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„Sexy Concepts in K-POP –

Eine Studie zur Wahrnehmung von Geschlechterrollen in k-pop

am Beispiel von Boy Group und Girl Group Performances"

verfasst von / submitted by

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Table of contents

1. Preface

1.1 Introduction and aim of the study

"*How k-pop conquered the world*" (Rolling Stone 2018), "*How k-pop became a global phenomenon*" (Vox 2018) and "*Why k-pop is taking over the world*" (The Odyssey 2017) – with these headlines various online magazines tell the story of how Korean pop music is currently storming the world.

Catchy tunes, amazing vocal performances, synchronized-to-perfection choreographies, ever-changing concepts and beautiful young men and women overall – these are the main characteristics that distinguish Korean pop music.

But what is Korean pop music and why is everyone talking about it?

In recent years, there has been a massive flood of Korean popular culture throughout the world.

Hallyu, the *Korean Wave*, as it is also referred to by scholars, describes South Korean pop culture that has become a major driver of the globalization of Korean culture – from Korean dramas on Netflix to Korean skincare regimes, that dominate the cosmetics industry, to delicious Korean food. And at the heart of Hallyu is the ever-growing popularity of k-pop (short for Korean pop music). The term Korean Wave was first brought up by the Chinese press to refer to the popularity of Korean pop culture in China (*Hanliu* in Chinese) when the famous group H.O.T. held a concert in Beijing back in the 1990s (see Jang and Paik 2012: 196).

Since then, k-pop has become a truly global phenomenon thanks to its blend of addictive tunes, exciting choreographies and production values as well as an endless list of attractive South Korean artists who have spent years training their singing and dancing to synchronized perfection. The main difference between k-pop music and ordinary pop music is that, obviously, k-pop is performed in (mostly) Korean – only a few lines of English can be heard usually during the chorus. In addition, k-pop is produced and created for large groups of artists, usually starting by four or five members (for example Blackpink or SHINee) up to nine or eleven (e.g. Twice or Wanna One) or even eighteen members (see NCT) in one group. This makes it rather rare for k-pop artists to be solo musicians only.

Central to this phenomenon are music videos that convince with aesthetically and visually pleasing details. Depending on the overall concepts, which can range from cute and sexy to dark and sad, the choreographies play an important role in expressing the mood of the song. Especially cute and sexy concepts are in high demand by the fan community. Boy groups such as TVXQ and EXO are known for body rolls, crotch grabbing and showing their exposed upper bodies – while innocent and cute concepts are very popular particularly among girl groups like Twice and GFriend.

However, the roles are not always so predefined. Many girl groups, too, try on sexy concepts – and are sometimes banned from music shows or have their stage performances changed because they do not comply with the rules of public television and thus the views of the Korean population.

This study shall therefore take a closer look at the perception of gender roles and stereotypes in Korean pop music videos of both girl groups and boy groups. Special focus of the study shall be the international fan community as a whole due to its rapid growth; for this purpose, data is to be collected by the means of an experiment using an online questionnaire, which should contribute to the verification or falsification of the hypotheses produced and finally to answer the research question. These hypotheses and research questions are based on theories of gender mainstreaming and gender stereotypes and sexualization, taking into account the cultural circumstances and differences in Korea.

This shall not only give an idea of how k-pop is seen through the eyes of the fans, but it shall also provide a more in-depth approach of the fandom itself, its points of view as well as its position towards culturally influenced gender roles.

1.2 Structure

The present work is divided into the following sections:

The first chapter, the preface, deals with the introduction to the topic that the thesis deals with. In addition, the associated goal of the work is briefly explained, as well as a short insight into the main research question is provided.

In the next part, the theory that the study builds upon will be discussed. Furthermore, gender stereotypes and sexualization in the media context are explained. Research and

studies on which the work is based on can be found in this chapter. Special focus is above all on the section that devotes itself to music videos.

Up next, the following chapter deals with Korean culture, Confucianism and the idea of gender and identity under these circumstances. In addition, gender stereotypes and sexualization in the cultural context of Korea are considered in greater detail, in particular with the example of music videos.

This is followed by the chapter on fandom and fandom culture.

The next chapter gives an explanation of the research questions and hypotheses on which the following empirical study is based.

Following this chapter is the detailed method section. Here is described which research method was used and how the questions used in the questionnaire have been developed.

The following chapter deals with the results of the quantitative study and the resulting interpretation. Using these results, the hypotheses are verified or falsified.

The final chapter will complete the work. The findings that the work provides are highlighted and discussed once more. In addition, an outlook is given, which refers to possible further studies.

Then follow the bibliography, including internet sources, and the appendix, including SPSS tables as well as the full questionnaire.

2. State of the art

2. 1 Gender schema theory

To give an idea about the complex construction of gender in the media, we first need to take a look at how gender is perceived. There are many theories on gender and "doing gender" as West and Zimmerman (1987) say. Our idea of gender as a construct is influenced by many factors, starting at an early age.

However, the question remains: What is gender?

Judith Lorber (1994) describes gender as a social institution that assumes rights and responsibilities. As a process, gender creates the social differences that define *woman* and *man*. Through social interaction, individuals learn of what is expected, act and react in expected ways, and by doing so simultaneously construct and maintain the gender order. "The very injunction to be a given gender takes place through discursive routes: to be a good mother, to be a heterosexually desirable object, to be a fit worker, in sum, to signify a multiplicity of guarantees in response to a variety of different demands all at once" (Butler 1990: 145).

As a structure, gender legitimates those in authority and organizes sexuality and emotional life (see Connell 1987). Lorber further argues that sexuality is shaped by heterosexual, homosexual, bisexual and sadomasochistic patterns that are gendered – different for girls and boys, and for women and men – so that sexual statuses reflect gender statuses. This means that in case of gender as the main component of structured inequality, devalued genders have less power, prestige and economic reward than the valued genders. As a result, men dominate the positions of authority and leadership in government, the military and the law; this leads to cultural productions, religions and sports reflecting men's interests. Thus, Lorber comes to the conclusion that gender inequality – meaning, the devaluation of women and the social domination of men – has social functions and a social history. "It is therefore not the result of sex, procreation, physiology, anatomy, hormones or genetic predispositions but is produced and maintained by identifiable social processes and built into the general social structure and individual identities deliberately and purposefully" (Lorber 1994: 35).

Understanding society's definition of gender is therefore a central aspect of social development. Although the exact form of the gender concept varies by theory, the general assumption is that the knowledge accumulated is stored in rich associative networks or gender schemas, which contain information about the roles, behaviors and traits traditionally associated with each sex. As this is the case, the main focus for this research paper shall be gender schema theory by Bem (1981).

Schema theory according to Bem argues that during adolescence the understanding of socially dominant definitions of male and female roles – or gender role schemas – is extended and refined. She claims that, above all, the socio-cultural context and physical maturity play an important role in the development of the social and sexual self of adolescents. These developments are congruent with socially prevailing gender roles. Gender schemas both organize our knowledge about gender and also guide how new gender-related information and experiences are attended to, perceived and processed. The role of the parents plays an important part here since parents usually follow socially defined patterns concerning these roles and tend to socialize their children accordingly. However, this is not the case when it comes to romance and sex. In this area, their peers but also media itself are of high importance in terms of providing examples of such situations (see Sutton et al. 2002: 38). Ward et al. (2005) argue that, with its appealing images and dynamic character portrayals, television offers numerous examples of what it means to be a woman or a man; as is seen on the example of sitcom families, commercial models or music video artists. Add to that the fact that American children spend more time watching television across the course of a year than time spent in a classroom or interacting directly with their parents (see Hofferth & Sandberg 2001: 306).

Further analysis indicates that television portrayals construct a rather narrow view of the sexes, depicting women mostly as sexual objects, caregivers or subordinates, whereas men are portrayed commonly as leaders and aggressors (see Arnett 2002: 256 ff.). Therefore, it is presumed that media exposure plays a critical role both in shaping schema content and in promoting their chronic availability (see Ward et al. 2005: 161).

2.2 Mass media's construction of gender

The media – whose importance for all social institutions, individual life practices as well as political and economic processes is constantly growing – is always to be considered in the context of power and power relations, because they are instrumental in the circulation and construction of valid truths as well as in the maintenance of hegemonic discourses. Media produces and conveys the social knowledge that circulates over a certain period of time as a social *truth*.

In this case, *truth*, according to Foucault, is not to be understood as the sum of true things, but as an "ensemble of rules according to which the true is separated from the false and the true is endowed with specific power effects" (Foucault 1978: 53). By popularizing social knowledge, the media plays a central role in stabilizing dominant discourses and maintaining hegemonic structures. Cultural concepts as well as fabrications of masculinity and femininity are – as components of this social knowledge – condensed by the media, stereotyped and represented as a social norm. Although in the last few decades there has been a certain differentiation between media-mediated masculinity and femininity images and stereotypes, the discourses of the two-genderedness and the "heterosexual matrix" (Butler 1999: 45ff), which underlies media production as a normative specification, are persevered. Media primarily supports social discourses of gender and is only limitedly involved in the construction of counter-discourses.

Thus, they primarily produce views of gender that are, above all, controlling and disciplining. In this respect, they do not provide a "mirror image" of social conditions, but they construct gender and the associated norms and discriminations in constant interaction with other discourses and social practices significantly. Medial constructions of masculinity and femininity with their normative function are of particular relevance for the sexual identity process and the self-positioning of individuals (see Dorer 2002).

Studies on medial construction of gender show that especially in TV programs for all ages, gender stereotypes apply. While men are often portrayed as logical, competitive, independent, aggressive and dominant over women (see Wood and Reich 2006; Morris 2006), women find themselves in the role of the submissive, incompetent, dependent, sometimes "dumb" counterpart (see Wood 1994: 32). To sum up, women in most cases

are shown as inferior to men. Wood (1994) emphasizes this reinforcement of stereotypes with the example of an advertisement for toy dolls for girls. In this advertisement the Barbie doll says, "Math class is tough", signaling with this statement that "women cannot do math", since math requires logic, which is to be understood as a male trait.

Especially in respect to adolescents the debate on mediatized gender roles is of high importance. With the ever-increasing media exposure starting from a young age, media has been identified as one of the most important sources of knowledge for the physical, social and emotional aspects of dating, romance and sex (see Brown et al. 2005). With teenagers being their target audience, TV programs, magazines, pop music and music videos provide a diverse series of messages on falling in love, relationships and sexual desires, and therefore may shape sexual attitudes, values and practices. In addition, with the means of the internet combining all of the above-mentioned media sources, it appears to be even easier for adolescents to access information and therefore explicit sexual content (see Lo and Wei 2005; Wolak et al. 2007).

This leads us to believe that gender stereotypes will remain in the heads of the younger generation by being reinforced through medial consumption. For example, the idea that to be recognized as a true woman you have to be sexy and good looking, acting as sex objects for the lustful male, whereas for a real man it is important to not appear weak, that sexual obsession is considered normal and sexual prowess an asset (see Ward 2003). This leads as far as to girls' and women's self-objectification, thus showing in low self-esteem and higher depression rates (see Aubrey 2006: 167 ff.) and limiting their career decisions and possibilities (see Correll 2004: 111), as well as acceptance of violence against women and perpetuation of the rape myth (see Ter Bogt et al. 2010; Mundorf et al. 2006).

2.2.1 Gender stereotypes and sexualization in media

Understanding the importance of gender stereotypes and sexualization in media is highly relevant in regard to the main theme of this study. Thorough international research has been done on this ever-present topic of stereotyping and sexualizing in medial content – especially in recent years, due to the amount of possibilities the internet provides with its streaming, research and social services. However, since the media landscape is an ever-changing, ever-growing one, further research is recommended.

The media is instrumental in stabilizing and constructing gender stereotypes or gender roles by modeling them in their content. Medial plot and character stereotypes must be understood as the central basis of subjective identity construction. From the perspective of communication-scientific reception and utilization research, medial gender constructions have a role model function for the construction of identity and the gender performance of everyday life (see Loist, Kannengießer & Bleicher 2013).

Above all, the work of Goffman in 1976 on the power of visual images and nonverbal messages about gender through magazines and television commercials is seen as one of the pioneer studies in this particular field of research. He analyzed approximately 400 advertisements on *genderisms* and came up with a classification system of five categories to define the portrayal of men and women in said media. The first one shows that men are almost always taller than women, presumably to indicate superior social rank. The second one depicts women touching themselves to emphasize the notion of being fragile. The third category shows men being more active in their roles than women. The fourth presents women's submission to men by body language. And lastly, the fifth category focuses on women being portrayed as psychologically removed and being in need of protection. These findings overall conclude that women are shown as fragile, submissive beings that need to be protected by men (see Goffman 1976).

However, Goffman has been criticized by fellow researchers for his methodological laxity of the categories presented above not being mutually exclusive (see Smith 1996). West and Zimmerman (1991) argue that gender display as a concept goes far deeper as to which people "do" gender in everyday interactions (West and Zimmerman 1991: 126). Nevertheless, the influence of Goffman's work has been ever-present in following studies.

Television in particular has been blamed for creating not only false images but false expectations of what a man or woman must look like – the beauty of the face and the shape of the body (see Want et al. 2009). In recent years, numerous studies have focused on stereotypical portrayals of men and women in the media such as objectifying women (see Ward 2003: 148) and allowing men to portray more diverse roles compared to women (see Signorielli 2009: 347 ff.).

Smith and Granados, too, question the effects of the permanent reception of mediated gender stereotypes in their research report *Content Patterns and Effects Surrounding Sex-Role Stereotyping on Television and Film* (2009). To answer the question of the effects of

stereotypical representations, the authors focus on gender typing, professional activity, romantic relationships and physical appearance. They further note that gender stereotyped media images involve distorted perceptions, attitudes, and perceptions of gender-specific personality traits, social behaviors and employment. In addition, their studies suggest that the consumption of media images can lead to distorted patterns of love and unrealistic ideals of beauty and physicality. This especially affects the sexual socialization processes of children.

Smith and Granados (2009) also refer to the textual level, highlighting the media construction of men and women in film, television and advertising. They note that gender equality strictly does not exist, and that significant differences can be found in the frequency of representation of men and women. In addition, the gender of the characters influences their presentation: women tend to be more traditional and younger, their appearance proves to be of a discriminatory factor. Thus, the results show the frequent function of the woman as a *feast for the eyes*, which manifests itself, for example, in light clothing and sexualized bodies. In summary, Smith and Granados note that the range of female roles and attributes is limited to youth, domesticity and sexuality. Furthermore, it has been shown that men are more often portrayed in leadership and power positions with clear goals, that sexual harassment in the workplace is very prevalent and that behavior generally differs very strongly (and stereotypically) from a gender perspective. Although the frequency of representation in advertising is balanced, there is a strong stereotyping of the sexes, in which women are bound to the domestic space or sexualized in contrast to men, while men are shown mainly in the role of the expert or promote products outside the household (see Smith & Granados 2009).

In such stereotypical constructions of gender, the sexualization of the woman is very frequent. The 2010 APA Task Force on the Sexualization of Girls (2010), which summarizes the psychological research of the last decades on sexualization and considers it a status quo of contemporary sexualization research, concludes, among other things, that sexualization or sexualized images have negative consequences on girls. These manifest themselves, for example, in girls often suffering from dissatisfaction with their own physical appearance, depression and lower self-esteem.

Although the APA report provides an overview of psychological research on the subject, it is nonetheless to be viewed critically, not only because of the powerful position of the

association, which massively contributes to the report's perceptions as a status quo of the research field. For example, the report, which favors its media response, relies on a media impact assumption underlying many of the studies. This, often simplistic, assumption builds on societal fears of the media and meets the cultural demand for simple explanations and solutions to complex social problems. Of course, a broader and more feminist perspective, which sees the media as part of complex patriarchal and economic power structures, offers fewer simple solutions. As a further exemplary criticism, it can be said that the report, as well as lots of other research on sexualization, speaks about girls and women, but without taking sufficient account of their own perspective. Girls and women are thus presented as inevitable victims who are denied any decision and opportunity to act (see Duits & van Zoonen 2013).

Thus, with regard to sexualization discourses, it is always necessary to reflect on who gets the word (and how this correlates with hegemonic power structures) and how sexualization is discussed: in a progressive way or in one that indirectly repeats and reinforces sexist and stereotypical assumptions.

L'Engle et al. (2006) analyzed 264 U.S. television shows, movies, music videos and magazines, and found that approximately 12% of the sample – consisting of every day media for all ages – has sexual content. Music videos especially stand out in many other research projects due to a high level of sexual images as well as sexually suggestive and provocative lyrics (see Ward et al. 2005). Martino et al. (2006) add that hip-hop music above all shows the strongest choice in highly sexual lyrics as well as graphic depictions of sexual behavior, thus confirming stereotypes. While men are portrayed as tough and even potentially violent, women are seen as their play-toys and are being referred to in a degrading manner (see Martino et al. 2006: 437f.).

Worth mentioning on this note is the work of Lo and Wei (2005) as well the findings of Peter and Valkenburg (2007) that focus on the effects of sexually explicit internet material. They have learned that exposure to and preference for the most sexually explicit material is indicative of the strongest endorsement of permissive sex and sexual stereotyping (see Lo & Wei 2005; Peter & Valkenburg 2007).

Other research has analyzed the construction of gender in television commercials. Allan and Coltrane (1996) found gender stereotypes particularly in terms of the number of men compared to women and the voice of narrators. However, they also noted non-typical

gender display of women, for example by demonstrating masculine traits. "Much of what we do with gender display in social interaction is 'boundary work': we create and reaffirm group boundaries and construct differences between males and females" (Allan and Coltrane 1996: 201).

As Aubrey and Frisby (2011) put it so neatly in their paper, "one of the most pervasive themes of contemporary media is the theme that an attractive appearance and sexy body are among the most important goals young people, especially women, can achieve" (Aubrey & Frisby 2011: 476). The focus here however should not be on women only since many studies have also shown men's struggle with stereotypes and sexualization in the media.

Indeed, it is interesting to look deeper into research on the sexualization and stereotyping of men. Rohlinger (2002) for example states the fact that in recent years, sexualized images of men have proliferated in men's magazines. These images show the "erotic male" (Rohlinger 2002: 62) as a physical and also sexual ideal. This aligns with the idea of the male body being a tool which can be manipulated in order to achieve a gendered identity. This is clearly illustrated in the way that society ranks men according to physical strength and athletic ability. The appearance and use of the body serve as a hierarchical tool, which then grants them either masculinity, by the means of a strong body, or femininity, in terms of a weak body (see Glassner 1995; Pleck 1995). This brings Kimmel (1996) to the conclusion that masculinity is not a matter of the mind, but of the body. A man is only then viewed as masculine if he expresses it physically, complemented by the adornment of mass-produced goods that are regarded masculine (see Kimmel 1996).

Such imagery is without doubt lead by economic trends over the last 50 years, but also influenced by cultural changes in American society (see Rohlinger 2002: 62).

In regard to women, some researchers have argued that post-feminist notions of gender equality and female empowerment have meant that women have become even more sexualized and objectified in the media (see McRobbie 2004: 255f). Others however believe that as the overall status of women continues to increase in society, the result will be less stereotyped gender representations of men and women disseminated in popular culture (see Gauntlett 2002).

2.2.2 Gender stereotypes in music videos

The music video scene exploded in 1981 when MTV launched its popular program (see Hansen & Hansen 2000). Ever since, music videos have been well received, especially by young viewers; after only a few years in the market, about 85% of MTV's audience were between 14 and 34 years old (see Baxter et al. 1985). Music videos' pervasive power grants them influence on traditional image-shaping of fashion, advertising, political campaigning (see Aufderheide 1986) – and sexuality and gender. The earliest reports of research date back to 1985 when Baxter et al. found that up to 75% of music videos contained some sort of sexual imagery (see Baxter et al. 1985). Within the following years, evidence has been found that adolescents who were exposed to sexual content via music videos were likely to endorse stereotypical attitudes about sex (see Ward et al. 2005: 154 ff.).

In addition, studies have also shown that music videos predicted permissive sexual attitudes and a stronger image of women as sexual objects, thus playing a significant role in shaping viewers' beliefs about gender roles due to repetitive presentation of such contents (see Strouse & Buerkel-Rothfuss 1987).

Stereotyping and sexualization has been an issue throughout the years of scientific research in the field. Permissive sexual attitudes, sexual objectification, exploitation and degradation have found to be prominent in music videos ever since (see Conrad et al. 2009: 152). As has already been shortly mentioned, hip-hop and rap music videos show extreme cases of sexualization and stereotypes. Conrad et al. (2009) prove in their paper that women often were in positions of submission when compared to their male counterparts. They even were treated as sex objects by the use of revealing clothing and suggestive body language. This is especially of great concern and needs to be researched some more since, looking at recent Billboard charts for example, hip-hop music is above all very popular among adolescents.

Other common stereotypes that have been found in media studies apply as well. Several studies have researched the field of general gender role traits and behaviors, and too concluded that the world of music videos is full of stereotypes. Men in music videos are far more aggressive, dominant and violent than female characters. This setting of

dominance is reinforced by attractive women desperately wanting the man. On the other hand, women are portrayed as affectionate, nurturing and dependent, with heavy emphasis on their being reduced to their physical appearance, sex appeal and overall attractiveness, thereby meaning to attract the man, who clearly is the center of attention – not only to the women in the video but to the viewers themselves (see Seidman 1999).

Even though these papers might be dated, the fact that music videos are being continuously researched, and research still drawing upon findings of the late 20th century, puts the general music industry scene in perspective. "If there is such a thing as a typical music video, it features one or more men performing while beautiful, scantily clad young women dance and writhe lasciviously. Often the men dance, too, but the women always have fewer clothes on. The women are mostly just props, not characters, not even people, really." (Arnett 2002: 256)

In case these stereotypes do not apply to certain artists, they are often met with huge criticism, as is shown by the example of Kelly Clarkson who received lots of negative comments regarding her body shape. However, in regard to male artists these examples of body-shaming do not exist and therefore can be viewed as more proof of females being reduced to their looks and having to meet different standards than men (see Stevens & Frisby 2011).

There should be, however, another important note as to whether the artists in particular are stereotyped or sexually objectified, or whether it is the side characters that are filling this role. Aubrey and Frisby (2011) argue that the gender of the artist is of high importance since, for example, female artists who portray themselves as sex objects might send a completely different message to the viewer than the male artists who objectifies female actresses (see Aubrey and Frisby 2011: 477).

