italian an online translator was used to request help in filling out the questionnaires for this MSc dissertation. The online translator offered a quick solution in translating two short English sentences requesting the questionnaires to be filled in, into other languages. The literal aspect of the translation and the disregard for context were considered prior to using the online translator. It was however decided to use it as its pros far outweighed the cons. Following the completion of the surveys it was ascertained that there was a gap in the questionnaires that hadn't been addressed and was important to the research: how much were fans willing to pay to attend a K-Pop concert? Despite this, the survey timeframe had ended and it didn't make sense to repeat the web survey process with a similar time frame for just one question, it was decided to ask that question alone in a Brazilian random K-Pop group on a social network as Brazil is the country of focus of this dissertation. That question was live for 24 hours on the 15th January 2015 and produced 22 replies. To maintain confidentiality of the responses and the anonymity of the respondents, the forum and the social network will remain anonymous. 85% of all K-Pop and 86% of all Kim Hyun Joong's questionnaires filled in were completed in English compared with 14.9% and 15% K-Pop and Kim Hyun Joong's questionnaires completed in Portuguese (Figure 6.1). The only Korean questionnaire filled in for the K-Pop survey corresponded to 0.09%.

Figure 6.1

Questionnaire responses by Questionnaire Language

Language/Responses	K-Pop	Kim Hyun Joong
English	913	82
Brazilian Portuguese	160	13
Korean	1	0

Total	1074	95

All the K-Pop and Kim Hyun Joong fans who do not have access to the internet were automatically excluded from the study as well as all the fans who did not understand English, Portuguese or Korean, those who weren't members of any K-Pop group on Facebook and Google + and those who did not participate in the forums where the survey was published. This was taken into consideration in the elaboration of the surveys. Both surveys were coded in Microsoft Excel and analysed in SPSS. Questionnaire coding for the surveys was challenging and time consuming as they included a significant percentage of open-ended questions, coded 1169 times each. Other coding limitations included:

1. A number of respondents answered in languages other than English, Portuguese and Korean which had not been taken into consideration when the questionnaires became available for answering.
2. Spelling errors in the answers given i.e. countries, attributes
3. Different K-Pop group names versions were initially confusing and took time to code and quantify i.e. K-Pop group TVXQ is also known as DBSK and Tohoshinki.
4. High number of variables in each open-ended question

6.2.1.2 - Social Network Interview

An interview was conducted in English on Facebook with a random Korean student residing in Ireland at the time of the interview on the 28th October 2014 (Appendix). The interviewee posted an introduction in a K-Pop Facebook group and that was thought to be an opportunity to further develop the knowledge about K-Pop from a Korean national point of view. A private message was sent with an introduction, an explanation of the research and a request to answer a few questions. The interview was accepted and elaborated. The interview sought to ascertain the thoughts of K-Pop as a Korean type of music from a Korean's consumer point of view and the perceptions of K-Pop in Ireland from a Korean perspective. To ensure confidentiality, the interview was conducted via private message. Permission was granted to use the results of the interview for the study.

6.2.1.3 – Face-to-Face Interviews

Face-to-face interviews with ten European K-Pop fans were randomly conducted in Lisbon, Portugal on the 30th July 2014 whilst waiting in line to attend the first K-Pop concert in Portugal (Appendix[3]). 8 interviews were conducted in Portuguese and 2 in English. 2 face-to-face interviews were conducted in English with two random Korean-American fans at a Korean store in Annandale (Appendix), United States on the 7th October 2014. In both countries the interviews were unplanned. The opportunity arose to conduct interviews about K-Pop and it was taken. As such there wasn't a list of questions written on a piece of paper to be asked. All the questions asked in Portugal were a small mix of questions specific to the K-Pop artists performing that day with questions previously defined for the K-Pop and Kim Hyun Joong web surveys. The questions asked in the US were taken from the K-Pop web survey questionnaire. In both countries, a brief introduction and an explanation of the study being undertaken was given. Informed consent to conduct the interviews was also obtained. To ensure anonymity no personal information was asked. Throughout both sets of interviews there was a need to explain some of the questions further and in a question there was a need to probe. The answers to the questions were manually recorded on a piece of paper and later transcribed to a Word Document. The interviews were conducted to gain further insight on K-Pop and ascertain the fans' thoughts on the subject. Verbal consent was given to use the information obtained on the study. The quality of the information received though was not ascertained at the time of the interviews due to the environment in which they were conducted; it was ascertained afterwards and proven to be valuable to the dissertation.

6.2.1.4 – Web Analytics

Web analytics collected, measured and analysed online data of Kim Hyun Joong's social media platforms[4], his website and his level of interest worldwide according to his name and name variation searches on Google Trends. This analysis was done for twelve months, starting on the 15th January 2014 and finishing on the

[3] As this dissertation is written in English all the Portuguese answers were translated into English.

[4] Weibo, a Chinese platform where Kim Hyun Joong is present was not analysed for the study for lack of relevance.

14th January 2015 with the exception of the website analysis, done for six months, between July 2014 and January 2015.

6.2.2 – B2B Research

In terms of B2B the research was conducted through email interviews and field research. Field research was carried out after a six month planning of the trip. Field Research will be addressed jointly B2C and B2B in 2.2.3 of this chapter.

6.2.2.1 – Email Surveys

Two short email surveys (Appendix[5]) with open ended questions were conducted B2B on the 17th, 19th and 20th October 2014 with two Brazilian music experts to gain a better insight into the Brazilian Music Industry and a better understanding of the market. One has written a Masters dissertation on the topic and the other teaches Brazilian Music at a university in Washington. Both email surveys were conducted in Portuguese. The surveys were carried out with obtained consent following an introductory email requesting the answer to a few short questions while explaining the purpose of the research. Informed consent was obtained to use the information gained on this study. Email surveys are a good medium for follow up as it was proven with the need to ask more detailed follow up questions that emerged through the answers given. Those questions were answered and permission was given to use them in this study. The email surveys complement the other primary research already accomplished.

6.2.3 – B2C and B2B Field Research & Observation

Field research and observation were conducted in Seoul, South Korea between the 26th June 2014 and the 3rd July 2014 (Appendix) and in Tokyo, Japan between the 4th July and the 8th July 2014 (Appendix)**.** Both methods enabled not only a familiarization with the social context that was being researched but also the collection of authentic views and opinions from those who live in Seoul and in Tokyo albeit at a cost. Conducting primary research in both cities, geographically distant from Portugal, Europe, where this dissertation was written was expensive financially, and emotionally challenging due to the Korean/Japanese language limitations of the researcher. It was

[5] Both email surveys were translated into English to maintain language consistency across this dissertation.

also understood from the beginning that the presence of a foreign researcher in the environment under study can alter it.

> *"It's impossible to observe human beings, without both influencing their behaviour and being influenced by them."*
>
> Gray, P. S. et al. (2007:199)

The use of verbal communication with single Korean words in Korea, Japanese in Japan, occasionally small sentences mixed with English and gestural communication impacted the answers to the questions asked as it required an effort on both parts to be understood. Should there be no external influence, the answers to the same questions asked/given by those living in Seoul/Tokyo might be different. In order to minimize the challenges and limitations that might be encountered, in the planning stages of the field research, extensive information was gathered and analysed about local habits, etiquette rules and behavioural considerations to be had in both countries. In Seoul, through field research and observation as a participant it was intended to ascertain the KPop music industry: music consumption and national artists' promotion domestically; and KHJ: brand awareness and promotion. Specifically through observation as a participant the objective was to gain a deeper understanding of the Korean culture. Research dates were planned to coincide with KHJ world tour start date in Seoul on the 28th June 2014. Due to time constraints and to the cost, research was conducted solely on the South Korean capital. In Tokyo, the objective of both field research and observation as a participant was to determine how KPop music artists are generally promoted in Japan, how the Japanese consume KPop music and in particular KHJ's work. Research dates in Tokyo followed the work accomplished in Seoul. The field research and observation as a participant in Seoul contributed to develop knowledge of the Korean culture and KPop music through cultural immersion which proves to be invaluable to this dissertation. The work accomplished in Tokyo added value to the research from an Asian market perspective where KPop has a strong presence. Despite not producing quantifiable data but qualitative, the information obtained in both cities and countries, from primary data collection was valid, relevant and essential to the understanding of K-Pop.

6.3 – Secondary Sources

With the study's data needs identified following the determination of the research topic and research questions, secondary data was collected and sorted through for relevance. Literature focused on marketing management, digital marketing, website analytics, marketing research, online marketing research, cross cultural marketing, international business and case study development books, the dissertation's core academic topics were reviewed and scrutinized for accuracy and importance to the dissertation. Key social media and digital marketing articles from online general newspapers websites such as the Guardian and Folha de Sao Paulo provided an update intake on the topics being analysed while other online websites such as Social Media Today, Business Review Brazil, CIO Network and Direct Marketing News gave additional information to the research. Academic journals like Music Business Research and Sistemas e Gestao as well as marketing and market research companies such as DreamGrow Social Media and Global Web Index respectively provided key data about the digital sphere of this dissertation. All sources were analysed and evaluated for legitimacy of data. This included the quality of the source, the identification of the original source and its usage wherever possible, data collection methods analysis, if applicable, date of the publication and place of the publication. As most of the data encountered for this dissertation was online, sorting through the abundance of information available was time consuming. The language barrier was also issue in what concerned to finding K-Pop information pertaining to the Korean market. The documentation available was mostly in Korean which required the use of an online translator to obtain the gist of the information presented and ascertain whether or not it was relevant and useful to the research being undertaken. All the data that required payment to be accessed and/or visualized was not used in this dissertation. The secondary research was conducted in a way as to be consistent with the research aims and objectives and to meet the quality requirements of the dissertation.

6.4 - Conclusion

This research combined two data collection methods: primary and secondary, having in consideration the adequacy of the methods most suited to a global research analysis. Primary sources assessed research from a marketing point of view. That is

B2C and B2B. B2C addressed web surveys, a Facebook interview, face-to-face interviews and web analytics. B2B analysed field research and observation. Both B2C and B2B methods reviewed were considered to be the most adequate to provide the study with a solid mix of quantitative and qualitative data, whose findings are explored in the K-Pop and Kim Hyun Joong's chapters of this dissertation. Secondary sources focused on secondary data, published by relevant, verified sources of information that would support primary data collected and add knowledge and value to the study. For the dissertation primary and secondary sources are the Ying and the Yang of the research, both indispensable, each a mutual complement to one another.

Chapter 7 – K-Pop

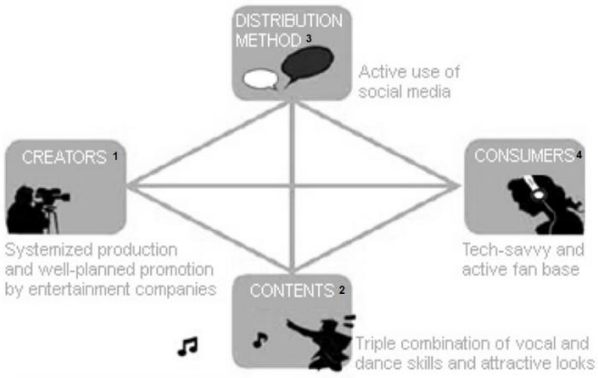
7.1 – Introduction

K-Pop accesses Korean pop music within both a theoretical and a practical framework, merging literature with the dissertation research findings to ascertain the market globally, whilst also highlighting Brazil. K-Pop's diamond model is appraised to gain insights on K-Pop as a product from a marketing and communication perspective, laying out the framework for the K-Pop survey analysis. Findings presentation discussion are explored to identify K-Pop demographics, K-Pop artists brand perceptions, social media habits and communication methods between artists and fans. Brazil's K-Pop market is then scrutinized, its assumptions deconstructed based on conjectural knowledge and constructed based on K-Pop Brazilian findings pulled out from K-Pop's survey to find out K-Pop's local specificities. A brief overview of the interviews and field research conducted for this dissertation are also looked at to complement research findings.

7.2 - K-Pop Theoretical background

K-Pop is argued to be based on European pop (Moon-Won, L. 2014) and an imitation of mainstream western pop (Kuwahara, Y. 2014), however K-Pop is Korean and a strong component of the country's brand that drives Korean culture expansion worldwide (Seo, M.S. 2012a; Lee, S. M. 2013; Russell, M. J. 2013; Salmon, A. 2013) through an integrated diamond model (figure 7.1).

Figure 7.1 - K-Pop Diamond Model



Source: Seo Min-Soo (2012a)

1. Creators

K-Ent. Companies who “manufacture” idols (products), creating a K-Pop differentiating factor. Prospective idols are scouted and selected for a rigorous 5 – 7 year training program where they grow into their full potential to debut as artists, if they are found to have what it takes to succeed. Once the training phase is completed, creators go into production, working with worldwide music experts to finish polishing the idols appeal and start promotional activities on a global scale (Seo, M.S. 2012a; Seo M.S. 2012b). K-Ent. Three powerhouses: SM Entertainment, YG Entertainment and JYP Entertainment, coined the ‘big three’ are credited for much of the success K-Pop enjoys globally with their artist development programs. Yet, considering GAON’s (Korean Music charts) album sales over the past five years, only two of those three K-Ent. Agencies have had Top 10 Albums, one of them significantly more than the other (Table 7.1). Notwithstanding in terms of popularity, despite SM Entertainment artists popularity, it’s Big Bang, a YG Entertainment group that has the higher influence overall.

Table 7.1

Top 10 Albums 2010 – 2014 by K-Ent. Agency

Agency/Year	2010	2011	2012	2013	2014
SM Entertainment	6	4	5	8	6
YG Entertainment	2	1	3	1	0
JYP Entertainment	0	0	0	0	0
Cube Entertainment	0	1	1	0	1
Woolim Entertainment	0	0	1	0	1
FNC Entertainment	0	1	0	0	0
C-JeS Entertainment	2	1	0	0	1
VW Entertainment	0	0	0	0	1
KeyEast Entertainment	0	2	0	0	0
Pil Records	0	0	0	1	0

2. Contents

K-Pop’s triple bottom line: a symbiotic combination of songs with visuals and highly synched dance moves (Seo, M.S. 2012b). Songs are catchy, singer focused with lyrics that mix Korean sentences with short English chorus (Russell, M. J. 2013; Salmon, A. 2013); Visuals showcase fresh fashion styles with each comeback; boys are warrior faced while girls are smiley in futuristic, minimalistic and nippy music videos (Schwartz, R. 2011; Hong, E. 2014); and dance moves reflect the excellence of the choreographies and all the training and commitment behind it to create a well-rounded K-Pop experience and another differentiating factor.

3. Distribution

Via social media. The medium projects K-Pop to a global audience through Facebook, Youtube and Twiter, offering free content to users, enabling artists to

communicate directly with their fans (Russell, M. J. 2013; Salmon, A. 2013), increasing K-Pop's brand promotion globally (Schwartz, R. 2011, Seo, M.S. 2012b, Hong, E. 2014) and minimizing the cost and time of entering markets overseas (Seo, M.S. 2012a), a necessity considering the size of K-Pop's domestic market. Despite the strong presence across South East Asia, mostly in Japan and China, the fact remains that with the exception of PSY, K-Pop hasn't been able to succeed in markets outside its geographical region (Schwartz, R. 2011). Tudor (2013) is sceptical about it succeeding in Western countries i.e. Europe and the US, stating that K-Pop artists try too much, as a result they end up becoming too mechanical.

4. Consumers

Demographically young, tech-savvy, K-Pop fans not only listen to the music but also engage with artists on their social network platforms and create K-Pop related content, shared on social media with other K-Pop enthusiasts (Seo, M.S. 2012a; Seo, M.S. 2012b).

7.3 – K-Pop Research Findings and Discussion

Research findings and discussion present, compares and contrasts the results of the K-Pop questionnaire.

7.3.1 – Research Findings

Research findings presents the results of the 1074 responses to the questionnaire, characterizing global respondents in terms of demographics and by questionnaire main subject: K-Pop, social media and communication. For the purposes of the research all countries were grouped into eight geographical areas: Europe, East Asia & South East Asia, North America, Central & South Asia, South America, Africa & Middle East, Central America and Oceania.

7.3.1.1 – Demographics

The K-Pop online survey was conducted online with 90.6% females and 8.2% males, 50.5% of which under the age of 18. 41.1% age 19 – 25 years old; 6.2% 26 – 35 years old and 0.7% for both the ages of 36 – 45 years and over 46 years old. The majority of the respondents are therefore teenagers and young adults, the majority of

which female, living in Europe as demonstrated by a 56% rate. Europe also has the highest number of respondents per nationality with 51.2%.

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	88	8.2	8.3	8.3
	Female	973	90.6	91.7	100.0
	Total	1061	98.8	100.0	
Missing	99	13	1.2		
Total		1074	100.0		

Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 18 years	542	50.5	50.9	50.9
	19 - 25 years	441	41.1	41.4	92.3
	26 - 35 years	67	6.2	6.3	98.6
	36 - 45 years	8	.7	.8	99.3
	More than 46 years	7	.7	.7	100.0
	Total	1065	99.2	100.0	
Missing	99	9	.8		
Total		1074	100.0		

Geographic area currently living in

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Europe	601	56.0	57.6	57.6
	East Asia and South East Asia	72	6.7	6.9	64.5
	North America	154	14.3	14.8	79.2
	Central and South Asia	15	1.4	1.4	80.7
	South America	121	11.3	11.6	92.2
	Africa and Middle East	32	3.0	3.1	95.3
	Central America	12	1.1	1.1	96.5
	Oceania	37	3.4	3.5	100.0
	Total	1044	97.2	100.0	
Missing	99	30	2.8		
Total		1074	100.0		

Geographic area of origin

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Europe	550	51.2	54.6	54.6
	East Asia and South East Asia	128	11.9	12.7	67.3
	North America	92	8.6	9.1	76.5
	Central and South Asia	19	1.8	1.9	78.4
	South America	143	13.3	14.2	92.6
	Africa and Middle East	36	3.4	3.6	96.1
	Central America	17	1.6	1.7	97.8
	Oceania	22	2.0	2.2	100.0
	Total	1007	93.8	100.0	
Missing	99	67	6.2		
Total		1074	100.0		

7.3.1.2 – K-Pop

91.7% of fans listen to K-Pop at least once daily, 82.2% of which listening to it several times a day. 5.8% listen to K-Pop several times a week, with only 0.3%, 0.6% and 0/9% listening to Korean Pop music, once a week, once a month and once every few months respectively.

How often do you listen to K-Pop?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Several times a day	890	82.9	83.5	83.5
	once day	95	8.8	8.9	92.4
	several times a week	62	5.8	5.8	98.2
	once a week	3	.3	.3	98.5
	once a month	6	.6	.6	99.1
	once every few months	10	.9	.9	100.0
	Total	1066	99.3	100.0	
Missing	99	8	.7		
Total		1074	100.0		

The frequency in which fans enjoy K-Pop more than once a day is a trend across all eight regions.

How of tehn do you listen to K-Pop? * Geographic area currently living in

Count

		Geographic area currently living in								
		Europe	East Asia and South East Asia	North America	Central and South Asia	South America	Africa and Middle East	Central America	Oceania	Total
How often do you listen to K-Pop?	Several times a day	515	56	131	11	90	27	8	29	867
	once day	46	9	10	3	17	4	0	5	94
	several times a week	30	2	12	1	9	1	3	3	61
	once a week	2	0	0	0	1	0	0	0	3
	once a month	3	0	0	0	1	0	1	0	5
	once every few months	4	3	1	0	2	0	0	0	10
Total		600	70	154	15	120	32	12	37	1040

62.8% of respondents download and listen to K-Pop on their smartphones while 58.3% do it on their Ipod/Mp3 player and 28.5% on their PC's demonstrating an overall preference for owning the songs instead of listening to the tracks through online radio or streaming via smartphones or tablets with 26.9%, 23.3% and 10.6% of respondents respectively stating their preference for enjoying K-Pop without having the songs on their devices.

Where do you listen to K-Pop? - Smartphone downloaded

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	384	35.8	36.3	36.3
	Yes	674	62.8	63.7	100.0
	Total	1058	98.5	100.0	
Missing	99	16	1.5		
Total		1074	100.0		

Where do you listen to K-Pop? - Ipod/MP3 Player

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	432	40.2	40.8	40.8
	Yes	626	58.3	59.2	100.0
	Total	1058	98.5	100.0	
Missing	99	16	1.5		
Total		1074	100.0		

Where do you listen to K-Pop? - Online Radio

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	769	71.6	72.7	72.7
	Yes	289	26.9	27.3	100.0
	Total	1058	98.5	100.0	
Missing	99	16	1.5		
Total		1074	100.0		

Where do you listen to K-Pop? - Smartphone streamed

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	808	75.2	76.4	76.4
	Yes	250	23.3	23.6	100.0
	Total	1058	98.5	100.0	
Missing	99	16	1.5		
Total		1074	100.0		

Where do you listen to K-Pop? - Tablet streamed

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	944	87.9	89.2	89.2
	Yes	114	10.6	10.8	100.0
	Total	1058	98.5	100.0	
Missing	99	16	1.5		
Total		1074	100.0		

Where do you listen to K-Pop? - Other

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	CD	18	1.7	5.2	5.2
	Computer	306	28.5	89.0	94.2
	TV	4	.4	1.2	95.3
	CD and Computer	13	1.2	3.8	99.1
	Computer and TV	3	.3	.9	100.0
	Total	344	32.0	100.0	
Missing	99	730	68.0		
Total		1074	100.0		

From all the artists mentioned in the survey, Big Bang was voted the favourite group of 11.1% of respondents followed by EXO with 10.9%, BTS with 10.5%, SHINee with 9% and 2NE1 with 8.9%. The top ten also includes Super Junior, B.A.P., VIXX, Girls Generation and TVXQ in that order.

Wath is your favoutite KPop band/singer? - Big Bang

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	942	87.7	88.8	88.8
	Yes	119	11.1	11.2	100.0
	Total	1061	98.8	100.0	
Missing	99	13	1.2		
Total		1074	100.0		

Wath is your favoutite KPop band/singer? - EXO

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	944	87.9	89.0	89.0
	Yes	117	10.9	11.0	100.0
	Total	1061	98.8	100.0	
Missing	99	13	1.2		
Total		1074	100.0		

Wath is your favoutite KPop band/singer? - BTS

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	947	88.2	89.3	89.3
	Yes	113	10.5	10.7	100.0
	Total	1060	98.7	100.0	
Missing	99	13	1.2		
	System	1	.1		
	Total	14	1.3		
Total		1074	100.0		

Wath is your favoutite KPop band/singer? - SHINee

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	964	89.8	90.9	90.9
	Yes	97	9.0	9.1	100.0
	Total	1061	98.8	100.0	
Missing	99	13	1.2		
Total		1074	100.0		

Wath is your favoutite KPop band/singer? - 2NE1

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	965	89.9	91.0	91.0
	Yes	96	8.9	9.0	100.0
	Total	1061	98.8	100.0	
Missing	99	13	1.2		
Total		1074	100.0		

Region wise the study only looked at the Top 3 in each of the eight regions as values were proportional to the size of each region's sample.

Favourite artists per world region			
Europe	East Asia & South East Asia	North America	Central & South Asia
Big Bang EXO SHINee	2NE1 B1A4 EXO	Big Bang EXO BTS	Super Junior Kim Hyun Joong
South America	Africa & Middle East	Central America	Oceania
Super Junior SHINee EXO	SHINee 2NE1 VIXX	BTS B1A4 EXO	Big Bang EXO Super Junior

71.7% of fans stated that they haven't attended any of their favourite artists' concerts with 37.6% claiming that the artists hadn't been to where they live, 15.4% saying it was a matter of money and 14.5% that it was too far.

Have you attended any of their concerts?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	770	71.7	72.8	72.8
	Yes	287	26.7	27.2	100.0
	Total	1057	98.4	100.0	
Missing	99	17	1.6		
Total		1074	100.0		

If no why? - Haven't come here

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	333	31.0	45.2	45.2
	Yes	404	37.6	54.8	100.0
	Total	737	68.6	100.0	
Missing	77	287	26.7		
	99	50	4.7		
	Total	337	31.4		
Total		1074	100.0		

If no why? - Money

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	572	53.3	77.6	77.6
	Yes	165	15.4	22.4	100.0
	Total	737	68.6	100.0	
Missing	77	287	26.7		
	99	50	4.7		
	Total	337	31.4		
Total		1074	100.0		

If no why? - Too far

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	581	54.1	78.8	78.8
	Yes	156	14.5	21.2	100.0
	Total	737	68.6	100.0	
Missing	77	287	26.7		
	99	50	4.7		
	Total	337	31.4		
Total		1074	100.0		

Not having the opportunity, being expensive, not having the time and living in a different country were the other reasons mentioned for not attending a concert of their favourite K-Pop artists with 8.9%, 2.8%, 2% and 1.8% respectively. Only 26.7% of fans have attended a concert of their favourite band/singer. In regards to fan meetings, the percentage of fans that have never attended one was considerably higher at 89.5% and while fans stated the same main reason for not attending them as the main reason for not attending the concerts with 44.7% of them mentioning their favourite artists

hadn't been to their geographical area of residence. The other reasons change in terms of order with distance being the second reason for not attending the event with 11.2% and lack of opportunity the third.