Even so, music videos are of high popularity among adolescents. The view count and comments of popular music videos on streaming services such as Youtube, as well as the estimated production costs of such videos give a small inkling as to how important music videos are. This level of popularity, especially among adolescents, plus the fact that love and sex dominate the industry makes music videos an important area of study.

2.3 Korean Culture & Society

2. 3.1 Confucianism: Korean culture & society

According to Rokeach (1972) the term *value* in regard to culture is understood as "an enduring belief that a specific mode of conduct or end-state of existence is personally and socially preferable to alternative modes of conduct or end-states of existence" (Rokeach 1972: 159f). Each culture has its own distinctive value systems and orientations which give an idea of what is of significance within that particular society (see Kluckhohn & Strodtbeck 1961). Thus, traditional values can be viewed as important elements of cultural systems, which are passed on through learning from one generation to the next and internalized into one's values through socialization.

To understand Korean culture and society, one must first look to the main source that shaped the people's mindset and principles. Confucianism has been influential in countries such as China, Japan, Vietnam, South Korea, Taiwan, Singapore, Hong Kong and North Korea, shaping culture and traditions of this region for thousands of years (see Chau 1996). In the midst of its philosophical and religious balance one finds the goal of achieving a morally harmonic society, formed by moral betterment of the members of a community. This requires society to become hierarchical and bureaucratic. This further leads to the weakening of individualism and private property; as such, Confucianism prefers social normativity based on virtue to legal normativity (see Ramirez 2010: 72).

In his paper on the *Culture, Government and Development in South Korea*, Ramirez (2010) explains the principal characteristics of South Korean culture and the positive factors of its Confucian heritage. For example, he states that in Confucian ways of thinking, the clan, meaning the family or the work group, plays an important role in social and economic relationships. This explains as to why Korean firms are usually being operated by members of the owner's immediate family, other relatives or people from the area. It is also common for Korean firms to engage in economic transactions with members of that clan. Above all, South Korean society emphasizes harmonious interpersonal relationships. Confucian-influenced cultures conceive of the community as a means to their betterment as human beings. By doing so, they think of the community first as the family, then the neighborhood,

the nation, the world and, finally, the universe. For example, in his classical work on international differences in work-related values Hofstede (1983) shows that Korea ranked high on the individualism-collectivism dimension. However, given the fact that this study is rather dated, due to rapid industrialization and increased contact with Western cultures Korea's traditional values might have changed (see Hyun 2001: 206f.).

Ramirez (2010) in the end concludes that, although Confucian values are still present in the minds of the Korean population, it is also important to take notice of Korea's particular relationship with Japan and the United States, which has not only helped in the international economic growth in recent years, but also in the strengthening of nationalism and the acquisition of material and intellectual resources (see Ramirez 2010: 80).

This being said, it is important to look at this phenomenon in more detail. The past couple of decades have turned Korea upside down. For example, Korea's population went from 72% rural in the 1960s to 73% urban in the 1990s (see Worthy 1990). Thereby, the standard of living also has improved substantially, making them enjoy a rather modernized lifestyle. Studies have shown that the importance of traditional values to the individual vary with level of education, age, religion and their place in society. Cha and Jang (1992), for example, say that to college students, Confucian values such as respect for hierarchical order and loyalty to superiors ranked very low. This concludes that with higher education Koreans are more likely to seek a more individualistic orientation which requires less focus on tradition.

John Lie (2012) explains in his study on South Korean popular music the origins of and influences on what we know today as Korean pop music. Since music is an important factor of culture, I shall now give a brief explanation on his findings. His work however will be explained in detail in upcoming chapters of this study.

In his essay he concludes rather critically that post-traditional Korea's transformation is rapid and compressed, having abandoned tradition completely. While during the 1970s Cho Yong-pil became the first Korean star with his traditional *trot* style, thus signifying *Koreanness*, Lie emphasizes the lack of Korean in k-pop of today. He argues further that this particular lack of *Koreanness* simply is the very reason why k-pop sells internationally. "In this sense, the K in K-pop is merely a brand, part of Brand Korea that has been the export-oriented South Korean government since the 1960s." (Lie 2012: 361).

2.3.2 Gender and identity

Scholars claim that the patriarchal Confucian philosophy has had an especially strong negative impact on women, therefore making Korean society a particularly interesting field of research. Although improvements have taken place for example by giving women access to education and employment (see Kim & Lowry 2005: 904), South Korean women still face large cultural disadvantages, which becomes obvious due to the results of Project GLOBE, a study of the differences in cultural patterns among 61 different cultures, in which South Korea scored 104 out of 134 countries in the category "gender egalitarianism" (see Hausmann, Tyson & Zahidi: 2010).

Speaking about gender and identity in Korea concludes in speaking about appearance. To the population of Korea, appearance is of high importance – this shows especially when looking at the phenomenon of plastic surgery culture with which the people are involved. This chapter shall try to give a brief view on how plastic surgery and appearance in general is involved in the shaping of one's identity in Korea.

Starting with the widely discussed case of former President Chun Doo Hwan's mother who smashed her teeth out after a wandering monk has told her getting rid of her protruding teeth would grant her a son, shows just how important altering one's appearance is. However, indigenous folk religions and practices too have undergone a revival during the past three decades. It is said that around 50% of the population of Korea believes that it is possible to *read* a person's character by looking at their face (see Kim 2005: 291f).

Although traditionally it has been considered disrespectful to one's ancestors to alter physical appearance (see Kim 2009: 7), physiognomic surgery – named after the art of judging someone's character by their facial characteristics – is gaining significant popularity. Many who consider undergoing aesthetic surgery consult a physiognomist beforehand, as they work closely together with aesthetic surgery and therefore make mutual recommendations to clients (see Jeffreys 2007). For example, a common minor procedure removes moles or blemishes from under the eyes, since these are seen to resemble tears, which are considered to be a sign of sorrows to come.

Holliday and Elfving-Hwang (2012) thus conclude that in Korean culture the photographic portrait is never individual but embodies cultural ideals which can be achieved through cosmetic surgery. This however makes one ask the question as to whether aesthetic surgery forms a desire to *westernize* or whether it symbolizes older traditions of altering appearance for success. A fitting example on aesthetic surgery is the double-eyelid surgery that many Koreans undergo. It can be argued that in the sense of achieving a more likeable face, wider eyes are more desirable – however, to Koreans they must be considered wider Korean eyes, not western ones. Holliday and Elfving-Hwang argue further that the most important aim of cosmetic surgery in Korea is to not lose their "Koreanness" (71); therefore, creating a natural look that simply enhances the – naturally Korean – body. This is also in alignment with the fact of Korean's strong sense of nationalism, making an explanation in terms of westernization unlikely (see Holliday & Elfving-Hwang 2012: 66f). Internationally, too, cosmetic surgery has gained the status of a popular form of self-improvement over the last decade (see Bordo 2003; Jones 2008). Its success can be traced back to the popularization of the beauty ideal within consumer culture through the mere obsession with stars and celebrities, endorsed by the media's call to action – thus asking consumers to follow the "makeover culture" (see Featherstone 2010: 202).

Cosmetic surgery is placed as a form of conformity to patriarchal versions of femininity. This grants women a rise in social status, giving them chances of success in marriage and the economy. It is also seen as a continuation of pre-modern *virtuous femininity* that required women to adhere to a strict Neo-Confucian decorum, say Holliday and Elfving-Hwang (2012).

In his study on Korean women and media advertisement, Hart (2000) depicts media as the new source of identity for Korean women. This results in women's appearances being nearly identical to the ones of women in media portrayals with almost no further interest in adding an individual touch. He defines this as a type of following the media as a rule, much like Neo-Confucian codes have been followed in the past. He goes as far as to say that beauty has become a requirement for women (see Hart 2000).

Here, it is also important to mention the work of Kim (2003) who places cosmetic surgery as a means of Neo-Confucian's "culture of conformity" (Kim 2003: 105), meaning that the unity of the whole is more important than the individuality of the one: "The cultural pressure to harmonize as one – the ideal of subjectlessness – means that fashion tends to

compel conformity rather than individuality" (Kim 2003: 107). This leads to her conclusion that beauty is seen as a new "requirement of decorum" for women. She further claims aesthetic surgery is putting women up for display, thus turning them into "objects of alteration" (Kim 2003: 106).

In her research on *The Beauty Complex and the Cosmetic Surgery Industry* Woo (2004) notes that women are "obsessed with their appearance" (Woo 2004: 53). However, taking a different approach, she states that this obsession gives women the feeling of empowerment by gaining not only gratification but also a degree of status in Korean society. She also claims that on the one hand, women are led to believe that through surgery they can achieve the idealistic standard of beauty, however by doing so they fall victim to feeling inferior and thus growing further dependent upon technology and cosmetic surgery. This can be understood as an indicator to the high rates of body dissatisfaction among Korean university students (see Jung & Forbes 2006: 46f.). Woo then concludes that cosmetic surgery is not an individual problem but instead caused by consumer capitalism that thrives off of women's inferiority complex (see Woo 2004: 79). It is however noteworthy that Woo does not take men's participation in aesthetic surgery into account, therefore focusing on women only.

Bordo (1993) offers another interesting take on the changing body ideals of women in general. She claims that the ideal has shifted to a hard (muscular, toned) body that symbolizes strength and independence. She also shows how hip fat and breasts signify a hatred of the material body that represents a purely maternal, domestic benefit (see Bordo 1993). However, even by claiming to make the choice of breaking with these understandings and interpretations, ultimately these actions of changing one's body to a newer, "harder" ideal are still seen as playing into the hands of the beauty industry (see Bordo 1997). Connections to these findings from the 1990s to current trends can be found in the rise of fitness bloggers' creation of a strong, muscular and therefore healthy type of ideal body for women.

Keeping this in mind, it can be said that Korean women as well are trying to distance themselves from the maternal body; for example, by altering their moon face, which is traditionally associated with fertility, into a more narrow one. In contrast to Woo (2004), Holliday and Elfving-Hwang therefore see a chance of expressing sexual self-determination for Korean women (see Holliday & Elfving 2012).

At this point it is of high importance to mention men's stance on cosmetic surgery and the rise of the feminine-looking male, which Jung (2010) describes as a complex cultural deconstruction of male and female. Jung claims that this specific ideal that possesses both feminine and masculine attributes, therefore being referred to as having *soft* features, seems to represent the need of breaking with the earlier idealized interpretation of what masculinity is supposed to be like. This particular male's characteristics appear to be more caring and less hard than the rather *manly* man. As a result, Korean men in their twenties and thirties are more predisposed to cosmetic surgery and cosmetics in general, particularly since good looks are strongly equated with success. Moreover, cosmetic treatments and caring for one's appearance are becoming increasingly associated with a new kind of contemporary masculinity. This soft male is especially well-liked in popular culture, popularized by boy groups and popular actors. Noteworthy at this point is also the fact that *feminization* through cosmetic surgery in Korea does not make one question one's sexual identity as it might in the West (see Jung 2010).

2.3.3 Korean pop culture

The global success of not only Korean pop music but also Korean dramas and Korean culture itself has prompted a surge of academic writing in the fields of anthropology and cultural studies. Research on the Korean Wave, the entirety of everything Korean in a marketing and globalization context, in short *Hallyu*, usually analyses Korea's success on a transnational scale with regard to fans of Hallyu, the impact of Hallyu and the success of Hallyu throughout the world. Studies have been done on marketing strategies and the globalization of k-pop (see Shin 2012).

Lie (2012) states that the era of American cultural dominance during the 1950s and 1960s brought popular music, dance halls and movie theaters to Korea, and had a significant influence on the population. However, Koreans still held close to their traditional folk songs that remained popular throughout the 70s. In contrast to today's complex choreographies, performers usually stood still during their performances, while being dressed in traditional ethnic clothing or conservative *western* outfits. Lie points out that

the contrast to popular international music by Elvis or the Rolling Stones could not have been any greater (see Lie 2012).

The first South Korean superstar who became popular in Japan and thus marked the harbinger of the Korean Wave was Cho Yong-pil with his traditional *trot* style, thus signifying *Koreanness*. The Park regime at that time resisted American-style pop music due to the fact rock music, above all, was associated with sex, drugs and political deviance. Therefore, music that has been identified as remotely anti-government or pro-communist was banned. However, in the 1980s at last, when television became a necessity, musical variety shows featuring popular songs became especially well-liked by the masses; even more so during the 1990s when karaoke rose as one of the most popular forms of entertainment in Korea, allowing the phenomenon of so-called *noraebang* (karaoke rooms) to spread across the country. Due to further technical advances, listening to and singing popular music became the national pastime activity (see Lie 2012).

Precisely starting from the 1990s the Korean Wave, short *Hallyu*, spread across East Asia. However, since the Korean Wave does not only include music but also the significant popularity of Korean dramas, its main focus in the beginning lay on South Korean soap operas like the very popular series *Winter Sonata* in 2002, which became well known in Japan but also in Chinese-speaking countries. At the same time, music groups such as H.O.T. and Baby V.O.X. marked the beginnings of k-pop as we know it today. It is important to point out that technological advances played a significant role in shaping the Korean Wave, by the means of mp3 players in 1996 and finally, the launch of Youtube in 2005. Due to the digitalization of music Korean pop music was able to spread across the globe with a rapid speed and reach a huge audience internationally, transporting with it the visual culture of the scene: music videos, especially because of the high level of choreographed dancing, received lots of attention and became extremely popular (see Lie 2012).

This level of popularity, however, as Shin (2012) argues, is partly due to the increase of American influence on k-pop, thus making it less Asian (Shin 2012: 509 ff.). In his paper on Korean popstar Rain he says that it was able for Rain to become so popular especially because of sexual themes in his songs and videos, which broke with Confucian values and ideologies. Rain's musical style was also deeply influenced by American R&B and hiphop as well as club music. However, the lyrics were still written mostly in Korean, with parts

of it, especially in the chorus, in English, thus giving his music a more international feeling. With JYPE, the music entertainment company founded by Park Jinyoung, and its efforts in globalizing Korean pop music, it was possible for Rain to enter the US music market and perform at the MTV Music Awards in 2005 (see Shin 2012: 515).

The becoming of a k-pop star, though sought after by countless young people, is a hard task not many truly can fulfill despite their persistency and hard work. It involves many years of training, hard hours of practice in dance and vocal performance, as well as learning languages such as English or Japanese at least. Even then, the chance to debut in a group is still small. In addition to the big dream of becoming a k-pop star, jobs such as backup dancers, choreographers, vocal trainers but also stylists and stage designers are very popular choices among young adults. The *k-pop factory*, as one might call it, is deeply embedded in the economic system of Korea itself, with the biggest entertainments such as SM Entertainment, JYPE, YG Entertainment and BigHit Entertainment at the lead. They have produced numerous well-known acts that enjoy global recognition and the love of millions of fans all over the world.

However, if one were to look at the artists themselves instead of viewing them as part of a big economic whole that is Korean pop culture, one will come to the conclusion that even the artists themselves are heavily economized and rarely seen as individuals – thus making them part of the community, which brings us back to the deeply rooted Confucian traditions. For example, artists themselves hardly ever have a choice regarding their concepts, songs or choreographies. They are being entirely managed by their agencies, having less to no control of their schedules and private lives; in regard to this, many artists have to undergo a *dating ban* for a specific time after their debut that prevents them from forming relationships. Artists are also to live in dormitories together with their group members, lose weight or gain muscle as well as undergo surgery in regard to the image the agency shapes for them.

In conclusion to the just stated facts, Saeji (2013) states that the analyzation of song lyrics, choreography and overall concepts of artists reveals more about the agency than the artists themselves (see Saeji 2013: 330).

One can argue that k-pop is an upbeat genre of music featuring high skilled dancing performances and extraordinary vocal abilities without the excess of its much too vulgar

American counterpart. Therefore, Korean popular music, going hand in hand with Korea's economic growth, stands for the middle-class, urban and suburban ideal of the population (see Lie 2012).

All in all, Korean pop music lives off of catchy beats, easy refrains, great singing and fascinating choreography that urges the listener to dance along. The artists' charismatic and beautiful faces go well with their overall stage personas, making them very likeable and appealing to the viewers – thus providing an example of pop perfectionism (see Kim 2013: 8).

However, if one were to look back on the idea of traditional Korean culture, one will come to the conclusion that, apart from the language the songs are sung in, there is almost nothing Korean about k-pop. At least Lie (2012) is convinced that k-pop has no actual cultural value in regard to the culture of Korea. It is mere to be seen as part of Korea's brand in an economic sense (see Lie 2012: 361).

2.3.3.1 International success of k-pop

This thorough discussion might educate the new k-pop fan some more on the fact that the international success did not just happen within the last two years thanks to the next generation of boy groups and girl groups, but has been happening for many years now thanks to being used as a form of *soft power* in Korea's economic development (see Leong 2014).

With this rise comes a new wave of research material in the form of *intra-Asian cultural flow and trans-Asia cultural traffic* or *East Asian pop culture*, marking the idea of the East influencing the West instead of the other way around (see Iwabuchi, Muecke & Thomas 2004). This is also important in regard to the study of k-pop reception and fandom, as Sung (2014) has done in her paper on fan culture in Austria.

A lead example on how globalizing the music industry is done correctly is provided by SM Entertainment, probably the most famous entertainment agency of Korea. With well-known groups such as Super Junior, Girls' Generation, SHINee, EXO and many more SM is worth 1.4 billion US Dollars in the Korean stock market. Its founder Lee Soo-man was one of the first to bring Korean pop music to Japan, promoting the entertainment's stars

like BoA and DBSK almost like local artists, by not only making them perform their songs in Japanese but also releasing exclusive Japanese albums (see Onoda 2011). It is also important to mention the fact that SM Entertainment has held their SM Town World Tour all across the globe starting in Seoul and moving onwards to Japan, China, Dubai, the United States and also France, therefore reaching out to a huge mass of international fans, making it possible for them to see their favourite artists performing live in front of them instead of only ever watching them through a screen.

Another more recent example provides BigHit with their boy group BTS who achieved incredible international success over the last year due to their heavily social media based marketing strategy which helped them win the Billboard Top Social Artist award in 2017 (see Billboard 2017). Ever since, the boy group has been seen collaborating with Western artists such as Steve Aoki, the Chainsmokers and Nicki Minaj, thus perfectly fusing Korean pop music with Western pop music.

However, the term *international* is not reserved for the West or Asian countries only. Otmazgin and Lyan (2014) took it upon themselves to research the k-pop fandom in Israel and Palestine. They found that fans as gatekeepers play a significant role in the spread of imported cultures. In Palestine the fact that Arabic TV exposed many people to Korean drama was crucial to k-pop's later success. They argue that the overall traditional values shown in Korean dramas were perceived as appropriate for the Middle Eastern audience (see Hemati 2013). Korean pop music however, especially because of the dancing, is seen as very exotic and ignites interest in the viewer. Together with Korea's fashion, the beauty of the artists and the aesthetic of music videos it is much different from Arabic music, thus makes it overall very interesting and intriguing to the younger generation in the Middle East (see Otmazgin & Lyan 2014: 75).

2.3.3.2 Gender stereotypes and sexualization in k-pop

According to Lin and Rudolf (2017) the "trend of stimulating fans' sexual fantasies" (Lin & Rudolf 2017: 9) originated in the year 2007 when Girls' Generation, one of the most popular girl groups in Korea, became famous for flashing their beautiful long legs. From there on, many girl groups performed in hot pants or similar revealing clothing, showing

a very sexy and even erotic concept, playing along with the overall "consumer fetish" (Epstein & Joo: 7) of exposed skin.

This chapter will therefore illuminate various gender stereotypes and sexual objectification in Korean pop culture, both on girls as well as on boys.

When attending a k-pop concert, the only time the fans yell louder than they already do throughout the concert is when one of the boy group members reveals his toned abs. It seems that the exposed nude torso, also referred to by the fans and the artists themselves as *chocolate abs*, has become something of a must-have for male artists. Many choreographies of popular boy groups at least once involve raising their shirts to reveal their abs as well as to perform suggestive moves of their upper bodies that draw all attention of the viewers. K-pop star Rain is believed to be somewhat responsible for this trend, since he is rather popular for the display of his perfectly sculpted upper body. It is also said that his body played a significant role in his overall success in Korean dramas and movies (see Epstein & Joo 2012).

This obsession with a defined upper body represents the same type of desired strong masculinity as is already discussed in the previous chapter on gender and identity. Boy groups embody the ideal of the perfect body and show that through hard work one can achieve this ideal. In addition, Epstein and Joo argue that the boys' bodies are used in almost pornographic ways, eliciting a "desire to touch" (Epstein & Joo 2012: 4) in the eyes of the female fans.

On the other hand, sexual objectification of female idols can be found not only in their visual appearance but in the lyrics, also. The girl group Sistar, for example, showed a very straight-forward concept with their title track "Touch My Body" – which was complemented by the rather "awkward choreography of spanking each other's buttocks" (Lin & Rudolf 2017: 10).

Girl group Girls' Generation who, as previously mentioned, are believed to have started the trend of wearing hot pants, are being put in the spotlight especially. It is important to note that the trend not only reached out to men's desires but also to women's. While men were left with the feeling of astonishment, depicting in their heads the image of what a woman, to them, has to look like, women on the other hand were being shown the ideal

that they have to embody, thus once again being put under the assumption of having to reshape their bodies into a better, more perfect self in order to be accepted by society. Judging by the amount of pressure that was put on those artists, not only to maintain these perfect ideals but also because the legs specifically are talked about in the media and not particularly the artists themselves, we can speak of a "dollification" (see Puzar 2011: 91) of girl groups. Furthermore, this concept is connected to the very popular form of behavior called *aegyo* in Korean, which can be understood as a "complex performance of lovability and cuteness" (Puzar 2011: 99). The idea of aegyo is that women are supposed to act extremely immature, helpless and childlike, which at the same time makes them appear inferior and in need of help. It has also become a trend among male artists to act childish in this sense, however, when boy groups perform this aegyo act, usually it is understood in a punishing way, making them look silly and dumb on purpose. This further contributes to the stereotype of women's behavior being silly and generally inferior to a man.

The media plays an important factor in this act, due to repeatedly showcasing the artists' bodies, body language and behavior in the context of the ideal man and ideal woman, therefore enforcing these ideals even further in the minds of the public, enhancing the consumer fetish, as stated above.

Music programs on TV in Korea also take part in this fixation on the consumer fetish. Research has been done on the camera work of said music programs such as *Music Core* and *Inkigayo* (see Saeji 2013). These programs are of high importance on an economic level since they broadcast boy group and girl group live performances whenever these groups have a comeback with new music, and enable their fans to vote for them to win trophies in these contests on the shows. Therefore, these music programs have a big audience, especially adolescents, who, after voting for their favourite group as well as streaming their music videos, watch the groups' performances ritualistically, wishing for them to win. Fandom dynamic is extremely important for a groups' success, and will be further explained in the following chapters.

On the matter of sexual objectification in music broadcast programs on television, Saeji (2013) argues that even though there have been calls for amendments to the Juvenile Protection Law due to highly sexualized performances such as by Kara in 2012, no changes to the programs have been made.

However, there are also cases of banned music performances, when these performances are believed to be dangerous to the youth of South Korea. It has to be noted, however, that these regulations are rather vague and unclear, allowing the broadcasting programs to act in whatever way they prefer. There have been cases of banning songs due to violence while others with a similar amount of violence did not get banned, as well as highly sexual themes like pole dancing or floor grinding that did or did not get banned. At the very least, some choreographies have to be changed in order to be broadcasted.

Saeji (2013) comes to the conclusion that due to the amount of sexual content, idealistic beauty standards and the concept of power in Korean media, many Korean women, especially impressionable young girls, find themselves developing the same concept of femininity as enforced by the media. This ideal of what an attractive woman looks like leads to low self-esteem, concluding in women being drawn to plastic surgery in hope of improving their looks and (self-)worth.

In addition, the gap between male and female power becomes clear when looking at the idea of a toned male upper body and the slender female legs as symbols of national attractiveness. Patriarchal structures allow it for men to appear masculine, strong and powerful, representing nationalism and pride, while women's beauty is seen as "property of the national collective" (Epstein & Joo 2012: 15).

Lin and Rudolf (2017) have also found evidence of the demeaning of unattractive people, especially in Korean drama. They say that the message sent to the viewer is a rather disturbing one, since it states that only when one reaches the ideal of being physically attractive they have the means to become successful in their life (see Lin & Rudolf 2017). Epstein and Joo call this phenomenon the "transnational economy of erotic desire" (Epstein & Joo 2012: 7), thus taking into account the fact that Korean pop culture transports this image of the perfect, ideal bodies of young men and women all across Asia as well as the world.

2.4 Fandom Culture

2.4.1 Fandom and fandom culture: An introduction

Lawrence Grossberg sees fandom as a distinct *sensibility*, such as a special relationship between audience and culture, in which the pleasure of culture is especially highlighted (see Lewis 2001: 3). In fandom, certain objects, personas or rituals receive a special meaning for the individual or the collective as sum, meaning the fandom as one.

On the example of k-pop these rituals are to be understood as the obsessive streaming of music videos that allow the artists to win on music shows, or the learning of the so-called *fan chants* that are part of the song during performances and thus involves the fandom in a very special way in the performance. As a result, the close interaction between artists and fans is a very important part of Korean pop culture.

Modern studies on fandom are to be found above all in sociological, psychological as well as cultural, communication and media scientific fields of research (see Gray and Mitchell 2007: 10ff.). Here, different types of *being-a-fan* including fan productivity (including fanfiction, fanart and fansubbing) as well as the study of fandom as a social community are discussed. Of course, this also includes the role of fandom in relation to identity formation of adolescents.

So what does *fandom* mean?

According to fans themselves, the word fandom refers to an individual who sees themselves as a fan of a specific object (TV show, movie, music, book or else) : "I am part of this fandom". A fan community, on the other hand, can only exist through the establishment of interpersonal relationships between the individual members: "We are the fandom". Therefore, the collective fandom is a strong force on many levels, which allows it a say – given or forced – in certain matters. To do so, the media, especially the internet, plays an important role since it gives the fandom a voice to contribute its opinion. This is especially important when it comes to weekly music shows and also award shows, where a percentage of the votes comes from the fans themselves – the TV programs give the fans

the choice to vote for their favourite artists, and by doing so, the fans influence the outcome and therefore success of the artists profoundly.

Jenkins defines fandom culture as follows: „Culture that is produced by fans and other amateurs for circulation through an underground economy and that draws much of its content from the commercial culture" (Jenkins 2006: 285). Hills, on the other hand, describes fandom culture as a number of individuals who understand any text as part of their cultural experience (see Hills 2002: 108). The way it is to be understood by the means of Korean pop culture, this text that Hills refers to is the music or the drama and movie productions, along with all other aspects that define Korean pop culture.

2.4.2 The audience: Korean pop fandom culture

In terms of the international fandom, taking part in actively contributing to the growth of fandom culture as a whole can be understood as taking part in activities such as the translation of content, editing, distribution and marketing of popular cultural products such as TV shows, movies or else. With this, the fandom gains momentum in its own, making it possible for other members of the fandom community to gain access to content to which, for example, language barriers would have made it impossible. Therefore, Lee (2011) argues that the fandom in terms of volume, reach and speed outweighs the global distribution business of the industries (see Lee 2011). Even though their paper focuses on anime fan-subbing, the same can be said about k-pop content. Often, fan-subbing is way faster than official subbing, if provided at all, granting the fandom access to various forms of content and entertainment, such as subtitles for variety shows, interview translations or song lyric translations, or even entire Korean drama series.

Thus, consuming these types of media is further linked to other fan activities. People join fan meetings, follow their favourite artists on social media, they learn fan chants as well as choreographies and take part in fan events. Online, they circulate posts and videos, contribute to the fandom by creating fanfiction or fanvideos. Some even come to the country to visit entertainment buildings or exhibitions, as well as visit shooting locations of their favourite music videos, variety shows or favourite dramas (Chua & Iwabuchi 2008: 9).

3. Research Question and Hypotheses

Analyzing gender roles and sexualization in k-pop music videos is of high relevance for theoretical and sociological reasons, especially due to the increasing international popularity of the genre.

Even though the process of *gendering* is a complex one on many levels, both the conscious and unconscious one, the media representations that are absorbed, reflected upon and imitated play a certain key role (see Aubrey et al. 2003; Ward 2003).

Especially for younger people and adolescents, popular music artists are often viewed as role models (see Raviv et al. 1996) and music videos have been shown to affect their conceptions of acceptable sexual behavior and gender stereotypes (see Hansen and Hansen 1988; Ward et al. 2005). Their increasing availability through a variety of platforms, especially ever since streaming services are becoming more and more popular, means that their images and messages are easily available for everyone to view and are potentially more widespread than ever before (see Caramanica 2005). This is mainly important because of the fact that young people are easily influenced by the media due to their open minds, in particular by the means of the internet. As I have already mentioned when talking about the global success of Korean pop music, the fact that the internet's means of connectivity and distribution made it possible for k-pop to thrive internationally in itself is astonishing.

Even though some contentious claims of direct effects of the media on people's gender attitudes and behavior exist, we know that there is at least some influence in certain ways (see Hansen and Hansen 2000); hence, the topic of the content of music videos is a popular field of research that deserves regular updates. "Music videos not only appear to reflect society and its norms, but may also help socialize young people by communicating ideas about proper behavior [...] as well as influencing males and females to develop distinct personality characteristics", says Seidmann (Seidmann 1992: 209).

This research therefore investigates the perception of gender roles and sexualization of males and females on the example of Korean pop music videos and performances.

The research question guiding this study is as follows:

"Using the example of girl group and boy group performances, in what way are gender stereotypes perceived and interpreted by the international k-pop community?"

The answer could reveal much about the construction of gender in Korean music videos and especially about the perception of the fanbase.

Sexual objectification is to be understood as an extreme form of gender stereotyping in the media that involves women or men being portrayed as an object of sexual desire first and human second. Compared to men, women are more likely to be portrayed as sex objects (see Morris 2006). For example, in advertisements for makeup, perfume or hair product, women are portrayed as irresistible to men because they used the "right" products (Wood 1994: 36). This is especially important in the context of Korean culture and identity, as has already been stated in previous chapters, due to Korea's strong urge for perfection.

Because previous research especially focusing on advertisements (see Prieler 2012) has found that the Korean presentation of gender is outdated as well as concerning in terms of perception by young people, the hypotheses in this study are as follows:

H1: The perception of highly sexual music videos has a significant influence on the attribution of stereotypes. This leads to a more negative perception of girl groups than boy groups.

Research shows that girls and women – not necessarily limited to Korea – suffer from restrictions in their everyday life due to gender stereotypes and sexualization. This leads to increased criticism whenever certain standards in the minds of the populace are not met, or the standards are met and therefore are being attributed in a negative way.
Especially in the Western music scene, female artists have the opportunity to be empowering to women by illustrating female agency. However, by doing so, this can convey the image that, to be successful, women have to present themselves as sex objects, which undermines and therefore disempowers their agency (see Oware 2009; Aubrey & Frisby 2011). For example, in an analysis of black female rap artists' lyrics, Oware argued

that although many songs in the picked sample were seemingly empowering to women, the simultaneous use of "female self-objectification, self-exploitation, and derogatory and demeaning lyrics about women in general" (Oware 2009: 787) ultimately reproduces and upholds hegemonic, sexist notions of femininity. As McRobbie (2004) argues, these music videos are symptomatic of a popular culture that contributes to the "undoing of feminism" (McRobbie 2004: 255), through the presentation of texts that oppose goals of equality while masquerading as enlightened and contemporary (see Aubrey & Frisby 2011).

Another point of view is provided by post-feminism or the third-wave feminism movement. These claim that whether a woman wants to portray herself in a sexy manner is her choice only. Thus, the female artists who sexually objectify themselves might be interpreted by some audiences as empowering because they are making the choice to embrace their sexuality (see Gill 2007).

However, since artists in Korea do not necessarily have that choice, this notion of the audience choosing to see those artists as empowering is an important one. Whereas an insightful result is expected, certainly, this content analysis cannot ultimately resolve this debate. But still, it can offer room for interpretation, leading to ideas for future studies.

Now, hypothesis number two shall be explained in detail:

H2: Sexy concepts of boy groups are well-received by the international fandom, leading to an overall more positive image compared to girl groups.

For men, the notion of masculinity, the cultural definition of manhood, serves as the primary building block of sexuality. It is through our understanding of masculinity that we construct a sexuality, and it is through our sexualities that we confirm the successful construction of our gender identity. "Gender informs sexuality; sexuality confirms gender" (Fracher & Kimmel 1995: 367).

In recent years, sexualized images of men, in this sense being called the "erotic male" (Rohlinger 2002: 62), have proliferated in men's magazines. In these images, the erotic male represents a physical and sexual ideal, whereby an attractive, muscular man is placed on display. Such imagery is undoubtedly partly a response to the economic trends over the

last 50 years, but it is also a product of cultural changes in American society (see Rohlinger 2002).

From previously mentioned research I therefore conclude that boy groups in comparison to girl groups are being well received and supported in their actions. This conclusion is also supported by the already mentioned study by Epstein and Joo that the firm muscled male body represents a much desired ideal of Korean masculinity and thus the pride in their nation (see Epstein & Joo 2012). The reason for this assumption is the fact that the Korean ideal male body does not differ all too much from international standards presented by the media and shall therefore be well-received by the fans.

This hypothesis shall give insight to the international fan's perception of the erotized male dancing body and the associated stereotypes.

At last, hypothesis number three is provided:

H3: Adolescents' gender concepts are heavily influenced by the media's portrayal of stereotypes. Therefore, stereotypes are more likely to be attributed by young fans.

As we have learned from previous research, adolescents are, among other things, heavily influenced by their social and cultural background. While the media has significant impact on their forming of gender concepts it is believed that gender stereotypes are more commonly found in the heads of adolescents than of young adults due to appealing images and dynamic character portrayals shown on TV (see Wart et al. 2005).

With the ever-increasing media exposure starting from a young age, media has been identified as one of the most important sources of knowledge for the physical, social and emotional aspects of dating, romance and sex (see Brown et al. 2005).

Therefore, it is expected to find evidence of adolescents' higher level of attribution of stereotypes in comparison to young adults.

4. Method

The following chapter deals with the empirical method used to achieve the required results: the scientific survey.

A method of empirical social research is understood as the "regulated and comprehensible application of detection tools such as questioning, observation, content analysis" (Atteslander 2003: 5). In the survey, the method chosen for this study is a quantitative method, that is, measurements are performed.

In quantitative studies, concepts of scientific theory are first created and research questions and hypotheses are derived based on them. The measurement thus serves to verify or falsify the hypotheses.

4.1. Quantitative data collection and analysis

Among the various ways to collect data quantitatively, the survey by means of an online questionnaire is the most profitable, especially with regard to the topic of the present work. In this way, a large number of people, who correspond to the target group of the study, regardless of their location or residence, can be reached.

Over the last two decades, the internet has been a major driving force of psychological research and the way in which research projects are planned and carried out.

Atteslander defines the survey with the following words: "The survey means communication between two or more people. Through verbal stimuli (questions) verbal reactions (responses) are caused: this happens in certain situations and is characterized by mutual expectations. The answers relate to experienced and remembered social events, represent opinions and evaluations." (Atteslander 2003: 120)

The advantages of the written survey can be found above all in the low time and personnel expenses, as well as in the low costs. In addition, a written questionnaire gives respondents more time to reconsider their questions. However, one cannot control who really answers the questions, which can hinder the outcome. A disadvantage is also to mention that in case of comprehension problems no help can be given (see Raithel 2006).

4.2 Design

In order to make this communication possible in the first place and to reach a large number of participants, an online questionnaire is used in this work, because the online questionnaire proves to be the most rewarding with regard to the expected feedback and especially since the target group – which is the international k-pop community – can best be reached.

The questionnaire shall be shared online via social networks, whereupon any user can answer it; there is no need for the researcher to provide documentation nor do participants need to return it. This saves potential circumstances and provides more feedback. It is also in the interest of the participants to be able to answer the questionnaire in their familiar environment in order to avoid any stressful situations. Problems such as the influence of an observer and social desirability can also be approximately avoided by using an online questionnaire.

In order to be able to exploit the topic as well as possible and to obtain many usable results, the questionnaire uses different types of questions, which in general can be divided into open and closed questions (see Raithel 2006: 67). As the name suggests, open questions await an answer formulated by the participant, closed questions offer already given options for selection. In this case, particular care is taken to provide all possible options to the participant in order to achieve a secure and accurate result. In contrast to this, open questions will not be compulsory to answer, that is so that the respondents can skip these. They serve only for specialization, if the respondent wants to take a closer look at one aspect.

Furthermore, the questionnaire will include, among other things, filter questions which are only relevant for subsets of respondents, and also so-called icebreaker questions, which serve as in-between questions of the questionnaire to lighten up the mood.

4.2.1 The experiment

In order to investigate the perception of sexualization and gender stereotypes, the experiment was selected as a methodical procedure. Psychology-based research was well received in media impact research. In particular, since it is possible to investigate the causal relationships between the medium and its effect on the recipient resulting from the hypotheses, say Klimmt and Weber (2013). According to Klimmt and Weber (2013), the typically occurring problems of the artificially increased attention of the subjects in a laboratory experiment are avoided by conducting the survey by means of an online survey and by increasing the external validity of the test subjects from home, in a real usage situation.

In order to test the research-leading hypotheses of the perception of gender stereotypes, it is necessary, according to the authors, to randomly classify the test persons into experimental and control groups. In order to avoid differences in the dependent variable, the study takes the form of a classical experiment.

As a survey instrument, the choice fell on the online questionnaire, as it avoids problems such as the influence of an observer and social desirability and can reach a larger group of people. The experimental groups were each shown a set of key parts of music videos and were asked to rate them based on some questions. Finally, questions were asked about the gender concepts of the subjects as well as their involvement in Korean culture.

4.2.2 The questionnaire in detail

In this study, young women and men were primed with sexual music video content using k-pop music videos. Those videos have been chosen by thoroughly searching the video plattform Youtube for "sexy k-pop music videos". It was important to pick at least three different girl group videos and at least three different boy group videos. Thus, the videos with the most reactions of fans in the comment section as well as views in general have been selected. The choice for videos instead of pictures has been made due to the great expressiveness of moving pictures as well as the need for further research on music videos, specifically in Korean pop culture.

Distribution of the survey went as follows: The survey link has been posted on the social media websites Tumblr and Twitter, due to the high involvement of the fandom who especially uses these specific websites. This guaranteed the fact that the participants were at least somewhat familiar with Korean pop culture and its contents. No further strict detail has been given on the field study itself – it has been made clear that the theme of the questionnaire is the entertainment value of k-pop music videos and performances.

Clicking on the link, every person was randomly selected for either questionnaire root A or root B, which are the boy group root or the girl group root – the girl group root being the experimental condition and the boy group root being the control condition. In the experiment condition, participants were shown three separate parts of three different girl group music videos that were high in sexual objectification; participants of the control group saw boy group music videos of a similar level of high sexual objectification. After the exposure, all participants were asked to answer a couple of questions as well as rate a number of statements regarding the stimulus material in order to assess the level of gender-stereotyping.

Side note: The stimulus material

In order to avoid asking participants to watch more than one entire music video, the video content has been reduced to using .gif-files instead of the entire video, thus keeping the drop-out-rate to a minimum. This way, the main key points of the video that were of especial interest to the case study have been selected and made into moving pictures that move on loop. Hence the participant was able to focus on the important points of the video with the most impact without losing precious minutes of their time or, worse, getting bored and losing interest in the survey itself and therefore not finishing it properly.

4.2.3 Participants

A total of 315 male and female fans from all over the world successfully finished the survey. 410 people have clicked the link, although most dropped out on the very first page already. Even though the participants were assured that their participation was strictly anonymous, this could be due to the data regulations of the survey-software itself.

In total, 288 *females*, 5 *males* as well as 19 people that identified as *other* participated in the survey. Three people chose to not answer this question. As expected, about 88% of the participants were between 15 and 25 years old. 7,6% were older than 25 years old, whereas 4% said to be younger than 15 years old.

4.2.4 Experimental manipulation

For this study it was decided to use the means of priming to see in detail in what way sexualization and gender roles are perceived. In short, priming theory states that through certain media exposure by using a stimulus, memory that holds a similar meaning is activated. It is an unconscious cognitive process, meaning that whether the individual actively believes in these connections or not, it still gives an insight into the structure and mindset of that person (see Jo & Berkowitz 1994). Therefore, priming theory is believed to be a helpful and well-suited form of manipulation when researching stereotypes.

According to Aubrey and Frisby (2011), visual sexual objectification is defined by three aspects: a high degree of body exposure, multiple close-up shots of sexual body parts, and dance moves in sexually suggestive manners. With this in mind, as well as already discussed viewpoints of Korean culture including gender and identity, the following music videos have been chosen:

Girl groups:
- EXID: Up And Down
- 4L: Move
- Stellar: Vibrato

Boy groups:
- EXO: The Eve
- Rain: Love Song
- History: Might Just Die
- EXO: Baby Don't Cry
- Cross Gene: Amazing Bad Lady

- Monsta X: Hero
- 2pm: A.D.T.O.Y.
- History: Psycho
- EXO: Call Me Baby

The reason there being more boy group video clips than girl group video clips is simply put the fact that while there are highly sexual key points in boy group videos, there are hardly as many focused ones as in girl group videos, and therefore, so the number of .gif-files used is even, the choice has been made to include more different boy group videos. Since the study is on gender roles and sexualization of k-pop performances in general and not the specific groups themselves, it was decided that this would not affect the outcome of the study.

This concludes that in total, three video clips high in body exposure as well as sexual manners and close ups of girl groups served as the stimulus for the experimental group. Nine video clips high in body exposure as well as sexual manners and close ups of boy groups were shown to the control group.

Out of the 315 male and female participants that finished the survey 164 participants were exposed to the experimental condition and 151 participants took part in the control condition of the study.

The stimulus material as well as the entire questionnaire can be found in the appendix, with the stimuli as pictures.

4.2.4.1 Measures

Gender Stereotypes. Above all, the perception of gender representation is of interest in this field study. The hypotheses are measured by means of the indicators of the first impression and the individual feeling, so to speak, the evaluation of the representation. Also important in consequence is the affective condition of the recipient; do they feel comfortable or uncomfortable looking at the material? Based on the subject evaluations of the stimuli described above, conclusions about the effect of sexualization on the perception of gender

stereotypes should be made. Finally, the individual gender concepts of the subjects are essential, and these are collected through a series of concluding questions on the general perception of gender stereotypes. Here, parts of the revised version of the Gender Role Belief Scale by Brown and Gladstone (2012) have been used.

"Using the example of girl group and boy group performances, in what way are gender stereotypes perceived and interpreted by the international k-pop community?"

In order to answer the research question, it seemed of the utmost importance to at first examine the attribution of stereotypes with the indicators of the first impression and the personal feeling, for example by the means of the following question:

"Which of the following attributes would you use to describe this image?" Participants were able to choose multiple answers from the following sample of adjectives: *funny, boring, sexist, disturbing, shameful, aesthetically pleasing, confusing, innovative, positive, offensive, sexy, humiliating, interesting, negative, vulgar* and *hot*.

The question "What character traits would you associate with the person / the people displayed?" also offers a chance to choose multiple answers from a set of character traits such as *strong, weak, helpless, sweet, brave, charismatic, awkward* and *charming*. These questions were asked in order to receive information about the effect of the stimuli on the fans' judgement concerning stereotypes.

The participants were also asked whether they agree or disagree with certain statements about the artists and their performances. In order to measure the approval or rejection of the statements given, a five-level scale was used to give participants the option to either *agree* or *disagree*.

The statements provided are actual comments by fans on the video platform Youtube. They have not been modified, except to make them less biased by omitting names and other information that gives away to whom it is addressed. All original comments can be found in the comment section of the music videos.

To be more thorough, here are examples that were used in the questionnaire:

"This is art. Omg they're so beautiful. The stage, the performance is absolute beauty. They are the epitome of dance, performance and perfection."

"I don't see shoving your genitals on the camera as a form of art."

"Underneath all the eroticism and sex appeal, they really are artists. its [sic] so pleasing aesthetically."

"This is absolutely distasteful and outright trashy."

The final step regarding the main topic was to answer general stereotype statements that have been generated using the Gender Role Belief Scale. Based on this modified scale by J. Brown and Gladstone (2012), similar statement items were developed. Since the statements chosen by the two scientists seemed a bit antiquated, the test subjects however, as predicted, mainly come from a student milieu, the aim was above all to query contemporary gender concepts.

Here are examples of the statements given:

"Men and women differ in their everyday life basically in their movements and postures."

"A woman should always be beautiful."

"Men are more assertive than women and are therefore better suited for leadership positions."