Have you attended any of their fan meetings?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	940	87.5	89.5	89.5
	Yes	110	10.2	10.5	100.0
	Total	1050	97.8	100.0	
Missing	99	24	2.2		
Total		1074	100.0		

If no why? - Haven't come here

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	376	35.0	43.9	43.9
	Yes	480	44.7	56.1	100.0
	Total	856	79.7	100.0	
Missing	77	110	10.2		
	99	108	10.1		
	Total	218	20.3		
Total		1074	100.0		

If no why? - Too far

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	736	68.5	86.0	86.0
	Yes	120	11.2	14.0	100.0
	Total	856	79.7	100.0	
Missing	77	110	10.2		
	99	108	10.1		
	Total	218	20.3		
Total		1074	100.0		

If no why? - Lack of opportunity

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	750	69.8	87.6	87.6
	Yes	106	9.9	12.4	100.0
	Total	856	79.7	100.0	
Missing	77	110	10.2		
	99	108	10.1		
	Total	218	20.3		
Total		1074	100.0		

Money, different country, lack of time and being expensive were equally mentioned on that order with 8.8%, 6.5%, 2.7% and 1.1% respectively. When asked if they would attend a concert/fan meeting in the country where they live, 92.6% of respondents said they would while 6.3% stated the opposite. A similar percentage, 92.6% has also mentioned to have bought/downloaded an album/song from their favourite artist. 38.9% have bought an album online while 34.7% have downloaded the album/song. 15.1% of respondents purchased an album in-store and 2.9% bought a song online. Solely 6.3% of respondents mentioned they have never bought/downloaded an album/song from their favourite K-Pop artist.

Would you attend a concert/fan meeting in the country you live in?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	68	6.3	6.4	6.4
	Yes	994	92.6	93.6	100.0
	Total	1062	98.9	100.0	
Missing	99	12	1.1		
Total		1074	100.0		

Have you ever bought or downloaded an album or a song from your favourite K-Pop band/singer?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	68	6.3	6.4	6.4
	Yes	990	92.2	93.6	100.0
	Total	1058	98.5	100.0	
Missing	99	16	1.5		
Total		1074	100.0		

If yes, where?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Bought algum in a store	162	15.1	16.5	16.5
	Bought algum in an online store	418	38.9	42.5	58.9
	Bought a song in an online store	31	2.9	3.2	62.1
	Downloaded album or song	373	34.7	37.9	100.0
	Total	984	91.6	100.0	
Missing	77	68	6.3		
	99	21	2.0		
	System	1	.1		
	Total	90	8.4		
Total		1074	100.0		

In terms of streaming, 62.4% of fans stated that they stream K-Pop music on their mobile devices – phone/tablet – and on their computers – laptop/PC's. Youtube is the preferred streaming platform with 21.4% of responses, followed by Spotify with 2.3% and iTunes with 1.5. 34.5% of respondents have stated that they don't stream K-Pop music.

Do you stream K-Pop music on your phone/tablet/pc/laptop?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	370	34.5	35.6	35.6
	Yes	670	62.4	64.4	100.0
	Total	1040	96.8	100.0	
Missing	99	34	3.2		
Total		1074	100.0		

If yes, from where?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Youtube	230	21.4	67.8	67.8
	Spotify	25	2.3	7.4	75.2
	SoundClound	8	.7	2.4	77.6
	iTunes	16	1.5	4.7	82.3
	SeoulFM	7	.7	2.1	84.4
	SBS PopAsia	6	.6	1.8	86.1
	Others	47	4.4	13.9	100.0
	Total	339	31.6	100.0	
Missing	77	379	35.3		
	99	356	33.1		
	Total	735	68.4		
Total		1074	100.0		

The majority of fans watch K-Pop videos regularly with 58.8% saying that they watch them several times a day, 18.8% several times a week and 13.6% once a day. Only 4.9%, 1.6% and 1.4% of fans watch K-Pop videos once a week, once a month and once every few months respectively. Videos are watched nearly exclusively on Youtube by 97.7% of fans. 3.3% watches them on Dailymotion while solely 1.6% of fans choose to watch K-Pop videos on Vevo and Vimeo with 0.8% each.

How often do you watch K-Pop videos?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Several times a day	631	58.8	59.3	59.3
	once day	146	13.6	13.7	73.0
	several times a week	202	18.8	19.0	92.0
	once a week	53	4.9	5.0	97.0
	once a month	17	1.6	1.6	98.6
	once every few months	15	1.4	1.4	100.0
	Total	1064	99.1	100.0	
Missing	99	10	.9		
Total		1074	100.0		

Where do you watch K-Pop videos? - Youtube

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	25	2.3	2.3	2.3
	Yes	1049	97.7	97.7	100.0
	Total	1074	100.0	100.0	

When asked to define their favourite artists in three words, the most mentioned were talented, funny and perfect with 29.1%, 12.6% and 12.3% of responses respectively.

Describe your favourite band/singer: talented

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	705	65.6	69.3	69.3
	Yes	312	29.1	30.7	100.0
	Total	1017	94.7	100.0	
Missing	99	57	5.3		
Total		1074	100.0		

Describe your favourite band/singer: funny

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	882	82.1	86.7	86.7
	Yes	135	12.6	13.3	100.0
	Total	1017	94.7	100.0	
Missing	99	57	5.3		
Total		1074	100.0		

Describe your favourite band/singer: perfect

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	885	82.4	87.0	87.0
	Yes	132	12.3	13.0	100.0
	Total	1017	94.7	100.0	
Missing	99	57	5.3		
Total		1074	100.0		

Amazing, unique, awesome, beautiful, best, handsome, cute and love/lovable obtained percentages within the ranges of 10% - 5% in that order; the remaining 30 words obtained percentages up to 4.9%. K-Pop artists are considered to have their singing, their personalities and dance as their three biggest qualities with 27.9%, 27.3% and 19.3% of respondents claiming that.

What are your K-Pop favourite band/singer best qualities? - Singing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	680	63.3	69.4	69.4
	Yes	300	27.9	30.6	100.0
	Total	980	91.2	100.0	
Missing	99	93	8.7		
	System	1	.1		
	Total	94	8.8		
Total		1074	100.0		

What are your K-Pop favourite band/singer best qualities? - Personality

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	687	64.0	70.0	70.0
	Yes	293	27.3	29.9	99.9
	2	1	.1	.1	100.0
	Total	981	91.3	100.0	
Missing	99	93	8.7		
Total		1074	100.0		

What are your K-Pop favourite band/singer best qualities? -Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	774	72.1	78.9	78.9
	Yes	207	19.3	21.1	100.0
	Total	981	91.3	100.0	
Missing	99	93	8.7		
Total		1074	100.0		

The remaining seven qualities of the top ten mentioned are talent, fans, music, looks, hardworking, unique and humble with 10.1%, 8.7%, 8.3%, 8.2%, 5.3%, 4.8% and 3.2% respectively (Appendix). Their biggest faults according to 16.9% of respondents is having no faults. 6.4% state artists' personalities while 5.6% mentioned their overwork as their main faults.

What are your K-Pop favourite band/singer faults? - No Faults

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	589	54.8	65.8	65.8
	Yes	181	16.9	20.2	86.0
	2	125	11.6	14.0	100.0
	Total	895	83.3	100.0	
Missing	99	179	16.7		
Total		1074	100.0		

What are your K-Pop favourite band/singer faults? - Personality

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	701	65.3	78.3	78.3
	Yes	69	6.4	7.7	86.0
	2	125	11.6	14.0	100.0
	Total	895	83.3	100.0	
Missing	99	179	16.7		
Total		1074	100.0		

What are your K-Pop favourite band/singer faults? - Overworked

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	709	66.0	79.3	79.3
	Yes	60	5.6	6.7	86.0
	2	125	11.6	14.0	100.0
	Total	894	83.2	100.0	
Missing	99	180	16.8		
Total		1074	100.0		

Their skill, tours, behaviour, looks, management, distant and new album releases comprise K-Pop artists list of biggest faults with 4.4%, 3.9%, 3.4%, 3.3%, 3%, 25% and 2% respectively (Appendix). Liking the music is the main reason for liking K-Pop according to 91.5% of fans. Liking the choreography, the way artists sing and the beat are also highly mentioned by 77.8%, 72.2% and 70.9% of respondents, respectively. 62.2% of fans like K-Pop because they like the lyrics while 59.6% of fans like it because the members are good looking and 53.9% because of how they dress. 26.7% like it because K-Pop is Korean and only 1.7% because artists are Korean. The majority of fans also mentioned they would like their favourite artists if they weren't Korean with 76.4% responses while 3.4% mentioned that they wouldn't like their favourite artists if they weren't.

Why do you like K-Pop? - I like the music

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	91	8.5	8.5	8.5
	Yes	983	91.5	91.5	100.0
	Total	1074	100.0	100.0	

Why do you like K-Pop? - I like the choreography

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	238	22.2	22.2	22.2
	Yes	836	77.8	77.8	100.0
	Total	1074	100.0	100.0	

Why do you like K-Pop? - I like the way they sing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	299	27.8	27.8	27.8
	Yes	775	72.2	72.2	100.0
	Total	1074	100.0	100.0	

Why do you like K-Pop? - I like the beat

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	312	29.1	29.1	29.1
	Yes	762	70.9	70.9	100.0
	Total	1074	100.0	100.0	

Why do you like K-Pop? - I like the lyrics

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	406	37.8	37.8	37.8
	Yes	668	62.2	62.2	100.0
	Total	1074	100.0	100.0	

Why do you like K-Pop? - Good looking members

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	434	40.4	40.4	40.4
	Yes	640	59.6	59.6	100.0
	Total	1074	100.0	100.0	

Why do you like K-Pop? -I like the way they dress

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	495	46.1	46.1	46.1
	Yes	579	53.9	53.9	100.0
	Total	1074	100.0	100.0	

Why do you like K-Pop? - Because it's Korean

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	787	73.3	73.3	73.3
	Yes	287	26.7	26.7	100.0
	Total	1074	100.0	100.0	

Do you like your favourite K-Pop band/singer because they/he/she is Korean?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	1056	98.3	100.0	100.0
Missing	99	18	1.7		
Total		1074	100.0		

Would you like them/he/she if they/he/she weren't Korean?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	36	3.4	3.4	3.4
	Yes	821	76.4	77.6	81.0
	Don't Know	201	18.7	19.0	100.0
	Total	1058	98.5	100.0	
Missing	99	16	1.5		
Total		1074	100.0		

98.4% of respondents also stated that K-Pop has changed the way they see Korean culture/Korean people with only 1.6% saying it didn't. If K-Pop artists had a comeback album in a language other than Korean 68.5% of fans answered English

while 26.6% was shared between Spanish, Portuguese, Mandarin and Japanese languages, all under 7%.

Has K-Pop changed the way you see Korean culture/Korean People?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	1057	98.4	100.0	100.0
Missing	99	17	1.6		
Total		1074	100.0		

If your favourite K-Pop band/singer had a comeback album in a language other than Korean what language would you like it to be?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	English	736	68.5	72.2	72.2
	Spanish	72	6.7	7.1	79.2
	Portuguese	44	4.1	4.3	83.5
	Mandarim	68	6.3	6.7	90.2
	Japanese	47	4.4	4.6	94.8
	Others	53	4.9	5.2	100.0
	Total	1020	95.0	100.0	
Missing	99	54	5.0		
Total		1074	100.0		

11.6% of fans indicated that their favourite K-Pop band/singer does not have a website while the majority – 85.6% of fans stating the opposite. 85.1% of respondents have also visited their favourite artist's website. Using a 1 – 5 Likert scale, respondents were asked to classify fourteen statements about the website.

Please rate the following sentences in a scale of 1 – 5 in which 1 = disagree a lot and 5 = agree a lot

	1	2	3	4	5
Website looks good and is well organized	0.4%	0.7%	4.5%	10.3%	11.3%
Website is easy to browse through	0.5%	3%	5.4%	6.9%	4%
High quality photos in the gallery	0.4%	07%	4%	5.4%	7.9%
Is informative and well organized	0.6%	1.7%	2%	3.7%	2.2%
Has a an updated and full album list	0.7%	1.8%	1.3%	2.4%	2.7%
Album and songs are available to buy onsite or have links to external websites where to buy them from	1.6%	1%	2.2%	1.5%	0.9%
Songs with MV's have links to where to watch them online	0.3%	0.4%	0.7%	2.9%	2%
Has a news section with updated information on concert tours & fan meetings worldwide	0.2%	0.5%	0.8%	2.6%	2%
Provides links to where fans can buy concert tickets and fan meeting tickets	0.6%	0.8%	1.6%	1.8%	0.7%
Website has a English version	1.3%	2.1%	1.2%	2.2%	3.3%
English version is well written without spelling or grammar mistakes	0.7%	1.2%	1.3%	1.2%	1.6%
English version has the same amount of information the Korean version has	2.2%	0.9%	2.2%	1.8%	2%
Has a forum and message board accessible to login in to non-Korean speakers	2.1%	2.8%	3.5%	2%	1.8%
Website has a download section of free banners and screensavers	3.3%	4.3%	6.4%	3.6%	2.8%

11.3% of fans wholeheartedly agree that their favourite K-Pop artist's website looks good and is well organized and 6.9% think it's easy to browse through. 7.9% fully agree that the gallery section has high quality photos and 3.7% that the website is informative and well organized. 3.7% also agree a lot that the website has an updated a full album list, despite 2.2% being unsure on whether the album/songs are available for onsite purchasing or have links to external websites where they can be purchased from. However 2.9% of fans agree that the songs with music videos have links to where to where they can be watched online. 2.6% are in agreement that the website has a news section with updated information on concert tours and fan meetings worldwide and 1.8% are of the same opinion in regards to the provision of

links to where fans can purchase concert/fan meeting tickets from. 3.3% of fans are in full agreement that the website has an English version and 1.6% also fully agree that it's well written without any spelling or grammar mistakes. Fans however are not certain as to whether the English version has the same amount of information that the Korean version has with 2.2% of responses and a similar percentage entirely disagreeing with the statement. Fans are also unsure about whether the website has a forum/message board accessible to login for non-Koreans and whether the website has a download section with free banners and screensavers.

7.3.1.3 – Social Media

K-Pop fans access to social media access is evenly distributed amongst laptops, PCs and smartphones with 33.6%, 29.7% and 29.2% respectively, while tablet is only used to access it by 4.5% of respondents. The most used social networks are Facebook with 52.9%, Youtube with 27.2% and Twitter with 12.2%.

Access to social media

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	PC	319	29.7	30.6	30.6
	Laptop	361	33.6	34.6	65.3
	Tablet	48	4.5	4.6	69.9
	Smartphone	314	29.2	30.1	100.0
	Total	1042	97.0	100.0	
Missing	99	32	3.0		
Total		1074	100.0		

Social media used the most

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Facebook	568	52.9	54.9	54.9
	Twitter	131	12.2	12.7	67.6
	Youtube	292	27.2	28.2	95.8
	Weibo	3	.3	.3	96.1
	Tumblr	16	1.5	1.5	97.7
	vk	1	.1	.1	97.8
	Instagram	21	2.0	2.0	99.8
	Reddit	1	.1	.1	99.9
	Google+	1	.1	.1	100.0
	Total	1034	96.3	100.0	
Missing	99	40	3.7		
Total		1074	100.0		

Social media are mostly used to speak to friends, watch videos and share images/videos with 35.3%, 31.8% and16.3% respectively.

Why do you use it?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Speak to friends	379	35.3	37.0	37.0
	Watch videos	341	31.8	33.3	70.4
	Share images/videos	175	16.3	17.1	87.5
	Follow KPop and KPop fans	58	5.4	5.7	93.2
	Information center/news	24	2.2	2.3	95.5
	Work	5	.5	.5	96.0
	All	41	3.8	4.0	100.0
	Total	1023	95.3	100.0	
Missing	99	51	4.7		
Total		1074	100.0		

51.1% of respondents spends more than 3 hours a day on social media; 22% spend 2 – 3 hours, 19.6% 1 – 2 hours and 4.3% less than an hour daily. 47.8% of K-

Pop fans go on social media several times a day while 36.7% do it once a day. 9.8% and 2.9% visit social media several times a week and once a week respectively.

Hours spent on Social Media per day:

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	less than 1hr	46	4.3	4.4	4.4
	1 to 2hrs	211	19.6	20.2	24.6
	2 to 3hrs	236	22.0	22.6	47.1
	More than 3hrs	553	51.5	52.9	100.0
	Total	1046	97.4	100.0	
Missing	99	28	2.6		
Total		1074	100.0		

How often to you go on Social Media?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Several times a day	513	47.8	49.0	49.0
	once day	394	36.7	37.6	86.5
	several times a week	105	9.8	10.0	96.6
	once a week	31	2.9	3.0	99.5
	once a month	1	.1	.1	99.6
	once every few months	2	.2	.2	99.8
	Once ecery few months	2	.2	.2	100.0
	Total	1048	97.6	100.0	
Missing	99	26	2.4		
Total		1074	100.0		

The vast majority of fans also follows their K-Pop artists on social media as demonstrated by a 93.3% response rate with 4% stating the contrary. Facebook, Youtube and Twitter are networks on which respondents follow their favourite band/singer with 73.8%, 68.9% and 62.1% respectively. The other two noteworthy networks to be mentioned are Instagram and Weibo with 23.5% and 7.7% respectively.

Do you follow your bands/singers on social media?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	43	4.0	4.1	4.1
	Yes	1002	93.3	95.9	100.0
	Total	1045	97.3	100.0	
Missing	99	29	2.7		
Total		1074	100.0		

If Yes, Facebook

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	209	19.5	20.9	20.9
	Yes	793	73.8	79.1	100.0
	Total	1002	93.3	100.0	
Missing	77	43	4.0		
	99	29	2.7		
	Total	72	6.7		
Total		1074	100.0		

If Yes, Youtube

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	262	24.4	26.1	26.1
	Yes	740	68.9	73.9	100.0
	Total	1002	93.3	100.0	
Missing	77	43	4.0		
	99	29	2.7		
	Total	72	6.7		
Total		1074	100.0		

If Yes, Twitter

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	335	31.2	33.4	33.4
	Yes	667	62.1	66.6	100.0
	Total	1002	93.3	100.0	
Missing	77	43	4.0		
	99	29	2.7		
	Total	72	6.7		
Total		1074	100.0		

If Yes, Instagram

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	750	69.8	74.9	74.9
	Yes	252	23.5	25.1	100.0
	Total	1002	93.3	100.0	
Missing	77	43	4.0		
	99	29	2.7		
	Total	72	6.7		
Total		1074	100.0		

If Yes, Weibo

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	919	85.6	91.7	91.7
	Yes	83	7.7	8.3	100.0
	Total	1002	93.3	100.0	
Missing	77	43	4.0		
	99	29	2.7		
	Total	72	6.7		
Total		1074	100.0		

74.1% of respondents also share information/videos/images/news about their favourite artists on social media as opposed to 23.4% that don't. The preferred

networks are Facebook, Twitter, Youtube, Instagram, Tumblr and Google + with 58%, 40.1%, 18%, 7.2%, 6.5% and 5% respectively.

Do you share information/videos/images/news about them on social media?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	251	23.4	24.0	24.0
	Yes	796	74.1	76.0	100.0
	Total	1047	97.5	100.0	
Missing	99	27	2.5		
Total		1074	100.0		

If Yes, Facebook

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	228	21.2	26.8	26.8
	Yes	623	58.0	73.2	100.0
	Total	851	79.2	100.0	
Missing	77	196	18.2		
	99	27	2.5		
	Total	223	20.8		
Total		1074	100.0		

If Yes, Twitter

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	420	39.1	49.4	49.4
	Yes	431	40.1	50.6	100.0
	Total	851	79.2	100.0	
Missing	77	196	18.2		
	99	27	2.5		
	Total	223	20.8		
Total		1074	100.0		

If Yes, Youtube

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	658	61.3	77.3	77.3
	Yes	193	18.0	22.7	100.0
	Total	851	79.2	100.0	
Missing	77	196	18.2		
	99	27	2.5		
	Total	223	20.8		
Total		1074	100.0		

If Yes, Instagram

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	774	72.1	91.0	91.0
	Yes	77	7.2	9.0	100.0
	Total	851	79.2	100.0	
Missing	77	196	18.2		
	99	27	2.5		
	Total	223	20.8		
Total		1074	100.0		

If Yes, Tumblr

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	781	72.7	91.8	91.8
	Yes	70	6.5	8.2	100.0
	Total	851	79.2	100.0	
Missing	77	196	18.2		
	99	27	2.5		
	Total	223	20.8		
Total		1074	100.0		

If Yes, Google +

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	846	78.8	99.4	99.4
	Yes	5	.5	.6	100.0
	Total	851	79.2	100.0	
Missing	77	196	18.2		
	99	27	2.5		
	Total	223	20.8		
Total		1074	100.0		

51.9% of fans also comment on their favourite artists posts on Facebook. 45.6% said that they don't. From the K-Pop fans that comment, 68.2% stated that the posts are not written exclusively in Korean while 28% disagrees.

Do you comment on your favourite K-Pop band/singer posts on Facebook?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	490	45.6	46.8	46.8
	Yes	557	51.9	53.2	100.0
	Total	1047	97.5	100.0	
Missing	99	27	2.5		
Total		1074	100.0		

Are the posts the K-Pop band/singer post only in Korean?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	733	68.2	70.9	70.9
	Yes	301	28.0	29.1	100.0
	Total	1034	96.3	100.0	
Missing	99	40	3.7		
Total		1074	100.0		

7.3.1.4 – Communication

70% of respondents have stated that they don't speak/understand Korean. As such 53.3% read previous posts to see if there's a translation; 25% use an online translator and 4% use fan pages for translations. 27% of fans either speak or understand Korean.

Do you speak or understand Korean?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	752	70.0	72.1	72.1
	Yes	291	27.1	27.9	100.0
	Total	1043	97.1	100.0	
Missing	99	31	2.9		
Total		1074	100.0		

If no, how do you try to understand the posts?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Read previous posts to see if there's a translation	355	33.1	53.3	53.3
	Use an online translator	268	25.0	40.2	93.5
	Use fan's pages for translations	43	4.0	6.5	100.0
	Total	666	62.0	100.0	
Missing	77	291	27.1		
	99	117	10.9		
	Total	408	38.0		
Total		1074	100.0		

English is the language that most respondents are fluent in and the language most understand with 78.3% and 66.3% respectively. The other languages fans are most fluent in are Spanish, Portuguese, French, Danish and German with 16.3%, 12.1%, 10.3%, 97% and 9.5% respectively. In terms of understanding, following English the most understood languages are Korean, Spanish, Japanese, Mandarin and Portuguese with 35.3%, 26.6%, 15.4%, 8.4% and 7.4% respectively.

What languages do you speak fluently? - English

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	173	16.1	17.1	17.1
	Yes	841	78.3	82.9	100.0
	Total	1014	94.4	100.0	
Missing	99	60	5.6		
Total		1074	100.0		

What languages do you speak fluently? - Spanish

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	839	78.1	82.7	82.7
	Yes	175	16.3	17.3	100.0
	Total	1014	94.4	100.0	
Missing	99	60	5.6		
Total		1074	100.0		

What languages do you speak fluently? - Portuguese

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	884	82.3	87.2	87.2
	Yes	130	12.1	12.8	100.0
	Total	1014	94.4	100.0	
Missing	99	60	5.6		
Total		1074	100.0		

What languages do you speak fluently? - French

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	903	84.1	89.1	89.1
	Yes	111	10.3	10.9	100.0
	Total	1014	94.4	100.0	
Missing	99	60	5.6		
Total		1074	100.0		

What languages do you speak fluently? - Danish

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	910	84.7	89.7	89.7
	Yes	104	9.7	10.3	100.0
	Total	1014	94.4	100.0	
Missing	99	60	5.6		
Total		1074	100.0		

What languages do you speak fluently? - German

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	912	84.9	89.9	89.9
	Yes	102	9.5	10.1	100.0
	Total	1014	94.4	100.0	
Missing	99	60	5.6		
Total		1074	100.0		

What languages do you undrestand? -English

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	235	21.9	24.8	24.8
	Yes	712	66.3	75.2	100.0
	Total	947	88.2	100.0	
Missing	99	127	11.8		
Total		1074	100.0		

What languages do you undrestand? -Korean

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	568	52.9	60.0	60.0
	Yes	379	35.3	40.0	100.0
	Total	947	88.2	100.0	
Missing	99	127	11.8		
Total		1074	100.0		

What languages do you undrestand? -Spanish

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	661	61.5	69.8	69.8
	Yes	286	26.6	30.2	100.0
	Total	947	88.2	100.0	
Missing	99	127	11.8		
Total		1074	100.0		

What languages do you undrestand? - Japanese

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	782	72.8	82.6	82.6
	Yes	165	15.4	17.4	100.0
	Total	947	88.2	100.0	
Missing	99	127	11.8		
Total		1074	100.0		

What languages do you undrestand? -Mandarim

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	857	79.8	90.5	90.5
	Yes	90	8.4	9.5	100.0
	Total	947	88.2	100.0	
Missing	99	127	11.8		
Total		1074	100.0		

What languages do you undrestand? -Portuguese

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	868	80.8	91.7	91.7
	Yes	79	7.4	8.3	100.0
	Total	947	88.2	100.0	
Missing	99	127	11.8		
Total		1074	100.0		

85.5% of respondents stated that their favourite artist communicates well with their fans. 11.7% say it's because of social networks regular updates and 4.2% because the band/singer speaks English. 10.1% believe their favourite K-Pop artist doesn't communicate well with their fans, stating the language barrier and not updating social media networks as the two reasons with 2.7% and 0.6% respectively.