At last, of particular interest in measuring perception was the gender concept of the participants, which was determined by the assignment of typical male and female characteristics. The characteristics for men and women were chosen based on a study by Diekman and Eagly (2000) on the perception of male and female stereotypes. The scientists described gender stereotypes as a dynamic construct that has changed over time. Two predictions have been made about the perceived change in gender concepts; on the one hand that gender differences are undermined by the increasing similarity of the roles of men and women, and on the other hand that the female stereotype in particular is very dynamic due to greater changes in the role model of women than in that of men. Within five experiments, in which the subjects' ideas about personality, role as well as cognitive and physical attributes of men and women was raised, this theory could be tested and confirmed (see Diekmann and Eagly 2000).

Based on the results of their study, the participants were given the following characteristics for the evaluation of the video clips, with multiple answers being possible and also the selection that none of the characteristics apply.

As male stereotypes, the characteristics *competitive, brave, strong, aggressive, dominant, calm, reckless, selfish* and *boastful* were used.

And selected for the adjectives seen as typical female *loving, affectionate, sensitive, delicate, naive, submissive, sexy, intuitive* and *understanding* were selected.

Involvement. Given the social media platforms used in order to generate participants, we can already speak of a moderate involvement of the participants. However, to take it a step further, participants have also been asked to give extra detail on their knowledge and interest in not only Korean pop music, but Korean history and culture itself. Thus, the survey also included statements such as

"I consider myself knowledgeable about Korea and its history."

"I have been to Korea. / I would like to visit Korea."

"Please rate your interest in each of the following aspects of Korea:

- Korean politics/economy/society

- Korean history

- Korean traditional culture

- Korean language

- Korean people

- Korean food

- Korean pop culture (movie, drama, music, TV programs)

- Korean products (clothing, makeup, etc.)"

It seemed also important to ask participants whether they see an integration of Korean culture into their own and whether they find that to be a good thing. This question was a free text question, so people could write their own answers and experiences with Korean culture.

At the end of the questionnaire, demographic data was collected.

4.2.5 Procedure and technical information

I myself created a post on both Tumblr and Twitter on my personal accounts and distributed the link to my followers. Also, I asked them kindly to please spread it to their followers. According to the software used – UniPark – the average user spent about 13 minutes completing the questionnaire. It was available both via browser as well as on mobile, and compatible with any operating system. The .gif-files have been created by myself via Photoshop.

The questionnaire was online from September 20, 2018 until September 30, 2018.

4.3 Pretest

In order to optimize the questionnaire and check for any errors or omissions, a pretest was carried out. "Pretests are nothing but the miniature version of any form of social science data collection, usually focusing on the quality of the survey tool. The goal is to verify validity and reliability." (Möhring and Schlütz 2010: 169)

The following aspects of the survey instrument can be tested by means of a pretest: time, material and social dimension (see Möhring and Schlütz 2010: 170). On the basis of the implementation, it can be recognized how much time the questioning will take in order to be noted in the official survey at the beginning. In addition, comprehension issues, such as formulation errors, may be remedied should the subjects feel that a question is not clearly understood. Even technical problems that slip into online surveys can be checked. Furthermore, the social dimension of the questionnaire makes sure that respondents do not feel uncomfortable answering, which in turn can lead to crashes and thus less data.

Based on the pretest the following properties could be determined:

The online questionnaire was conducted by 17 people, who then gave their opinion on stimulus material, functionality and comprehensibility of the questionnaire. It took them fifteen minutes maximum to complete the survey successfully. It was suggested to also include character traits such as *charming* and *awkward* – these have been added. Plus, *bitchy* was changed to *silly*.

As a result, small errors were corrected, user-friendliness improved, and the questionnaire optimized. All in all, especially the idea of using .gif-files instead of videos was well received.

4.4 Research field: Twitter and Tumblr

Since the focus of this work lies on recruiting international fans, it is in the interest of this paper to choose online platforms for the distribution of the questionnaire link, which are primarily used by fans of Korean pop culture. Due to this reason, the decision fell on the platforms Tumblr and Twitter.

On Tumblr there are many members from various fandoms, where they dedicate themselves to a blog regarding said fandom (multiple fandoms therefore are called multifandom-blogs). Pictures, videos, fanarts, fanfiction and much more are published or simply reblogged, meaning, it is shared with one's followers and added to one's own archive. Tumblr also allows its users to communicate with each other, as it has its own chat system. Tumblr is well known for *reaction gifs*, a kind of moving image or mini-video clip, mostly from TV series, movies or self-made videos, that are taken out of context and placed in a new one, as well as various *memes* that spread rapidly across a variety of other platforms. In addition, *social justice blogging*, characterized by being particularly engaged in topics such as feminism, gender reforms and sexuality is to be noted.

Twitter was chosen for similar reasons. Again, there is a strong fanbase, again fandom-typical content such as images, .gifs and videos are distributed and shared on this platform. Not everyone who is active on Tumblr is also active on Twitter and vice versa. For this reason, the questionnaire was shared on both platforms to find a decent number of participants.

5. Results

Based on the specifics of the previous chapter, an experiment was carried out to learn about the perception of gender roles and sexualization using the example of k-pop music videos.

The entire questionnaire, including stimulus material in pictures only, can be found in the appendix. To facilitate readability, only the most important tables are displayed in the text. Tables for age distribution and similar calculations are attached and can be viewed in the appendix.

The questionnaire was online for ten days at the end of September 2018. During that time, I was actively reblogging and retweeting the posts I made on both Tumblr and Twitter, so that it could reach as many people as possible in order to obtain as much data as possible. 410 people have clicked the link, although some dropped out on the very first page already. Even though the participants were assured that their participation was strictly anonymous, this could be due to the data regulations of the survey-software itself. It shall be noted that most traffic and therefore the most participants could be reached on the website Tumblr. Overall, 315 participants, who completed the questionnaire in a fully compliant and usable manner, took part in the online questionnaire. Of these 315 participants, 151 were of the control group, the remaining 164 were of the experimental group.

Before the evaluation deals specifically with the verification or falsification of the hypotheses, a short overall impression of the participants shall be given.

5.1 The participants: sociodemographic data, online activity and Korean culture

The participants were predominantly female: 91% of the subjects admit to this category, while only five male ones participated. Another 6%, 19 people in total, define themselves neither as female nor as male, but as others. The remaining 3 participants choose not to

give any information upon their gender identity. The fact that, even though the questionnaire has reached a rather vast number of participants, 91% are female, leads to believe the overall assumption that the k-pop fandom is indeed mostly female.

Around 88% of respondents are between 15 and 25 years old, with almost half of all the participants in total being between 19 and 25 years old (45%). Only 4% are under 15 years old, while the remaining 8% are above 25 years old.

Regarding their sexuality, the participants had a free field available to designate sexual orientation on a voluntary basis. This resulted in a most interesting outcome: About 43 participants give no answer or no conclusive answer. For example, some people have given "male", which is not a clear statement. Around 38% of the remaining 272 people categorize themselves as *heterosexual* - terms such as "hetero", "straight" and "cis" have been combined as one. Almost 40% of the valid statements consider themselves *bisexual*. Almost 4% of the participants are *homosexual*, the remaining 18% are assigned to the category *other*, with the majority seeing themselves as pansexual.

Judging by the mean age, most participants are high school graduates (42%), whereas 14% have no schooling completed, most likely due to the fact that they are still in school. Interestingly though, 32% say that they have a universal degree, thus providing an overall high level of education.

And lastly, participants were also given the option to state their nationality. 302 answers have been given in total. Of these, 45% of participants are from the United States and Canada. Another 34% are from Europe, whereas 15% from Asia could be reached. The remaining 6% are from other parts of the world.

Moving forward to information given on online activity of the participants, the following data could be collected:

The first part of the questionnaire was devoted to statements about the general usage behavior of the participants. When asked about how much time users spend surfing the internet every day regardless of the purpose, almost 50% say that they spend five hours or more online each day. Hardly anyone chose the option of one to two hours. 30% chose the option three to five hours.

So what do young people spend more than five hours a day online doing? Again, a question was asked which led to the following result:

At 98%, the entertainment category is in the lead. Close behind with about 78% are social purposes. Another 73% go to simple time-wasting and 58% are about information gathering as well as education. However, these categories pretty much blend into one another, since, for example, watching a movie can be considered as both entertainment and wasting time. Also, one can still use the internet to keep in touch with somebody while watching the movie or gather information regarding the movie while it is still on. Saying, "I spend four hours a day online" does not necessarily give any explanation on what exactly is done at the same time.

Moving on, the participants were asked a number of various questions regarding their interest in Korean culture including politics, tradition and more. These produced the following findings:

84% of the participants show a high interest in Korean culture. However, whereas 32% say they have a moderate knowledge on Korea's history, 46% admit that they would not say they have a profound knowledge on that matter.

Participants have also been asked to rate their interest in subjects such as *politics, language, food, pop culture, products* and more. Here is a quick overview on the results:

	not at all interested	*not very interested*	*moderately interested*	*fairly interested*	*highly interested*
Politics / Economy / Society	6%	17%	33%	31%	13%
History	3%	11%	27%	33%	26%
Traditional Culture	3%	7%	19%	36%	35%
Language	1%	3%	13%	23%	**60%**
People	1%	10%	30%	31%	28%
Food	2%	6%	12%	22%	**58%**
Pop culture	< 1%	0%	10%	25%	**64%**
Products	1%	10%	18%	27%	**44%**

Ill. 1: Interests

This table shows the strongest interests of the participants being *language*, *pop culture*, *food* and *products*, which can be summarized as entertainment products.

When asked about how much time per day they spend specifically doing activities related to Korean culture, more than half (51%) answered they spend three to seven hours a day on such activities. 7% said they spend up to ten hours a day, and a small percentage of 4% said they spend over ten hours a day listening to music, watching movies/dramas or else. It was also of interest to learn about the kinds of activities fans do every day. This resulted in 65% being avid *language learners*, another 65% *watching movies and dramas* regularly and 78% spend their time *listening to music*.

Furthermore, participants were asked what they find attractive about Korean pop music. To answer this question, a table is provided to give a more detailed insight:

Most attractive part about k-pop

Rhythm	**74%**
Lyrics	54%
Changing concepts	**86%**
Vocal performance	**71%**
Attractiveness of the music videos	**67%**
Public image of the performers	33%
Instrumental	46%
Dancing	**90%**
Other	6%

Ill. 2: Attractiveness of k-pop

Judging from this table, *dancing, concepts* and overall *musical components* receive the highest praise. *Music videos* can also be found in the top tier. Interestingly, only *public image*, *instrumentals* and *lyrics* have received less attention. It shall also be stated that the

few people who chose *other* and thus added their own thoughts, bring to notice that the personalities as well as interaction with the fandom is of high importance to them.

Generally, participants were also asked whether they see the integration of the Korean culture into their own as a good thing – thereby meaning, whether they feel like k-pop is a good influence on their lives or not. 76% answered this question with yes, they do see it as something good. However, 21% chose not to answer, leaving the remaining 3% to not see it as a positive influence on their lives.

Trying to grasp their interest in anything Korean, participants were also asked to tell which aspects they are currently learning about or would like to know more about. From the given options history, language, politics, tradition, education and other, *language* was by far the strongest (71%), with *tradition* (65%) and *history* (54%) in second and third place. The fact that language places highest is most likely due to being constantly in touch with it by listening to songs, watching TV shows, dramas or variety shows, or simply trying to understand what the artists are tweeting about.

Following this example, they then were asked to tell about their plans for the future, for example, whether they would like to attend a concert, learn the language, learn about cuisine or perhaps go on a tour of South Korea. Judging by the results, this question was well received. A total of 83% would like to *learn the language*, whereas 68% show interest in *Korea's cuisine*. 75% would like to *attend a concert* and 52% would like to *tour the country*. This lets us assume that the participants are very interested in learning more about the culture overall, by meaning to learn the language and to get to know the culture with its traditions. Furthermore, this result shows that the participants as fans are not simple receivers who watch dramas or listen to music without giving much thought to k-pop as a whole. They also show high interest in cultural activities and would like to learn more about the country and its inhabitants.

Lastly, of the 315 participants only 41 have actually been to Korea. The vast majority, 95%, would like to visit the country (again).

These results give a quick overview of the sample of participants that were reached with this questionnaire.

Participants have also been very ambitious and helpful in answering the optional open questions. However, these results will be discussed later, as there is lots of room for interpretation.

5.2 Perception of the stimuli: atmosphere and entertainment value

Now follows a close look at the entertainment value of each stimulus in control group and experimental group. For example, in stimulus 2 the experimental group was shown scenes of the video *Vibrato* by the girl group Stellar, while the control group got scenes of videos of the boy group EXO. All selected scenes contained explicit sexual content in the form of choreography both of girl groups and boy groups.

The entertainment value of the music video scenes shown is rated differently by the experimental group and the control group. The very first question that follows the stimuli is whether they find the content of these items entertaining. Of the experimental group, the majority disagrees with 56%, saying that they do not find the girl groups displayed very enjoyable. However, 59% of the control group say they find the .gif-content showing boy groups very entertaining.

The next step was to pick attributes that applied to the content shown. To illustrate these specific differences in attribution of characteristics, a simplified table is provided, showing only the highest-ranking characteristics and the ones that show the highest level in difference.

	girl groups			*boy groups*		
	Stimulus 1	Stimulus 2	Stimulus 3	Stimulus 1	Stimulus 2	Stimulus 3
sexist	10,4%	**25%**	19,5%	12,6%	2,6%	6,6%
disturbing	1,8%	**20,7%**	**26,2%**	10,6%	0,7%	10,6%
aesthetic	**54,3%**	32,9%	22,6%	35,1%	**71,5%**	29,8%

sexy	**70,7%**	**65,2%**	**54,9%**	**69,5%**	**56,3%**	**45,7%**
interesting	**51,8%**	34,8%	24,4%	**39,7%**	**64,9%**	**41,7%**
vulgar	7,3%	**39%**	**38,4%**	21,2%	2,6%	10,6%
hot	33,5%	**37,2%**	28%	**45%**	**39,7%**	**38,4%**

Ill. 3: attributes stimuli

It shall be noted that, despite the fact that the experimental group had almost ten more participants, a lot more votes have been given in total to measure girl groups (1531 votes) compared to boy groups (1266 votes).

This chart gives a very interesting idea of how girl group and boy group performances are perceived. Looking at the attributes in stimulus 2 of the experimental group, for example, we can tell that while it is perceived as both *sexy* and *hot* (the highest among the girl group stimuli), it is also seen as the most *vulgar* (39%) and the second most *disturbing* with about 21% among all stimuli. A similar effect can be said about stimulus 3 among the experimental group also; half of the participants see it as *sexy*, while it is also the most *disturbing* with 26% and also considered *vulgar* (38%).

In total, the girl group stimuli receive a higher score on *sexy* than the boy groups do. In contrast, the boy groups score high on *aesthetically pleasing* as well as *interesting*. And just like the girl groups, some boy group stimuli are also considered *vulgar* – even though less in percentage – as well as *hot*, with stimulus 1 of the boy groups being the hottest (45%) among all stimuli.

Noteworthy is also the fact that negative attributes such as *boring*, *offensive*, *shameful* or *humiliating* receive little response in both experimental and control group.

According to the attribution of stereotypes, the following chart could be created with the data collected:

	experimental group			control group		
	Stimulus 1	Stimulus 2	Stimulus 3	Stimulus 1	Stimulus 2	Stimulus 3
strong	**64,6%**	**51,2%**	**45,1%**	60,9%	50,3%	47,7%
weak	2,4%	3,7%	5,5%	0%	0,7%	0%
helpless	1,8%	9,8%	7,9%	1,3%	0,7%	2,6%
courageous	**26,8%**	**38,4%**	**39,6%**	26,5%	21,2%	22,5%
sweet	18,3%	4,3%	1,8%	2%	**19,9%**	9,3%
brave	**34,8%**	**51,2%**	**38,4%**	29,1%	23,2%	23,2%
silly	22%	1,8%	5,5%	2%	7,9%	11,3%
shallow	6,7%	10,4%	12,2%	11,9%	0%	7,3%
cold	2,4%	4,3%	6,1%	11,3%	4%	6%
good	18,3%	8,5%	7,3%	8,6%	**29,1%**	19,9%
evil	1,2%	1,8%	2,4%	4%	1,3%	2%
charismatic	**73,2%**	42,1%	38,4%	**69,5%**	**80,8%**	**64,9%**
charming	**56,1%**	29,3%	16,5%	38,4%	**64,2%**	**42,4%**
awkward	6,7%	15,2%	**20,1%**	9,3%	7,9%	19,2%

Ill. 4: traits according to the stimuli

What catches the eye at first glance is that a fascinating fact has occurred: The girl group stimuli rates higher on typical male stereotypes such as *strong*, *brave* and *courageous* than the boy group stimuli did. Meanwhile, stimulus 2 of the control group scores highest for *sweet* and *good* which were originally considered typical female stereotypes. Among the traits *charismatic* and *charming*, most stimuli are well-received. However, experimental group stimulus 3 rates lowest for *charming* and highest for *awkward*.

Negative attributes such as *cold*, *evil* or *weak* have received less to no attention at all. This result is highly interesting and will be discussed in detail at a later part.

Regarding the question as to how the participants feel when looking at the music video scenes, it is clear to say that approximately 55% of the experimental group especially feel uncomfortable when exposed to the images.

5.3 Evaluation of the Youtube statements

The participants have been asked to give their opinion on ten handpicked Youtube comments on a scale of *strongly disagree* to *strongly agree*. These Youtube comments are an important part of the questionnaire, since they give the participant the opportunity to agree or not agree with something a fellow fan has said about the artists shown in the stimuli. Furthermore, these statements have not been changed in their form to convey a sense of familiarity due to the unconventional language used, which is popular among the fandom.

Due to the fact that the participants have been given a five-scale option, the neutral middle option will be omitted in terms of calculation since it is not a significant factor in this evaluation.

Thus, we shall now take a look at the results of each statement in both experimental and control group.

Youtube statement #1:
"This is art. Omg they're so beautiful. The stage, the performance is absolute beauty. They are the epitome of dance, performance and perfection."
This statement attracts a lot of attention to looks and beauty, therefore trying to activate the participants' attribution toward the importance of beauty. In total, 73% of the participants fully agree with this statement. Only minimal differences between experimental group (70% of the sub group) and control group (68% of the sub group) can be observed.

Youtube statement #2:

"I wish that instead of selling their bodies they could sell the music."

With this statement, the main focus lies on the negatively influenced sexual objectification of the artists' bodies. It assumes that the viewer is of the opinion that too much explicit content is provided, therefore directing unnecessary attention toward the body as a sexual object instead of the music. Roughly 61% of the participants agree with this statement. Here we find a difference of approximately 21% between the experimental group and the control group. The control group, unexpectedly, agrees more with this statement than the experimental group.

Youtube statement #3:

"This is the holy MV for every thirsty k-pop stan."

The "thirsty k-pop fan" as stated in this comment, is a type of fan who is particularly drawn to sexy concepts, featuring exposed skin, sensual dance moves or else. For this statement, there is a stronger sense of disagreement among the participants (approximately 56%), whereas 44% seem to agree. However, this could be the case due to the statement referring to one single MV (= music video) while the participants have been exposed to several, therefore leading to an insignificant result.

Youtube statement #4:

"I don't know why people are so bent out of shape about pretty boys/girls being sexy. They have what it takes to pull it off."

Approximately 23% in total disagree with this statement. Originally, this statement has been chosen to appeal to the empowering force of sexy concepts. This shows that the majority of participants seems to be in favor of sexy concepts in Korean pop culture.

Youtube statement #5:

*"Hidden references to *** are too much, that's bad."*

This comment clearly is not well-received by the participants. Only 11% agree whereas a total of 89% disagree with the statement, thus reinforcing the assumption of a rather pro-sexy group of subjects.

Youtube statement #6:

"They need to be less revealing. It's too sexy."

The same conclusion can be drawn for statement #6. Only 13% of the participants agree with this comment, 90% of the experimental group disagree with this statement.

Youtube statement #7:

"Underneath all the eroticism and sex appeal, they really are artists. its so pleasing aesthetically."

A total of 85% agree with this statement about the artists' sex appeal. As has already been shown previously in this chapter, *aesthetically pleasing* is an important factor of any music video. Therefore, aesthetic does not only describe the video in its colors and design, but also the acting artists and their bodies, with special regard to beauty.

Youtube statement #8:

"I don't see shoving your genitals on the camera as a form of art."

According to previous statements, one would assume that the result would look something like statement #5 or #6. However, this is not the case. While the majority of 55% find themselves disagreeing with this statement, 45% do agree with it.

Youtube statement #9:

"Sexy boys/girls dancing to a good song, what's not to love?"

The previous to last statement finds 67% of the participants agreeing with the comment. This statement has been chosen to focus on the importance of dancing to the participants. Among the sub groups, 61% in the experimental group find sexy dancing appealing, whereas 74% of the control group enjoy dancing performances by sexy boys.

Youtube statement #10:

"This is absolutely distasteful and outright trashy."

This statement is met with rejection; a total of 97% disagree with it. It appears that the participants absolutely refuse to call the artists by such bad terms.

These Youtube statements give a quick overview as to how k-pop music videos are perceived. The details of these findings will be discussed after the verification or falsification of the hypotheses has been dealt with.

5.4 Verification and/or falsification of the hypotheses

We shall now take a look at the hypotheses of this study in order to verify or falsify the assumptions.

5.4.1 H1: Attribution of stereotypes due to the perception of highly sexual music videos

H1: The perception of highly sexual music videos has a significant influence on the attribution of stereotypes.

In order to gain insight on the attribution of stereotypes, the participants were asked to assign characteristics to the *ideal man* or the *ideal woman*.

In the following table the overall attributes chosen to describe the *ideal man* can be viewed:

male stereotypes	*experimental group*	*control group*
competitive	34,8%	33,8%
aggressive	24,4%	19,2%
strong	**40,9%**	**38,4%**
brave	**37,2%**	**46,4%**
dominant	18,3%	21,2%
selfish	18,3%	10,6%
reckless	21,3%	23,2%
calm	**36,6%**	**40,4%**

boastful	14,06%	13,2%
none of these	28%	29,8%

Ill. 5: male stereotypes

From this chart one can tell that generally positive stereotypes have been selected as typical characteristics to describe the ideal man. We can see that *strong*, *brave* and *calm* are among the highest-ranking ones. Only little differences can be obtained when comparing the results of the experimental and the control group.

In the following table the overall attributes chosen to describe the *ideal female* can be viewed:

female stereotypes	*experimental group*	*control group*
affectionate	**50%**	**39,7%**
sensitive	31,7%	25,2%
lovingly	32,3%	31,1%
delicate	15,2%	22,5%
naive	7,3%	8,6%
submissive	4,3%	5,3%
sexy	15,9%	18,5%
intuitive	**42,7%**	**43,7%**
understanding	**61,6%**	**58,9%**
none of these	26,8%	31,1%

Ill. 6: female stereotypes

Moving on to female stereotypes, *understanding*, *affectionate* and *intuitive* are the characteristics that are chosen the most to describe the ideal woman. Interesting is the fact that both *naive* and *submissive* rank extremely low.

Surprising is how the stereotype *sexy*, which, compared to *illustration 3: attributes stimuli*, showing characteristics that have been associated with the music video scenes where sexy ranked fairly high in all stimuli, is dealt with. Here, it ranks rather low. This brings us to the conclusion that although *sexy* is highly appreciated in music videos, it is not necessarily a typical characteristic to describe an ideal woman.

The rating of the stereotype statements shows a similar result. Here, participants were given a four-scale option, thus forcing them to make a choice between *strongly disagree* and *strongly agree*. The following table shows to what percentage the participants agree with the statement.

Stereotype statements	*experimental group*	*control group*
In general, women are sexier than men.	**65,3%**	**63,5%**
Men and women differ in their everyday life basically in their movements and postures.	**72%**	**64,9%**
A woman should always be beautiful.	9,2%	5,3%
A man should always be dominant and courageous.	3%	3,9%
Women are more empathic than men and therefore better in social professions.	28,7%	27,1%
Men are more assertive than women and are therefore better suited for leadership positions.	4,8%	3,3%

Ill. 7: stereotype statements

From this table it can be seen that the majority of participants from both groups agree with the statement that women are sexier than men. Around 65% in both groups find themselves agreeing with this statement, while only 7% in total absolutely do not agree with it.

They also say that men and women differ in their everyday life basically in their movements and postures. On a side note, the extent to which the subjects took into account the medical and biological aspects has neither been inquired nor is it known. This forms another clear statement like the first one, with 72% of the experimental group and 65% of the control group agreeing with it. Only 7% of all participants find themselves absolutely disagreeing with this statement.

However, when asked whether a woman should always be beautiful, only 9% of the experimental group and 5% of the control group seem to agree while 70% of all participants chose the option to *strongly disagree*. A similar result can be found when looking at the statement "A man should always be dominant and courageous". Here, a mere number of 3% agree with this statement, while 81% strongly disagree.

The idea of women being empathic and therefore doing well in social professions does not appeal all too well, either; the majority (71%) disagrees.

And lastly, the statement "Men are more assertive than women and are therefore better suited for leadership professions" is not well received at all. 5% of the experimental group and only 3% of the control group agree with this statement.

In summary, the two groups have chosen very homogeneous responses. There are no obvious significant differences to be found.

For the evaluation, the stereotypical characteristics of a typical woman or a typical man were used. In order to generate variable groups, the items were checked for reliability beforehand, using Cronbach's Alpha. Basically, if Cronbach's Alpha is greater than 0.7, an acceptable reliability is given.

The reliability test resulted in 0.802 and 0.710 for the experimental group and the control group respectively. Details on the reliability test can be found in the appendix.

Group Statistics					
	BGvsGG	N	Mean	Std. Deviation	Std. Error Mean
women_stereotypes	boygroup	151	2.5364	2.37985	.19367
	girlgroup	164	2.6098	2.30899	.18030
men_stereotypes	boygroup	151	2.4636	2.14095	.17423
	girlgroup	164	2.4634	2.15472	.16826

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
women_stereotypes	Equal variances assumed	.417	.519	-.277	313	.782	-.07333	.26428	-.59331	.44665
	Equal variances not assumed			-.277	309.052	.782	-.07333	.26461	-.59399	.44733
men_stereotypes	Equal variances assumed	.338	.561	.001	313	.999	.00016	.24227	-.47653	.47685
	Equal variances not assumed			.001	311.180	.999	.00016	.24221	-.47641	.47674

Ill. 8: hypothesis test H1

The T-test examines whether the hypothesis for the set of results is true or false. To achieve a verification of this hypothesis, results of the Levene's Test must show that $p < 0.05$, but according to this evaluation $p = 0.519$, and $p = 0.561$ respectively. It can also be seen by looking at the mean values that these are rather close. Thus, we must look at Sig. (2-tailed), which tells us $p = 0.782$ for female stereotypes and $p = 0.999$ for male stereotypes.

Therefore, there is no significant result. The hypothesis "The perception of highly sexual music videos has a significant influence on the attribution of stereotypes." is falsified. This means that sexy concepts in k-pop music videos have no significant influence on the perception of gender roles by the fandom.

All in all, the following conclusion can be summarized from these calculations: As already mentioned above, the hypothesis could not be verified.

In addition, there are no significant differences between the responses of the experimental group and those of the control group. Often there are similar tendencies that give similar results, but there are no specific differences attributable to the different groups due to the stimuli.

5.4.2 H2: Reception of boy groups and girl groups: a comparison

Next up is the evaluation of hypothesis number 2.

H2: Sexy concepts of boy groups are well-received by the international fandom, leading to an overall more positive image than girl groups.

In order to provide a satisfying conclusion to this hypothesis, we shall take a closer look at the attribution of adjectives to both the experimental group and the control group:

Attributes: stimuli	*boy groups*	*girl groups*
funny	17,5%	10,8%
boring	13,3%	7,6%
sexist	10,5%	28,6%
disturbing	10,5%	25,5%
shameful	2,9%	14,6%
aesthetically pleasing	**65,4%**	57,1%
confusing	12%	22,5%
innovative	5,4%	10,8%
positive	**31,7%**	24,4%
offensive	1,6%	8,2%
sexy	82,2%	**99,4%**
humiliating	4,1%	14,6%
interesting	**60,1%**	57,8%
negative	3,2%	8,5%
vulgar	16,6%	44,1%
hot	**59%**	51,5%

Ill. 9: stimuli attribution boy groups and girl groups

Here it is shown that the boy groups received more positive results in comparison to the girl groups' results, that show – even though sometimes little – differences in some categories. An example for a strong difference in attribution provides *vulgar*. With almost half of the experimental group choosing this word to describe the stimuli (44%), less than half of the same amount used this attribute to describe the boy group stimuli (17%). Girl groups also rank a little higher on negative terms such as *offensive*, *shameful*, *disturbing* and *humiliating*.

Additionally, participants were asked to tell whether they find the artists attractive and the movements, understood as parts of the choreography shown in the stimuli, appealing. Approximately 74% of the experimental group found the girl groups attractive, with only 34% saying the movements are appealing; 45% say they do not find the movements appealing, the remaining 21% chose not to answer this question.

The results of the control group were as follows: 76% found the boys attractive and 47% found the movements appealing. 31% disagreed with this and the remaining 22% chose not to answer.

From these findings we can conclude that overall, the boy groups are received more positively than the girl groups, even though the difference is rather insignificant to provide a meaningful result.

5.4.3 H3: Gender role concepts: Adolescents vs. young adults

H3: Adolescents' gender concepts are heavily influenced by the media's portrayal of stereotypes. Therefore, stereotypes are more likely to be attributed by younger fans.

In order to gain insight on the attribution of stereotypes by adolescents and young adults, the participants were asked to assign characteristics to the *ideal man* or the *ideal woman*, as can be seen in **5.4.1**. Therefore, for the evaluation, the stereotypical characteristics of a typical woman or a typical man were used and compared to the age of the participants. To

do that, *below 15 years old* and *15 to 19 years old* have been assigned as adolescents, whereas *19 to 25 years old* and *above 25 years old* are classified as young adults.

The following table provides a detailed view of the attribution of stereotypes by adolescents and young adults.

female stereotypes	*adolescents*	*young adults*
affectionate	45%	45,2%
sensitive	24,2%	32,5%
lovingly	30,2%	33,1%
delicate	18,8%	18,7%
naive	9,4%	6,6%
submissive	5,4%	4,2%
sexy	17,4%	16,9%
intuitive	43%	43,4%
understanding	62,4%	58,4%

Ill. 10: female stereotypes by age

male stereotypes	*adolescents*	*young adults*
competitive	34,9%	33,7%
aggressive	19,5%	24,1%
strong	38,3%	41%
brave	44,3%	39,2%
dominant	16,1%	22,9%
selfish	12,8%	16,3%
reckless	22,8%	21,7%

calm	40,3%	36,7%
boastful	11,4%	16,3%

Ill. 11: male stereotypes by age

As can be seen in these charts, no significant differences can be seen for stereotype attribution between adolescents and young adults.

Thus, in the next step the verification or falsification of the hypothesis is provided. The following illustration shows the result of the T-test.

Group Statistics					
	ageNEW	N	Mean	Std. Deviation	Std. Error Mean
stereotypes_women	adolescents	149	2.5570	2.18837	.17928
	young adults	166	2.5904	2.47429	.19204
stereotypes_men	adolescents	149	2.4027	2.01990	.16548
	young adults	166	2.5181	2.25556	.17507

Independent Samples Test									
		Levene's Test for Equality of Variances		t-test for Equality of Means					
								95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2–tailed)	Mean Difference	Std. Error Difference	Lower	Upper
stereotypes_women	Equal variances assumed	4.886	.028	–.126	313	.900	–.03331	.26446	–.55366	.48703
	Equal variances not assumed			–.127	312.935	.899	–.03331	.26272	–.55023	.48360
stereotypes_men	Equal variances assumed	3.226	.073	–.476	313	.634	–.11539	.24233	–.59219	.36142
	Equal variances not assumed			–.479	312.999	.632	–.11539	.24089	–.58937	.35859

Ill. 12: hypothesis test H3

As can be seen, in this evaluation for female stereotypes Levene's test tells us $p = 0.028$ therefore equal variances are assumed. This says that H0 is true, meaning there are no differences between the two groups for the attribution of female stereotypes. Further, Sig. (2-tailed) shows $p = 0.900$, which means hypothesis 3 is not significant on the example of female stereotypes.

Looking at the results of stereotypes attribution for men, Levene's test says $p = 0.073$ which is only slightly insignificant. Therefore we take a look at Sig. (2-tailed) which shows that $p = 0.634$, thus stating that hypothesis 3 is also not significant on the example of male stereotypes. A look at the mean values in the group statistics supports this conclusion, since the mean values are very close.

This concludes that there is no significant correlation between the distribution of female or male stereotypes and the age of the participants. Therefore, this hypothesis is falsified.

5.5 Additional findings

Here, additional findings are discussed that are not necessarily part of the hypotheses. However, they provide further detail that help answering the research question. Thus, answers that were given to optional free text questions are provided, as well as an attempt to show the importance of sexual orientation when it comes to the perception of gender roles and stereotypes.

5.5.1 Influence of sexual orientation on the attribution of stereotypes

Due to the rather unexpected result regarding the sexual orientation of the participants it seemed of importance to also consider the idea that sexual orientation has an impact on stereotypes. Since originally this is not a hypothesis formed prior to the field study, its findings shall be put under *additional findings* due to the fact that it can still be considered influential on the perception and might help answer the research question in more detail.

To do so, the stereotypical characteristics of a typical woman or a typical man were used. Sexual orientation has been categorized into *heterosexuals* and *non-heterosexuals*.

Group Statistics					
	sexualorientation_coded	N	Mean	Std. Deviation	Std. Error Mean
stereotypes_women	heterosexual	104	3.1250	2.24987	.22062
	non-heterosexual	168	2.3631	2.27569	.17557
stereotypes_men	heterosexual	104	2.8846	2.02560	.19863
	non-heterosexual	168	2.3095	2.14155	.16522

Independent Samples Test									
		Levene's Test for Equality of Variances		t-test for Equality of Means					
								95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
stereotypes_women	Equal variances assumed	.036	.850	2.695	270	.007	.76190	.28271	.20530	1.31851
	Equal variances not assumed			2.702	220.285	.007	.76190	.28195	.20623	1.31758
stereotypes_men	Equal variances assumed	1.091	.297	2.197	270	.029	.57509	.26178	.05970	1.09048
	Equal variances not assumed			2.226	227.636	.027	.57509	.25836	.06600	1.08418

Ill. 13: sexual orientation and stereotypes

To achieve a verification of this assumption, results must show that p < 0.05. In this case, the evaluation of the impact of sexual orientation on stereotypes shows that p = 0.007 (2-tailed) for female stereotypes and p = 0.029 (2-tailed) for male stereotypes. Therefore, we can conclude that there is indeed a significant correlation of sexual orientation and gender stereotypes for both men and women.

Looking at the mean values we see that heterosexuals show a higher level of attribution of stereotypes towards women and men than non-heterosexuals do.

5.5.2 Open text answers: Reasons for Korean pop culture's popularity

Additional information was also provided by the participants by answering the optional question "What do you think are the main reason(s) as to why K-POP is so popular these days?". A lot of impressions could be gathered through this question.

The answers can be categorized into three categories: difference to Western music, aesthetic and intimacy with fans. The categories will now be further explained.

5.5.2.1 Difference to Western music

Most interesting is the fact that lots of people explained Korean pop music's success by *differentiating* it from Western pop music – which stands in high contrast to scholars' opinion that k-pop is extremely westernized. Here are some examples of the answers provided by the participants:

*"It is very **visually stimulating in a way most Western music isn't.** […]"*
*"Because it's so **different from anything in western culture** and it's made to appeal to a wide range of people."*
*"It's **hard to find something as interesting and poignant in western society** and I find myself enjoying korean entertainment whether it's singing/rapping/acting."*
*"Korean pop plays **a role in the market that Western pop has never been able fill** […]"*
*"cause we're sick n **tired of western artists all being the same**, bc in the west once smth becomes trendy everyone tries to replicate it, while in k-pop everyone is constantly trying new things."*
*"it's a **different** approach to music etc. than what most people are used to"*

This shows that k-pop fans see Korean pop music as something different from Western pop. Many even argue that k-pop is on a whole other level, providing a form of entertainment that Western pop cannot.

5.5.2.2 Aesthetic

As we have already concluded from previous findings, aesthetic is an important factor for Korean pop fans. Under the term aesthetic we understand the total of all things visual and audio, especially in relation to beauty. Here we can take a closer look at what fans are saying about Korean pop culture becoming so popular:

*"The fact that it is a very **visual** performance all around, between the **music video, outfits**, and **dancing**, it catches peoples' attention"*

*"The artists are talented at **singing, dancing and acting**. The music is good just like any othere type of music. The **videos** and **dances** are fun to watch."*

*"The amalgamation of **visuals, performance, dance** at a very high level [...]"*

*"Its "**new**" and "**unusual** [...]"*

*"Music is catchy and the idols are **beautiful**"*

*"Large variety of music styles and genres, possible to appreciate the sound even if you don't understand the language, the '**performance factor**' of **choreographies**, **outfits** etc.. is **aesthetically pleasing** + shows skill and talent, great interaction with fans"*

*"**Sex and beauty sells.** The music is good."*

This shows that to the fandom k-pop is way more than just the music. The fandom highly values the overall picture – the *performance factor*, as one of the participants puts it so neatly, is incredibly important in order to be successful and reach high popularity among fans. And thus, only when all these factors are fulfilled to perfection, the stage can become a beautiful one.

5.5.2.3 Intimacy with fans

To the fandom, perhaps the most important part of their already special artist–fan relationship is the fact that they, international fans included, feel genuinely close to the artists. Through live chats, live videos or general social media updates, as well as fan signs, meet & greet events at concerts and other means of interaction, artists connect with their fans in many ways.

Participants too explained their thoughts on that matter:

*„artists are a lot **more intimate with fans** both at meet n greets and through social media"*

*„[...] the desired **personal connection between artist and fan** through social media and hours and hours of content as well as **the fandom being very connected** as a whole"*

*„it really allows fans to **get to know the artist** and fall for them i guess also bc korean artists generslly release music more often than western artists"*

*„[...] people are drawn to the **higher level of fan engagement** that k-pop artists offer."*

*"**interacting with fans** very often, such as at fan meetings, concerts, social media, etc. also releasing multiple albums/mini albums a year. just generally more content to be immersed in."*

By being close to fans and offering fans to come see them off stage, k-pop becomes a very personal matter. Participants say that one really gets to know the artists and even falls for them, which on the other hand reassures the artists – or rather the company – that these loyal fans will stay with the artists for longer and therefore will continue to buy their albums, merchandise, come to their concerts or even engage more people in becoming fans of these artists. Also, by releasing lots of content throughout the year, artists keep their fandom engaged, making it less likely for them to lose interest in them. K-pop, therefore, is omnipresent in the life of a fan.

6. Conclusion

The research question on which the present work is based reads as follows: "Using the example of girl group and boy group performances, in what way are gender stereotypes perceived and interpreted by the international k-pop community?". From the results available, it can be concluded that it is difficult to answer this question. Judging by the outcome of the hypotheses, the idea that the perception of highly sexual music videos has an influence on the attribution of stereotypes under these terms and circumstances must be rejected. However, it can be debated regarding the main hypothesis specifically that it may possibly be re-examined in a more detailed study, with special focus on the k-pop community itself.

While discussing theory on the construction of gender through media, it has been argued that the media does not reflect social gender relations but must be understood as authoritative co-producers of gender roles or stereotypes. At the same time, they have a normative function, which in turn can have a dubious influence on processes of identity formation. The media is therefore always to be considered in the context of power and power relations, because it is instrumental in the circulation and construction of valid and popular truths as well as in the maintenance of hegemonic discourses. Although there has been a certain differentiation of mediated gender stereotypes in the past few decades, media fundamentally supports social discourses and norms of gender and is only limited in the construction of counter-discourses of subversive gender images.

In the context of the media democratization of the internet and the multiplication of producers of media content, a certain kind of special counter-discourse seems to occur, especially on websites such as Tumblr or Twitter which are primarily used by the fandom. Based on the collected theory on the influence of music videos on the recipient, the hypotheses cited should have proved themselves – in fact, the opposite seems to be true. Stereotypes are hardly or not at all confirmed; Instead, stereotypes are turned around, reinterpreted and even understood as empowerment. For example, the findings regarding the character traits of illustration 4 say that girl groups stand out with being viewed as *strong*, *brave* and *courageous*, whereas one of the boy groups is interpreted as *sweet* and *good*. Paired with the idea that, as stated previously, the audience finds itself in a position

to choose their point of view regarding sexual content, it seems that in this case it chooses empowerment through sexuality over degradation through sexual objectification.

There are other findings that support this assumption. Taking a look at the Youtube statements, in particular statement #5 and #6, that give off a general feeling of something one should or should not do, received very negative feedback, perhaps exactly because of this negative notion that someone else decides what is correct and what is not. The same can be said about the stereotype statements that say "A man should always be dominant and courageous." and "A woman should always be beautiful." (see illustration 7). Perhaps, the wording is crucial in these cases, since they both involve the word *should*, thus being interpreted as an absolute must for men and women to possess these traits – an assumption with which the participants seem to collectively disagree. There's nothing wrong with a man being dominant or courageous, as can be seen when taking a look at the table of characteristics that were chosen to describe each stimulus (see illustration 4), where *courageous* was among the higher-ranking ones assigned to boy groups. On the other hand, there's also nothing wrong with a woman being beautiful, judging by how 74% of the participants found the women in the girl group stimuli rather attractive. The important factor here seems to be that these stereotypes just should not be understood as a rule of society and that certain characteristics are reserved for one certain gender only.

As has been already mentioned, the fandom itself plays an important role. Let's have a closer look at the sample provided: the participants are mostly female (91%), with the majority (62%) not being heterosexual. This leads to further assumptions that perhaps there is a connection between the perception of gender roles and the participants' sexual orientation. The results for this assumption calculated with the data provided showed that there is a significant correlation between sexual orientation and the perception of stereotypes, showing that heterosexuals are more likely to positively attribute stereotypes than non-heterosexuals. However, further research on this topic is recommended regarding in what way exactly sexual orientation influences the attribution of stereotypes.

Gender itself might be an important factor as well, but with this sample of 91% female participants no findings regarding the influence of gender on the perception of stereotypes can be shown.

Furthermore, a lot of participants say they are interested in Korean culture (84%), however most of their interest is limited to aspects of pop culture (see illustration 1: interests), while history and tradition, for example, rate rather low (< 36%). Therefore, it is argued that the fandom is only interested in Korean culture up to the point where pop culture is involved. For example, lots of historical Korean dramas provide an image of Korea's past. Through these images the fandom forms its opinion on the culture itself, turning it into a mediated image of a culture of an entire population – which might not be an actual representation at all. It is further stated that the high interest in the language might simply come from the desire to understand the artists. Thus, the question arises, can we speak of a fetishization of Korean culture due to the high level of k-pop commercialism? To quote John Lie (2012) once more, since "there isn't very much "Korean" in k-pop" (Lie 2012: 361) when talking about Korean in a traditional way, it can be further concluded that there is a distinct line between Korean culture in a traditional sense and Korean pop culture in the commercial sense. To the fandom however, this line may blur, leading to the individuals drawing upon the heavily mediatized and commercialized Korean pop culture when shaping their image of an entire society that is, in fact, not just k-pop.

When talking about fetishizing culture, one must also discuss the results on beauty provided in this study.

Even though beauty was not one of the main focuses of this study, the followings findings can be shown. One must first consider the question whether beauty and being sexy is to be seen as equal. Judging by the data collected, we can say that women are seen as sexier than men (65% of the participants in total are of that opinion). However, when it comes to typical characteristics to describe the ideal woman, the majority (83%) does not include sexy in their description of the ideal woman. By looking at the stereotype statements, we can also conclude that a woman does not always have to be beautiful in the eyes of the participants, since 90% disagree with the statement. Rather, the aspect of *aesthetics* is of high importance for both men and women, judging by how relatively high *aesthetically pleasing* has ranked when choosing characteristics to describe the music video stimuli. It can also be seen when looking at the results of the Youtube statements. In statement #1, *"This is art. Omg they're so beautiful. The stage, the performance is absolute beauty. They are the epitome of dance, performance and perfection."*, the main focus lies on beauty and perfection, not only addressing the artists themselves but the entire performance. Here, 73%

of the participants fully agree. They do put a lot of focus on aesthetics, since, when looking at the open text answers regarding the popularity of k-pop, this is also what makes it so special to them and what tells it apart from Western music, in their opinion (see **5.5.2.1**). Whereas statement #2, *"They need to be less revealing. It's too sexy."*, tells us that the participants do not like others telling somebody else what is right or wrong – in this case, the original poster of the Youtube comment, seems to tell the artists, that they should not show so much skin. They go so far as to use the term *sexy* to describe something bad. However, the participants do not agree with this statement; especially the ones of the experimental group, who have been exposed to girl group videos, disagree with 90% in total.