Do you think your favourite K-Pop band/singer communicates well with their fans?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	109	10.1	10.6	10.6
	Yes	918	85.5	89.4	100.0
	Total	1027	95.6	100.0	
Missing	99	47	4.4		
Total		1074	100.0		

Why do you think your favourite band/singer communicates well with their fans? - Speak English

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	382	35.6	89.5	89.5
	Yes	45	4.2	10.5	100.0
	Total	427	39.8	100.0	
Missing	77	109	10.1		
	99	538	50.1		
	Total	647	60.2		
Total		1074	100.0		

Why do you think your favourite band/singer communicates well with their fans? - Update their social retwork rccounts regularly

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	300	27.9	70.4	70.4
	Yes	126	11.7	29.6	100.0
	Total	426	39.7	100.0	
Missing	77	109	10.1		
	99	539	50.2		
	Total	648	60.3		
Total		1074	100.0		

Why do you think your favourite band/singer don't communicates well with their fans? - Language barrier

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	52	4.8	64.2	64.2
	Yes	29	2.7	35.8	100.0
	Total	81	7.5	100.0	
Missing	77	918	85.5		
	99	75	7.0		
	Total	993	92.5		
Total		1074	100.0		

Why do you think your favourite band/singer don't communicates well with their fans? - Don't update their social media regularly

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	77	7.2	92.8	92.8
	Yes	6	.6	7.2	100.0
	Total	83	7.7	100.0	
Missing	77	918	85.5		
	99	73	6.8		
	Total	991	92.3		
Total		1074	100.0		

English was the chosen language K-Pop fans would like their favourite band/singer to communicate to them in as chosen by 82.2% of respondents. 83.1% of respondents also stated that they would engage more with their favourite artist on social media should the artist speak in a language they understand.

Which language(s) would you like your favourite K-Pop band/singer to communicate to fans in?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	English	882	82.1	85.5	85.5
	Spanish	52	4.8	5.0	90.6
	Portuguese	47	4.4	4.6	95.2
	Mandarim	8	.7	.8	95.9
	French	17	1.6	1.6	97.6
	Korean	11	1.0	1.1	98.6
	Others	14	1.3	1.4	100.0
	Total	1031	96.0	100.0	
Missing	99	43	4.0		
Total		1074	100.0		

Would you engage more with your favourite K-Pop band/singer on social media if they/he/she spoke in a language you understand?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	151	14.1	14.5	14.5
	Yes	892	83.1	85.5	100.0
	Total	1043	97.1	100.0	
Missing	99	31	2.9		
Total		1074	100.0		

7.3.2 – K-Pop Findings Discussion

The majority of the respondents to the K-Pop survey are females up to 25 years of age mostly living in the geographical area where they are nationals of. Europe has the highest number of respondents both in terms of geographical location and nationality. With the exception of North America and Oceania, the majority of the respondents residing in the other geographical areas are local nationals.

Geographic area of origin * Geographic area currently living in

Count

		Geographic area currently living in								
		Europe	East Asia and South East Asia	North America	Central and South Asia	South America	Africa and Middle East	Central America	Oceania	Total
Geographic area of origin	Europe	541	1	3	0	0	0	0	4	549
	East Asia and South East Asia	22	68	24	0	1	0	0	12	127
	North America	0	1	88	0	1	0	2	0	92
	Central and South Asia	3	0	1	15	0	0	0	0	19
	South America	9	0	4	0	119	1	0	0	133
	Africa and Middle East	9	0	0	0	0	27	0	0	36
	Central America	0	1	6	0	0	0	10	0	17
	Oceania	1	0	0	0	0	0	0	21	22
Total		585	71	126	15	121	28	12	37	995

This demonstrates that in general answers were not influenced by an acculturation or enculturation process, as the majority of respondents reside in the geographical area of their nationality. Migrations within specific geographical areas were not considered in the study as the research focus is on Korean Pop music. K-

Pop is mostly downloaded into a smartphone, iPopd/MP3 player or a PC and listened to that way, despite streaming having a considerable weight in the preferences of where to enjoy K-Pop. The fact remains that respondents still prefer to own the songs on their devices instead of accessing them without actually having them. That might be due to lack of knowledge about streaming, streaming alternatives or internet speed rates in different geographical areas. Big Bang is K-Pop's favourite artist in general and particularly in Europe, albeit not by a vast majority in either case and despite not releasing a new album in three years. Their level of popularity is not surprising considering the group members have been individually active in the entertainment industry throughout that timeframe, maintaining their brand popularity alive. EXO are equally popular globally and specifically in six of the eight geographical areas scrutinized in the study. It is not known whether EXO's overall popularity is due to their work which has been consistent, due to EXO-M and EXO-K, the Chinese and Korean subgroups or due to the lawsuits two former members of EXO filled against their management company to leave the group. BTS are also quite popular overall and particularly in North and Central America. SHINee and Super Junior are also well liked by all respondents. SHINee particularly in Europe and Africa & Middle East; Super Junior in Central & East Asia and South America. The top five artists mentioned represent 50% of all respondents. Adding the other five groups of the top ten percentages reach 82.6%. This means that from 1074 answers, half of them mentioned the top five groups, which together have a higher impact overall than the other five that complete the top ten. From a K-Ent point of view, SM Entertainment represents three artists in the top five while YG Entertainment and Big Hit Entertainment represent one each, however YG is the agency that manages Big Bang. The main reason for not attending a K-Pop concert of their favourite K-Pop band/singer is the fact that they haven't been to where respondents live. This can either be the country or the city. In terms of cities realistically speaking an artist can visit every city where he/she has fans in on a global level, as there countless cities worldwide. On a country level, that is manageable, however K-Pop's focus has been on East & South East Asia countries, particularly on the Japanese and Chinese markets as demonstrated the partnerships that have been developed between K-Ent agencies and Chinese agencies and by tailoring K-Pop artists albums/songs to the Japanese market including releasing albums/songs in Japanese and having a Japanese brand

name. This is due to the importance both the Chinese and the Japanese markets have for K-Pop. In terms of markets outside that particular geographical region, concerts have been held worldwide in a few key cities. In Europe for example, K-Pop has been holding concerts in the continent however there haven't been many and the ones that existed are from a small number of groups, mostly held in London and Paris, with artists sometimes performing in Berlin. Munich, Dortmund, Barcelona, Milan and Stockholm have also received a K-Pop concert, however Europe is big and there are a lot of K-Pop fans in the continent that haven't had the opportunity to attend a K-Pop concert because concerts are held in key European cities. From the Top five favourite K-Pop artists mentioned in the survey, three have given at least one concert in Europe – Big Bang, Super Junior and BTS; from the top ten, only five – the three previously mentioned, B.A.P and VIXX. Fan meetings attendance have a similar reason for non-attendance as concerts, however they are rarer to occur outside East Asia & South East Asia. Should there be a fan meeting/concert in the country where fans reside the majority would attend. 54% of fans have purchased a K-Pop album, the majority of which online as K-Pop is a niche market across most world regions and therefore physical albums/singles are harder to purchase in stores. It is however possible to purchase it in traditional retail stores worldwide i.e. Europe, North America, Oceania but whether albums/singles are sold in general retail stores in those regions or in specific Korean stores it is unknown. K-Pop is also streamed on PC's, laptops, smartphones and tablets by most K-Pop fans globally, not a great percentage higher from region to region, what might be due to Youtube. The social network is not only an ad-supported video streaming platform but also the most used one amongst all respondents who overall like to enjoy watching K-Pop videos several times a day nearly exclusively on Youtube. Talented, perfect and funny are the three most voted words to describe respondents' favourite K-Pop band/singer. All three words were used in a higher or lower number to describe the top five K-Pop artists. Singing, personality and dance are considered their main qualities. Singing and dance are skills that K-Pop artists develop through intensive training prior to debuting and are part of the K-Pop artist brand. Personality, evident through social media sharing of images/videos, fan meetings amongst other events is a personal trait and can be a bonus as a favourable personality can help increasing an artist's online reputation. Personality can also be a fault and it was quoted as such by 6.4% respondents, the

second highest fault mentioned no faults. Believing that K-Pop artists have no faults is understandable considering the age range of most survey respondents. Fans like K-Pop not because their favourite band/singer is Korean but because of the music. K-Pop is about the music, then the choreography and the singing Overall as a brand K-Pop is about all three therefore K-Pop as a brand is perceived the way it is intended to be perceived. K-Pop's beat is also significant for fans, as well as the lyrics and the members' physical appearance but that's secondary and not really as important as the first three. Even the fact that K-Pop is Korean, despite having a certain weight in fans answers is not as relevant as the others previously mentioned. Fans don't care about that and the proof is that the majority would like their favourite artists even if they weren't Korean. Saying that K-Pop has changed the way respondents see Korean culture/Korean people. If K-Pop artists had a comeback in a language other than Korean, it ought to be English according to the majority of respondents. That makes sense considering that English is the language most respondents are fluent in and understand. If some K-Pop artists sing in Japanese in Japan and others have Chinese sub-units to reach those two markets, singing in English would not only enable K-Pop to reach Europe and North America but also reach a wider audience. In general fans are satisfied with the website their favourite K-Pop band/singer has. Respondents however are unclear about whether the English version of the website, which the highest percentage of fans state that their favourite artists have, has the same information as the Korean version of the website; fans are also unclear about forums and message boards being accessible to login by non-Korean speakers and, whether the website has a download section with freebies. Two things need to be considered here: one, the majority of respondents didn't answer this question, therefore results might not be representative of the population; two, when assessing a website in terms of visuals and content, there is a part of that assessment that is perceived and perceptions are individual traits as well as the sentences and words: disagree a lot/agree a lot; agree/disagree which might mean different things to different people. The first statement that respondents are unclear about, upon a scrutiny of the top ten favourite artists websites mentioned by respondents were perceived to in whole disagreement overall. The Korean version of the websites that has an English version contains more information. The second statement, it depends on the artist i.e. Super Junior and SHINee are accessible to login to international fans while BTS and VIXX

do not have a forum/message board at all. In regards to freebies download i.e. Big Bang and 2NE1 have a comprehensive section each, BTS and B.A.P. do not have a download section at all. Facebook, Youtube and Twitter are the most popular social media for:

1. Fans, typically to chat to friends and watch videos online either on a PC/laptop or Smartphone for more than 2 hours a day, checking social networks at least once a day which reflects the demographics. Teenagers and young adults have more free time than an average working adult.
2. K-Pop artists. As nearly all respondents follow their favourite artists on social media, particularly on the top three mentioned above and also on Instagram, albeit not as much as Facebook, Youtube and Twitter, it's important to keep them regularly updated with content.

Most fans comment on their favourite K-Pop band/artist posts but the percentage that does is minimal comparing to the fans that don't comment which might be related to a language barrier. Despite this the overall agreement is that posts are not exclusively in Korean, a language the majority of respondents doesn't speak or it is fluent in, having to use online resources to understand what is published. Fans normally read previous posts to see if by chance there is a translation, otherwise translate the post online to understand it. The biggest limitation to this is the Korean sentence structure which differs from English. As such fans might get the gist of it but as the Korean culture is also a high context culture where communication is mostly implicit this might prove challenging for those trying to fully interpret long posts. Despite this, respondents are of the opinion that their favourite K-Pop band/singer communicates well with their fans, associating it to social network frequent updates and English speaking, yet they would like communication to be conducted in English and would engage more with artists if they communicated in a language they understand.

7.4 – K-Pop in Brazil

Geographically distant from South Korea, Brazil is an expensive country to travel from to attend a K-Pop concert/fan meeting (Choi, J. B. 2014). Adding to this is the cost of the event/accommodation/food/transportation and other unplanned expenses not accounted for initially. Brazilian K-Pop fans are mostly teenagers age

14 – 20 years old financially dependent on their parents. Even with part-time jobs, held by a number of them, their earnings are insufficient to afford a K-Pop fan meeting/concert or an original K-Pop CD/DVD (Pak, N. 2012).

7.4.1 – K-Pop Environment

K-Pop environment addresses K-Pop in Brazil in terms of concerts and K-Pop promotion as well as merchandising.

7.4.1.1 – Concerts and K-Pop Promotion

The first K-Pop concert held in Brazil, a Cube Entertainment event, took place in 2011 and was solely announced a month prior to the concert date. It was argued that the short notice and the exorbitant ticket prices made it unaffordable to most teenage fans (Pak, N. 2012; Choi, J.B. 2014) considering Brazil's economy. Ticket prices for Cube Entertainment's concert varied between R$200,00 – R$350,00 (Stehyun, 2011) which is similar to the price range of U2's concert with tickets priced between R$180,00 – R$380,00 (Toledo, C. 2010) and Katy Perry with ticket prices varying between R$200,00 – R$450,00 (Toledo, C. 2011) both held in Brazil in the same year, yet both promoted more than three months in advance (Toledo, C. 2010; Toledo, C. 2011). Late October 2014, two K-Pop concerts from the Korean Pop band FT Island Concerts were announced to take place in Brasil on the 19th and 20th of January 2015 (AllK-Pop, 2014; PlayTV, 2014). One concert was to be held in Sao Paulo and the other one in Rio de Janeiro. Price ranges for the concert in Rio varied between R$99,00 – R$400,00and if paid by credit card could be parcelled in up to three instalments (Vivo Rio, 2014). In 2014 One Direction held a concert in Brazil in the same city. Ticket prices sold for R$140,00 – R$600,00 (Guia da Semana, 2014a) while local artists Adriana Calcanho and Roupa Nova charged R$80,00 – R$180,00 (Guia da Semana, 2014b) and R$90,00 – R$200,00 (Guia da Semana, 2014c) respectively for a seat at one of their concerts in also in Rio de Janeiro, in 2014. As such in terms of pricing for concert tickets, it can be concluded that K-Pop's ticket price range fits with the ticket price range practiced in the Brazilian music market, despite being a niche-market within the International music segment in the country. In terms of concert announcement dates looking at the FT Island's concert, it was announced approximately two and half months prior to the event. Two and half months are not an

unusual time frame between announcing and doing a concert in Brazil for international artists i.e. Imagine Dragons& Jason Mraz. Imagine Dragons announced their concerts in Rio de Janeiro and Sao Paulo to be held on the 16th and 18th April 2015 on 22nd January 2015 (G1,2015a), less than months ahead of the event and Jason Mraz announced his 7th and 8th of April 2015 concerts in Sao Paulo and Rio de Janeiro, respectively early February 2015 with tickets available for general public purchase from 27th February 2015 (Radiobeat, 2015). However, there are also artists that announce their events with a longer timeframe i.e. Backstreet Boys and One Direction amongst others. Backstreet Boys announced their June 2015 concert in Rio in February 2015 (G1, 2015b) and One Direction announced their May 2014 concert in Rio de Janeiro in May 2013 (G1, 2013). FT Island concerts in Brazil were cancelled in December 2015, despite their online promotion on Brazilian Online news i.e. G1, Territorio da Musica; Brasilian K-Pop websites i.e. Sarangingayo, K-Pop Now, Kome-World &K-Pop Samba Stye and across social media i.e Facebook Groups. The reason given for the cancellation was stated to be 'unforeseen circumstances' (Kome-World, 2014). Fans, however had different opinions as regards to the cancellations. Amidst annoyance and disbelief it was believed in general that the concerts' cancellation was due to low ticket sales, which were insufficient to justify having the concerts in Brazil (Facebook, 2014b). Fans also mentioned FT Island popularity in Brazil, the price of the tickets and the lack of promotion/organization as reasons for the cancellations (Facebook, 2014b). As such if interested in having concerts in Brazil, K-Pop ought to gain an understanding about Brazil – South Korea cultural differences and how music is promoted there (Pak, N. 2012) to prevent another FT Island-esque episode and disappoint fans. An alternative to having individual concerts in Brazil, perhaps K-Pop artists ought to consider performing in festivals as a starting point to enter their music market i.e. Lollapalooza and Rock in Rio. Amongst Lollapalooza's line-up in Brazil 2015 are international artists such as The Smashing Pumpkins & Pharrell Williams (Lollapalooza, 2015). At Rock in Rio, Queen, Metallica, System of a Down and Katy Perry will be performing in September 2015 (Rock in Rio, 2015).

7.4.1.2 – Merchandising

In comparison with other international artists K-Pop Cd's and DVD's are expensive and difficult to purchase in Brazil. Traditional/digital retail chains in Brazil

such as FNAC, Americanas and Vitrola do not sell K-Pop merchandising neither does digital retail store Submarino. CD Point, another Brazilian digital retail store and Asian Mix Store, specialised in Asia Merchandising do. Looking at Cd/DVD prices, an album from the international Pop band One Direction i.e. their album 'Four' standard edition is available for purchase at FNAC for R$25.90 (2015), a K-Pop album from Big Bang i.e. 'Alive' extended play costs R$ 121,84 at CD Point (2015). A BTS album i.e. 'Vol. 1' [Dark & Wild] is priced at R$112,00 at Asian Mix Store (2015). K-Pop cd prices can be higher or lower, depending on the artist and album. As prices do not tend to drop below R$40,00, yet, depending on the store there might be a possibility of paying for the cd in instalments through credit/debit card payment.

7.4.2 – K-Pop Brazil Research Findings & Discussion

Brazil's research findings and discussion look at the 62 responses from Brazilian K-Pop fans to the K-Pop questionnaire in comparison with the overall K-Pop survey findings to understand Brazil's K-Pop market.

Country currently living in

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Brazil	62	100.0	100.0	100.0

7.4.2.1 – Demographics

Brazil's demographics are identical to the survey's overall demographics, mostly females under 25 years of age. Brazil however had not respondents over the age of 36 to the questionnaires.

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	14	22.6	22.6	22.6
	Female	48	77.4	77.4	100.0
	Total	62	100.0	100.0	

Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 18 years	31	50.0	50.0	50.0
	19 - 25 years	27	43.5	43.5	93.5
	26 - 35 years	4	6.5	6.5	100.0
	Total	62	100.0	100.0	

7.4.2.2 – K-Pop

Following a global trend K-Pop is mostly downloaded on Smartphones in Brazil, followed by iPopd/MP3 players. 30.6% of respondents, however prefer enjoying K-Pop via online radio, making it a more popular medium to listen to K-Pop in Brazil than a PC. Streaming is also not significant in the country. This might be due to two reasons:

one, downloading habits and two, the novelty of streaming in the country, which is considerably recent. When done, Youtube is the chosen platform for streaming.

Where do you listen to K-Pop? - Ipod/MP3 Player

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	38	61.3	61.3	61.3
	Yes	24	38.7	38.7	100.0
	Total	62	100.0	100.0	

Where do you listen to K-Pop? - Online Radio

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	43	69.4	69.4	69.4
	Yes	19	30.6	30.6	100.0
	Total	62	100.0	100.0	

Where do you listen to K-Pop? - Smartphone downloaded

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	7	11.3	11.3	11.3
	Yes	55	88.7	88.7	100.0
	Total	62	100.0	100.0	

Where do you listen to K-Pop? - Other

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Computer	18	29.0	100.0	100.0
Missing	99	44	71.0		
Total		62	100.0		

Where do you listen to K-Pop? - Smartphone streamed

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	53	85.5	85.5	85.5
	Yes	9	14.5	14.5	100.0
	Total	62	100.0	100.0	

From where do you stream K-Pop music?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Youtube	2	3.2	50.0	50.0
	Spotify	1	1.6	25.0	75.0
	Grooveshark	1	1.6	25.0	100.0
	Total	4	6.5	100.0	
Missing	77	43	69.4		
	99	15	24.2		
	Total	58	93.5		
Total		62	100.0		

SHINee, EXO, Super Junior and TVXQ are K-Pop's favourite artists in Brazil. Comparing to the global results, TVXQ appear in the top 3 along with Super Junior while worldwide they rank tenth place out of the top ten while Big Bang who rank first, in Brazil rank fourth place alongside 2NE1 and BTS.

Wath is your favoutite KPop band/singer? - SHINee

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	51	82.3	83.6	83.6
	Yes	10	16.1	16.4	100.0
	Total	61	98.4	100.0	
Missing	99	1	1.6		
Total		62	100.0		

Wath is your favoutite KPop band/singer? - EXO

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	54	87.1	88.5	88.5
	Yes	7	11.3	11.5	100.0
	Total	61	98.4	100.0	
Missing	99	1	1.6		
Total		62	100.0		

Wath is your favoutite KPop band/singer? - Super Junior

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	55	88.7	90.2	90.2
	Yes	6	9.7	9.8	100.0
	Total	61	98.4	100.0	
Missing	99	1	1.6		
Total		62	100.0		

Wath is your favoutite KPop band/singer? - TVXQ

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	55	88.7	90.2	90.2
	Yes	6	9.7	9.8	100.0
	Total	61	98.4	100.0	
Missing	99	1	1.6		
Total		62	100.0		

Wath is your favoutite KPop band/singer? - Big Bang

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	57	91.9	93.4	93.4
	Yes	4	6.5	6.6	100.0
	Total	61	98.4	100.0	
Missing	99	1	1.6		
Total		62	100.0		

Wath is your favoutite KPop band/singer? - 2NE1

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	57	91.9	93.4	93.4
	Yes	4	6.5	6.6	100.0
	Total	61	98.4	100.0	
Missing	99	1	1.6		
Total		62	100.0		

Wath is your favoutite KPop band/singer? - BTS

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	56	90.3	93.3	93.3
	Yes	4	6.5	6.7	100.0
	Total	60	96.8	100.0	
Missing	99	1	1.6		
	System	1	1.6		
	Total	2	3.2		
Total		62	100.0		

Brazil's ranking is not clearly understood to be related to artists overall popularity or to concerts given in the country. It is believed that it might be both. SHINee performed in Brazil during Music Bank in 2014; that would explain the group's as a top choice, however B.A.P. also performed in the same event and only obtained 4.8% of votes. Super Junior held a concert in Brazil in 2013 and ranked third. Saying that, SHINee, Super Junior, EXO and TVXQ are all represented by the same management company: SM Entertainment that is recognized worldwide for its work and for the scandals involving their artists. Talented and perfect are the two words Brazilian fans use to describe their favourite band/singer, the same words chosen by K-Pop fans worldwide, except that overall there were three words that stood out, not two. Brazil also follows K-Pop's global trend in what concerns to artists' qualities and faults, albeit with different percentages and in the case of qualities in a different top three order. Concerts/fan meetings attendances and reasons for not attending them follow K-Pop's overall trend albeit with lower percentages as the sample is also small within the global universe. Brazilian fans would also attend a concert/fan meeting where they live. Most would also pay more than R$121,00 for a K-Pop concert ticket[6].

Why have you not attended a K-Pop concert? - Haven't come here

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	22	35.5	50.0	50.0
	Yes	22	35.5	50.0	100.0
	Total	44	71.0	100.0	
Missing	77	13	21.0		
	99	5	8.1		
	Total	18	29.0		
Total		62	100.0		

Why have you not attended a K-Pop concert? - Money

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	32	51.6	72.7	72.7
	Yes	12	19.4	27.3	100.0
	Total	44	71.0	100.0	
Missing	77	13	21.0		
	99	5	8.1		
	Total	18	29.0		
Total		62	100.0		

[6] This question was not part of the survey. It was done afterwards to random Brazilian K-Pop fans in a K-Pop Facebook group as it was noticed that the question ought to be asked. The results are inserted here as they are important for the research but they should be read independently.

Why have you not attended a K-Pop concert? - Too far

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	35	56.5	79.5	79.5
	Yes	9	14.5	20.5	100.0
	Total	44	71.0	100.0	
Missing	77	13	21.0		
	99	5	8.1		
	Total	18	29.0		
Total		62	100.0		

Why have you not attended a K-Pop fan meeting? - Haven't come here

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	30	48.4	66.7	66.7
	Yes	15	24.2	33.3	100.0
	Total	45	72.6	100.0	
Missing	77	5	8.1		
	99	12	19.4		
	Total	17	27.4		
Total		62	100.0		

Why have you not attended a K-Pop fan meeting? - Money

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	35	56.5	77.8	77.8
	Yes	10	16.1	22.2	100.0
	Total	45	72.6	100.0	
Missing	77	5	8.1		
	99	12	19.4		
	Total	17	27.4		
Total		62	100.0		

Why have you not attended a K-Pop fan meeting? - Lack of opportunity

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	36	58.1	80.0	80.0
	Yes	9	14.5	20.0	100.0
	Total	45	72.6	100.0	
Missing	77	5	8.1		
	99	12	19.4		
	Total	17	27.4		
Total		62	100.0		

As concerts/fan meetings are sporadic in Brazil, fans watch K-Pop videos on Youtube several times a day in their majority.

Where do you watch K-Pop videos? - Youtube

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	1	1.6	1.6	1.6
	Yes	61	98.4	98.4	100.0
	Total	62	100.0	100.0	

How often do you watch K-Pop videos?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Several times a day	41	66.1	66.1	66.1
	once day	5	8.1	8.1	74.2
	several times a week	12	19.4	19.4	93.5
	once a week	3	4.8	4.8	98.4
	once every few months	1	1.6	1.6	100.0
	Total	62	100.0	100.0	

Their love for K-Pop is about the music, the beat and the choreography most of all. The fact that their favourite band/singer is Korean doesn't matter to them but K-Pop did change how they see Korean people/Korean culture.

Why do you like K-Pop? - Because it's Korean

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	41	66.1	66.1	66.1
	Yes	21	33.9	33.9	100.0
	Total	62	100.0	100.0	

Why do you like K-Pop? - I like the music

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	9	14.5	14.5	14.5
	Yes	53	85.5	85.5	100.0
	Total	62	100.0	100.0	

Why do you like K-Pop? - I like the lyrics

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	26	41.9	41.9	41.9
	Yes	36	58.1	58.1	100.0
	Total	62	100.0	100.0	

Why do you like K-Pop? - I like the choreography

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	14	22.6	22.6	22.6
	Yes	48	77.4	77.4	100.0
	Total	62	100.0	100.0	

Why do you like K-Pop? - I like the beat

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	13	21.0	21.0	21.0
	Yes	49	79.0	79.0	100.0
	Total	62	100.0	100.0	

Why do you like K-Pop? - Good looking members

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	35	56.5	56.5	56.5
	Yes	27	43.5	43.5	100.0
	Total	62	100.0	100.0	

Why do you like K-Pop? -I like the way they dress

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	27	43.5	43.5	43.5
	Yes	35	56.5	56.5	100.0
	Total	62	100.0	100.0	

Why do you like K-Pop? - I like the way they sing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	22	35.5	35.5	35.5
	Yes	40	64.5	64.5	100.0
	Total	62	100.0	100.0	

Native Portuguese speakers, fans however would prefer their favourite artists to have a comeback album in English, surprising considering that the majority of the population doesn't speak or understand English but not surprising considering that the two cities where K-Pop has a considerable number of fans in Brazil are Rio de Janeiro and Sao Paulo, two of the most cosmopolitan and international areas in the country.

If your favourite K-Pop band/singer had a comeback album in a language other than Korean what language would you like it to be?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	English	34	54.8	58.6	58.6
	Spanish	2	3.2	3.4	62.1
	Portuguese	17	27.4	29.3	91.4
	Japanese	5	8.1	8.6	100.0
	Total	58	93.5	100.0	
Missing	99	4	6.5		
Total		62	100.0		

All 85.5% Brazilian respondents who have stated that their favourite artist has a website have visited it, albeit only a small fraction of them have rated it in terms of appearance and content. The low values and response rates are nonetheless consistent with the overall values of the K-Pop survey.

Please rate the following sentences in a scale of 1 – 5 in which 1 = disagree a lot and 5 = agree a lot

	1	2	3	4	5
Website looks good and is well organized	4.8%	4.8%	6.5%	14.5%	30.6%
Website is easy to browse through	4.8%	3.2%	8.1%	6.5%	-
High quality photos in the gallery	3.2%	-	4.8%	9.7%	9.7%
Is informative and well organized	-	6.5%	6.5%	3.2%	1.6%
Has a an updated and full album list	1.6%	1.6%	-	3.2%	4.8%
Album and songs are available to buy onsite or have links to external websites where to buy them from	3.2%	1.6%	-	3.2%	3.2%
Songs with MV's have links to where to watch them online	-	1.6%	-	3.2%	3.2%
Has a news section with updated information on concert tours & fan meetings worldwide	-	1.6%	3.2%	3.2%	1.6%
Provides links to where fans can buy concert tickets and fan meeting tickets	-	-	3.2%	3.2%	-
Website has a English version	-	1.6%	-	1.6%	4.8%
English version is well written without spelling or grammar mistakes	-	3.2%	1.6%	4.8%	-
English version has the same amount of information the Korean version has	-	-	4.8%	1.6%	3.2%
Has a forum and message board accessible to login in to non-Korean speakers	4.8%	1.6%	1.6%	4.8%	1.6%
Website has a download section of free banners and screensavers	6.5%	4.8%	1.6%	3.2%	4.8%

It ought to be mentioned that Brazil's results are contradictory in what concerns to two statements: albums/songs being available for purchase onsite or having external links for purchasing and the forum/message board being accessible to login to foreign nationals, demonstrating respondents' different perceptions of them.

7.4.2.3 – Social Media

38.7% of K-Pop fans in Brazil access social media networks on their PC's, 9% more than the global average; with only 29% accessing it on their laptop and equally on their smartphones, values that are lower than the overall average. Brazil's tablet usage is null. Brazil's results are representative of the population as the fixed internet rate in the country is higher than the global average and Brazil's mobile internet access is growing.

Access to social media

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	PC	24	38.7	40.0	40.0
	Laptop	18	29.0	30.0	70.0
	Smartphone	18	29.0	30.0	100.0
	Total	60	96.8	100.0	
Missing	99	2	3.2		
Total		62	100.0		

Facebook, Youtube and Twitter are the most used social network in the country with 61.3%, 14.5% and 12.9% respectively. Facebook values are higher than average, as 38.7% of respondents use social media to talk to their friends; Youtube's percentages are considerably lower, reflecting the 19.4% of Brazilian K-Pop fans that use social networks to watch videos and Twitter's values are 0.7% higher.

Social media used the most

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Facebook	38	61.3	65.5	65.5
	Twitter	8	12.9	13.8	79.3
	Youtube	9	14.5	15.5	94.8
	Weibo	2	3.2	3.4	98.3
	Instagram	1	1.6	1.7	100.0
	Total	58	93.5	100.0	
Missing	99	4	6.5		
Total		62	100.0		

Why do you use it?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Speak to friends	24	38.7	42.9	42.9
	Watch videos	12	19.4	21.4	64.3
	Share images/videos	10	16.1	17.9	82.1
	Follow KPop and KPop fans	3	4.8	5.4	87.5
	All	7	11.3	12.5	100.0
	Total	56	90.3	100.0	
Missing	99	6	9.7		
Total		62	100.0		

71% of Brazilian respondents spend more than 2 hours a day on social media, 2.5% less than global average, yet from those 71%, 61.3% spend more than 3 hours on social networks, compared to 51.5% of global respondents.

Hours spent on Social Media per day:

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	less than 1hr	3	4.8	5.0	5.0
	1 to 2hrs	13	21.0	21.7	26.7
	2 to 3hrs	6	9.7	10.0	36.7
	More than 3hrs	38	61.3	63.3	100.0
	Total	60	96.8	100.0	
Missing	99	2	3.2		
Total		62	100.0		

43.5% K-Pop Brazilian fans visit social media several times a day, less 4.3% than global average while 40.3% visit it at least once a day, 3.6% more than the overall survey results. Therefore, despite spending over three hours daily on social networks, Brazilian fans access it less regularly throughout the day.

How often to you go on Social Media?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Several times a day	27	43.5	44.3	44.3
	once day	25	40.3	41.0	85.2
	several times a week	5	8.1	8.2	93.4
	once a week	3	4.8	4.9	98.4
	once a month	1	1.6	1.6	100.0
	Total	61	98.4	100.0	
Missing	99	1	1.6		
Total		62	100.0		

95.2% of Brazilian fans follow their favourite K-Pop artists on social media, 80.6% of which on Facebook, 79% on Youtube and 74.2% Twitter. Instagram which is used by 27.7% of fans does not have a big expression compared to the top three, either on a country or global levels.

If Yes, Facebook

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	12	19.4	20.0	20.0
	Yes	48	77.4	80.0	100.0
	Total	60	96.8	100.0	
Missing	77	1	1.6		
	99	1	1.6		
	Total	2	3.2		
Total		62	100.0		

If Yes, Youtube

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	43	69.4	71.7	71.7
	Yes	17	27.4	28.3	100.0
	Total	60	96.8	100.0	
Missing	77	1	1.6		
	99	1	1.6		
	Total	2	3.2		
Total		62	100.0		

If Yes, Twitter

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	23	37.1	38.3	38.3
	Yes	37	59.7	61.7	100.0
	Total	60	96.8	100.0	
Missing	77	1	1.6		
	99	1	1.6		
	Total	2	3.2		
Total		62	100.0		

If Yes, Instagram

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	58	93.5	96.7	96.7
	Yes	2	3.2	3.3	100.0
	Total	60	96.8	100.0	
Missing	77	1	1.6		
	99	1	1.6		
	Total	2	3.2		
Total		62	100.0		

75.8% of respondents comments on their favourite artist posts on Facebook which 72.6% of fans state are not written solely in Korean. Percentages are slightly

higher than average, demonstrating that in Brazil K-Pop fans have a higher level of social media engagement than K-Pop fans in general.

Do you comment on your favourite K-Pop band/singer posts on Facebook?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	14	22.6	23.0	23.0
	Yes	47	75.8	77.0	100.0
	Total	61	98.4	100.0	
Missing	99	1	1.6		
Total		62	100.0		

Are the posts the K-Pop band/singer post only in Korean?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	45	72.6	76.3	76.3
	Yes	14	22.6	23.7	100.0
	Total	59	95.2	100.0	
Missing	99	3	4.8		
Total		62	100.0		

7.4.2.4 - Communication

77.4% of Brazilian K-Pop fans do not speak/understand Korean with 53.3% of respondents saying that they read previous posts to see if there is a translation that they can understand. The use of online translators and fan pages for translations are only used by a small percentage of fans.

If no, how do you try to understand the posts?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Read previous posts to see if there's a translation	33	53.2	84.6	84.6
	Use an online translator	4	6.5	10.3	94.9
	Use fan's pages for translations	2	3.2	5.1	100.0
	Total	39	62.9	100.0	
Missing	77	12	19.4		
	99	11	17.7		
	Total	23	37.1		
Total		62	100.0		

53.2% of respondents are fluent in English and 66.1% understand the language. As English is spoken in cities like Rio de Janeiro and Sao Paulo, who have large foreign communities, larger incomes and sizeable K-Pop communities, it might be inferred that respondents who are fluent in English reside in those geographical areas, although the cities where respondents reside were not asked in the survey. In regards to understanding the language, the 66.1% of responses can vary from understanding a word or two to understanding complex sentences.

What languages do you speak fluently? - English

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	19	30.6	36.5	36.5
	Yes	33	53.2	63.5	100.0
	Total	52	83.9	100.0	
Missing	99	10	16.1		
Total		62	100.0		

What languages do you undrestand? -English

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	16	25.8	28.1	28.1
	Yes	41	66.1	71.9	100.0
	Total	57	91.9	100.0	
Missing	99	5	8.1		
Total		62	100.0		

4.8% of Brazilian fans speak Korean fluently, while 24.2% understand the language. Fluency might be related to having Korean ancestors while language understanding might be a consequence of K-Pop.

What languages do you speak fluently? - Korean

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	49	79.0	94.2	94.2
	Yes	3	4.8	5.8	100.0
	Total	52	83.9	100.0	
Missing	99	10	16.1		
Total		62	100.0		

What languages do you undrestand? -Korean

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	42	67.7	73.7	73.7
	Yes	15	24.2	26.3	100.0
	Total	57	91.9	100.0	
Missing	99	5	8.1		
Total		62	100.0		

It is intriguing that 66.1% of Brazilian fans state that they are fluent in Portuguese while 35.5% of respondents say that they understand the language. Considering that Portuguese is Brazil's official language and the only language spoken by the majority of the population, the values obtained might mean that Brazilian respondents might not have fully understood the question or that the other 33.9% and 64.5% of fans respectively might have thought that answering that they are fluent/understand Portuguese was not applicable to them as the language is Brazil's native language.

What languages do you speak fluently? - Portuguese

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	11	17.7	21.2	21.2
	Yes	41	66.1	78.8	100.0
	Total	52	83.9	100.0	
Missing	99	10	16.1		
Total		62	100.0		

What languages do you undrestand? -Portuguese

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	35	56.5	61.4	61.4
	Yes	22	35.5	38.6	100.0
	Total	57	91.9	100.0	
Missing	99	5	8.1		
Total		62	100.0		

83.9% of Brazilian respondents believe that their favourite K-Pop artists communicate well with their fans. Despite the strong belief in the in the artists communication skills, the value is 1.6% lower than average, demonstrating that a higher than average percentage of Brazilian fans, 12.9% to be exact believe the opposite.

Do you think your favourite K-Pop band/singer communicates well with their fans?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	8	12.9	13.3	13.3
	Yes	52	83.9	86.7	100.0
	Total	60	96.8	100.0	
Missing	99	2	3.2		
Total		62	100.0		

14.5% of respondents think K-Pop artists communicate well with fans due to their social networks regular updates and 12.9% due to artists English speaking skills.

If yes, why? - Speak English

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	25	40.3	100.0	100.0
Missing	77	8	12.9		
	99	29	46.8		
	Total	37	59.7		
Total		62	100.0		

If yes, why? - Update their social network accounts regularly

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	16	25.8	64.0	64.0
	Yes	9	14.5	36.0	100.0
	Total	25	40.3	100.0	
Missing	77	8	12.9		
	99	29	46.8		
	Total	37	59.7		
Total		62	100.0		

The reason why fans believe K-Pop artists do not communicate well with their fans is the language barrier. However with only 1.6% of responses is not significant to infer any conclusions. In Brazil there is not a general consensus about the language artists ought to communicate to fans in. English obtained 58.1% of votes while Portuguese obtained 37.1% with the majority of K-Pop fans stating that they would engage more with their favourite artists should they speak in a language they understand.

Which language(s) would you like your favourite K-Pop band/singer to communicate to fans in?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	English	36	58.1	60.0	60.0
	Portuguese	23	37.1	38.3	98.3
	French	1	1.6	1.7	100.0
	Total	60	96.8	100.0	
Missing	99	2	3.2		
Total		62	100.0		

Would you engage more with your favourite K-Pop band/singer on social media if they/he/she spoke in a language you understand?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	4	6.5	6.7	6.7
	Yes	56	90.3	93.3	100.0
	Total	60	96.8	100.0	
Missing	99	2	3.2		
Total		62	100.0		

7.5 –Interviews discussion & Field Research in brief

Interviews and field research have provided supportive data to the research and a better understanding of K-Pop. Below is the abridged version of findings. For the detailed research please see the appendix.

7.5.1 - Face-to-face, Facebook & Email

EXO, SHINee, Super Junior and Big Bang are the most recognized K-Pop artists in general; in the US, K-Pop is popular in California, particularly in Los Angeles and San Francisco, and in New York and in South Korea is extremely popular overall. From the email interviews it can be ascertained that should K-Pop artists sing in English they might be more effective in Brazil as the language has history in the country contrary to Korean. Brazil also listens to Brazilian and English speaking music a lot. A good song beat can make the difference for Brazilians, more so than having Portuguese words in a song's lyrics. In order to succeed in the Brazilian music market, creating partnerships with local artists and having a blended marketing strategy that

incorporates traditional and digital marketing activities are important. Having a song in the Original soundtrack of a Telenovela would also be a major boost in a K-Pop artist's popularity in Brazil. Alternatively, K-Pop can focus on its Brazilian niche market and perform directly to fans in a lower scale or, invite a Brazilian artist to promote in South Korea i,e. opening a concert so that the K-Pop artist can promote in Brazil.

7.5.2. –Seoul & Tokyo Field Research

To comprehend Korean Pop music, it was believed that it had to be understood what K-Pop actually means and that was only possible to achieve by visiting the county where it originates from: South Korea. Through cultural emersion in Seoul it was possible to have an idea of what K-Pop means, what it represents and how it's promoted domestically. The visit to Tokyo, Korea's main overseas music market, enabled an understanding of how K-Pop promotes there. Field research added value to the research in terms of K-Pop market comprehension.

7.6- Conclusion

This chapter looked at K-Pop in theory through the elements that compose it – K-Ent. Agencies, content, distribution and customers (fans), making it what it is, a Korean art form that represents Korea brand. In practice, chapter 7 ascertained primary data research findings, both from a global level and a country level, focusing on Brazil. General findings revealed that K-Pop is mostly listened by female teenagers and young adults up to the age of 25 years old that prefer downloading K-Pop music on their devices rather than streaming music. Fans do stream videos almost exclusively on Youtube, one of the three most used social media networks along with Facebook and Twitter, albeit not in that specific order. Big Bang, EXO, BTS, Super Junior and SHINee are the top five most popular artists globally with respondents stating their favourite artists to be flawless, a consequence of respondents' youth. On their opinion K-Pop bands/singers are perfect and that's what matters. Fans like them not because of their nationality but because of the music, the dance and the singing which for the most part match the qualities they perceive their favourite artists to have. As Korean is not a language many respondents are fluent in and it's level of understanding is variable, English is the language chosen for the artists comebacks, as it's not only a common language worldwide but also is the language most fans are

fluent in and understand. Fans like engaging with artists on social media, in Brazil more than average which is culture related, spending more than two hours daily on social networks, but they would engage a lot more should there no be a language barrier preventing communication from being fully two-directional when posts are done in Korean. That creates a need to check for a translation either on previous comments to the posts or online wasting fans time, when that time could be used to increase their engagement with artists. Despite this fans think that K-Pop artists communicate well with their fans, not surprising considering the demographics of the survey. Brazilian responses are not overly different from the global survey results, however 90% of the Brazilian music market is local with the remaining 10% corresponding to international music, specifically English music in general. K-Pop is a niche market in the country, as such, in order to flourish in Brazil it needs to be understood how the music market works and how to communicate effectively in the country to succeed. Once that is grasped and fully comprehended, K-Pop needs to develop partnerships with local artists to increase its local visibility and start promoting locally not only on digital media but also on traditional media in a blended marketing campaign. If a K-Pop artist for example participates in a Brazilian telenovela as guest actor and maybe as a singer that will contribute to the promotion of the artist, K-Pop's and the Korea brand in Brazil as telenovelas are watched by a significant percentage of the Brazilian population. If K-Pop has specific promotional methods tailored to Japan, why not having them tailored to Brazil? It would create long-term relationships with the country's domestic music industry, increase its fan base and boost K-Pop and Korea's brand awareness in one of the strongest markets in South America.

Chapter 8 – Kim Hyun Joong

8.1 – Introduction

This chapter carries out a case study analysis of Kim Hyun Joong (KHJ), a Korean Pop artist renowned for his solo work, for being a former member of K-Pop group SS501 and for his acting roles on two popular Korean dramas (K-Dramas), Boys Over Flowers and Playful Kiss, not discussed in this chapter as the dissertation is about K-Pop not K-dramas. KHJ's Facebook page and Youtube Channel are analysed via Web Analytics as the two social networks the artist uses to communicate with fans. His website is also scrutinized through Web Analytics. KHJ's survey findings are then presented and discussed to learn about his audience's demographics, communication, social media activities and overall K-Pop listening habits. A brief overview of KHJ's field research in Seoul and Tokyo is also mentioned as part of KHJ's case study research.

8.2 – Web Analytics

Web analytics evaluates KHJ's Facebook, Youtube's channel and his website to gain an understanding of his audience through their browsing habits. Twitter was not analysed as KHJ does not have an official Twitter account.

8.2.1 – Facebook

On the 14/01/2015 KHJ's official website had 4.364.145 likes and its latest post was dated from 17/08/2014 which coincides with the domestic violence allegations he was accused of. The post, written in Korean had 34,442 likes, 5,525 comments and was shared 293 times (Figure 8.1).

Figure 8.1

Source: Kim Hyun Joong's Facebook page (2015)

From all KHJ's published posts between 15/01/2014 and 14/01/2015 only two were in English. The message was short, straight to the point and delivered in one simple sentence. All his elaborate posts or those whose messages were more extensive were written in Korean, according to the analysis conducted.

8.2.2 – Youtube

Like Facebook, KHJ's Youtube channel statistics were analysed throughout the same timeframe. According to Statfire (2015) on 14/01/2015 the channel has 176K subscribers, 50 videos available for visualization, 9.45K comments and an average monthly view of 574K. Channel total subscribers which had a steady increase throughout the year had a higher than average increase in July 2014. KHJ channel views have followed subscribers' pattern, steady all year round with a higher than average increase in July 2014 (Figure 8.2). The increase was due to the release of his the single "Hot Sun" in Japan in June, his mini-album "Timing" in South Korea in July, the MV "Beauty Beauty" and their music promotion.

Figure 8.2

Daily Statistics | Monthly Statistics

	New Subs	Total Subs	New Views	Total Views	New Vids	Total Vids	Earnings
2015							
January	1,018 ▼45.2%	176k	139,815 ▼64.1%	21m	-	50	$69.9 - $699
2014							
December	1,859 ▼16.5%	175k	389,138 ▼11.1%	20.8m	-	50	$195 - $1.95k
November	2,201 ▼4.6%	174k	437,776 ▲3.9%	20.5m	-	50	$219 - $2.19k
October	2,307 ▼66.2%	171k	421,257 ▼58.7%	20m	-	50	$211 - $2.11k
September	7,248 ▼23.2%	169k	1,019,170 ▼7.1%	19.6m	-	50	$510 - $5.1k
July	9,434 ▲136.7%	162k	1,096,986 ▲65.2%	18.6m	4 ▲33.3%	50	$548 - $5.48k
June	3,985 ▲70.0%	152k	663,910 ▲70.8%	17.5m	3	46	$332 - $3.32k
May	2,344 ▼2.0%	148k	388,722 ▼28.7%	16.8m	-	43	$194 - $1.94k
April	2,393 ▲16.1%	146k	545,452 ▲31.5%	16.4m	1	43	$273 - $2.73k
March	2,062 ▼22.7%	144k	414,948 ▲14.5%	15.9m	1 ▲200.0%	42	$207 - $2.07k
February	2,667	142k	362,462	15.5m	-1	41	$181 - $1.81k
January	-	139k	-	15.1m	-	42	N/A

Source: Statfire, 2015.

KHJ's most visualized video on Youtube up to the 14/01/2015 was his "Unbreakable" MV, released in the summer of 2013.

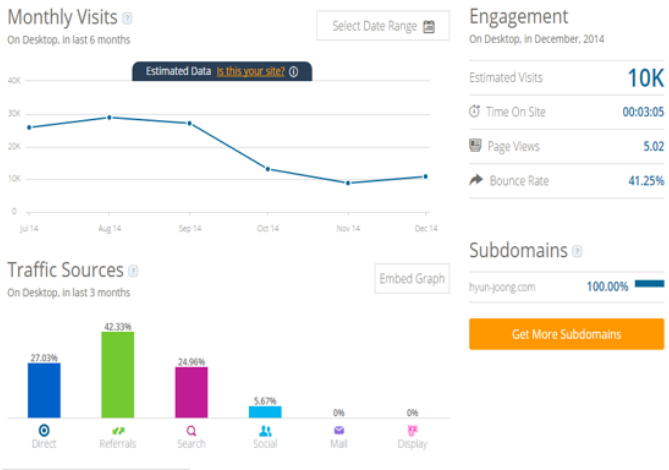
8.2.3 - Website

18.21% of KHJ's website traffic between 14/10/2014 and 14/01/2015 was domestic; 12.37% came from the US; 10.18% from Malaysia; 9.08% from India and 5.86% from Turkey (Figure 8.3). 42.33% of KHJ's traffic sources over the same period, on a PC were referrals; 27.03% were direct; 24.96% were from search engines and 5.67% from social networks (Figure 8.4). KHJ did not have any traffic from display advertising or mail. Between 14/07/2014 and 14/12/2014 the number of monthly visits to his website were a downward curve with the exception of the month of August 2014 where the number of visitors peaked at 29K, a 2K increase from July. In September KHJ's website had 29K visits, dropping exponentially to 13K in October, most likely as

a consequence of the domestic violence allegations[7] he was accused of and the public backlash. In November his visitor numbers dropped even further to reach 9K, still due to the domestic violence case. In December 2014, however the number of visitors increased 1K[8]. 03mns05sec are the average time visitors spent on KHJ's website, visualizing an average of 5.02 pages each visit. The bounce rate was 41.25% (SimilarWeb, 2015) in December 2014. In January 2015, according to Alexa (2015) the time spent on KHJ's website daily was 1.46mns (Figure 8.5), slightly half than what SimilarWeb registered in December 2014 and the number of pages visualized by each visitor was 4.50 pages, a 0.12 difference from SimilarWeb; bounce rate was also 06.25% lower.