Therefore, we conclude that, while beauty and sexiness is much appreciated within the fandom, being sexy or beautiful is to be understood as a choice.

Findings concerning the relationship between age and attribution of stereotypes provide an interesting case on this matter. As proven above, no correlation between the stereotypical attribution and age of the participants can be found.

This fact, together with the falsified hypothesis "*The perception of highly sexual music videos has a significant influence on the attribution of stereotypes*", conclude that there is a collective point of view among the fandom, which is strongly represented among the members with no difference regarding their age or location. This particular point of view may be in relation to the egalitarian system that these fandom platforms provide.

To conclude, gender roles and stereotypes are perceived in different ways by the k-pop community, depending on several factors. One of these important factors seems to be the fact that fans spend an above-average amount of time on the internet and are thus exposed to various media effects. This, combined with the egalitarian online community interactions that websites such as Tumblr and Twitter provide, is, based on the results of this study, believed to have a high impact on gender role perception by the fandom. The example of sexy concepts of boy groups and girl groups in Korean pop culture showed that under these circumstances gender roles are interpreted differently, especially because to the k-pop community they seem to not differ much from each other. Boy groups and girl groups are seen as sexy, hot and aesthetically pleasing, girls are strong, brave, charming and charismatic as well as boys are.

Could it be possible that through these interactions between the single fan with the peers of the online community within the concept of quasi-utopian egalitarianism, common gender roles and stereotypes can be overwritten? What effects does this have on adolescents in terms of the construction of gender roles? And what long-term effects can be expected?

To provide answers to these questions, further research is highly necessary since this particular fandom community interaction as a social system is highly important in terms of understanding fandom culture and fandom activities, but also in terms of gender role perception through media as well as adolescents' identity formation. It is therefore recommended to conduct further research on this topic with this particular group of audience.

6.1 Limitations

Although this thesis has identified some interesting empirical findings, there are significant limitations to the analysis.

Of course, the findings described above must be considered with regard to the limits of the present study. Above all due to the self-reflection of the participants, the representativeness of the results has to be questioned. It is particularly advisable to further develop the method design to obtain more specific results. Secondly, there is a limitation in data collection due to the survey being an online survey and the sample not being fully representative of the total population. However, considering the target group as well as the distribution on popular fandom channels, it gives at least an insight to general gender role beliefs.

Not to be neglected is the factor of social desirability in this experiment as well as in possible subsequent experiments. Despite the assurance of anonymity, it can happen that subjects do not share their own opinion one hundred percent, but rather tick or select what corresponds to the social standard. In this case in particular, it is assumed that the collective opinion that is desired or considered as the correct opinion by the fandom is of special interest. Therefore, social desirability should also be considered in future research.

6.2 Summary and future work

The aim of this work was to obtain up-to-date information on the subject and to shed light on the perception of gender roles of the k-pop community by the means of an empirical and recipient-oriented studies. The main question of the influence of sexual content in music videos on the perception of stereotyped concepts and images of gender has been investigated in the context of an experimental research design. Based on the results of the study, it quickly becomes clear that the interaction of various factors in the social, cultural and, above all, medial environment of the target group is of particular value.

Using a quantitative online questionnaire, a sample of 315 k-pop fans could be reached. With the help of these fans, it was possible to falsify the hypotheses made using in-depth theory. This allowed a closer look at the research topic from a new perspective.

Some considerations that have emerged during the evaluation and interpretation of the results are set out below to assist or facilitate future research on this topic based on the information gathered.

On the one hand, the basic idea is to present the experiment in a further round to a much larger number of participants. This not only allows a more accurate evaluation and thus more tangible results, it also makes calculations available that were not possible in this context, for example, the impact of gender on the perception of stereotypes. It is also recommended to compare fans in terms of how long they have been fans of Korean pop music, and see whether there is a possible correlation to the attribution of stereotypes.

As for the choice of stimuli, there are many more possibilities that would be of interest to consider for future studies:

For example, instead of comparing the perception of girl group videos to boy group videos, one could research the impact of boy groups dancing to girl group songs compared to the girl groups performing the same song themselves, to see whether there is a significant difference in attribution of stereotypes and the overall reception of gender.

Another idea of changing the stimuli in terms of research of men's portrayal through Korean pop music is to pick androgynous or homoerotic concepts that are also highly popular in k-pop and challenge the traditional gender roles, and therefore encourage more

egalitarian attitudes toward gender. While it proves to be an interesting field of research, unfortunately this could not be taken into account in this work.

On this note, there is one more suggestion for future works concerning girl group performances. It is suggested to use different kinds of concepts by girl groups as stimuli (for example, cute concepts versus sexy concepts) and by the means of these find out more about the attribution of female stereotypes. Of course, the same kind of stimulus materials can be used to research boy groups, since boy groups as well have several types of concepts that provide different images that might activate stereotype attribution.

In addition to conceptualizing gender roles, another important contribution to research on the Korean Wave is insight on the relationship between fans and k-pop itself. In the present study, fans argued that k-pop differs in principle from Western pop music which is seen as an important reason for the rising popularity of Korean pop music. In addition, the intimacy between artists and fans is repeatedly highlighted, which has a high impact on the fan culture. Therefore, as has already been stated, the Korean pop culture fandom itself as a whole – or in general, any fandom that shows high involvement in online media culture – deserves thorough research since it, as shown in this study, proves to be a factor of high importance in media research. In addition, further research shall be done on the potential of the platforms on which fandom communities interact.

It is also recommended to do further detailed research on the differences in culture and pop culture on the example of Korea, especially due to the popularity of k-pop and the above-mentioned possibility of a fetishization of Korean pop culture due to high standards in beauty and bodily perfection.

In conclusion, this study gives an interesting insight on the perception of stereotypes and sexualization on the example of Korean pop music. During the data analysis, but also during the collection of material, more and more questions emerged, which can be explored in further experiments. The result of the experiment itself is at least a cornerstone to carry out further investigations in this field of research.

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8. Appendix

8.1 SPSS Tables

BGvsGG		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	boygroup	151	47.9	47.9	47.9
	girlgroup	164	52.1	52.1	100.0
	Total	315	100.0	100.0	

Table 1: number of participants in experimental and control group

hoursperday		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1–2 hours	8	2.5	2.5	2.5
	2–3 hours	62	19.7	19.7	22.2
	3–5 hours	94	29.8	29.8	52.1
	5 hours +	151	47.9	47.9	100.0
	Total	315	100.0	100.0	

Table 2: internet use / hours per day

$webuseTotal Frequencies		Responses		Percent of Cases
		N	Percent	
$webuseTotal[a]	webuseEducation	182	13.7%	57.8%
	webuseShopping	125	9.4%	39.7%
	webuseEntertainment	309	23.2%	98.1%
	webuseWork	61	4.6%	19.4%
	webuseSocial	247	18.5%	78.4%
	webuseInformation	178	13.4%	56.5%
	webuseWastingTime	230	17.3%	73.0%
Total		1332	100.0%	422.9%

Table 3: Internet use

age		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	below 15y old	13	4.1	4.1	4.1
	15–19y old	136	43.2	43.2	47.3
	19–25y old	142	45.1	45.1	92.4
	above 25y old	24	7.6	7.6	100.0
	Total	315	100.0	100.0	

Table 4: Age

gender		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	male	5	1.6	1.6	1.6
	female	288	91.4	91.4	93.0
	other	19	6.0	6.0	99.0
	no answer	3	1.0	1.0	100.0
	Total	315	100.0	100.0	

Table 5: Gender

sexualorientationNEW		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	heterosexual	104	33.0	33.0	33.0
	bisexual	108	34.3	34.3	67.3
	homosexual	11	3.5	3.5	70.8
	other	49	15.6	15.6	86.3
	no answer	43	13.7	13.7	100.0
	Total	315	100.0	100.0	

Table 6: Sexual Orientation

socialnetwork		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	under 1 year	6	1.9	1.9	1.9
	1–2 years	10	3.2	3.2	5.1
	2–3 years	19	6.0	6.0	11.1
	3–5 years	70	22.2	22.2	33.3
	5 years +	210	66.7	66.7	100.0
	Total	315	100.0	100.0	

Table 7: Internet use / how long

activities_timeperday		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	less than an hour	16	5.1	5.1	5.1
	1–2 hours	103	32.7	32.7	37.8
	3–7 hours	160	50.8	50.8	88.6
	7–10 hours	23	7.3	7.3	95.9
	over 10 hours	13	4.1	4.1	100.0
	Total	315	100.0	100.0	

Table 8: Korean-related activities / hours per day

culture_interest		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	strongly disagree	2	.6	.6	.6
	disagree	8	2.5	2.5	3.2
	indifferent	40	12.7	12.7	15.9
	fairly agree	121	38.4	38.4	54.3
	strongly agree	144	45.7	45.7	100.0
	Total	315	100.0	100.0	

Table 9: Interest in culture

history_knowledge		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	strongly disagree	62	19.7	19.7	19.7
	disagree	84	26.7	26.7	46.3
	indifferent	100	31.7	31.7	78.1
	agree	46	14.6	14.6	92.7
	strongly agree	23	7.3	7.3	100.0
	Total	315	100.0	100.0	

Table 10: History knowledge

politics_economy_society		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	not at all interested	17	5.4	5.4	5.4
	not very interested	53	16.8	16.8	22.2
	interested	105	33.3	33.3	55.6
	fairly interested	98	31.1	31.1	86.7
	very interested	42	13.3	13.3	100.0
	Total	315	100.0	100.0	

Table 11: Interest / politics, economy, society

history		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	not at all interested	11	3.5	3.5	3.5
	not very interested	35	11.1	11.1	14.6
	interested	84	26.7	26.7	41.3
	fairly interested	104	33.0	33.0	74.3
	very interested	81	25.7	25.7	100.0
	Total	315	100.0	100.0	

Table 12: Interest / history

traditional_culture		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	not at all interested	8	2.5	2.5	2.5
	not very interested	21	6.7	6.7	9.2
	interested	60	19.0	19.0	28.3
	fairly interested	115	36.5	36.5	64.8
	very interested	111	35.2	35.2	100.0
	Total	315	100.0	100.0	

Table 13: Interest / traditional culture

language		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	not at all interested	3	1.0	1.0	1.0
	not very interested	10	3.2	3.2	4.1
	interested	41	13.0	13.0	17.1
	fairly interested	71	22.5	22.5	39.7
	very interested	190	60.3	60.3	100.0
	Total	315	100.0	100.0	

Table 14: Interest / language

people		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	not at all interested	4	1.3	1.3	1.3
	not very interested	33	10.5	10.5	11.7
	interested	94	29.8	29.8	41.6
	fairly interested	97	30.8	30.8	72.4
	very interested	87	27.6	27.6	100.0
	Total	315	100.0	100.0	

Table 15: Interest / people

food		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	1	.3	.3	.3
	not at all interested	4	1.3	1.3	1.6
	not very interested	20	6.3	6.3	7.9
	interested	38	12.1	12.1	20.0
	fairly interested	70	22.2	22.2	42.2
	very interested	182	57.8	57.8	100.0
	Total	315	100.0	100.0	

Table 16: Interest / food

popculture		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	not very interested	2	.6	.6	.6
	interested	31	9.8	9.8	10.5
	fairly interested	80	25.4	25.4	35.9
	very interested	202	64.1	64.1	100.0
	Total	315	100.0	100.0	

Table 17: Interest / pop culture

products		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	not at all interested	4	1.3	1.3	1.3
	not very interested	33	10.5	10.5	11.7
	interested	57	18.1	18.1	29.8
	fairly interested	84	26.7	26.7	56.5
	very interested	137	43.5	43.5	100.0
	Total	315	100.0	100.0	

Table 18: Interest / products

$BG1_attributes Frequencies		Responses		Percent of Cases
		N	Percent	
$BG1_attributes[a]	BG1_funny	13	3.1%	8.6%
	BG1_boring	18	4.3%	11.9%
	BG1_sexist	19	4.5%	12.6%
	BG1_disturbing	16	3.8%	10.6%
	BG1_shameful	4	1.0%	2.6%
	BG1_aesthetic	53	12.6%	35.1%
	BG1_confusing	12	2.9%	7.9%
	BG1_positive	10	2.4%	6.6%
	BG1_offensive	1	0.2%	0.7%
	BG1_sexy	105	24.9%	69.5%
	BG1_humiliating	7	1.7%	4.6%
	BG1_interesting	60	14.3%	39.7%
	BG1_negative	3	0.7%	2.0%
	BG1_vulgar	32	7.6%	21.2%
	BG1_hot	68	16.2%	45.0%
Total		421	100.0%	278.8%

a. Dichotomy group tabulated at value 1.

Table 19: BG stimulus 1 / attributes

$BG1_traits Frequencies		Responses		Percent of Cases
		N	Percent	
$BG1_traits[a]	BG1_strong	92	22.2%	60.9%
	BG1_helpless	2	0.5%	1.3%
	BG1_courageous	40	9.6%	26.5%
	BG1_sweet	3	0.7%	2.0%
	BG1_brave	44	10.6%	29.1%
	BG1_silly	3	0.7%	2.0%
	BG1_shallow	18	4.3%	11.9%
	BG1_cold	17	4.1%	11.3%
	BG1_good	13	3.1%	8.6%
	BG1_evil	6	1.4%	4.0%
	BG1_charismatic	105	25.3%	69.5%
	BG1_charming	58	14.0%	38.4%
	BG1_awkward	14	3.4%	9.3%
Total		415	100.0%	274.8%

a. Dichotomy group tabulated at value 1.

Table 20: BG stimulus 1 / stereotypes

BG1_movements		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	−77	164	52.1	52.1	52.1
	yes	54	17.1	17.1	69.2
	no	56	17.8	17.8	87.0
	no answer	41	13.0	13.0	100.0
	Total	315	100.0	100.0	

Table 21: BG stimulus 1 / appeal of movements

$BG1_feeling Frequencies		Responses		Percent of Cases
		N	Percent	
$BG1_feeling[a]	BG1_uncomfortable	62	28.6%	41.1%
	BG1_reallygood	14	6.5%	9.3%
	BG1_pitiful	7	3.2%	4.6%
	BG1_excited	19	8.8%	12.6%
	BG1_disappointed	5	2.3%	3.3%
	BG1_amazed	41	18.9%	27.2%
	BG1_indifferent	69	31.8%	45.7%
Total		217	100.0%	143.7%

a. Dichotomy group tabulated at value 1.

Table 22: BG stimulus 1 / feeling

$BG2_attributes Frequencies		Responses		Percent of Cases
		N	Percent	
$BG2_attributes[a]	BG2_funny	15	3.2%	9.9%
	BG2_boring	7	1.5%	4.6%
	BG2_sexist	4	0.9%	2.6%
	BG2_disturbing	1	0.2%	0.7%
	BG2_shameful	1	0.2%	0.7%
	BG2_aesthetic	108	23.4%	71.5%
	BG2_confusing	8	1.7%	5.3%
	BG2_innovative	16	3.5%	10.6%
	BG2_positive	52	11.3%	34.4%
	BG2_sexy	85	18.4%	56.3%
	BG2_humiliating	1	0.2%	0.7%
	BG2_interesting	98	21.2%	64.9%
	BG2_negative	2	0.4%	1.3%
	BG2_vulgar	4	0.9%	2.6%
	BG2_hot	60	13.0%	39.7%
Total		462	100.0%	306.0%

a. Dichotomy group tabulated at value 1.

Table 23: BG stimulus 2 / attributes

$BG2_traits Frequencies		Responses		Percent of Cases
		N	Percent	
$BG2_traits[a]	BG2_strong	76	16.2%	50.3%
	BG2_weak	1	0.2%	0.7%
	BG2_helpless	1	0.2%	0.7%
	BG2_courageous	32	6.8%	21.2%
	BG2_sweet	30	6.4%	19.9%
	BG2_brave	35	7.4%	23.2%
	BG2_silly	12	2.6%	7.9%
	BG2_cold	6	1.3%	4.0%
	BG2_good	44	9.4%	29.1%
	BG2_evil	2	0.4%	1.3%
	BG2_charismatic	122	26.0%	80.8%
	BG2_charming	97	20.6%	64.2%
	BG2_awkward	12	2.6%	7.9%
Total		470	100.0%	311.3%

Table 24: BG stimulus 2 / stereotypes

BG2_movements		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	–77	164	52.1	52.1	52.1
	yes	109	34.6	34.6	86.7
	no	19	6.0	6.0	92.7
	no answer	23	7.3	7.3	100.0
	Total	315	100.0	100.0	

Table 25: BG stimulus 2 / movements

$BG2_feeling Frequencies		Responses		Percent of Cases
		N	Percent	
$BG2_feeling[a]	BG2_uncomfortable	9	3.9%	6.0%
	BG2_reallygood	39	16.8%	25.8%
	BG2_excited	53	22.8%	35.1%
	BG2_amazed	80	34.5%	53.0%
	BG2_indifferent	51	22.0%	33.8%
Total		232	100.0%	153.6%

Table 26: BG stimulus 2 / feelings

$BG3_attributes Frequencies				
		Responses		Percent of Cases
		N	Percent	
$BG3_attributes[a]	BG3_funny	27	7.0%	17.9%
	BG3_boring	17	4.4%	11.3%
	BG3_sexist	10	2.6%	6.6%
	BG3_disturbing	16	4.2%	10.6%
	BG3_shameful	4	1.0%	2.6%
	BG3_aesthetic	45	11.7%	29.8%
	BG3_confusing	18	4.7%	11.9%
	BG3_innovative	1	0.3%	0.7%
	BG3_positive	27	7.0%	17.9%
	BG3_offensive	2	0.5%	1.3%
	BG3_sexy	69	18.0%	45.7%
	BG3_humiliating	5	1.3%	3.3%
	BG3_interesting	63	16.4%	41.7%
	BG3_negative	5	1.3%	3.3%
	BG3_vulgar	16	4.2%	10.6%
	BG3_hot	58	15.1%	38.4%
Total		383	100.0%	253.6%

a. Dichotomy group tabulated at value 1.

Table 27: BG stimulus 3 / attributes

$BG_traits Frequencies				
		Responses		Percent of Cases
		N	Percent	
$BG_traits[a]	BG3_strong	72	17.1%	47.7%
	BG3_helpless	4	1.0%	2.6%
	BG3_courageous	34	8.1%	22.5%
	BG3_sweet	14	3.3%	9.3%
	BG3_brave	35	8.3%	23.2%
	BG3_silly	17	4.0%	11.3%
	BG3_shallow	11	2.6%	7.3%
	BG3_cold	9	2.1%	6.0%
	BG3_good	30	7.1%	19.9%
	BG3_evil	3	0.7%	2.0%
	BG3_charismatic	98	23.3%	64.9%
	BG3_charming	64	15.2%	42.4%
	BG3_awkward	29	6.9%	19.2%
Total		420	100.0%	278.1%

a. Dichotomy group tabulated at value 1.

Table 28: BG stimulus 3 / stereotypes

BG3_movements		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	51	16.2	33.8	33.8
	2	64	20.3	42.4	76.2
	3	36	11.4	23.8	100.0
	Total	151	47.9	100.0	
Missing	−77	164	52.1		
Total		315	100.0		

Table 29: BG stimulus 3 / movements

$BG3_feeling Frequencies		Responses		Percent of Cases
		N	Percent	
$BG3_feeling[a]	BG3_uncomfortable	39	18.6%	25.8%
	BG3_reallygood	28	13.3%	18.5%
	BG3_pitiful	3	1.4%	2.0%
	BG3_excited	28	13.3%	18.5%
	BG3_disappointed	2	1.0%	1.3%
	BG3_amazed	38	18.1%	25.2%
	BG3_indifferent	72	34.3%	47.7%
Total		210	100.0%	139.1%

a. Dichotomy group tabulated at value 1.

Table 30: BG stimulus 3 / feeling

$GG1_attributes Frequencies		Responses		Percent of Cases
		N	Percent	
$GG1_attributes[a]	GG1_funny	25	5.0%	15.2%
	GG1_boring	11	2.2%	6.7%
	GG1_sexist	17	3.4%	10.4%
	GG1_disturbing	3	0.6%	1.8%
	GG1_shameful	3	0.6%	1.8%
	GG1_aesthetic	89	17.9%	54.3%
	GG1_confusing	14	2.8%	8.5%
	GG1_innovative	14	2.8%	8.5%
	GG1_positive	44	8.9%	26.8%
	GG1_offensive	2	0.4%	1.2%
	GG1_sexy	116	23.3%	70.7%
	GG1_humiliating	5	1.0%	3.0%
	GG1_interesting	85	17.1%	51.8%
	GG1_negative	2	0.4%	1.2%
	GG1_vulgar	12	2.4%	7.3%
	GG1_hot	55	11.1%	33.5%
Total		497	100.0%	303.0%

a. Dichotomy group tabulated at value 1.

Table 31: GG stimulus 1 / attributes

$GG1_traits Frequencies		Responses		Percent of Cases
		N	Percent	
$GG1_traits[a]	GG1_strong	106	19.3%	64.6%
	GG1_weak	4	0.7%	2.4%
	GG1_helpless	3	0.5%	1.8%
	GG1_courageous	44	8.0%	26.8%
	GG1_sweet	30	5.5%	18.3%
	GG1_brave	57	10.4%	34.8%
	GG1_silly	36	6.5%	22.0%
	GG1_shallow	11	2.0%	6.7%
	GG1_cold	4	0.7%	2.4%
	GG1_good	30	5.5%	18.3%
	GG1_evil	2	0.4%	1.2%
	GG1_charismatic	120	21.8%	73.2%
	GG1_charming	92	16.7%	56.1%
	GG1_awkward	11	2.0%	6.7%
Total		550	100.0%	335.4%

a. Dichotomy group tabulated at value 1.

Table 32: GG stimulus 1 / stereotypes

GG1_movements		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	77	24.4	47.0	47.0
	no	46	14.6	28.0	75.0
	no answer	41	13.0	25.0	100.0
	Total	164	52.1	100.0	
Missing	–77	151	47.9		
Total		315	100.0		

Table 33: GG stimulus / movement

$GG1_feeling Frequencies		Responses		Percent of Cases
		N	Percent	
$GG1_feeling[a]	GG1_uncomfortable	25	10.5%	15.2%
	GG1_reallygood	30	12.7%	18.3%
	GG1_pitiful	3	1.3%	1.8%
	GG1_excited	45	19.0%	27.4%
	GG1_disappointed	4	1.7%	2.4%
	GG1_amazed	53	22.4%	32.3%
	GG1_indifferent	77	32.5%	47.0%
Total		237	100.0%	144.5%

a. Dichotomy group tabulated at value 1.