Figure 8.3

Figure 8.4



Source: SimilarWeb (2015)

Figure 8.5

Source: Alexa (2015)

For this dissertation both values presented by SimilarWeb and Alexa were considered as they complement one another and are not pertaining to the same period of time. The objective was to identify KHJ's website demographics and visitors' habits on his website to improve their experience on site, increase website engagement and consequently increase ROI.

[7] In September KHJ's concert in China was cancelled by the Chinese promoters; he had to public apologize for his actions and he was indicted in relation to the domestic allegations charges.
[8] Values were estimated.

8.3 – Kim Hyun Joong Research Findings and discussion

KHJ's survey was conducted globally with 95 respondents.

8.3.1 - Demographics

95.8% of KHJ's fans are female while only 2.1% are male. 54.3% of the fans are up to 25 years of age; 23.9% are age 26 – 35 years old; 13.7% are aged between 36 – 45 years old and 7.6% are over 46 years old, demonstrating that his fans age range is well distributed amongst all age ranges and that he's liked not just by teenagers and young women but also by mature women.

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	2	2.1	2.2	2.2
	Female	91	95.8	97.8	100.0
	Total	93	97.9	100.0	
Missing	99	2	2.1		
Total		95	100.0		

Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 18 years	15	15.8	16.3	16.3
	19 - 25 years	35	36.8	38.0	54.3
	26 - 35 years	22	23.2	23.9	78.3
	36 - 45 years	13	13.7	14.1	92.4
	More than 46 years	7	7.4	7.6	100.0
	Total	92	96.8	100.0	
Missing	99	3	3.2		
Total		95	100.0		

Geographically KHJ's respondents are also well distributed across the eight geographical regions both in terms of residence and nationality. All 15.8% of European fans, 14.7% of South American fans and 2.1% of Oceania fans both reside and are nationals of those respective local areas. East Asia & South East Asia has 26.3% of fans living there and 29.5% nationals. North America has 14.7% of KHJ overall survey respondents residing there and 10.5% nationals; In terms of Central & South Asia, 8.4% of fans live there while 7.4% are originally from there. Percentages are higher Africa & Middle East; 12.6% of respondents reside there and 10.5% are from the region. Central America has the lowest number of KHJ's survey demographics with 1.1% of fans living there and 2.1% stating that they're from the region.

Geographic area currently living in

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Europe	15	15.8	16.5	16.5
	East Asia and South East Asia	25	26.3	27.5	44.0
	North America	14	14.7	15.4	59.3
	Central and South Asia	8	8.4	8.8	68.1
	South America	14	14.7	15.4	83.5
	Africa and Middle East	12	12.6	13.2	96.7
	Central America	1	1.1	1.1	97.8
	Oceania	2	2.1	2.2	100.0
	Total	91	95.8	100.0	
Missing	System	4	4.2		
Total		95	100.0		

Geographic area of origin

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Europe	15	15.8	17.0	17.0
	East Asia and South East Asia	28	29.5	31.8	48.9
	North America	10	10.5	11.4	60.2
	Central and South Asia	7	7.4	8.0	68.2
	South America	14	14.7	15.9	84.1
	Africa and Middle East	10	10.5	11.4	95.5
	Central America	2	2.1	2.3	97.7
	Oceania	2	2.1	2.3	100.0
	Total	88	92.6	100.0	
Missing	System	7	7.4		
Total		95	100.0		

Percentage disparities might be due to a variation in response rates for each question or to migration from one geographical area to another.

8.3.2 – Kim Hyun Joong

A vast majority of KHJ's fans has not attended any of his concerts or fan meetings. Lack of concert attendance is due to KHJ's not having performed in the respondents cities, the concerts being far and money, with 13.7% and 10.5% and 5.3% of responses respectively. Fan meeting lack of attendance was similar to the concerts'. 20% of fans have stated that KHJ has not held a fan meeting in the area where they live while 6.3% have mentioned both the fan meetings being held too far from where they reside and money as reasons. The myriad of other reasons for non-attendance to concerts was 13.7% and to fan meetings 17.9%.

Have you attended any of Kim Hyun Joong concerts?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	70	73.7	75.3	75.3
	Yes	23	24.2	24.7	100.0
	Total	93	97.9	100.0	
Missing	99	2	2.1		
Total		95	100.0		

If no, why? - Too Far

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	37	38.9	78.7	78.7
	Yes	10	10.5	21.3	100.0
	Total	47	49.5	100.0	
Missing	77	23	24.2		
	99	25	26.3		
	Total	48	50.5		
Total		95	100.0		

If no, why? - He hasn't given a concert in my city

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	34	35.8	72.3	72.3
	Yes	13	13.7	27.7	100.0
	Total	47	49.5	100.0	
Missing	77	23	24.2		
	99	25	26.3		
	Total	48	50.5		
Total		95	100.0		

If no, why? - Money

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	42	44.2	89.4	89.4
	Yes	5	5.3	10.6	100.0
	Total	47	49.5	100.0	
Missing	77	23	24.2		
	99	25	26.3		
	Total	48	50.5		
Total		95	100.0		

If no, why? - Other

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	34	35.8	72.3	72.3
	Yes	13	13.7	27.7	100.0
	Total	47	49.5	100.0	
Missing	77	23	24.2		
	99	25	26.3		
	Total	48	50.5		
Total		95	100.0		

Have you attended any of Kim Hyun Joong fan meetings?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	70	73.7	81.4	81.4
	Yes	16	16.8	18.6	100.0
	Total	86	90.5	100.0	
Missing	99	9	9.5		
Total		95	100.0		

If no, why? - Too far

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	41	43.2	87.2	87.2
	Yes	6	6.3	12.8	100.0
	Total	47	49.5	100.0	
Missing	77	16	16.8		
	99	32	33.7		
	Total	48	50.5		
Total		95	100.0		

If no, why? - He hasn't come to my country

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	28	29.5	59.6	59.6
	Yes	19	20.0	40.4	100.0
	Total	47	49.5	100.0	
Missing	77	16	16.8		
	99	32	33.7		
	Total	48	50.5		
Total		95	100.0		

If no, why? - Money

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	41	43.2	87.2	87.2
	Yes	6	6.3	12.8	100.0
	Total	47	49.5	100.0	
Missing	77	16	16.8		
	99	32	33.7		
	Total	48	50.5		
Total		95	100.0		

If no, why? - Other

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	30	31.6	63.8	63.8
	Yes	17	17.9	36.2	100.0
	Total	47	49.5	100.0	
Missing	77	16	16.8		
	99	32	33.7		
	Total	48	50.5		
Total		95	100.0		

Based on that data and on the knowledge that most KHJ fans would attend a concert/fan meeting in their country, with the right communication and marketing strategies, the new market potential is evident.

Would you attend a concert/fan meeting in the country you live in?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	24	25.3	26.1	26.1
	Yes	68	71.6	73.9	100.0
	Total	92	96.8	100.0	
Missing	99	3	3.2		
Total		95	100.0		

86.3% of respondents have purchased or downloaded a KHJ's album/song. 51.6% of fans have downloaded it; 15.8% have bought an album in a store and 14.7% online. Only 1.1% have bought a song online. In their majority in-store purchases took place in East Asia & South East Asia where stores hold a higher number of K-Pop music than in any other region.

Have you ever bought or downloaded a Kim Hyun Joong album or a song?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	10	10.5	10.9	10.9
	Yes	82	86.3	89.1	100.0
	Total	92	96.8	100.0	
Missing	99	3	3.2		
Total		95	100.0		

If Yes, where?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Bought algum in a store	15	15.8	19.0	19.0
	Bought algum in an online store	14	14.7	17.7	36.7
	Bought a song in an online store	1	1.1	1.3	38.0
	Downloaded album or song	49	51.6	62.0	100.0
	Total	79	83.2	100.0	
Missing	77	10	10.5		
	99	6	6.3		
	Total	16	16.8		
Total		95	100.0		

77.9% of respondents stream KHJ music on their devices; 14.7% of fans do it on Youtube, 4.2% on iTunes; 2.1% on SoundCloud and 1.1% on Spotify.

Do you stream Kim Hyun Joong music on your phone/tablet/pc/laptop?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	19	20.0	20.4	20.4
	Yes	74	77.9	79.6	100.0
	Total	93	97.9	100.0	
Missing	99	2	2.1		
Total		95	100.0		

Do you stream Kim Hyun Joong music on your phone/tablet/pc/laptop? - If yes, from where?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Youtube	14	14.7	66.7	66.7
	iTunes	4	4.2	19.0	85.7
	SoundCloud	2	2.1	9.5	95.2
	Spotify	1	1.1	4.8	100.0
	Total	21	22.1	100.0	
Missing	77	19	20.0		
	99	55	57.9		
	Total	74	77.9		
Total		95	100.0		

“Unbreakable” and “Please” are KHJ’s fans favourite songs with 13.7% of votes each. “Kiss Kiss”, “Because I’m Stupid” and “Break Down” come next with 9.5%, 8.4% and 5.3% of votes respectively. “Unbreakable” was KHJ’s most visualized song on Youtube ever up to 14/01/2015. Whether that is because of the music per se, the MV concept, the collaboration with Jay Park or another reason is unknown except for its undoubted popularity. “Please” held tenth place on Youtube; “Kiss Kiss” nineth, “Because I’m Stupid” was not on KHJ’s Youtube channel top ten and “Break Down” was on third place. This means that KHJ’s fans favourite songs are not directly related to the top ten songs on his Youtube channel.

What's your favourite Kim Hyun Joong song? - Unbreakable

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	53	55.8	80.3	80.3
	Yes	13	13.7	19.7	100.0
	Total	66	69.5	100.0	
Missing	99	29	30.5		
Total		95	100.0		

What's your favourite Kim Hyun Joong song? - Please

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	53	55.8	80.3	80.3
	Yes	13	13.7	19.7	100.0
	Total	66	69.5	100.0	
Missing	99	29	30.5		
Total		95	100.0		

What's your favourite Kim Hyun Joong song? - Kiss Kiss

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	57	60.0	86.4	86.4
	Yes	9	9.5	13.6	100.0
	Total	66	69.5	100.0	
Missing	99	29	30.5		
Total		95	100.0		

What's your favourite Kim Hyun Joong song? - Because I'm supid

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	58	61.1	87.9	87.9
	Yes	8	8.4	12.1	100.0
	Total	66	69.5	100.0	
Missing	99	29	30.5		
Total		95	100.0		

What's your favourite Kim Hyun Joong song? - Break Down

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	61	64.2	92.4	92.4
	Yes	5	5.3	7.6	100.0
	Total	66	69.5	100.0	
Missing	99	29	30.5		
Total		95	100.0		

What's your favourite Kim Hyun Joong song? - Other

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	42	44.2	63.6	63.6
	Yes	24	25.3	36.4	100.0
	Total	66	69.5	100.0	
Missing	99	29	30.5		
Total		95	100.0		

The music, the way he sings, his choreography, his good looks and the beat are the five main reasons why respondents like KHJ with 58.5%, 51.6%, 43.2%, 42.1% and 36.5% respectively. Amongst the other reasons why fans like KHJ is his nationality. 15.8% of fans like him because he’s Korean while 73.7% do not. For 64.2% of respondents KHJ’s nationality doesn’t matter, only for 31.6% of them. The majority of fans have stated that they would like KHJ if he wasn’t Korean and that he has changed the way they see Korean culture/people. The question of liking KHJ due to his nationality was doubled asked on purpose. The first question was included in a list of reasons why fans like KHJ; the second one want to ascertain specifically if fans like KHJ because he’s Korean. Results should have been similar but they weren’t demonstrating that the context of a question determines the outcome of the answers.

Why do you like Kim Hyun Joong? - Because it's Korean

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	70	73.7	82.4	82.4
	Yes	15	15.8	17.6	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - I like the music

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	35	36.8	41.2	41.2
	Yes	50	52.6	58.8	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - I like the lyrics

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	56	58.9	65.9	65.9
	Yes	29	30.5	34.1	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - I like the choreography

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	44	46.3	51.8	51.8
	Yes	41	43.2	48.2	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - I like the beat

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	54	56.8	63.5	63.5
	Yes	31	32.6	36.5	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - He's good looking

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	45	47.4	52.9	52.9
	Yes	40	42.1	47.1	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - I like the way he dresses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	56	58.9	65.9	65.9
	Yes	29	30.5	34.1	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - I like the way he sings

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	36	37.9	42.4	42.4
	Yes	49	51.6	57.6	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - His voice

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	82	86.3	96.5	96.5
	Yes	3	3.2	3.5	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - His Personality

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	78	82.1	91.8	91.8
	Yes	7	7.4	8.2	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - Him as a person

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	81	85.3	95.3	95.3
	Yes	4	4.2	4.7	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - He's special

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	83	87.4	97.6	97.6
	Yes	2	2.1	2.4	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - His looks

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	81	85.3	95.3	95.3
	Yes	4	4.2	4.7	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - He's grateful

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	84	88.4	98.8	98.8
	Yes	1	1.1	1.2	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - His Performances

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	79	83.2	92.9	92.9
	Yes	6	6.3	7.1	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - His work

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	84	88.4	98.8	98.8
	Yes	1	1.1	1.2	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - He's Talented

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	84	88.4	98.8	98.8
	Yes	1	1.1	1.2	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - I Like him

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	80	84.2	94.1	94.1
	Yes	5	5.3	5.9	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Why do you like Kim Hyun Joong? - Because of SS501

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	83	87.4	97.6	97.6
	Yes	2	2.1	2.4	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

Do you like Kim Hyun Joong because he is Korean?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	61	64.2	67.0	67.0
	Yes	30	31.6	33.0	100.0
	Total	91	95.8	100.0	
Missing	99	4	4.2		
Total		95	100.0		

Would you like him if he wasn't Korean?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	2	2.1	2.2	2.2
	Yes	74	77.9	81.3	83.5
	Don't Know	15	15.8	16.5	100.0
	Total	91	95.8	100.0	
Missing	99	4	4.2		
Total		95	100.0		

Has Kim Hyun Joong changed the way you see Korean culture/Korean People?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	29	30.5	33.3	33.3
	Yes	58	61.1	66.7	100.0
	Total	87	91.6	100.0	
Missing	99	8	8.4		
Total		95	100.0		

If KHJ had a comeback album in a foreign language the majority of fans would like it to be English.

If Kim Hyun Joong had a comeback album in another language other than Korean which language would you like it to be?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	English	64	67.4	71.1	71.1
	Spanish	12	12.6	13.3	84.4
	Mandarin	6	6.3	6.7	91.1
	Arabic	2	2.1	2.2	93.3
	Bulgarian	1	1.1	1.1	94.4
	Japanese	2	2.1	2.2	96.7
	Tamil	1	1.1	1.1	97.8
	Thai	1	1.1	1.1	98.9
	Portuguese	1	1.1	1.1	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

73.3% of fans have visited KHJ's website while 22.1% have not. 12.6% of those who have visited it agree that it looks good. Being easy to browse through is ambiguous while 9.5% of fans both agree that the gallery has high quality photos and is well organized/informative. The album list is also updated according to 5.3% of respondents; at the time of the survey that was correct. KHJ's album list was updated. As to whether or not albums/songs can be purchased onsite or have links to where to

buy them from fans are uncertain, perhaps due to the fact that they are not available to buy on his website nor do they have links to websites where fans can buy them from. 3.2% of fans have stated that KHJ's MV's have links to where to watch them online which is through, they can be watched on his website. In regards to the news section having updated information fans are uncertain. The last update was in September 2014, the survey was conducted between October 2014 – November 2014 therefore uncertainty is understandable. 3.2% of respondents think that KHJ's website has links to where concert/fan meeting tickets can be purchased from. 4.2% agree that KHJ's website has an English version. Parts of the website do indeed have an English version, parts of it do not. 6.3% of respondents have mentioned that the English version does not have the same amount of information that the Korean version does which is true. 9.5% of fans also believe although not strongly that KHJ's forum/message board are accessible to login to non-Koreans, while 8.4% are not certain on whether the website has a freebies download section of banners and screensavers.

Please rate the following sentences in a scale of 1 – 5 in which 1 = disagree a lot and 5 = agree a lot

	1	2	3	4	5
Website looks good and is well organized	-	-	2.1%	12.6%	6.3%
Website is easy to browse through	-	1.1%	5.3%	2.1%	2.1%
High quality photos in the gallery	-	1.1%	2.1%	9.5%	7.4%
Is informative and well organized	1.1%	1.1%	1.1%	9.5%	7.4%
Has a an updated and full album list	-	1.1%	-	5.3%	4.2%
Album and songs are available to buy onsite or have links to external websites where to buy them from	-	-	5.3%	2.1%	-
Songs with MV's have links to where to watch them online	-	1.1%	-	-	3.2%
Has a news section with updated information on concert tours & fan meetings worldwide	-	-	2.1%	1.1%	1.1%
Provides links to where fans can buy concert tickets and fan meeting tickets	1.1%	2.1%	1.1%	3.2%	-
Website has a English version	1.1%	1.1%	2.1%	4.2%	1.1%
English version is well written without spelling or grammar mistakes	-	4.2%	1.1%	1.1%	2.1%
English version has the same amount of information the Korean version has	6.3%	-	4.2%	4.2%	-
Has a forum and message board accessible to login in to non-Korean speakers	2.1%	9.5%	2.1%	2.1%	5.3%
Website has a download section of free banners and screensavers	2.1%	1.1%	8.4%	3.2%	5.3%

KHJ's website, albeit visually appealing would benefit from having content that is accessible to his international fans and it should be user friendly. The English version of the website should be separate from the Korean version and it would benefit from having the same amount of information the Korean version has to maximize engagement and time spent on site. Above all it should be able to sell KHJ's as an artist instead of just showcasing him in order to generate a higher revenue. Having a free download section would also help as fans like free goodies like screensavers. The website should also be updated independently of events that might impact his work as

the allegations of domestic violence. 91.6% of respondents have stated their awareness of the domestic violence accusations he was accused of by his ex-girlfriend; yet for 73.7% it didn't alter their perception of him as an artist. Therefore his website might have uploaded his apology on his first page owning up to his acts and allowing fans to connect with him.

Are you aware that Kim Hyun Joong was recently accused of domestic violence against his ex-girlfriend?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	4	4.2	4.4	4.4
	Yes	87	91.6	95.6	100.0
	Total	91	95.8	100.0	
Missing	99	4	4.2		
Total		95	100.0		

Has that changed your perception of him as an artist?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	70	73.7	76.9	76.9
	Yes	21	22.1	23.1	100.0
	Total	91	95.8	100.0	
Missing	99	4	4.2		
Total		95	100.0		

Trust, being human, it's his personal life and being his fan are the main reasons why fans perception of KHJ as an artist has not changed. For 5.3% of respondents, however the domestic violence allegations did change how they see him as an artist.

Why? - I trust him

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	16	16.8	76.2	76.2
	Yes	5	5.3	23.8	100.0
	Total	21	22.1	100.0	
Missing	99	74	77.9		
Total		95	100.0		

Why? - He's human

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	18	18.9	85.7	85.7
	Yes	3	3.2	14.3	100.0
	Total	21	22.1	100.0	
Missing	99	74	77.9		
Total		95	100.0		

Why? - It's his personal life

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	19	20.0	90.5	90.5
	Yes	2	2.1	9.5	100.0
	Total	21	22.1	100.0	
Missing	99	74	77.9		
Total		95	100.0		

Why? - I'm his fan

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	19	20.0	90.5	90.5
	Yes	2	2.1	9.5	100.0
	Total	21	22.1	100.0	
Missing	99	74	77.9		
Total		95	100.0		

Why? - It changed how I see him as a person

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	16	16.8	76.2	76.2
	Yes	5	5.3	23.8	100.0
	Total	21	22.1	100.0	
Missing	99	74	77.9		
Total		95	100.0		

Why? - Other

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	17	17.9	81.0	81.0
	Yes	4	4.2	19.0	100.0
	Total	21	22.1	100.0	
Missing	99	74	77.9		
Total		95	100.0		

8.3.3 – Social Media

51.6% of KHJ's fans visit social media networks several times a day while 40% only do it once. The majority of respondents spend more than two hours a day on social networks with 43.2% of them exceeding the three hours daily, meaning that KHJ's fans are active on social media.

How often to you go on Social Media?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Several times a day	49	51.6	52.7	52.7
	once day	38	40.0	40.9	93.5
	several times a week	3	3.2	3.2	96.8
	once a week	2	2.1	2.2	98.9
	Once ecery few months	1	1.1	1.1	100.0
	Total	93	97.9	100.0	
Missing	System	2	2.1		
Total		95	100.0		

Hours spent on Social Media per day:

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	less than 1hr	8	8.4	8.7	8.7
	1 to 2hrs	20	21.1	21.7	30.4
	2 to 3hrs	23	24.2	25.0	55.4
	More than 3hrs	41	43.2	44.6	100.0
	Total	92	96.8	100.0	
Missing	99	3	3.2		
Total		95	100.0		

88.4% of respondents follow KHJ on social media, mostly on Facebook and Youtube with only 32.6% of fans following him on Twitter. Considering that KHJ does not have an officially verified Twitter account, the percentage might be referring to his officially non verified Twitter[9] account that links in to his officially verified Facebook page. 13.7% of fans also follow KHJ on Weibo and 3.2% on Instagram, despite him not having an official Instagram account, meaning that fans might follow a KHJ fan page on it.

Do you follow Kim Hyun Joong on social media?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	7	7.4	7.7	7.7
	Yes	84	88.4	92.3	100.0
	Total	91	95.8	100.0	
Missing	99	4	4.2		
Total		95	100.0		

If yes, on which ones? - Facebook

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	9	9.5	10.6	10.6
	Yes	76	80.0	89.4	100.0
	Total	85	89.5	100.0	
Missing	77	7	7.4		
	99	3	3.2		
	Total	10	10.5		
Total		95	100.0		

If yes, on which ones? - Youtube

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	28	29.5	32.9	32.9
	Yes	57	60.0	67.1	100.0
	Total	85	89.5	100.0	
Missing	77	7	7.4		
	99	3	3.2		
	Total	10	10.5		
Total		95	100.0		

If yes, on which ones? - Twitter

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	54	56.8	63.5	63.5
	Yes	31	32.6	36.5	100.0
	Total	85	89.5	100.0	
Missing	77	7	7.4		
	99	3	3.2		
	Total	10	10.5		
Total		95	100.0		

If yes, on which ones? - Weibo

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	72	75.8	84.7	84.7
	Yes	13	13.7	15.3	100.0
	Total	85	89.5	100.0	
Missing	77	7	7.4		
	99	3	3.2		
	Total	10	10.5		
Total		95	100.0		

If yes, on which ones? - Instagram

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	82	86.3	96.5	96.5
	Yes	3	3.2	3.5	100.0
	Total	85	89.5	100.0	
Missing	77	7	7.4		
	99	3	3.2		
	Total	10	10.5		
Total		95	100.0		

71.6% of fans share images/news/photos/videos about KHJ on social media, mostly on Facebook. Twitter and Youtube are also used to shared information about him by 26.5% and 25.5% respectively while Weibo and Instagram are less used.

[9] That Twitter account was not analysed in this dissertation for not being officially verified.

Do you share information/videos/images/news about Kim Hyun Joong on social media?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	24	25.3	26.1	26.1
	Yes	68	71.6	73.9	100.0
	Total	92	96.8	100.0	
Missing	99	3	3.2		
Total		95	100.0		

If yes on which ones? - Facebook

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	9	9.5	13.6	13.6
	Yes	57	60.0	86.4	100.0
	Total	66	69.5	100.0	
Missing	77	24	25.3		
	99	5	5.3		
	Total	29	30.5		
Total		95	100.0		

If yes on which ones? - Twitter

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	41	43.2	62.1	62.1
	Yes	25	26.3	37.9	100.0
	Total	66	69.5	100.0	
Missing	77	24	25.3		
	99	5	5.3		
	Total	29	30.5		
Total		95	100.0		

If yes on which ones? - Youtube

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	42	44.2	63.6	63.6
	Yes	24	25.3	36.4	100.0
	Total	66	69.5	100.0	
Missing	77	24	25.3		
	99	5	5.3		
	Total	29	30.5		
Total		95	100.0		

If yes on which ones? - Weibo

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	58	61.1	87.9	87.9
	Yes	8	8.4	12.1	100.0
	Total	66	69.5	100.0	
Missing	77	24	25.3		
	99	5	5.3		
	Total	29	30.5		
Total		95	100.0		

If yes on which ones? - Instagram

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	62	65.3	93.9	93.9
	Yes	4	4.2	6.1	100.0
	Total	66	69.5	100.0	
Missing	77	24	25.3		
	99	5	5.3		
	Total	29	30.5		
Total		95	100.0		

The majority of fans also comment on KHJ posts on Facebook which 53.7% of them state are not all written in Korean. 81.1% of KHJ fans do not understand the language, using either an online translator to understand posts or reading through previous posts to see if there is a translation available.