Table 34: GG stimulus 1 / feeling

$GG2_attributes Frequencies		Responses		Percent of Cases
		N	Percent	
$GG2_attributes[a]	GG2_funny	3	0.6%	1.8%
	GG2_sexist	41	7.7%	25.0%
	GG2_disturbing	34	6.4%	20.7%
	GG2_shameful	18	3.4%	11.0%
	GG2_aesthetic	54	10.1%	32.9%
	GG2_confusing	26	4.9%	15.9%
	GG2_innovative	11	2.1%	6.7%
	GG2_positive	17	3.2%	10.4%
	GG2_offensive	10	1.9%	6.1%
	GG2_sexy	107	20.0%	65.2%
	GG2_humiliating	19	3.6%	11.6%
	GG2_interesting	57	10.7%	34.8%
	GG2_negative	12	2.2%	7.3%
	GG2_vulgar	64	12.0%	39.0%
	GG2_hot	61	11.4%	37.2%
Total		534	100.0%	325.6%

a. Dichotomy group tabulated at value 1.

Table 35: GG stimulus 2 / attributes

$GG2_traits Frequencies		Responses		Percent of Cases
		N	Percent	
$GG2_traits[a]	GG2_strong	84	18.8%	51.2%
	GG2_weak	6	1.3%	3.7%
	GG2_helpless	16	3.6%	9.8%
	GG2_courageous	63	14.1%	38.4%
	GG2_sweet	7	1.6%	4.3%
	GG2_brave	84	18.8%	51.2%
	GG2_silly	3	0.7%	1.8%
	GG2_shallow	17	3.8%	10.4%
	GG2_cold	7	1.6%	4.3%
	GG2_good	14	3.1%	8.5%
	GG2_evil	3	0.7%	1.8%
	GG2_charismatic	69	15.5%	42.1%
	GG2_charming	48	10.8%	29.3%
	GG2_awkward	25	5.6%	15.2%
Total		446	100.0%	272.0%

a. Dichotomy group tabulated at value 1.

Table 36: GG stimulus 2 / stereotypes

GG2_movements		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	–77	151	47.9	47.9	47.9
	yes	51	16.2	16.2	64.1
	no	79	25.1	25.1	89.2
	no answer	34	10.8	10.8	100.0
	Total	315	100.0	100.0	

Table 37: GG stimulus 2 / movements

$GG2_feeling Frequencies		Responses		Percent of Cases
		N	Percent	
$GG2_feeling[a]	GG2_uncomfortable	91	36.1%	55.5%
	GG2_reallygood	11	4.4%	6.7%
	GG2_pitiful	16	6.3%	9.8%
	GG2_excited	27	10.7%	16.5%
	GG2_disappointed	18	7.1%	11.0%
	GG2_amazed	41	16.3%	25.0%
	GG2_indifferent	48	19.0%	29.3%
Total		252	100.0%	153.7%

a. Dichotomy group tabulated at value 1.

Table 38: GG stimulus 2 / feeling

$GG3_attributes Frequencies		Responses		Percent of Cases
		N	Percent	
$GG3_attributes[a]	GG3_funny	6	1.2%	3.7%
	GG3_boring	13	2.6%	7.9%
	GG3_sexist	32	6.4%	19.5%
	GG3_disturbing	43	8.6%	26.2%
	GG3_shameful	25	5.0%	15.2%
	GG3_aesthetic	37	7.4%	22.6%
	GG3_confusing	31	6.2%	18.9%
	GG3_innovative	9	1.8%	5.5%
	GG3_positive	16	3.2%	9.8%
	GG3_offensive	14	2.8%	8.5%
	GG3_sexy	90	18.0%	54.9%
	GG3_humiliating	22	4.4%	13.4%
	GG3_interesting	40	8.0%	24.4%
	GG3_negative	13	2.6%	7.9%
	GG3_vulgar	63	12.6%	38.4%
	GG3_hot	46	9.2%	28.0%
Total		500	100.0%	304.9%

a. Dichotomy group tabulated at value 1.

Table 39: GG stimulus 3 / attributes

$GG3_traits Frequencies				
		Responses		Percent of Cases
		N	Percent	
$GG3_traits[a]	GG3_strong	74	18.3%	45.1%
	GG3_weak	9	2.2%	5.5%
	GG3_helpless	13	3.2%	7.9%
	GG3_courageous	65	16.0%	39.6%
	GG3_sweet	3	0.7%	1.8%
	GG3_brave	63	15.6%	38.4%
	GG3_silly	9	2.2%	5.5%
	GG3_shallow	20	4.9%	12.2%
	GG3_cold	10	2.5%	6.1%
	GG3_good	12	3.0%	7.3%
	GG3_evil	4	1.0%	2.4%
	GG3_charismatic	63	15.6%	38.4%
	GG3_charming	27	6.7%	16.5%
	GG3_awkward	33	8.1%	20.1%
Total		405	100.0%	247.0%

a. Dichotomy group tabulated at value 1.

Table 40: GG stimulus 3 / stereotypes

GG3_movements					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	−77	151	47.9	47.9	47.9
	yes	38	12.1	12.1	60.0
	no	96	30.5	30.5	90.5
	no answer	30	9.5	9.5	100.0
	Total	315	100.0	100.0	

Table 41: GG stimulus 3 / movements

$GG3_feeling Frequencies				
		Responses		Percent of Cases
		N	Percent	
$GG3_feeling[a]	GG3_uncomfortable	90	36.0%	54.9%
	GG3_reallygood	15	6.0%	9.1%
	GG3_pitiful	17	6.8%	10.4%
	GG3_excited	17	6.8%	10.4%
	GG3_disappointed	21	8.4%	12.8%
	GG3_amazed	30	12.0%	18.3%
	GG3_indifferent	60	24.0%	36.6%
Total		250	100.0%	152.4%

a. Dichotomy group tabulated at value 1.

Table 42: GG stimulus 3 / feeling

$men_stereotypes*BGvsGG Crosstabulation

			BGvsGG		Total
			boygroup	girlgroup	
$men_stereotypes[a]	competetive	Count	51	57	108
	aggressive	Count	29	40	69
	strong	Count	58	67	125
	brave	Count	70	61	131
	dominant	Count	32	30	62
	selfish	Count	16	30	46
	reckless	Count	35	35	70
	calm	Count	61	60	121
	boastful	Count	20	24	44
Total		Count	109	122	231

Percentages and totals are based on respondents.

a. Dichotomy group tabulated at value 1.

Table 43: male stereotypes in control group BG and experimental group GG

$women_stereotypes*BGvsGG Crosstabulation

			BGvsGG		Total
			boygroup	girlgroup	
$women_stereotypes[a]	affectionate	Count	60	82	142
	sensitive	Count	38	52	90
	lovingly	Count	47	53	100
	delicate	Count	34	25	59
	naive	Count	13	12	25
	submissive	Count	8	7	15
	sexy	Count	28	26	54
	intuitive	Count	66	70	136
	understanding	Count	89	101	190
Total		Count	107	122	229

Percentages and totals are based on respondents.

a. Dichotomy group tabulated at value 1.

Table 44: female stereotypes in control group BG and experimental group GG

youtube#1

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	strongly disagree	21	6.7	6.7	6.7
	disagree	36	11.4	11.4	18.1
	indifferent	99	31.4	31.4	49.5
	fairly agree	85	27.0	27.0	76.5
	strongly agree	74	23.5	23.5	100.0
	Total	315	100.0	100.0	

Table 45: Youtube statement #1

		Frequency	Percent	Valid Percent	Cumulative Percent
youtube#2					
Valid	strongly disagree	36	11.4	11.4	11.4
	disagree	51	16.2	16.2	27.6
	indifferent	94	29.8	29.8	57.5
	fairly agree	68	21.6	21.6	79.0
	strongly agree	66	21.0	21.0	100.0
	Total	315	100.0	100.0	

Table 46: Youtube statement #2

		Frequency	Percent	Valid Percent	Cumulative Percent
youtube#3					
Valid	strongly disagree	55	17.5	17.5	17.5
	disagree	72	22.9	22.9	40.3
	indifferent	88	27.9	27.9	68.3
	fairly agree	76	24.1	24.1	92.4
	strongly agree	24	7.6	7.6	100.0
	Total	315	100.0	100.0	

Table 47: Youtube statement #3

		Frequency	Percent	Valid Percent	Cumulative Percent
youtube#4					
Valid	strongly disagree	11	3.5	3.5	3.5
	disagree	40	12.7	12.7	16.2
	indifferent	92	29.2	29.2	45.4
	fairly agree	89	28.3	28.3	73.7
	strongly agree	83	26.3	26.3	100.0
	Total	315	100.0	100.0	

Table 48: Youtube statement #4

		Frequency	Percent	Valid Percent	Cumulative Percent
youtube#5					
Valid	strongly disagree	99	31.4	31.4	31.4
	disagree	114	36.2	36.2	67.6
	indifferent	75	23.8	23.8	91.4
	fairly agree	14	4.4	4.4	95.9
	strongly agree	13	4.1	4.1	100.0
	Total	315	100.0	100.0	

Table 49: Youtube statement #5

youtube#6				
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	strongly disagree	102	32.4	32.4	32.4
	disagree	116	36.8	36.8	69.2
	indifferent	65	20.6	20.6	89.8
	fairly agree	25	7.9	7.9	97.8
	strongly agree	7	2.2	2.2	100.0
	Total	315	100.0	100.0	

Table 50: Youtube statement #6

youtube#7				
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	strongly disagree	9	2.9	2.9	2.9
	disagree	28	8.9	8.9	11.7
	indifferent	89	28.3	28.3	40.0
	fairly agree	99	31.4	31.4	71.4
	strongly agree	90	28.6	28.6	100.0
	Total	315	100.0	100.0	

Table 51: Youtube statement #7

youtube#8				
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	strongly disagree	62	19.7	19.7	19.7
	disagree	68	21.6	21.6	41.3
	indifferent	78	24.8	24.8	66.0
	fairly agree	74	23.5	23.5	89.5
	strongly agree	33	10.5	10.5	100.0
	Total	315	100.0	100.0	

Table 52: Youtube statement #8

youtube#9				
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	strongly disagree	16	5.1	5.1	5.1
	disagree	52	16.5	16.5	21.6
	indifferent	109	34.6	34.6	56.2
	fairly agree	84	26.7	26.7	82.9
	strongly agree	54	17.1	17.1	100.0
	Total	315	100.0	100.0	

Table 53: Youtube statement #9

youtube#10					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	strongly disagree	178	56.5	56.5	56.5
	disagree	71	22.5	22.5	79.0
	indifferent	57	18.1	18.1	97.1
	fairly agree	5	1.6	1.6	98.7
	strongly agree	4	1.3	1.3	100.0
	Total	315	100.0	100.0	

Table 54: Youtube statement #10

Group Statistics					
	BGvsGG	N	Mean	Std. Deviation	Std. Error Mean
women_stereotypes	boygroup	151	2.5364	2.37985	.19367
	girlgroup	164	2.6098	2.30899	.18030
men_stereotypes	boygroup	151	2.4636	2.14095	.17423
	girlgroup	164	2.4634	2.15472	.16826

Independent Samples Test		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
women_stereotypes	Equal variances assumed	.417	.519	-.277	313	.782	-.07333	.26428	-.59331	.44665
	Equal variances not assumed			-.277	309.052	.782	-.07333	.26461	-.59399	.44733
men_stereotypes	Equal variances assumed	.338	.561	.001	313	.999	.00016	.24227	-.47653	.47685
	Equal variances not assumed			.001	311.180	.999	.00016	.24221	-.47641	.47674

Table 55: hypothesis test H1

Group Statistics					
	ageNEW	N	Mean	Std. Deviation	Std. Error Mean
stereotypes_women	adolescents	149	2.5570	2.18837	.17928
	young adults	166	2.5904	2.47429	.19204
stereotypes_men	adolescents	149	2.4027	2.01990	.16548
	young adults	166	2.5181	2.25556	.17507

Independent Samples Test		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
stereotypes_women	Equal variances assumed	4.886	.028	-.126	313	.900	-.03331	.26446	-.55366	.48703
	Equal variances not assumed			-.127	312.935	.899	-.03331	.26272	-.55023	.48360
stereotypes_men	Equal variances assumed	3.226	.073	-.476	313	.634	-.11539	.24233	-.59219	.36142
	Equal variances not assumed			-.479	312.999	.632	-.11539	.24089	-.58937	.35859

Table 56: hypothesis test H3

Group Statistics

	sexualorientation_coded	N	Mean	Std. Deviation	Std. Error Mean
stereotypes_women	heterosexual	104	3.1250	2.24987	.22062
	non-heterosexual	168	2.3631	2.27569	.17557
stereotypes_men	heterosexual	104	2.8846	2.02560	.19863
	non-heterosexual	168	2.3095	2.14155	.16522

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
stereotypes_women	Equal variances assumed	.036	.850	2.695	270	.007	.76190	.28271	.20530	1.31851
	Equal variances not assumed			2.702	220.285	.007	.76190	.28195	.20623	1.31758
stereotypes_men	Equal variances assumed	1.091	.297	2.197	270	.029	.57509	.26178	.05970	1.09048
	Equal variances not assumed			2.226	227.636	.027	.57509	.25836	.06600	1.08418

Table 57: sexual orientation and stereotypes

Reliability Statistics

Cronbach's Alpha	N of Items
.710	9

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
competetive	2.1206	3.431	.535	.653
aggressive	2.2444	3.606	.523	.660
strong	2.0667	3.629	.391	.684
brave	2.0476	3.714	.337	.696
dominant	2.2667	3.687	.493	.666
selfish	2.3175	3.893	.417	.682
reckless	2.2413	3.668	.476	.668
calm	2.0794	4.315	.023	.756
boastful	2.3238	3.952	.382	.687

Table 58: Reliability Test / women stereotypes

Reliability Statistics

Cronbach's Alpha	N of Items
.710	9

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
competetive	2.1206	3.431	.535	.653
aggressive	2.2444	3.606	.523	.660
strong	2.0667	3.629	.391	.684
brave	2.0476	3.714	.337	.696
dominant	2.2667	3.687	.493	.666
selfish	2.3175	3.893	.417	.682
reckless	2.2413	3.668	.476	.668
calm	2.0794	4.315	.023	.756
boastful	2.3238	3.952	.382	.687

Table 59: Reliability Test / men stereotypes

8.2 Questionnaire

Dear participants!

This study is part of my master's thesis at the Institute of Journalism and Communication Science of the University of Vienna, Austria and is therefore not for commercial purposes. The theme of the survey is the **entertainment value of K-POP music videos and performances**.

When answering the following questions there is neither right nor wrong - please answer the questions spontaneously and without much thought. The questionnaire is **strictly anonymous** - your data will of course be treated confidentially and cannot be traced back to you.

Thank you in advance for your participation! Answering the questions will take about **15 minutes.**

Kind regards,
Jasmin

1. On average, how much time do you spend online during the day? (facebook, twitter, tumblr, Instagram, line, kakaotalk, …)

     O   0 – 1 hour
     O   1 – 2 hours
     O   2 – 3 hours
     O   3 – 5 hours
     O   5 hours or more

2. For how long have you been actively using social networks? (facebook, twitter, tumblr, instagram, kakatalk, line, …)

     O   under 1 year
     O   1 – 2 years
     O   2 – 3 years
     O   3 – 5 years
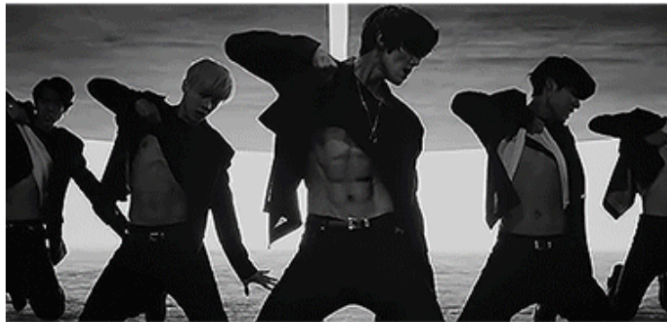   O   5 years and more

3. What do you primarily use the web for? (please check all that apply.)

- O   Education
- O   Online Shopping
- O   Entertainment (music, tv shows, movies, games, etc.)
- O   Work / Business
- O   Communication / Socializing
- O   Gathering Information
- O   Wasting Time
- O   Other: _____

On the following page you will find three gifs, and right afterwards I'd like you to answer a couple questions regarding those gifs. Please take a moment to look at them carefully before you continue to the next page.

This will occur three times, however the gifs will differ from the ones you've seen before. I'd like you to give your honest opinion on all the gifs displayed. Thank you!

4.1 Please look at the following .gifs precisely. Then answer the questions on the following pages.

Generally speaking, I find the content of these pictures entertaining.

        Strongly disagree   O   O   O   O   Strongly agree

Which of the following attributes would you use to describe the image? (Please check all that apply.)

- O   funny
- O   boring
- O   sexist
- O   disturbing
- O   shameful
- O   aesthetically pleasing
- O   confusing
- O   innovative

O   positive
O   offensive
O   sexy
O   humiliating
O   interesting
O   negative
O   vulgar
O   hot

What character traits would you associate with the person / the people displayed? (Please check all that apply.)

O   strong
O   weak
O   helpless
O   courageous
O   sweet
O   brave
O   silly
O   shallow
O   cold
O   good
O   evil
O   charismatic
O   charming
O   awkward

Do you find the movements appealing?

O   yes
O   no
O   no answer

Do you find this person / the people displayed attractive?
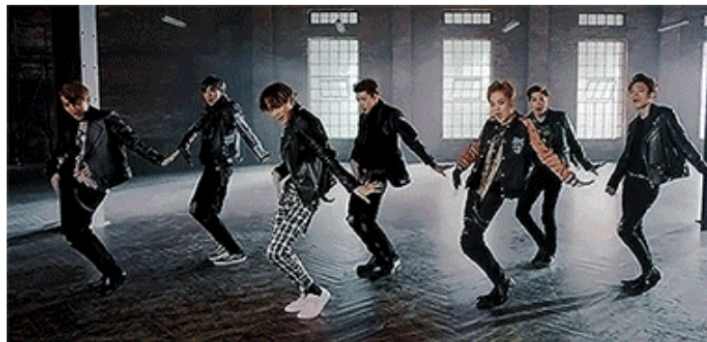
Highly unattractive   O   O   O   O   Highly attractive

How do you feel when looking at the pictures? (Please check all that apply.)

O   uncomfortable
O   really good
O   pitiful
O   excited

O disappointed

O amazed

O indifferent

4.2 Please look at the following .gifs precisely. Then answer the questions on the following pages.

Generally speaking, I find the content of these pictures entertaining.

    Strongly disagree O O O O Strongly agree

Which of the following attributes would you use to describe the image? (Please check all that apply.)

- O   funny
- O   boring
- O   sexist
- O   disturbing
- O   shameful
- O   aesthetically pleasing
- O   confusing
- O   innovative
- O   positive
- O   offensive
- O   sexy
- O   humiliating
- O   interesting
- O   negative
- O   vulgar
- O   hot

What character traits would you associate with the person / the people displayed? (Please check all that apply.)

- O   strong
- O   weak
- O   helpless
- O   courageous
- O   sweet
- O   brave
- O   silly
- O   shallow
- O   cold
- O   good
- O   evil
- O   charismatic
- O   charming
- O   awkward

Do you find the movements appealing?

- O   yes
- O   no
- O   no answer
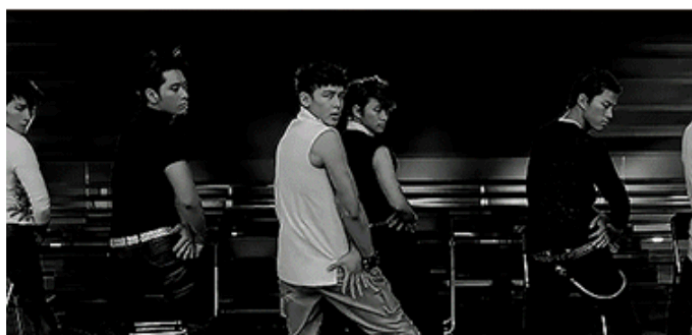
Do you find this person / the people displayed attractive?

Highly unattractive   O   O   O   O   Highly attractive

How do you feel when looking at the pictures? (Please check all that apply.)

O   uncomfortable
O   really good
O   pitiful
O   excited
O   disappointed
O   amazed
O   indifferent

4.3 Please look at the following .gifs precisely. Then answer the questions on the following pages.

Generally speaking, I find the content of these pictures entertaining.

Strongly disagree   O   O   O   O   Strongly agree

Which of the following attributes would you use to describe the image? (Please check all that apply.)

- O   funny
- O   boring
- O   sexist
- O   disturbing
- O   shameful
- O   aesthetically pleasing
- O   confusing
- O   innovative
- O   positive
- O   offensive
- O   sexy
- O   humiliating
- O   interesting
- O   negative
- O   vulgar
- O   hot

What character traits would you associate with the person / the people displayed? (Please check all that apply.)

- O   strong
- O   weak
- O   helpless
- O   courageous
- O   sweet
- O   brave
- O   silly
- O   shallow
- O   cold
- O   good
- O   evil
- O   charismatic
- O   charming
- O   awkward

Do you find the movements appealing?
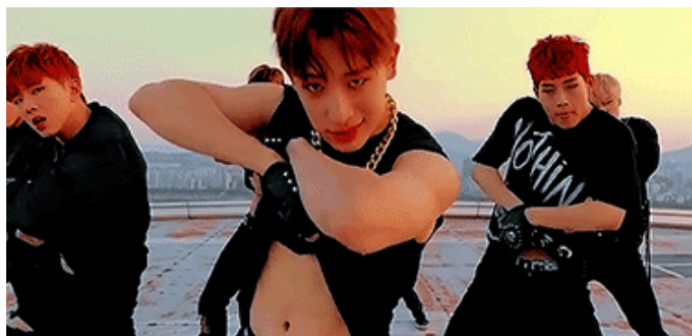 O yes
  O no
  O no answer

Do you find this person / the people displayed attractive?
  Highly unattractive O O O O Highly attractive

How do you feel when looking at the pictures? (Please check all that apply.)
  O uncomfortable
  O really good
  O pitiful
  O excited
  O disappointed
  O amazed
  O indifferent

Please look at the statements and rate them on a scale of 'I strongly disagree' to 'I strongly agree'. These are comments taken from Youtube.