Do you comment on Kim Hyun Joong posts on Facebook?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	32	33.7	36.4	36.4
	Yes	56	58.9	63.6	100.0
	Total	88	92.6	100.0	
Missing	99	7	7.4		
Total		95	100.0		

Are the posts Kim Hyun Joong posts only in Korean?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	51	53.7	67.1	67.1
	Yes	25	26.3	32.9	100.0
	Total	76	80.0	100.0	
Missing	99	19	20.0		
Total		95	100.0		

Do you speak or understand Korean?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	77	81.1	83.7	83.7
	Yes	15	15.8	16.3	100.0
	Total	92	96.8	100.0	
Missing	99	3	3.2		
Total		95	100.0		

If no, how do you try to understand the posts?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Read previous posts to see if there's a translation	26	27.4	36.6	36.6
	Use an online translator	44	46.3	62.0	98.6
	Use fan's pages for translations	1	1.1	1.4	100.0
	Total	71	74.7	100.0	
Missing	77	15	15.8		
	99	9	9.5		
	Total	24	25.3		
Total		95	100.0		

8.3.4 - Communication

English is the language most respondents are fluent in and understand with 66.3% and 69.5% respectively. Spanish comes second with 24.2% of fans stating their fluency in the language and 20% their understanding of it and while 10.5% of respondents are fluent in Portuguese, only 7.4% understand it. In comparison 12.4% of fans understand Mandarin but only 8.4% of them are fluent in the language. In terms of Korean 2.1% of fans are fluent in the language which is understood by 14.7%. The level of understanding was not being scrutinized.

What languages do you speak fluently? - English

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	27	28.4	30.0	30.0
	Yes	63	66.3	70.0	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

What languages do you speak fluently? - Spanish

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	67	70.5	74.4	74.4
	Yes	23	24.2	25.6	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

What languages do you speak fluently? - Korean

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	88	92.6	97.8	97.8
	Yes	2	2.1	2.2	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

What languages do you speak fluently? - Portuguese

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	80	84.2	88.9	88.9
	Yes	10	10.5	11.1	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

What languages do you speak fluently? - Mandarin

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	82	86.3	91.1	91.1
	Yes	8	8.4	8.9	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

What languages do you understand? - English

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	19	20.0	22.4	22.4
	Yes	66	69.5	77.6	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

What languages do you understand? - Spanish

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	66	69.5	77.6	77.6
	Yes	19	20.0	22.4	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

What languages do you understand? - Korean

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	71	74.7	83.5	83.5
	Yes	14	14.7	16.5	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

What languages do you understand? - Portuguese

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	78	82.1	91.8	91.8
	Yes	7	7.4	8.2	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

What languages do you understand? - Mandarin

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	73	76.8	85.9	85.9
	Yes	12	12.6	14.1	100.0
	Total	85	89.5	100.0	
Missing	99	10	10.5		
Total		95	100.0		

68.4% of KHJ's fans think that he communicates well with them while 23.2% think the opposite. Being active on social media is a reason why KHJ communicates well with his fans; infrequent social media updates and the language barrier are

reasons why he doesn't while his personality and behaviour are mentioned by both fans who believe in his good communication skills and those who do not.

Do you think Kim Hyun Joong communicates well with his fans?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	22	23.2	25.3	25.3
	Yes	65	68.4	74.7	100.0
	Total	87	91.6	100.0	
Missing	99	8	8.4		
Total		95	100.0		

Do you think Kim Hyun Joong communicates well with his fans? Why? - Active on Social Media

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	27	28.4	96.4	96.4
	Yes	1	1.1	3.6	100.0
	Total	28	29.5	100.0	
Missing	99	67	70.5		
Total		95	100.0		

Do you think Kim Hyun Joong communicates well with his fans? Why? - Infrequent Social Media Updates

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	24	25.3	85.7	85.7
	Yes	4	4.2	14.3	100.0
	Total	28	29.5	100.0	
Missing	99	67	70.5		
Total		95	100.0		

Do you think Kim Hyun Joong communicates well with his fans? Why? - Language Barrier

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	24	25.3	85.7	85.7
	Yes	4	4.2	14.3	100.0
	Total	28	29.5	100.0	
Missing	99	67	70.5		
Total		95	100.0		

Do you think Kim Hyun Joong communicates well with his fans? Why? - Personality

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	21	22.1	75.0	75.0
	Yes	7	7.4	25.0	100.0
	Total	28	29.5	100.0	
Missing	99	67	70.5		
Total		95	100.0		

Do you think Kim Hyun Joong communicates well with his fans? Why? - Behaviour

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	23	24.2	82.1	82.1
	Yes	5	5.3	17.9	100.0
	Total	28	29.5	100.0	
Missing	99	67	70.5		
Total		95	100.0		

Do you think Kim Hyun Joong communicates well with his fans? Why? - Other

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	21	22.1	75.0	75.0
	Yes	7	7.4	25.0	100.0
	Total	28	29.5	100.0	
Missing	99	67	70.5		
Total		95	100.0		

The majority of KHJ's fans would like him to communicate with them in English with only 16.8% preferring Spanish. 5.3% of them would like him to continue to communicate with them in Korean, perhaps due to their fluency or understanding of the language while 3.3% would prefer him to communicate in Mandarin and 3.2% in Portuguese. The majority of respondents would also engage more with KHJ on social media should he communicate with them in a language they understand.

In which language(s) would you like Kim Hyun Joong to communicate to fans in? - English

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	25	26.3	27.8	27.8
	Yes	65	68.4	72.2	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

In which language(s) would you like Kim Hyun Joong to communicate to fans in? - Spanish

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	74	77.9	82.2	82.2
	Yes	16	16.8	17.8	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

In which language(s) would you like Kim Hyun Joong to communicate to fans in? - Korean

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	85	89.5	94.4	94.4
	Yes	5	5.3	5.6	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

In which language(s) would you like Kim Hyun Joong to communicate to fans in? - Mandarin

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	87	91.6	96.7	96.7
	Yes	3	3.2	3.3	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

In which language(s) would you like Kim Hyun Joong to communicate to fans in? - Portuguese

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	87	91.6	96.7	96.7
	Yes	3	3.2	3.3	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

Would you engage more with Kim Hyun Joong on social media if he spoke in a language you understand?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	16	16.8	17.4	17.4
	Yes	76	80.0	82.6	100.0
	Total	92	96.8	100.0	
Missing	99	3	3.2		
Total		95	100.0		

8.3.5 – K-Pop

KHJ's fans normally download to K-Pop on their smartphones or iPod/MP3 players with 60% and 50.5% of respondents stating they listen to it that way. Online radio and smartphone/tablet streaming albeit not as popular also have a representative share of the market with 20%, 16.8% and 13.7% of respondents mentioning them as their preferred method of listening to K-Pop.

Where do you listen to K-Pop? - Smartphone downloaded

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	33	34.7	36.7	36.7
	Yes	57	60.0	63.3	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

Where do you listen to K-Pop? - Ipod/MP3 Player

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	42	44.2	46.7	46.7
	Yes	48	50.5	53.3	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

Where do you listen to K-Pop? - Online Radio

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	71	74.7	78.9	78.9
	Yes	19	20.0	21.1	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

Where do you listen to K-Pop? - Smartphone streamed

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	74	77.9	82.2	82.2
	Yes	16	16.8	17.8	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

Where do you listen to K-Pop? - Tablet streamed

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	77	81.1	85.6	85.6
	Yes	13	13.7	14.4	100.0
	Total	90	94.7	100.0	
Missing	99	5	5.3		
Total		95	100.0		

KHJ's survey was solely analysed globally due to the insufficient number of Brazilian respondents. The dissertation however was not impacted by this as KHJ is not a highly popular artist in Brazil compared to other K-Pop artists as demonstrated by the Brazilian K-Pop survey results.

8.4 – Seoul & Tokyo Field Research

To comprehend KHJ within the K-Pop environment, observation was conducted in Seoul and Tokyo to understand how KHJ is promoted domestically and in Japan, K-Pop's biggest foreign market. KHJ had albums on display both in Seoul and Tokyo, albeit being more promoted in Tokyo with his summer of 2014 work "Hot Sun". KHJ's field research detailed description in South Korea and Japan is in the appendix.

8.5 - Conclusion

KHJ's social network analysis has shown that its updates are directly related to his work, as they should be but also with his non-involvement in scandals. A scandal involvement meant complete social network shutdown in terms of communication. While that might be understandable in his domestic market as KHJ is part of K-Pop and K-Pop not only promotes but also adds value to Korea brand, his less than perfect actions have repercussions on the way K-Pop and Korea as a brand are showcased to the world[10], overseas, according to the survey findings, in general his fans do not care about it, distinguishing between KHJ the artist and KHJ the man. The non-public speaking imposed silence on social networks does not benefit fans or KHJ for that matter, yet domestically his attitude is understandable as a withdrawal from public scrutiny to reflect upon his personal conduct. There are different ways of responding to a situation according to the culture where the event took place, therefore cultural sensitivity ought to be taken into consideration by KHJ. On one hand he has domestic fans who expect him to act accordingly to a set of rules and parameters; on the other he has international fans with different sets of rules and expectations, therefore the key challenge for him will be balancing that without compromising his integrity as an artist both in his home country and abroad. His website, despite visually appealing and having high quality photos is not overly accessible. The pictures are too big and page caching is not enabled, slowing down the website's downloading time. Having smaller photos and allow page caching would contribute to make his website faster[11]. Having a language attribute would also make it more user friendly. KHJ's website appears to be built to promote him as an artist rather than sell him as one, serving the same purpose as his social networks rather than complementing them. Despite this in general fans are pleased with his website according to the survey conducted. In

[10] As KHJ is a brand within the K-Pop brand within the Korea brand.
[11] A faster website maximizes visitors' experience.

regards to this KHJ's challenge will be to ensure that his website is fully optimized and matches the expectations his fans have of it. To achieve that it's fundamental that he listens to his fans; to listen to his fans he has to understand them; to understand them he has to be aware that the majority of them do not speak or understand Korean and prefer that he communicates with them in English; to communicate in English he needs to develop his English language skills or at least have a member of his marketing team that is fluent in English to help him communicate effectively with his fans and to build up even further his fanbase worldwide. As his respondents demographics are more homogeneous across all age ranges than K-Pop's overall means that he appeals to older generations as well as young, a differentiating factor within the K-Pop environment. As his fans are from different countries with distinctive cultures means that KHJ must tailor his communication and marketing strategies according to each market he wants to venture into. KHJ ought to think globally in terms of market expansion but act locally to conquer them, increase his number of fans and increase his overall revenue. According to the field research conducted in Tokyo, KHJ's Japanese promotion is local but it's not local worldwide and not only is KHJ's fanbase is global but his 2014 tour was global although not fully global considering the world regions where he held concerts. The reason why KHJ's promotion in Japan is local might be due to the Japanese music market overall importance to K-Pop, to its market size and to the knowledge K-Ent. Agencies have of it. Globally is slightly more challenging due the different world cultures and different music markets but if local strategies are used for one foreign market and proved to have worked, KHJ ought to consider using local strategies in other markets to succeed there as well.

Chapter 9 – Conclusion & Final Considerations

To conclude, the dissertation aimed to understand the role of digital marketing in the promotion of K-Pop in Brazil. Throughout the course of seven chapters excluding the introduction and conclusion this research project intended to bring together under one roof the concepts of intercultural communication, digital marketing and K-Pop music to demonstrate that by thinking globally and acting locally in its communication and marketing strategies K-Pop will provide the audience with a unique and engaging experience. Big Bang, EXO, SHINee and Super Junior the top five artists voted by the K-Pop survey respondents have an overall brand exposure that KHJ does not possess due to the broader focus of his K-Ent. Agency. While Big Bang is represented by YG Entertainment and the other four artists by SM Entertainment, agencies whose focus is K-Pop and K-Pop music projection globally, KeyEast Entertainment is focused on K-Ent. in general. Industry focus is the differentiating factor between KHJ and the top five K-Pop artists mentioned on this dissertation. Talented, albeit arguably so amongst the array of talent in the K-Pop industry, KHJ solely distinguish himself from the other artists through his audience demographics which is not necessarily a requirement for longevity in the music industry domestically or internationally. While communication varies from culture to culture KHJ's marketing team appears to think communication is universal with the exception of South Korea and Japan where it's culturally sensitive and locally tailored to its audience, which doesn't endear him to his non-Korean and non-Japanese fans, nor does it do him any favours in terms of product selling. KHJ's language skills also appear to be limited considering that the artist communicates with fans almost exclusively in Korean and when he does not, his sentences are usually short. In comparison with other K-Pop artists whose management companies have a broader understanding of the global K-Pop market to instil foreign language learning on their trainees, KHJ is found lacking as the other K-Pop artists are more complete overall. Nevertheless KHJ's marketing strategies have shown to be in tune with K-Pop global practices, mostly East Asia and South East Asia region centric, ignoring the potential income sources from other world markets such as Europe and South America. Culturally extroverted and socially actively both traditionally and online, South America and particularly Brazil demonstrate the country's market potential for K-Pop in terms of new customer acquisition[12], brand engagement and product

[12] Brazil is the biggest music market in South America.

revenue. Revenue is currently hindered by K-Pop music and K-Pop music merchandising piracy, digitally through illegal downloads, non-digitally through the reproduction and sale of non-authentic products in response to the high prices of legal products practiced in the market, caused mostly by high import taxes. To tackle the issue K-Pop ought to consider being available in Brazil at affordable prices, market competitive with those practiced by international mainstream pop music artists and to establish a partnership with a local music distributor that also distributes music merchandising to reduce or eliminate as much as possible the import taxes paid by consumers to own an original K-Pop album and/or original K-Pop merchandising. To increase K-Pop and KHJ's popularity and market share in Brazil, neither are required to sing in Brazilian Portuguese, contrary to what might be perceived but fully singing in English would help breaking into the market dominated by domestic music as songs would have a higher probability to be included in the international soundtrack of a Brazilian telenovela and promote the K-Pop artist not only across Brazil but also give the artist exposure in all the market the Brazilian telenovela is exported to, opening an entry door to those markets. K-Pop audience segmentation and psychographic profiling is crucial to the understanding of each market's consumer's preferences, likes, dislikes and their buying habits as it was proven through Brazil's digital media, social media, digital music market and K-Pop market analysis within the global context of this dissertation. It was also proven the importance of differentiating K-Pop's domestic market and K-Pop within the Japanese market from the other K-Pop existing and potential global markets due to what the Korean and Japanese music markets represent to K-Pop, its domestic market and K-Pop's market extension, Japan, where K-Pop is also a Korea brand extension. It ought to be understood that K-Pop as a brand despite being cohesive overall and matching the perceptions it wishes to instil in its audience, it means different things to different people across different cultures which ought to be reflected in its local promotions as a brand and as a product to further maximize its profitability. It should be considered as well that brand extensions are not standard everywhere and that there are cultures where different product categories are not directly associated with its main corporate owner which requires extensive local market knowledge to succeed. The primary and secondary data research that was conducted for this dissertation intended to demonstrate that K-Pop and KHJ can be successful in Brazil and in South America and increase their local and

regional market share if digital marketing and communication strategies are tailored to each individual market. In conclusion, this dissertation raised the importance of K-Pop adapting global strategies to local non-East Asia and South East Asia markets in order to expand brand awareness and maximize profits.

Finally, there are three key points are important to be highlighted and considered:

1- The challenges that were overcome in order to complete it. The dissertation's idea, an unusual and uncommon topic of study here in Portugal literally raised a few eyebrows in the beginning; those however were put to rest upon reading the dissertation's proposal and realizing the topic was not as farfetched as initially thought. The change in the dissertation's main supervisor was a shock considering how far ahead the dissertation was but it wasn't halted and didn't slow it down. The work progressed on the rhythm that had been set as a result of the determination to complete within the pre-determined timeframe. Making the decision not to remove the two questions pertaining to KHJ's scandal from his questionnaire and abide by the wishes of his Brazilian Fan group on Facebook as a condition to promote it was another big challenge that might have had implications on his case study research findings. A higher number of Brazilian fans might have responded to the questionnaire increasing the country's response rate which might have led to having a big enough sample to justify it being analysed separately from his other global responses and might impact the results of the case study. Another big challenge was successfully contacting KeyEast Entertainment in Seoul, South Korea, KHJ's management company which was achieved with a visit to the agency in person. The expectations that were created around KHJ's response rates were high overall and for Brazil which didn't materialize. It was expected to obtain around 250 responses for KHJ's questionnaire in general and approximately 60 or so for Brazil which did not occur. On the other hand the response rate expectations for the K-Pop questionnaire were lower. 350 answers were expected give or take contrary to the 1074 responses obtained. Finally, selecting the correlation analysis to be used in this dissertation was challenging as all of them were done with an objective and not all of them were used as they would make the dissertation exceed the limits imposed

by the university in terms of the dissertation's length. As such they weren't used but were considered as not to compromise the research findings.

2- It would be interesting to continue on this research would be to restructure KHJ's questionnaire, by eliminating the two questions about the allegations he was involved in, send it to his Facebook Brazilian fan group and ask them to promote it to see if a higher sample could be achieved and used the new questionnaire results to compare and contrast against the first one. In order to increase response rates in the country the questionnaire would also be advertised on other social networks apart from the ones already used.

3- For future research it would be interesting to explore K-Pop in Brazil from a regional perspective and deepen the research from the global level on which K-Pop was studied in the country to a regional one to ascertain if K-Pop's digital marketing and intercultural communication strategies need to be adjusted to the region instead of just the country.

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Chapter 6 Appendixes

K-Pop Questionnaire

Male ☐ Female ☐

Age <18 ☐ 19-25 ☐ 26-35 ☐ 36-45 ☐ >46 ☐

Country currently living in_____ Nationality_____

K-Pop Music

1-How often do you listen to K-Pop music? 1x day ☐ several times a day ☐

1x week ☐ several times a week ☐ 1x month ☐ Once every few months ☐

2-Where do you listen to K-Pop? Radio ☐ Online Radio ☐ Ipod/MP3 Player ☐ Smartphone downloaded ☐
Smartphone streamed ☐ Tablet downloaded ☐ Tablet streamed ☐

Other Specify:_____

3-What's your favourite K-Pop band/singer?
_____Why?_____

4-Have you attended any of their concerts? Yes ☐ No ☐ If No, why not?_____

5-Have you attended any of their fan meetings? Yes ☐ No ☐ If No, why not?_____

6-Would you attend a concert/fan meeting in the country you live in? Yes ☐ No ☐

7-Have you ever bought or downloaded an album or a song from your favorite K-Pop band/singer? Yes ☐ No ☐

If yes, where? Bought album in a store ☐ Bought album in an online store ☐

Bought song in an online store ☐ Downloaded album or song ☐

8-Do you stream K-Pop music on your phone/table/pc/laptop? Yes ☐ No ☐

If yes, from where?_____

9-How often do you watch K-Pop videos? 1x day ☐ several times a day ☐

1x week ☐ several times a week ☐ 1x month ☐ Once every few months ☐

10-Where do you watch K-Pop videos? Youtube ☐ Vevo ☐ Vimeo ☐ Other ☐ Specify:_____

12-Define your K-Pop favorite band/singer in 3 words:_____

13-What do you think are your K-Pop favorite band/singer 2 biggest qualities?_____

14-What do you think are your K-Pop favorite band/singer 2 biggest faults?_____

15-Why do you like K-Pop?

Because it's Korean ☐ I like the music ☐ I like the lyrics ☐ I like the choreography ☐

I like the beat ☐ Good looking people ☐ I like the way they dress ☐ I like the way they sing ☐

Other ☐ Specify:_____

16- Do you like your favorite K-Pop band/singer because they/he/she is Korean? Yes ☐ No ☐

17-Would you like them/he/she if they/he/she wasn't Korean? Yes ☐ No ☐ Don't know ☐

18-Has K-Pop changed the way you see Korean culture/ Korean People? Yes ☐ No ☐

19- If your favorite K-Pop band/singer had a comeback album in another language other than Korean which language would you like it to be?

☐

English ☐ Spanish ☐ Portuguese Thai ☐ Mandarin ☐ Vietnamese ☐

Arabic ☐ French ☐ Other ☐ Specify:_____

20-Thinking about your favorite K-Pop band/singer, do they have a website? Yes ☐ No ☐

If yes, have you visited it? Yes ☐ No ☐

Please rate the following sentences in a scale of 1 to 5. 1= Disagree a lot. 5= Agree a lot

	1	2	3	4	5
Website looks good and is well organized					
Website is easy to browse through					
High quality photos in the gallery					
Is informative and well organized					
Has a an updated and full album list					
Album and songs have are available to buy onsite or have links to external websites where to buy them from					
Songs with MV's have links to where to watch them online					
Has a news section with updated information on concert tours & fan meetings worldwide					
Provides links to where fans can buy concert tickets and fan meeting tickets					
Website has a English version					
English version is well written without spelling or grammar mistakes					
English version has the same amount of information the Korean version has					
Has a forum and message board accessible to login in to non-Korean speakers					
Website has a download section of free banners and screensavers					

Social Media

1-Access to Social Media PC ☐ Laptop ☐ Tablet ☐ Smartphone ☐

2-Social Media used the most

Facebook ☐ Twitter ☐ Youtube ☐ Weibo ☐ Other ☐ Specify:_____

3-Why do you use it? Speak to friends ☐ Watch videos ☐ Share images/videos ☐ Other ☐
Specify:_____

4-Hours spent on Social Media per day <1hr ☐ 1-2hrs ☐ 2-3hrs ☐ >3hrs ☐

5-How often do you go on Social Media? Always logged on ☐ 1x day ☐ several times a day ☐

1x week ☐ several times a week ☐ 1x month ☐ Once every few months ☐

6-Do you follow your favorite bands/singers on Social Media? Yes ☐ No ☐

If yes, on which ones (tick all that apply) Facebook ☐ Twitter ☐ Youtube ☐ Weibo ☐ Vevo ☐
Other ☐ Specify:_____

7-Do you share information/videos/images/news about them on Social Media? Yes ☐ No ☐

If yes, on which ones (tick all that apply) Facebook ☐ Twitter ☐ Youtube ☐ Weibo ☐
Vevo ☐ Other ☐ Specify:_____

8-Do you comment on your favorite K-Pop band/singer posts on Facebook? Yes ☐ No ☐

9-Are the posts the K-Pop ban/singer post only in Korean? Yes ☐ No ☐

10-Do you speak or understand Korean? Yes ☐ No ☐

11-If not, how do you try to understand the posts? Read previous posts to see if there's a translation ☐

use an online translator ☐ Other ☐ Specify:_____

12-What languages do you speak fluently?_____

13-What languages do you understand?_____

Communication

1-Do you think your favorite K-Pop band/singer communicates well with their fans? Yes ☐ No ☐

Why?_____

2-Which language(s) would you like your favorite K-Pop band/singer to communicate to fans in?

English ☐ Spanish ☐ Portuguese ☐ Thai ☐ Mandarin ☐ Vietnamese ☐

Arabic ☐ French ☐ Other ☐ Specify:_____

3-Would you engage more with your favorite K-Pop band/singer on social media if they/he/she spoke in a language you understand? Yes ☐ No ☐

Questionário K-Pop

Masculino ☐ Feminino ☐

Idade <18 ☐ 19-25 ☐ 26-35 ☐ 36-45 ☐ >46 ☐

Residência_____ Nacionalidade_____

Musica K-Pop

1-Com que frequência você escuta música K-Pop? 1x dia ☐ varias vezes a☐ dia

1x semana ☐ varias vezes na semana ☐ 1x mês ☐ Uma vez a cada alguns meses ☐

2-Onde você escuta música K-Pop? Radio☐ Radio na Internet ☐ Leitor de Ipod/MP3 ☐

Celular (baixou) ☐ Celular (streamed) ☐ Tablet (baixou) ☐ Tablet (streamed) ☐

Outro ☐ Especifique:_____

3-Qual e a sua banda/cantor(a) de K-Pop favorita?_____

Porque?_____

4-Voce já assistiu a algum dos seus shows? Sim☐ Não ☐ Se não, porque não?_____

5-Voce já foi a alguma fanmeeting? Sim ☐ Não ☐Se não porque não?_____

6-Voce iria a um show/fanmeeting no pais onde você mora? Sim ☐ Não ☐

7-Voce já comprou ou fez download de algum álbum ou música da sua banda/cantor(a) de K-Pop favorita(o)?
Sim ☐ Não ☐

Se sim, onde? Comprei álbum na loja ☐ Comprei álbum na internet ☐

Comprei música na internet ☐ Baixei o álbum ou a música ☐

8-Voce faz streaming de música K-Pop ni seu celular/tablet/computador/notebook? Sim ☐ Não ☐

Se sim, de onde?_____

9-Com que frequência você assiste vídeos K-Pop? 1x dia ☐ varias vezes ao dia ☐

1x semana ☐ varias vezes na semana ☐ 1x mês ☐ Uma vez a cada vários meses ☐

10-Onde e que você assiste videos K-Pop? Youtube ☐ Vevo ☐ Vimeo ☐ Outro ☐
Especifique:_____

11-Qual e a sua música favorita de K-Pop?_____

De que banda/cantor(a)?_____

12-Defina a sua banda/cantor(a) de K-Pop em 3 palavras:_____

13-O que e que você acha que são a sua banda/canto(a) favorita de K-Pop 2 maiores qualidades?_____

14- O que e que você acha que são a sua banda/canto(a) favorita de K-Pop 2 maiores defeitos?_____

15-Porque e que você gosta de K-Pop?

Porque e Coreano ☐ Eu gosto da musica ☐ Eu gosto das letras das musicas ☐ Eu gosto da coreografia ☐

Eu gosto do ritmo ☐ Gente bonita ☐ Eu gosto de como eles vestem ☐ Eu gosto de como eles cantam ☐ Outro ☐ Especifique:_____

16- Você gosta da sua banda/cantor(a) K-Pop porque eles/ele(a) são/e Coreano? Sim ☐ Não ☐

17- Você gostaria deles/dele(a) se eles/ele(a) não fossem/fosse Coreanos? Sim☐ Não ☐ Não sabe ☐

18-O K-Pop mudou a maneira como você vê a cultura/povo Coreana(o)? Sim☐ Não☐

19- Se a sua banda/cantor(a) K-Pop tivesse um álbum de comeback noutro idioma que não o Coreano em qual idioma você gostaria que fosse?

Inglês ☐ Espanhol ☐ Português ☐ Outro ☐ Especifique:_____

20-Pensando na sua banda/cantor(a) K-Pop favorita(o) eles(as)/ele(a) tem um website? Sim ☐ Não ☐

Se sim, você já visitou o website? Sim ☐ Não ☐

Por favor classifique as seguintes frases numa escala de 1-5. 1=discordo completamente; 5= concordo completamente

	1	2	3	4	5
Website tem uma boa aparência					
O website e fácil de navegar					
A galeria de fotos tem fotos de ótima qualidade					
E informativa e bem organizada					
Tem uma lista atualizada de todos os álbuns da banda/cantor(a)					
Álbum e músicas estão disponíveis para compra no website ou tem links para websites onde possam ser adquiridas					
As músicas com videoclips tem links para onde eles possam ser visualizados					
Tem uma secção de notícias com informações atualizadas sobre shows e fan meetings no mundo inteiro					
Tem links para websites onde os fans possam comprar bilhetes para os shows e fan meetings					
Tem uma versão em Inglês					
A versão em Inglês esta bem escrita e sem erros de ortografia ou gramaticais					
A versão em Inglês tem a mesma informação que a versão Coreana					
Tem um fórum e uma placa de mensagem com login acessível a pessoas que não falem/entendam Coreano					
Website tem uma secção de downloads grátis de banners e screensavers					

Mídias Sociais

1-Acesso a Mídias sociais Computador ☐ Notebook ☐ Tablet ☐ Celular ☐

2-Midias sociais mais utilizados:

Facebook ☐ Twitter ☐ Youtube ☐ Weibo ☐ Outro ☐ Especifique:_____

3-Para que que você usa os midia sociais? Falar com os amigos ☐ Assistir vídeos ☐

Partilhar imagens/vídeos ☐ Outro ☐ Especifique:_____

4-Quantas horas por dia você passa nos média sociais? <1hr ☐ 1-2hrs ☐ 2-3hrs ☐ >3hrs ☐

5-Com que frequência você vai nos média sociais? Estou sempre conectado ☐ 1x dia ☐ varias vezes por dia ☐ 1x semana ☐ varias vezes na semana ☐ 1x mês ☐ Uma vez a cada vários meses ☐

6- Você segue a sua banda/cantor(a) K-Pop nos média sociais? Sim☐ Não ☐

Se sim, em quais? Facebook ☐ Twitter ☐ Youtube ☐ Weibo☐ Outro ☐ Especifique:_____

7-Voce partilha informação/vídeos/imagens/noticias sobre ela/ele(a) nos média sociais? Sim ☐ Não ☐

Se sim, em quais? Facebook ☐ Twitter ☐ Youtube ☐ Weibo ☐ Outro ☐
Especifique:_____

8-Voce comenta os posts da sua banda/cantor(a) K-Pop no Facebook? Sim ☐ Não ☐

9-Os posts da banda/cantor(a) são só em Coreano? Sim ☐ Não ☐

10-Voce fala ou entende Coreano? Sim ☐ Não ☐

11-ISe não, como e que você entende os posts? Lê os posts anteriores para ver se tem uma tradução ☐

usa um tradutor online ☐ Outro ☐ Especifique:_____

12-Quais os idiomas que você fala fluentemente?_____

13-Quais os idiomas que você entende?_____

Comunicação

1-Voce acha que a sua banda/cantor(a) K-Pop comunica bem com os seus fans? Sim ☐ Não ☐

Porque?_____

2-Em qual idioma você gostaria que a sua banda/cantor(a) K-Pop favorita comunicasse com os seus fans?

Inglês ☐ Espanhol ☐ Português ☐ Outro ☐ Especifique:_____

3-Voce engajaria mais com a sua banda/cantor(a) K-Pop favorita nos média sociais se eles/ela(a) falassem um idioma que você entende? Sim ☐ Não ☐

K-POP 설문조사

남 □ 여 □

나이 <18 □ 19-25 □ 26-35 □ 36-45 □ >46 □

현재 거주하고 있는 도시 _____국적 _____

KPop Music

1-얼마나 자주 케이팝을 들으세요? 하루에 한번 □ 하루에 여러 번 이상 □

일주일에 한번□ 일주일에 여러 번□ 한 달에 한번□ 몇 달에 한번□

2- 무엇을 통해 케이팝을 들으십니까? 라디오□ 인터넷 라디오□ Ipod/MP3 Player □

스마트폰을 통해 다운 받아서 □ 스마트폰 인터넷으로 □ 테블릿에서 다운 받아서 □

테블릿 인터넷으로 □ 기타 자세히:_____

3-당신이 가장 좋아하는 케이팝 가수/밴드는_____
이유는?_____

4- 당신이 좋아하는 가수의 콘서트를 가 본 적이 있습니까? 네 □ 아니오□

아니라면, 그 이유는?_____

5- 당신이 좋아하는 가수의 팬미팅을 가 본 적이 있습니까? 네 □ 아니오 □

아니라면, 그 이유는?_____

6- 당신이 살고 있는 나라에서 열리는 콘서트나 팬미팅을 갈 의향이 있습니까? 네 □ 아니오 □

7- 당신이 좋아하는 케이팝 가수의 앨범을 사거나 음원을 다운받은 적이 있습니까? 네 □ 아니오 □

그렇다면, 어디에서? 오프라인 매장에서 앨범을 사서 □ 온라인에서 앨범을 사서 □

온라인에서 음원을 사서 □ 앨범이나 노래를 다운받아서 □

8- 당신은 케이팝을 전화기, pc 혹은 노트북 컴퓨터에서 들으십니까? 네 □ 아니오□

그렇다면 어디서?_____

9- 얼마나 자주 케이팝 뮤직비디오를 보십니까? 하루에 한번□ 하루에 여러 번□

일주일에 한 번□ 일주일에 여러 번□ 한 달에 한 번□ 몇 달에 한 번□

10- 무엇을 통해 케이팝 뮤직비디오를 시청하십니까? Youtube □ Vevo □ Vimeo □

기타 자세히:_____

11- 당신이 가장 좋아하는 케이팝은 무엇입니까? _____

어떤 가수/ 밴드인가요?_____

12- 당신이 가장 좋아하는 가수나 밴드를 3 가지 단어로 정의해 보십시오.

_____

13- 당신의 가장 좋아하는 가수/밴드의 두 가지 큰 특성(퀄리티)은 무엇이라고 생각합니까?

_____

14- 당신의 가장 좋아하는 가수/밴드의 두 가지 큰 결점은 무엇이라고 생각합니까?

_____

15- 당신은 왜 케이팝을 좋아하십니까?

한국의 것이기 때문에 □ 음악을 좋아하기 때문에 □ 가사가 좋아서 □ 안무가 좋아서 □

음악속의 비트가 좋아서 □ 예쁘고 잘생긴 아티스트들 때문에 □ 그들의 패션이 좋아서 □
그들의 노래하는 스타일이 좋아서 □ 기타 자세히:_____

16- 당신이 가장 좋아하는 케이팝 가수나 밴드가 한국인이라서 좋습니까? 네 □ 아니오 □

17- 그들이 한국인이 아니어도 좋아할 것입니까? 네 □ 아니오 □ 모르겠다 □

18- 케이팝 가수들이 당신이 한국의 문화나 한국인을 대하는 것에 변화를 주었습니까?

네 □ 아니오 □

19- 당신이 가장 좋아하는 케이팝 가수나 밴드가 다른 언어로 컴백 앨범을 낸다면 그게 어떤 언어로였으면 좋겠습니까?

영어 □ 스페인어 □ 포르투갈어 □ 태국어 □ 중국어 □ 베트남어 □ 아랍어 □ 프랑스어 □

기타 자세히 _____

20- 당신이 가장 좋아하는 케이팝 가수나 밴드가 그들의 웹싸이트를 가지고 있습니까?

네 □ 아니오 □ 있다면, 방문해 보셨습니까? 네 □ 아니오 □

1 에서 5 로 평가를 해 주십시오. 1= 매우 동의하지 않는다. 5= 매우 동의한다

	1	2	3	4	5
웹싸이트가 좋고 잘 운영되어지고 있다					
웹싸이트를 찾기 쉽게 되어있다					
고화질의 사진들이 갤러리에 있다					
정보가 유익하며 잘 조직되어 있다					

정규 앨범이 업데이트되어 목록화 되어 있다.					
웹싸이트에서 앨범이나 음원을 살 수 있게 되어 있다 혹은 구입할 수 있는 다른 싸이트의 링크가 제공되어 있다					
노래와 뮤직비디오를 볼 수 있는 온라인 링크를 제공하고 있다					
뉴스섹션에 월드 콘서트 투어 및 팬미팅 일정이 업데이트 되어 있다					
팬들이 콘서트 티켓이나 팬미팅 티켓을 살 수 있는 링크를 제공하고 있다					
웹싸이트에 영어 버전이 있다					
영어 버전이 문법이나 스펠링 실수 없이 되어 있다					
영어 버전이 한국어 버전 만큼의 정보를 제공하고 있다					
한국어를 구사하지 않는 사람들을 위한 포럼과 메시지 보드가 있다					
무료 배너와 스크린세이버를 다운 받을 수 있게 되어 있다					

Social Media

1-소셜미디어에 접속하는 경로 PC □ 노트북□ 스마트폰□ 테블릿 □

2- 가장 많이 이용하는 소셜 미디어는

Facebook □ Twitter□ Youtube □ Weibo □ 기타 자세히 :_____

3- 소셜 미디어를 왜 사용하십니까? 친구들과 소통하기 위해 □ 비디오를 시청하기 위해 □ 사진이나 비디오를 공유하기 위해서 □ 기타 자세히 _____ -

4- 하루에 소셜 미디어에 소비하는 시간

1 시간 이하□ 1-2 시간 □ 2-3 시간 □ 3 시간 이상 □

5-얼마나 자주 소셜미디어를 사용합니까? 항상 로그인 되어있다□ 하루에 한번 □

하루에 여러 번 □ 일주일에 한 번 □ 일주일에 여러 번□ 한 달에 한 번 □ 몇 달에 한 번 □

6- 당신이 가장 좋아하는 가수나 밴드의 소셜미디어를 팔로우 합니까? 네□ 아니오 □

그렇다면, 어떤 것 (해당되는 것에 모두 표시하세요) Facebook □ Twitter□ Youtube □ Weibo □ Vevo □ 기타 자세히 _____

7- 그들에 관한 정보나 비디오, 사진, 뉴스를 소셜미디어에 공유합니까? 네 □ 아니오 □

그렇다면, 어떤 것 (해당되는 것에 모두 표시하세요) Facebook □ Twitter□ Youtube □ Weibo □ Vevo □ 기타 자세히 _____

8- 페이스북에서 당신이 가장 좋아하는 가수나 밴드의 댓글을 다십니까? 네□ 아니오 □

9- 그 내용들이 한국어로만 되어있습니까? 네 □ 아니오 □

10- 어떤 언어를 유창하게 구사하십니까? _____

11-어떤 언어를 이해하십니까? _____

Communication

1- 당신이 생각하기에 케이팝 가수나 밴드들은 그들의 팬들과 잘 소통한다고 생각하십니까? 네□ 아니오 □

왜 그렇게 생각하십니까? _____

Kim Hyun Joong Fans Questionnaire

Male ☐ Female ☐

Age <18 ☐ 19-25 ☐ 26-35 ☐ 36-45 ☐ >46 ☐

Country currently living in_____ Nationality_____

KHJ Specific Questions

1-Have you attended any KHJ concerts? Yes ☐ No ☐ If Not, why not?_____

2-Have you attended any KHJ fan meetings? Yes No ☐ If N☐, why not?_____

3-Would you attend a concert/fan meeting in the country you live in? Yes ☐ No ☐

4-Have you ever bought or downloaded a KHJ album or a song? Yes ☐ No ☐

If yes, where? Bought album in a store ☐ Bought album in an online store ☐

Bought song in an online store ☐ Downloaded album or song ☐

5-Do you stream KHJ music on your phone/table/pc/laptop? Yes ☐ No ☐

If yes,from where?_____

6-How often do you watch KHJ videos? day ☐ several times a day ☐

1x week ☐ several times a week ☐ 1x month ☐ Once every few months ☐

7-Where do you watch KHJ videos? Youtube ☐ Vevo ☐ Vimeo ☐ Other ☐ Specify:_____

8-What's your favorite KHJ song?_____

12-Why do you like KHJ?

Because he's Korean ☐ I like his music ☐ ☐ I like his videos ☐ I think he's good looking ☐

Other ☐ Specify:_____

13- Do you only like him because he is Korean? Yes ☐ No ☐

14-Would you like him if he wasn't Korean? Yes ☐ No ☐ Don't know ☐

15-Has KHJ changed the way you see Korean culture/ Korean People? Yes ☐ No ☐

16- If KHJ had a comeback album in another language other than Korean which language would you like it to be?_____

17-Have you visited KHJ website? Yes ☐ No ☐

If yes, please rate the following sentences in a scale of 1 to 5. 1= Disagree a lot. 5= Agree a lot

	1	2	3	4	5
Website looks good and is well organized					
Website is easy to browse through					
Has a an updated and full album list					
Album and songs are available to buy onsite or have links to external websites where to buy them from					
Songs with MV's have links to where to watch them online					
Has a news section with updated information on concert tours & fan meetings worldwide					
Provides links to where fans can buy concert tickets and fan meeting tickets					

Website has a English version					
English version is well written without spelling or grammar mistakes					
Has a forum and message board accessible to login in to non-Korean speakers					
Website has a download section of free banners and screensavers					

18- Are you aware that Kim Hyun Joong was recently accused of domestic violence against his ex-girlfriend? Yes ☐ No ☐

19 – Has that changed your perception of him as an artist? Yes ☐ No ☐
Why?_____

Social Media

1-Access to Social Media PC ☐ Laptop ☐ Tablet ☐ Smartphone ☐

4-Hours spent on Social Media per day: Less than an hr ☐ ☐ 1-2hrs ☐ 2-3hrs ☐ >3hrs

5-How often do you go on Social Media? Always logged on ☐ 1x day ☐ several times a day ☐

1x week ☐ several times a week ☐ 1x month ☐ Once every few months ☐

6-Do you follow KHJ on Social Media? Yes ☐ No ☐

If yes, on which ones (tick all that apply) Facebook ☐ Twitter ☐ Youtube ☐ Weibo ☐ Vevo ☐ Other ☐ Specify:_____

7-Do you share information/videos/images/news about him on Social Media? Yes ☐ No ☐

If yes, on which ones (tick all that apply) Facebook ☐ Twitter ☐ Youtube ☐ Weibo ☐ Vevo ☐ Other ☐ Specify:_____

8-Do you comment on KHJ posts on Facebook? Yes ☐ No ☐

9-Are the posts KHJ post only in Korean? Yes ☐ No ☐

10-Do you speak or understand Korean? Yes ☐ No ☐

11-If not, how do you try to understand the posts? Read previous posts to see if there's a translation ☐

Use an online translator ☐ Other ☐ Specify:_____

12-What languages do you speak fluently?_____

13-What languages do you understand?_____

Communication

1-Do you think KHJ communicates well with you, fans? Yes ☐ No ☐

Why?_____

2-Which language(s) would you like KHJ to communicate with you in?

English ☐ Spanish ☐ Portuguese ☐ Thai ☐ Mandarin ☐ Vietnamese ☐

Arabic ☐ French ☐ Other ☐ Specify:_____

3-Would you engage more with KHJ on social media if he spoke in a language you understand?

Yes ☐ No ☐

KPop Music

1-How often do you listen to KPop music? 1x day ☐ several times a day ☐

1x week ☐ several times a week ☐ 1x month ☐ Once every few months ☐

2-Where do you listen to KPop? Radio☐Online Radio ☐ Ipod/MP3 Player ☐ Smartphone downloaded ☐
Smartphone streamed ☐ Tablet downloaded ☐ Tablet streamed ☐

Other Specify:_____

Kim Hyun Joong Fans Questionario

Masculino ☐ Feminino ☐

Idade <18 ☐ 19-25 ☐ 26-35 ☐ 36-45 ☐ >46 ☐

Pais de residência_____ Nacionalidade_____

KHJ Perguntas especificas

1-Voce já assistiu a algum concerto do KHJ? Sim☐ Não☐ Se não, porque não?_____

2-Voce já foi numa fan meeting do KHJ? Sim ☐ Não ☐ Se não, porque não?_____

3-Voce iria num concerto/fan meeting do KHJ no pais onde você mora? Sim ☐ Não ☐

4-Voce já comprou ou baixou um álbum ou uma musica do KHJ? Sim☐ Não☐

Se sim, onde? Comprei álbum numa loja ☐ Comprei álbum na internet ☐

Comprei música na internet ☐ Baixei álbum ou musica ☐

5-Voce faz streaming da musica de KHJ no seu celular/computador/tablet/ notebook? Sim ☐ Não ☐

Se sim, de onde?_____

6-Com que frequência você assiste os videoclips do KHJ? 1x dia ☐ Varias vezes ao dia ☐

1x por semana ☐ Varias vezes na semana ☐ 1x mês ☐ Uma vez a cada vários meses ☐

7-Onde você assiste os videoclips do KHJ? Youtube ☐ Vevo ☐ Vimeo ☐ Outro ☐
Especifique:_____

8-Qual e a sua música favorita do KHJ?_____

12-Porque e que você gosta do KHJ?

Porque ele e Coreano ☐ Eu gosto das musicas dele ☐ Eu gosto dos seus videoclips ☐ Eu acho que ele e bonito ☐ Outro ☐ Especifique:_____

13- Você só gosta dele porque ele e Coreano? Sim ☐ Não ☐

14-Voce gostaria dele se ele não fosse Coreano? Sim ☐ Não☐ Não sabe ☐

15-O KHJ mudou a maneira como você vê a cultura Coreana/povo Coreano? Sim ☐ Não ☐

16- Se o Kim Hyun Joong tive um álbum de comeback noutro idioma que não Coreano em que idioma você gostaria que fosse?_____

17-Voce já foi no website do KHJ? Sim ☐ Não ☐

Se sim, por favor classifique numa escala de 1-5 o seguinte. 1= Discordo completamente. 5= Concordo completamente

	1	2	3	4	5
Website tem uma boa aparência					
O website e fácil de navegar					
A galeria de fotos tem fotos de otima qualidade					
E informativa e bem organizada					
Tem uma lista atualizada de todos os álbuns da banda/cantor(a)					
Álbum e músicas estão disponíveis para compra no website ou tem links para websites onde possam ser adquiridas					

As músicas com videoclips tem links para onde eles possam ser visualizados					
Tem uma secção de notícias com informações atualizadas sobre shows e fan meetings no mundo inteiro					
Tem links para websites onde os fans possam comprar bilhetes para os shows e fan meetings					
Tem uma versão em Inglês					
A versão em Inglês esta bem escrita e sem erros de ortografia ou gramaticais					

18- Você sabia que o KHJ foi recentemente acusado de violência doméstica contra a sua ex-namorada?

Sim ☐ Não ☐

19 – Saber isso mudou o que você pensa dele como artista? Sim ☐ Não ☐
Porque?_____

Midia Sociais

1-Acesso a Mídias sociais Computador ☐ Notebook ☐ Tablet ☐ Celular ☐

4-Quantas horas por dia você passa nos média sociais? <1hr 1-2hrs ☐ 2-3hrs ☐ >3hrs

5-Com que frequência você vai nos média sociais? Estou sempre conectado ☐ 1x dia ☐ varias vezes por dia ☐ 1x semana ☐ Varias vezes na semana ☐ 1x mês ☐ Uma vez a cada vários meses ☐

6- Você segue o KHJ nos média sociais? Sim ☐ Não ☐

Se sim, em quais? Facebook ☐ Twitter ☐ Youtube ☐ Weibo ☐ Outro ☐
Especifique:_____

7-Voce partilha informação/vídeos/imagens/noticias sobre ele nos média sociais? Sim ☐ Não ☐

Se sim, em quais? Facebook ☐ Twitter ☐ Youtube ☐ Weibo ☐ Other ☐
Especifique:_____

8-Voce comenta os posts do KHJ no Facebook? Sim ☐ Não ☐

9-Os posts da banda/cantor(a) são só em Coreano? Sim ☐ Não ☐

10-Voce fala ou entende Coreano? Sim ☐ Não ☐

11-ISe não, como e que você entende os posts? Lê os posts anteriores para ver se tem uma tradução ☐

Usa um tradutor online ☐ Outro ☐ Especifique:_____

12-Quais os idiomas que você fala fluentemente?_____

13-Quais os idiomas que você entende?_____

Comunicação

1-Voce acha que o KHJ comunica bem com os seus fans? Sim ☐ Não ☐

Porque?_____

2-Em qual idioma você gostaria que o KHJ comunicasse com os seus fans?

Inglês ☐ Espanhol ☐ Português ☐ Outro ☐ Especifique:_____

3-Voce engajaria mais com o KHJ nos média sociais se eles/ela(a) falassem um idioma que você entende?
Sim ☐ Não ☐

Musica K-Pop

1-Com que frequência você escuta música K-Pop? 1x dia ☐ varias vezes ao dia ☐

1x semana ☐ varias vezes na semana ☐ 1x mês ☐ Uma vez a cada alguns meses ☐

2-Onde você escuta música K-Pop? Radio☐ Radio na Internet ☐ Leitor de Ipod/MP3 ☐

Celular (baixou) ☐ Celular (streamed) ☐ Tablet (baixou) ☐ Tablet (streamed) ☐

Outro ☐ Especifique:_____

김현중 팬 설문조사

남 ☐ 여 ☐

나이 <18 ☐ 19-25 ☐ 26-3 ☐ 36-45 ☐ >46 ☐

현재 거주중인 나라 _____ 국적_____

KHJ 구체적인 질문

1- 당신은 김현중의 콘서트에 가 본적이 있습니까?예 ☐ 아니오 ☐

아니라면, 왜?_____

2- 당신은 김현중의 팬 미팅에 가 본적이 있습니까?예 ☐ 아니오 ☐

아니라면, 왜?_____

3-당신이 살고 있는 나라에서 김현중이 공연 혹은 팬미팅을 한다면 갈 의향이 있습니까?

예 ☐ 아니오 ☐

4- 당신은 김현중의 앨범이나 노래를 구입하거나 다운로드 한 적이 있습니까? 예☐ 아니오 ☐

그렇다면, 어디에서?

레코드 가게에서 앨범 구입 ☐ 온라인으로 앨범 구입 ☐

온라인으로 노래 구입 ☐ 앨범이나 노래를 다운로드☐

5-당신은 당신의 폰/태블릿/PC/노트북으로 김현중의 노래를 들으십니까? 예 ☐ 아니오 ☐

그렇다면 어떤 것으로?_____

6-얼마나 자주 김현중의 뮤직비디오를 보십니까? 하루에 한 번☐ 하루에 여러 번 ☐

일주일에 한 번☐ 일주일에 여러 번 ☐ 한 달에 한 번☐ 여러 달에 한 번☐

7- 어떤 매체를 통해 김현중의 뮤직비디오를 보십니까? Youtube ☐ Vevo ☐ Vimeo☐

기타 자세히 :_____

8- 당신이 가장 선호하는 김현중의 노래는 무엇입니까? _____

12-당신은 왜 김현중을 좋아하십니까?

그가 한국인이기 때문에☐ 그의 음악이 좋아서☐ 그의 뮤직비디오가 좋아서☐

잘 생겼기 때문에 ☐ 기타 ☐ 자세히:_____

13- 당신의 단지 그가 한국인이기 때문에 좋아하십니까? 예☐ 아니오 ☐

14-그가 한국인이 아니어도 그를 좋아하실 겁니까? 예 □ 아니오 □ 모르겠다□

15- 김현중으로 인해 당신이 한국 문화나 한국인을 대하는 태도가 바뀌었습니까? 예□ 아니오□

16- 만약에 김현중이 한국어가 아닌 다른 언어로 컴백 앨범을 낸다면 좋아하실 겁니까?_____

17- 김현중의 웹싸이트를 방문해 본적이 있습니까? 예□ 아니오 □

그렇다면, 다음을 1-5 로 측정해 주십시오.

	1	2	3	4	5
웹싸이트가 좋고 잘 운영되어지고 있다					
웹싸이트가 쉽게 볼 수 있게 되어 있다					
정규 앨범이 업데이트되어 목록화 되어 있다.					
앨범과 노래가 구입할 수 있게 되어 있고 다른 웹싸이트에서도 구입할 수 있게 링크가 되어 있다					
노래와 뮤직비디오를 볼 수 있는 온라인 링크를 제공하고 있다					
뉴스섹션에 월드 콘서트 투어 및 팬미팅 일정이 업데이트 되어 있다					
팬들이 콘서트 티켓이나 팬미팅 티켓을 살 수 있는 링크를 제공하고 있다					
웹싸이트에 영어 버전이 있다					
영어 버전이 문법이나 스펠링 실수 없이 되어 있다					
한국어를 구사하지 않는 사람들을 위한 포럼과 메시지 보드가 있다					
무료 배너와 스크린세이버를 다운 받을 수 있게 되어 있다					

18- 최근 전 여자친구를 폭행한 혐의로 고소를 당한 사실에 대해 잘 알고 계십니까?□예 □ 아니오

19 – 그것이 아티스트로서의 김현중에 대한 견해에 변화를 주게 했습니까? 예□ 아니□.
이유는?_____

소셜 미디어

1-어떻게 소셜미디어를 이용하십니까? PC ☐ 노트북☐ 태블릿 ☐
스마트폰 ☐

4-소셜미디어를 이용하는 시간은? 한시간 이하 ☐ 한시간에서 두시간 ☐ 두시간에서 세시간 ☐
세시간 이상 ☐

5-얼마나 자주 소셜미디어에 접속하십니까? 항상 로그인되어 있다☐ 하루에 한 번 ☐

하루에 여러 번 ☐ 일주일에 한 번☐ 일주일에 여러번☐한 달에 한 번☐ 여러 달에 한 번☐

6- 소셜미디어를 통해 김현중을 팔로우 하십니까? 예☐ 아니오 ☐

그렇다면, 어떤 소셜미디어를 통해 (다수 선택가능) Facebook ☐ Twitter ☐ Youtube ☐
Weibo☐ Vevo ☐ 기타 ☐ 자세히:_____

7- 당신은 김현중에 관한 정보나 비디오, 사진, 뉴스를 소셜미디어를 통해 공유하십니까?

예 ☐ 아니오 ☐

그렇다면, 어떤 소셜미디어를 통해 (다수 선택가능) Facebook☐ Twitter ☐ Youtube☐
Weibo☐ Vevo ☐ 기타 ☐ 자세히:_____

8- 당신은 김현중의 페이스북 페이지에 답글을 다십니까? 예☐ 아니오☐

9- 당신이 보는 기사가 한국어로만 되어 있습니까? 예 ☐ 아니오 ☐

당신이 보는 대부분의 기사가 한국어로 되어 있☐니까? 예 아니오☐

10- 당신은 한국어를 이해하거나 구사할 수 있습니까? 예☐ 아니오☐

11- 아니라면, 어떻게 그에 관한 기사를 이해하려고 노력하십니까? ☐

번역본이 있는지 전에 올라온 기사를 읽어본다 ☐

온라인 번역기를 이용한다 ☐ 기타 ☐ 자세히:_____

12- 당신은 어떤 언어를 유창하게 구사하십니까?_____

13- 당신은 어떤 언어를 이해하십니까? _____

커뮤니케이션

1- 김현중은 팬들과 잘 소통한다고 생각하십니까? 예 ☐ 아니오 ☐

이유는?_____

2- 김현중이 어떤 언어로 팬들과 소통했으면 좋겠습니까?

영어☐ 스페인어☐ 포르투갈어☐ 태국어 ☐ 중국어 ☐ 베트남어 ☐

아랍어 ☐ 불어 ☐ 기타 ☐ 자세히:_____

3- 만약에 당신이 가장 좋아하는 케이팝 가수나 밴드가 당신이 이해하는 언어로 말한다면 소셜미디어에 더욱 더 관심을 기울일 것 같습니까? 예 □ 아니오 □

케이팝

1-얼마나 자주 케이팝을 들으십니까? 하루에 한 번□ 하루에 여러 번 □

일주일에 한 번□ 일주일에 여러번 □ 한 달에 한 번□ 여러 달에 한 번□

2- 어떻게 케이팝을 들으십니까? 라디오□ 인터넷 라디오□ 아이팟/mp3□ 스마트폰으로□ 다운받아서 □ 스마트폰으로 스트리밍해서□ 태블릿으로 다운받아서 □

태블릿으로 스트리밍해서□ 기타 □ 자세히:_____

Chapter 7 Appendixes

Social Media Interview

Question (Q) - As Korean what's your perception of K-Pop?

Answer (A) - I am Korean and I like K-Pop.

Q - What do you think about it?

A - Their dance is amazing.

Q - What do you think Koreans in Korea think about K-Pop?

A - Usually Korean people listen to our music a lot, not American or other countries' music.

Q - Do you listen to K-Pop? If you do why do you listen to it? If you don't why not?

A – Korean music only attracts me. I don't know why. Maybe it's because I am Korean.

Q - You mentioned that you've been in Ireland for a few months. What do you think the Irish think about K-Pop?

A - Many Irish people don't care about Korean music ... and if they listen to it they definitely are interested in it! […] some of my friends said it was weird and strange but they get used to it quickly and love the music but I am not (sure) they really like our music.

Face to Face Interviews

Lisbon, Portugal

Q – What are your favourite Korean groups?

A – 8 respondents answered Exo; 6 SHINee; 2 Super Junior; 2 Big Bang; 1 B1A4 and 1 B.A.P.

Q – Why are you attending Lunafly's concert?

A – 8 respondents mentioned that Lunafly was the first K-Pop band performing in Portugal; 1 said she liked Lunafly and another replied that she was accompanying someone who also liked K-Pop.

Q – Do you know Lunafly?

A – All replied that they did and that Lunafly performed mostly music covers from other artists.

Q - How were you introduced to K-Pop?

A – 4 replied that they were introduced to K-Pop through dramas; 2 through friends; 2 through Anime and 2 weren't known.

Q – Do you know Kim Hyun Joong? (Had to probe. The name didn't ring a bell).

A – 6 respondents answered yes, 2 answered no. From the 6 that replied yes, 4 mentioned two of the dramas he acted in. 2 mentioned Playful Kiss and 2 Boys Over Flowers.

Q – Do you like Kim Hyun Joong?

A – 7 replied that they didn't; 1 replied yes, he was okay and 1 didn't reply.

Q – Why do you like Kim Hyun Joong?

A – Because he has a great body.

Annandale, US

Q – Do you listen to K-Pop?

A – Both respondents replied they listen to K-Pop Megamix.

Q – Which K-Pop artists do you know?

A – One respondent mentioned Exo, U-Kiss, Girls Generation, Sistar and Leessang; the other respondent equally mentioned Sistar but also Block B, NC.A, Girls Day and Winner.

Q – Do you think K-Pop is popular in the US?

A – One respondent said it is popular in New York, San Francisco and Los Angeles because of Gangnam Style which appealed to the Americans

Email Surveys

Interview One

Q - If a Korean artist wants to enter the Brazilian market, do you think having some of the music lyrics in Portuguese would help making the artist more popular?

A – Portuguese lyrics might help but the issue of the rhythm makes a lot of difference in what concerns to making the music popular or not. A Korean artist singing in English would be more successful in Brazil, I think.

Q – Do you think the Brazilian market is open to music that is not sang in Portuguese or English?

A – I think it’s very difficult for a person singing in Korean to become popular in Brazil because English has history in Brazil and the globalized world which Korean does not. Maybe in a Korean community but I can’t say about its market positioning.

Interview Two

Q – If a Korean artist wants to enter the Brazilian market, do you think having some of the music lyrics in Portuguese would help making the artist more popular?
A – That's hard to say objectively, as I believe there are other issues like marketing and advertising appeal that should be thought over in the artist's career, particularly if it's an unknown artist here in Brazil. Even with all the current music production flexibility here in Brazil, communication media are still very strong (and often have the power to direct the music market and music consumption). Saying that, I think that inserting Portuguese words in the lyrics might be positive although not necessarily essential or determinant in the popularization of the artist in Brazil. In our case, a good rhythm for exemple can make a lot of difference (lyrics can be thought after). I believe that for example, a partnership/sponsorship of a Korean artist by a Brazilian musician can generate more impact in terms of visibility. Another big success possibility (I would say that it's nearly 100% guaranteed) is to be able to insert a song in a telenovela soundtrack (as telenovelas still have a lot of popular appeal and the act directly in the creation of mass taste).

Q – Do you think the Brazilian market is open to music that is not sang in Portuguese or English?
A – Generally here we listen to a lot of Brazilian music and English sang music. All others have low consumption rates (including our neighbours Hispanic-American). Regarding Korean, specifically, the language is a big barrier. I, for example do not know any Korean artists (except for the world phenomenon, Psy that was also very successful here in Brazil). In what concerns to a Korean artist, I believe it would be better to try to insert him within a niche market (because I know there are Korean boys bands and Japanese groups that have public and they perform in Brazil) and those artists don't play on the Radio nor the TV: they perform directly in the niche markets.

In regards to digital marketing in the promotion of Korean music, I believe it's a very important channel, perhaps the most important – excluding the traditional promotional media like TV and Radio. Truthfully, what has been done around here, as much as possible is a promotional combination, a mix of advertising in the main promotional

music media. But even in the digital media, a promotional strategy must be thought about. In the cases I have analysed around here (of Brazilian artists) all had a carefully thought strategy (often created intuitively, but with thought, to create loyalty amongst the artist's target audience). Even in the niche markets I talked about previously, digital promotion can help a lot, once it's possible to direct it's promotion through social networks such as Facebook.

Q – Do you think any Brazilian musician might be interested in partner a Korean musician? If yes, what Brazilian music style of artist would that be? Funk, Forro, Sertanejo or Brazilian Pop?
A – I'm going to talk about this from my personal perceptions, not from the research I have. That association could be done with any type of Brazilian musician, as long as there were benefits in that trade/partnership. I think the biggest thing that's at stake are trade fluxes, that should be two ways, that is all involved should benefit from it (that is also applied to the industry). Maybe (I'm not sure about this), Funk or Pop are more open to that type of partnership, are they're both music genres that exchange ideas with several other types of music.

Q – Do you think that it would be interesting for Brazilian artists to promote their work in Asia? In your opinion is that a market of interest to Brazilian musicians?
A – In regards to promoting Brazilian artists in Asia, I think they would be interested. In truth, I think that success or repercussion is a search of all artists I have researched (and that independently of whether the success is in the American Continent, European or Asian), although I don't know of any artist that is working towards or specifically directioning itself to the Asian market.

Seoul

K-Pop

During the stay in Seoul several music stores were visited to ascertain generally which K-Pop artists were actively promoted in-store through their album and/or DVD placement on the shelves and poster displays and KHJ specifically. The music stores visited were: the music sections of Kyobo's Bookstore branches in Jongno and Gangnam; the music sections of YP Books branches in Jongno and Myondong; Music Korea store in Myondong and three K-Pop unnamed stores, two in Myondong's underground shopping centre and one in Gangnam's underground shopping centre. Kyobo's and YP music sections are general and don't sell K-Pop music exclusively contrary to Music Korea which does. Music Korea also sells Korean dramas DVDs and Korean magazines where K-Pop artist feature. The underground K-Pop stores apart from selling K-Pop music CDs and DVDs also sell a variety of K-Pop merchandising including mouse pads, calendars, key rings and so forth. At Kyobo's, YP Books and Music Korea the most promoted and advertised artists generally were Big Bang and G-Dragon (a member of Big Bang) with the biggest number of CD's and DVD's on display in the shelves, giving them a high visibility. At YP Jongno branch and Music Korea, Big Bang posters displayed above the shelves near the ceiling advertised Big Bang further. Super Junior, Shinee and Kim JayJoong of K-Pop band JYJ had a solid presence in the three stores. Store by store, at Kyobo's Jongno branch, G-Dragon's DVD and Kim Jayjoong DVD, both with an A3 size package were positioned on an eye-level shelf and waist-level shelf respectively with the price tag on the lower back of the package. G-Dragon's DVD next to Big Bang's material in the upper centre of the shelf. Kim Jayjoong's DVD on the right side of the shelve bellow. Both DVD's drew attention due to the package size, artist's photo image and shelve positioning. Super Juinior and Shinee's work was mostly stacked sideways in lower, knee-level shelves. Both groups had an A5-A4 in between music work package size next to their other work. Kyobo's Gangnam branch was similar to Jongno's. YP's Jongno branch music section highlighted Big Bang's and G-Dragon's work, displayed in the centre of a top shelf, eye-level. Their Myondong branch also displayed prominently Big Bang and G-Dragon's work on a top shelf but on a waist-level.

At Music Korea Big Bang and G-Dragon have follow suit with their CDs and DVDs visibly displayed across an eye-level top shelf. Jayjonng's DVD was also displayed on eye-level top shelf next to JYJ's work but away from Big Bang and G-Dragon. Super Junior and Shinee were equally showcased on eye-level shelves. In the underground K-Pop stores CDs, DVDs and merchandising from K-Pop artists were piled up everywhere except the ceiling. The CDs and DVDs were stacked up sideways on shelves which didn't display any artists work more emphatically. When asked in the stores who were the most famous K-Pop artists using the words: famous, K-Pop, there was a need to probe further. The words: very & band were used in addition to famous & K-Pop. There was still a need to probe further. Examples of K-Pop were stated in no particular order: Big Bang, SHINee, Super Junior. Big Bang was unanimously mentioned. It needs to be stated that while probing no K-Pop girls artists were mentioned. According to the GAON (Korean) charts for the first half of 2014 the top 10 volume of streams was 510.461.874. Taeyang and G-Dragon's solo work occupied position 52 and 80 respectively with 21.786.190 and 15.262.072 streams. In regards to the volume of downloads, the top 10 registered 10.794.963 downloads. Big Bang's Taeyang was on position 32 with 765.297 downloads. G-Dragon was not on the list.

Observed that most K-Pop CDs, DVDs and merchandising was purchased by non-Koreans. The language that was heard being spoken by those doing the purchases was in its majority Chinese. Was told that in Korea, K-Pop music is mostly purchased/streamed online. Iturra (2005) remarked that to believe in the information given is a spontaneous action. However during the process of observation as a participant the knowledge was received not as an undisputed truth but as opinions given by those who wanted to help deepening the understanding of the South Korean culture and of K-Pop. The dates in Seoul fell in the middle of GAON's 2 weekly charts. 22/06/14 – 28/06/14 and 29/06/14 – 05/07/14. In terms of downloads, during the week of 22/06/14 – 28/06/14 the top 10 volume of downloads was 1.103.938. Big Bang's Taeyang tracks Eyes, Nose, Lips; 1AM and Stay with Me featuring G-Dragon held positions number 4, 34 and 38 with download volumes of 119.610, 32.233 and 29.784 respectively. In the following week, the download volume of Top 10 rose to 1.594.116. Big Bang's Taeyang songs, Eyes, Nose, Lips; 1AM and Stay with Me went down to position 6, 56 and 58 with a download volume of 111.988, 26, 541 and 24.939 respectively.

In what concerns to streaming, in the week of 22/06/14 – 28/06/14 the top 10 total streaming was 34.587.867. Big Bang was strongly represented in the chart with Taeyang occupying 5 positions in the top 100 with his solo work. Taeyang's track Eyes, Nose, Lips was number 1 with 5.162.164 streams. Stay with Me, 1AM, Body and This Ain't It held positions number 34, 35, 89 and 93 with 1.356.452, 1.323.540, 612.103 and 557.148 streams respectively. The week after Top 10 total streaming volume was 38.487.700 which represented a raise of 3.899.833 streams. Taeyang's track Eyes, Nose, Lips maintained its number 1 position with 5.339.449 streams. Stay with Me and 1AM fell to positions 43 and 46 with 1.175.163 and 1.158.032 streams respectively.

While walking out and about Seoul the artist who was a constant presence on billboards, outdoors and adverts was Kim Soo Hyun, an actor whose popularity reached a high peak following his Korean drama hit My Love from the Star. Actors Lee Min Ho and Hyun Bin also had a strong presence in outdoor and billboard campaigns in the streets and in the underground. G-Dragon was the face of a Korean cosmetic brand.

Tokyo

K-Pop

In Tokyo several stores were visited with the same objective of Seoul: to discover generally which K-Pop artists were actively promoted in-store through their album and/or DVD placement on the shelves and poster displays and KHJ specifically. The stores visited were the Tower Record branches in Shinjuku, Akihabara and their store in Shibuya. The Tsutaya store in Shibuya and several K-Pop stores in Korea Town in Shin-Okubo, Tokyo. The K-Pop stores in Korea Town were general and apart from selling K-Pop CDs and DVDs also sold a variety of merchandising. Generally at Tower Records and Tsutaya, the most actively promoted artists were Infinite and KHJ. At Tower Record Shinjuku branch the most promoted K-Pop artists in the K-Pop section were Infinite, FT Island and KHJ. It needs to be mentioned that as KHJ is the case study of this dissertation, he will be addressed in a separate section in more detail. Both Infinite's album Season 2 and FT Island's New Page album were on display on the right side of eye-level shelves. KHJ Premium Live Tonight DVD was displayed at the centre of a waist level shelf. There were no posters actively advertising either one of the three. At Tower Records Akihabara branch Infinite's album and KHJ's new single Hot Sun were the most prominent, promoted on stand-alone eye-level music listening stands. At Tower Records store in Shibuya, the most promoted artists were KHJ whose Hot Sun single promotion occupied an entire waist-level shelf and Infinite, heavily advertised through large sized posters. Big Bang's CDs and/or DVDs weren't found at Tower Records K-Pop sections. At Tsutaya store, Infinite, FT Island and KHJ were the artists with the highest visibility on the shelves with a display similar to the Tower Records Shinjuku branch, despite having different shelves and a different floor layout. Big Bang's work was not there and it was found on the Japanese Pop (JPop) section of the store. A Big Bang's DVD was also being promoted on a stand-alone combined video/music listening stand in the ground floor of the store in the middle, in between the store's 2 entrances/exits. Interested in discovering the reasons why Big Bang's CDs and DVDs were in the JPop section of the store, considering that they are Korean that was enquired with an English speaking staff member at the store. The reply was that in Japan Big Bang are considered local due to their extensive work in the Japanese market, including album releases, DVDs, exclusive materials,

merchandising and so forth. It was also mentioned that Big Bang are the most popular K-Pop act in Japan. In Korea Town in Shin-Okubo, Tokyo, all unnamed K-Pop stores within a 100 metres ratio were visited. Like in the underground K-Pop stores in Seoul CDs, DVDs and merchandising from K-Pop artists were on display everywhere. Big Bang were the most advertised with CDs, DVDs, tops, mugs, calendars, necklaces and so forth everywhere. The particularity was that while in Korea the underground stores had a similar style due to the store sizes being identical, in Korea Town store sizes varied and so varied the amount of K-Pop material on display. All the stores had purchases being made and CDs and merchandising being looked at, at the time of the visit. While out and about in Shibuya, a large truck covered on all sides with an image of Infinite drove around promoting the K-Pop group. Prior to the visit it was already understood K-Pop's success in Japan. Bellow is a summary of K-Pop presence in the Japanese charts from the 9th December 2013 to the 8th June 2014.

ORICON (Japanese) Charts 1st Half of 2014

Top 50 Singles

Rank	Artist	Sales
26	TVQX	119.291
36	Super Junior	77.026

Top 50 Albums

Rank	Artist	Sales
6	TVQX	263.080
14	Girls Generation	170.898
28	72008	
47	2PM	50.685
49	TVQX	50.152
	Super Junior: Donghae & Eunhyuk	

Top 50 Music DVDs

Rank	Artist	Sales
6	Big Bang	81.047
8	TVQX	76.211
23	2PM	27.176
25	Super Junior	26.460
33	SHINee	19.707
40	Kara	13.694
44	Big Bang TOP	13.073

Top 50 General DVDs

Rank	Artist	Sales
6	Big Bang	81.047
8	TVQX	76.211
35	2PM	27.176
37	Super Junior	26.460

Source: Oricon.co.jp

The visit in Tokyo confirmed it.

Appendix

Question: Why do you like K-Pop?

Why do you like K-Pop? - Because it's Korean

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	787	73.3	73.3	73.3
	Yes	287	26.7	26.7	100.0
	Total	1074	100.0	100.0	

Why do you like K-Pop? - I like the music

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	91	8.5	8.5	8.5
	Yes	983	91.5	91.5	100.0
	Total	1074	100.0	100.0	

Why do you like K-Pop? - I like the lyrics

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	406	37.8	37.8	37.8
	Yes	668	62.2	62.2	100.0
	Total	1074	100.0	100.0	

Why do you like K-Pop? - I like the choreography

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	238	22.2	22.2	22.2
	Yes	836	77.8	77.8	100.0
	Total	1074	100.0	100.0	

Why do you like K-Pop? - I like the beat

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	312	29.1	29.1	29.1
	Yes	762	70.9	70.9	100.0
	Total	1074	100.0	100.0	

Why do you like K-Pop? - Good looking members

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	434	40.4	40.4	40.4
	Yes	640	59.6	59.6	100.0
	Total	1074	100.0	100.0	

Why do you like K-Pop? - Good looking members

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	434	40.4	40.4	40.4
	Yes	640	59.6	59.6	100.0
	Total	1074	100.0	100.0	

Why do you like K-Pop? - I like the way they sing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	299	27.8	27.8	27.8
	Yes	775	72.2	72.2	100.0
	Total	1074	100.0	100.0	

Do you like your favourite K-Pop band/singer because they/he/she is Korean?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	1056	98.3	100.0	100.0
Missing	99	18	1.7		
Total		1074	100.0		

Chapter 8 Appendixes

Kim Hyun Joong

Regarding KHJ music work presence in stores, at Kyobo's branch in Jongno one of his mini albums dated from 2013 was being promoted in the centre of on a waist-level shelf. In Kyobo's Gangnam branch his work was not visible on the shelves. At YP Jongno's branch a 2013 mini album was on display on the right side of an ankle-level shelf next to his other and less recent work. At YP's Myondong branch is work was on display on a knee-level shelf and at Music Korea on an eye-level shelf. As it was difficult to find KHJ's work at Kyobo and YP branches in general, there was a need to ask for it. The words CD and DVD are said the same way as in English and Kim Hyun Joong is a Korean name, yet challenges occurred due to incorrect pronunciation of the name Kim Hyun Joong. To remove the challenge the correct pronunciation of the name was practiced and when still not comprehended the name was written on a piece of paper in Romanised letters that were understood in Seoul. Once that communication method was proven to work effectively it was used in combination with the words: popular, very, *ne* (yes), *aniyo* (no) and hand gestures to establish KHJ level of popularity in South Korea. The general consensus amongst the music stores visited was that he is popular. Despite this KHJ presence in the GAON charts for the first half of 2014 and the streaming and download charts for the weeks of 22/06/14 – 28/06/14 and 29/06/14 – 05/07/14 was non-existent. KHJ presence in outdoors and billboards across the areas visited in Seoul was also non-existent. KHJ started his world tour with a concert in Seoul on the 28th of June. Prices to the concert were 99.000 Korean won, the equivalent of 71 Euros. After careful consideration a decision was made not to attend the concert due to the price of the tickets and the lack of purpose in attending an event to analyse KHJ communication techniques which could be analysed through a DVD visualization. On Wednesday 2nd of July a visit was done to KeyEast Entertainment, KHJ Management Company following non-answered emails, Facebooks, calls and letters. The visit proved fruitful and contact was established with the marketing department of the agency.

Kim Hyun Joong

KHJ single Hot Sun had been released on the 18th June, topping the Oricon singles chart on the week of its release. The week after the single dropped to an unknown position out of the Top 50 weekly singles chart. In the stores visited, KHJ promotion was already discussed above with the exception of the stores visited in Korea Town. There his presence was strong in terms of CDs, DVDs and merchandising on sale but not more significant than the other K-Pop artists being advertised. There was however an exception to that. There was a K-Pop store on the upper floors of a cosmetic store who sold several Korean cosmetic brands, one of which had a KHJ banner advertising the brand: Face Shop Cosmetics. On the K-Pop store in the upper floor a large scale poster of his Round 3 mini album was on display close to the ceiling. His new single was not on sale in-store. On the weekend of 5 and 6 of July 2014, KHJ appeared on a large video screen located on the top side of a building, opposite the train station in Shibuya, promoting his latest Korean Drama Inspiring Generation which aired in South Korea earlier on this year. The video which lasted approximately 3 minutes appeared on screen approximately every 3 minutes.