"This is art. Omg they're so beautiful. The stage, the performance is absolute beauty. They are the epitome of dance, performance and perfection."
  Strongly disagree O O O O O O Strongly agree

"I wish that instead of selling their bodies they could sell the music."
  Strongly disagree O O O O O O Strongly agree

"This is the holy MV for every thirsty k-pop stan."
  Strongly disagree O O O O O O Strongly agree

"I don't know why people are so bent out of shape about pretty boys being sexy. They have what it takes to pull it off."
  Strongly disagree O O O O O O Strongly agree

"Hidden references to *** are too much, that's bad."
  Strongly disagree O O O O O O Strongly agree

"They need to be less revealing. It's too sexy."
　　　Strongly disagree　　O　　O　　O　　O　　O　　O　　Strongly agree

"Underneath all the eroticism and sex appeal, they really are artists. its so pleasing aesthetically."
　　　Strongly disagree　　O　　O　　O　　O　　O　　O　　Strongly agree

"I don't see shoving your genitals on the camera as a form of art."
　　　Strongly disagree　　O　　O　　O　　O　　O　　O　　Strongly agree

"Sexy boys dancing to a good song, what's not to love?"
　　　Strongly disagree　　O　　O　　O　　O　　O　　O　　Strongly agree

"This is absolutely distasteful and outright trashy."
　　　Strongly disagree　　O　　O　　O　　O　　O　　O　　Strongly agree

Now I ask you to please look at the following statements and answer them spontaneously without much thought. Not all of the following statements are related to k-pop. Most of the statements regard everyday stituations.

Women in K-POP to me are ... (Please check all that apply.)
　　　O　　　important
　　　O　　　necessary
　　　O　　　ridiculous
　　　O　　　inappropriate
　　　O　　　implausible
　　　O　　　amazing

In general, women are sexier than men.
　　　Strongly disagree　　O　　O　　O　　O　　Strongly agree

Men and women differ in their everyday life basically in their movements and postures.
　　　Strongly disagree　　O　　O　　O　　O　　Strongly agree

A woman should always be beautiful.
　　　Strongly disagree　　O　　O　　O　　O　　Strongly agree

A man should always be dominant and courageous.
　　　Strongly disagree　　O　　O　　O　　O　　Strongly agree

Women are more empathic than men and therefore better in social professions.
  Strongly disagree   O   O   O   O   Strongly agree

Men are more assertive than women and are therefore better suited for leadership positions.
  Strongly disagree   O   O   O   O   Strongly agree

Which of the following characteristics, in your opinion, ideally apply to men? (Please check all that apply.)
  - O   competitive
  - O   aggressive
  - O   strong
  - O   brave
  - O   dominant
  - O   selfish
  - O   reckless
  - O   calm
  - O   boastful
  - O   none of these characteristics

Which of the following characteristics, in your opinion, ideally apply to women? (Please check all that apply.)
  - O   affectionate
  - O   sensitive
  - O   lovingly
  - O   delicate
  - O   naïve
  - O   submissive
  - O   sexy
  - O   intuitive
  - O   understanding
  - O   none of these characteristics

5.1 Please look at the following .gifs precisely. Then answer the questions on the following pages.

Generally speaking, I find the content of these pictures entertaining.

        Strongly disagree   O   O   O   O   Strongly agree

Which of the following attributes would you use to describe the image? (Please check all that apply.)

    O   funny
    O   boring
    O   sexist
    O   disturbing
    O   shameful
    O   aesthetically pleasing
    O   confusing
    O   innovative
    O   positive

O offensive
O sexy
O humiliating
O interesting
O negative
O vulgar
O hot

What character traits would you associate with the person / the people displayed? (Please check all that apply.)
O strong
O weak
O helpless
O courageous
O sweet
O brave
O silly
O shallow
O cold
O good
O evil
O charismatic
O charming
O awkward

Do you find the movements appealing?
O yes
O no
O no answer

Do you find this person / the people displayed attractive?
Highly unattractive O O O O Highly attractive

How do you feel when looking at the pictures? (Please check all that apply.)
O uncomfortable
O really good
O pitiful
O excited
O disappointed

O   amazed

O   indifferent

5.2 Please look at the following .gifs precisely. Then answer the questions on the following pages.

Generally speaking, I find the content of these pictures entertaining.

Strongly disagree   O   O   O   O   Strongly agree

Which of the following attributes would you use to describe the image? (Please check all that apply.)

- O funny
- O boring
- O sexist
- O disturbing
- O shameful
- O aesthetically pleasing
- O confusing
- O innovative
- O positive
- O offensive
- O sexy
- O humiliating
- O interesting
- O negative
- O vulgar
- O hot

What character traits would you associate with the person / the people displayed? (Please check all that apply.)

- O strong
- O weak
- O helpless
- O courageous
- O sweet
- O brave
- O silly
- O shallow
- O cold
- O good
- O evil
- O charismatic
- O charming
- O awkward

Do you find the movements appealing?

- O yes
- O no
- O no answer

Do you find this person / the people displayed attractive?

　　　　Highly unattractive　　O　　O　　O　　O　　Highly attractive

How do you feel when looking at the pictures? (Please check all that apply.)

- O　　uncomfortable
- O　　really good
- O　　pitiful
- O　　excited
- O　　disappointed
- O　　amazed
- O　　indifferent

5.3 Please look at the following .gifs precisely. Then answer the questions on the following pages.

Generally speaking, I find the content of these pictures entertaining.

        Strongly disagree   O   O   O   O   Strongly agree

Which of the following attributes would you use to describe the image? (Please check all that apply.)

- O   funny
- O   boring
- O   sexist
- O   disturbing
- O   shameful
- O   aesthetically pleasing
- O   confusing
- O   innovative
- O   positive
- O   offensive
- O   sexy
- O   humiliating
- O   interesting
- O   negative
- O   vulgar
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- O   charismatic
- O   charming
- O   awkward

Do you find the movements appealing?

- O   yes
- O   no
- O   no answer

Do you find this person / the people displayed attractive?

Highly unattractive   O   O   O   O   Highly attractive

How do you feel when looking at the pictures? (Please check all that apply.)

- O   uncomfortable
- O   really good
- O   pitiful
- O   excited
- O   disappointed
- O   amazed
- O   indifferent

6. Please look at the statements and rate them on a scale of ‚I strongly disagree' to ‚I strongly agree'. These are comments taken from Youtube.

"This is art. Omg they're so beautiful. The stage, the performance is absolute beauty. They are the epitome of dance, performance and perfection."

Strongly disagree   O   O   O   O   O   O   Strongly agree

"I wish that instead of selling their bodies they could sell the music."

Strongly disagree   O   O   O   O   O   O   Strongly agree

"This is the holy MV for every thirsty k-pop stan."

Strongly disagree   O   O   O   O   O   O   Strongly agree

"I don't know why people are so bent out of shape about pretty boys being sexy. They have what it takes to pull it off."

Strongly disagree   O   O   O   O   O   O   Strongly agree

"Hidden references to *** are too much, that's bad."

Strongly disagree   O   O   O   O   O   O   Strongly agree

"They need to be less revealing. It's too sexy."

Strongly disagree   O   O   O   O   O   O   Strongly agree

"Underneath all the eroticism and sex appeal, they really are artists. its so pleasing aesthetically."

Strongly disagree   O   O   O   O   O   O   Strongly agree

"I don't see shoving your genitals on the camera as a form of art."

Strongly disagree   O   O   O   O   O   O   Strongly agree

"Sexy boys dancing to a good song, what's not to love?"

Strongly disagree   O   O   O   O   O   O   Strongly agree

"This is absolutely distasteful and outright trashy."

Strongly disagree   O   O   O   O   O   O   Strongly agree

---

7. Now I ask you to please look at the following statements and answer them spontaneously without much thought. Not all of the following statements are related to k-pop. Most of the statements regard everyday stituations.

Women in K-POP to me are ... (Please check all that apply.)
- O   important
- O   necessary
- O   ridiculous
- O   inappropriate
- O   implausible
- O   amazing

In general, women are sexier than men.

Strongly disagree   O   O   O   O   Strongly agree

Men and women differ in their everyday life basically in their movements and postures.

Strongly disagree   O   O   O   O   Strongly agree

A woman should always be beautiful.

Strongly disagree   O   O   O   O   Strongly agree

A man should always be dominant and courageous.

Strongly disagree   O   O   O   O   Strongly agree

Women are more empathic than men and therefore better in social professions.

               Strongly disagree   O   O   O   O   Strongly agree

Men are more assertive than women and are therefore better suited for leadership positions.

               Strongly disagree   O   O   O   O   Strongly agree

Which of the following characteristics, in your opinion, ideally apply to men? (Please check all that apply.)

- O   competitive
- O   aggressive
- O   strong
- O   brave
- O   dominant
- O   selfish
- O   reckless
- O   calm
- O   boastful
- O   none of these characteristics

Which of the following characteristics, in your opinion, ideally apply to women? (Please check all that apply.)

- O   affectionate
- O   sensitive
- O   lovingly
- O   delicate
- O   naïve
- O   submissive
- O   sexy
- O   intuitive
- O   understanding
- O   none of these characteristics

8. Almost done! The following questions are about your general interest in Korean Culture. Please answer the questions without much thought.

I am generally interested in Korean Culture.

   Strongly disagree   O   O   O   O   O   O   Strongly agree

I consider myself knowledgeable about Korea and its history.

   Strongly disagree   O   O   O   O   O   O   Strongly agree

I have been to Korea.
O Yes
O No

I would like to visit Korea.
O Yes
O No

Please rate your interest in each of the following aspects of Korea:

Korean politics/economy/society
Not at all interested O O O O O Very interested

Korean history
Not at all interested O O O O O Very interested

Korean traditional culture
Not at all interested O O O O O Very interested

Korean language
Not at all interested O O O O O Very interested

Korean people
Not at all interested O O O O O Very interested

Korean food
Not at all interested O O O O O Very interested

Korean pop culture (movie, drama, music, TV programs)
Not at all interested O O O O O Very interested

Korean products
Not at all interested O O O O O Very interested

When did you start noticing the Korean Culture becoming more and more popular?
O less than a year ago
O over a year ago
O over three years ago
O over five years ago

O   never noticed

Do you personally see the integration of the Korean Culture into your own as a good thing?

O   yes
O   no
O   no answer

If you answered "yes", in what way do you support the globalization of the Korean Culture?

O   listening to music
O   watching movies and drama series
O   eating food
O   learning the language
O   other: _____

How much time per day do you spend doing activities related to the Korean Culture? (listening to music, watching movies/dramas, eating Korean food, studying, etc.)

O   less than an hour
O   1 – 2 hours
O   3 – 7 hours
O   7 – 10 hours
O   over 10 hours

What do you think are the main reason(s) as to why K-POP is so popular these days? (Optional)

:_____

What do you find to be the most attractive part of Korean music? (Please check all that apply.)

O   rhythm
O   lyrics
O   concept
O   vocal performance
O   attractiveness of the music videos
O   public image of the performers
O   instrumentals
O   dancing
O   other:_____

Does the Korean globalization inspire you to learn more about the culture of the country? (Optional.)

:_____

If you answered "yes", which of the following aspects of the Korean Culture have you learned or would you like to learn more about? (Optional.)
- O   history
- O   language
- O   politics
- O   traditions
- O   education
- O   other: _____

What kind of Korean activities/events have you been involved in or would like to be involved in?
- O   going to a concert
- O   learning the language
- O   learning its cuisine
- O   going on a tour of South Korea
- O   other: _____

9. You have reached the last page! Now please let me know a few minor details about yourself – simple routine questions.

What's your gender?
- O   male
- O   female
- O   other
- O   no answer

How old are you?
- O   below 15 years old
- O   15 – 19 years old
- O   19 – 25 years old
- O   above 25 years old

Where are you from?

: _____

Sexual orientation?

: _____

What's your highest level of education?
- O   no schooling completed
- O   high school graduate
- O   trade/technical/vocational training
- O   university degree
- O   other: _____

THANK YOU FOR YOUR PARTICIPATION!

The actual topic of this survey is the perception of gender stereotypes using the example of K-POP music videos and performances. If there are any questions or if you are interested in the results of the study, please contact with me via this e-mail address.

I thank you once again for your participation in the survey!

Kind regards,
Jasmin

8.3 Open text answers

"Its Uniqueness"

"It is very visually stimulating in a way most Western music isn't. Its structure is easy to approach as a consumer and you could tell how much the government invests into it a form of soft politics."

"Because it's so different from anything in western culture and it's made to appeal to a wide range of people"

"It's hard to find something as interesting and poignant in western society and I find myself enjoying korean entertainment whether it's singing/rapping/acting. It's just so impressive and I think everyone should learn to open themselves up to another worl"

"Because it has been different in the past (even though it's becoming more american, which is sad)"

"The mv's and performances are generally pleasing to watch, a lot of the music is cheerful, idols interact a lot with their fans, they are also styled to look gorgeous."

"Personally for me in the UK, Korean chart music is generally better right now. The idols work hard and are constantly producing material to keep fans interested. Additionally there feels to be a more down-to-earthness about K-pop stars."

"Because is something different from what we've already seen compared to English, Latin music in general. (l mentioned these two types of music since they're the most popular.)"

"social media and other k-pop fans"

"Their promotion strategies are top-notch especially internationally."

"Artists are a lot more intimate with fans both at meet n greets and through social media"

"They have a plan on what might work on the audience and are not afraid to try new things. Also the desired personal connection between artist and fan through social media and hours and hours of content as well as the fandom being very connected as a whole"

"cause we're sick n tired of western artists all being the same, bc in the west once smth becomes trendy everyone tries to replicate it, while in k-pop everyone is constantly trying new things... also, most western artists dont take performance as seriously"

"I think the main reason K-pop has become so popular now is because of BTS' breakthrough to the US, and people tend to listen to what's 'mainstream' nowadays."

"Korean pop plays a role in the market that Western pop has never been able fill - it is fun, light-hearted, as well as being completely unique (consider the choreographed dances etc.) and entirely aimed at the fans."

"because artists release so much content. as in music amd like variety/reality shows. it really allows fans to get to know the artist and fall for them i guess also bc korean artists generslly release music more often than western artists its good"

"some people see it as a trend. the rest however, i don't really know lmao"

"It's a lot more interactive than western music, there's more content to watch and listen to"

"The fact that it is a very visual performance all around, between the music video, outfits, and dancing, it catches peoples' attention"

"i think the music is definitely one big reason but i think the thing that really makes k-pop so popular are the personalities behind the k-pop idols"

"the music is well made"

"It's different yet very familiar: the sound is very mainstream, yet the language and physical aesthetics are completely new."

"The youth are becoming more open minded, giving not only k-pop but other outside influences a better chance at capturing our hearts and attention"

"Optimistic sound of the music."

"It has everything, a variety of guys in groups that different girls might like, the music has rap, and singing and other genres, the music videos are interesting, and they allow you to get to know the members on vlive or just fan meetings"

"The music is interesting and different from western pop. The music videos are more entertaining and well made. The performance aspect overall is stronger."

"It's something different from what we've experienced before."

"The idols tend to be very charismatic, K-POP is not only one genre so there are a lot of different artists that have their own style so everyone can find at least a song they like, the idols are very hardworking and have incredible performances"

"Music is universal and now people are more openminded k-pop made it global"

"The extravagant mv"

"The artists are talented at singing, dancing and acting. The music is good just like any othere type of music. The videos and dances are fun to watch. I think people are less xenophobic and don't look down on foreign languages as much."

"It's original"

"Its a new form music and art form which attracts an audience due to the Asian styling"

"The amalgamation of visuals, performance, dance at a very high level, which the western music industry does not tend to focus on as much anymore. A sense of familiarity with western music sound, but still distinct and unique."

"it's a different approach to music etc. than what most people are used to"

"probably because k-pop are slowly sounding more mainstream - attractive to foreign ears lmao; visuals are a bonus point since it looks appealing (mv's, choreographies - live performances etc.)"

"Good to listen to, less vulgar than Western artists"

"I think it's bwcause there's always so much content to view. Whether you stan two groups or twenty, you always have something new and exciting going on."

"People are becoming more aware and appreceative of other cultures and their art/ food/ entertainment. A lot of people from the younger generations are becoming more open minded and are interested and open to trying out and experiencing new stuff."

"The catchy songs, the concept and the looks"

"mainly the groups, people can pick a fav in a group and pay extra attention to them. also the choreo, videos, and concepts are amazing"

"catchy music + extremely captivating visuals and performance"

"It's pop music that really makes an effort to be good/interesting in all areas. It prides itself on taking pop music to an elevated level, and people connect with that. Also idols are made to be more accessible than most pop celebrities"

"It's very catchy and it has a way of being very similar to American pop while also being completely different which attracts a lot of attention"

"The relationships between fan and idol. The blend of genres in K-pop (there is something for everyone)."

"Marketing"

"Social media makes it easier to share content and it's quite accessible. Groups come back frequently compared to American artists and there is a lot of extra content, such as V lives or Instalives so there is always something new to engage fans."

"Social Media"

"It's just become more mainstream. I think people like supporting groups (both male/female) and you don't see as many groups in western culture. I think the appeal in K-POP is the fandom culture itself. People get SO into it (which can be good and bad)"

"It's new and different, and there is something for EVERYONE no matter your music preference"

"Social media and some artists awareness about important topics. It's an stereotype, but most of the people are aware of the level of perfection asian people have, and seeing this in artist is completely amazing, I actually expect more of western artists"

"Its allowed for people to go beyond English based songs and to venture out to other language-based songs and artists. It's also allowed people to discover new music and get to know the artists who sing and produce the songs."

"The way groups are created and managed. Their overall performances differ from the Western pop culture."

"Because its new and interesting."

"K-pop has so much to offer."

"Sex and beauty sells. The music is good. And you get a lot of content, so you can get to know the idols. The companies kinda sells their musicians, or the idea of them."

"Wide variety of groups and music so there's something out there for everyone"

"I think it started because the guys in BTS and the girls in Red Velvet are hot and the songs are catchy. That was the gateway, and people discovered and started promoting other groups from there."

"Fun and lighthearted"

"globalization"

"I think it has become very popular because it's something new and it isn't the standard western music style. I also believe it's because the grupps can do everything on such a high level that the western world isn't used with."

"K-POP caters to it's audience in a way that mainstream western media fails to. K-POP is more than just the music, it is a complete performance including dancing, styling, and fan interaction.
There's so much content to consume and so many groups that most people can find something that they like."

"The integration of the music into main stream media"

"People are realizing that music is music despite the language"

"the music itself is incredible and current. artists dancing is not seen that much in western media, at least not at the level that k-pop is ."

"I think K-pop is extremely captivating and there's so much to see and variety of genres, so you can get pleased with almost everything. It's probably different from what you were used to so that makes you more intrigued and wanting to get to know more"

"it aims to entertain and caters to its consumers"

"It offers a void that is not filled anymore in Western music (eg singing/dancing/performance concepts all at a high level in the vein of 90s pop stars that were popular), offers a wide variety of music and they focus on the entire 'package' which appeals."

"Because it's very content-heavy and interactive, where a lot of Western pop is more 'drop the album and disappear again', and the fans can therefore feel closer to the artist as well as being able to be immersed in it more easily."

"Many bands are branching out the different types of music they perform. They also incorporate english into their music so it reaches out to a big chunk of the population just from the language of the lyrics."

"It's the current trend. The trend may die soon."

"People like to support people they can relate to, and k-pop is very focused on showing what their artists are like as people. They show their relatable sides just as much as their performer sides. Also, a lot of them actually write/produce their own music."

"People have realized that music is about feeling and not so much of the language barrier. There are a lot of important messages/symbols found in Kmusic these days. Plus you can always google search the lyrics to songs to have a better understanding."

"If you mean Globally, I think because its different from whats local."

"yellow fever (fetishization), boy bands are still popular and there is non in america (as far as i know of), being able to say they support POC singers who are taking from black culture, they like the music"

"It's universal and transcends language barriers and whatnot. The music is enjoyable, the artists are entertaining and I think K-pop artists have what Western artists are lacking in a way."

"The visuals/aesthetics are generally better than western groups and it's cool that k-pop groups can sing well while dancing, which makes the performances more enjoyable/hyped. Also, k-pop fans are very dedicated and ensure fav groups have a lot of exposure"

"Production value"

"I think people in the west are more open to music in a foreign language."

"It is infectious and so out of the ordinary. It is surprising to see groups of people under one name performing in a tight knit setting. There is great dedication and diversity in K-POP which also makes it extremely appealing to people."

"It allows people from other cultures to see into a different culture that a lot of people might never be able to see in real life."

"The fans are what made k-pop so popular to be honest and the artists themselves create music and promote themselves while the fans help vote and spread the word about the groups"

"Though it was popular the past few years, I personally see it becoming a lot more western influenced so those who weren't willing to give it a go, say, back in 2012 are more open to the idea now. It's also so much easier to access now days online."

"Their interactions with fans on a whole new level"

"It's feel good music. It always makes you happy."

"It caters to a variety of musical genres while keeping high quality songs, production value, and extensive promotion with well trained and talented artists."

"They have a formula for creating/incentivising artists/entertainers and it works"

"Bts"

"Because it's something new and unique and you don't see dancing and singing performances like this much outside or Korea and may be Japan."

"The accessibility to a great deal of content and the type of content. Once you are interested in a group/artist it is easy for that interest to grow when there are many reality shows etc that allow you to get to know the people better."

"Probably because it's foreign, something different from the western culture. It's a foreign perfection that might seduce us."

"The artists work hard and they are so talented and entertaining to watch"

"people being more open minded and sharing things related to k-pop. the internet as a whole plays a big part in the globalization of k-pop with growing fandoms and increasing ways if enjoying the craft"

"It's new and innovative."

"Innovative music taking steps beyond our "normal" amazing choreography and interesting to watch unlike many western artists."

"what contributes to the global popularization is how consuming it all is because of all the extra content: the entertainment shows, videos, choreographies and show competitions for the prizes along with all the extra artist content"

"Bright mvs"

"It's when you see someone dressed in a flamboyant way. You do a onceover. Sometimes a double take and forget about it. So it was like that with k-stuff. Halyu is gaining momentum everyday, but it still has a long way to go."

"It's just mostly music to my taste."

"People are becoming more open to different cultures and people always love to jump in the bandwagon"

"The amount of effort idols and artists are putting into their work are being recognized and praised throughout the world."

"Fun, exciting, catchy"

"they are better than western music that nowadays focuses on sex"

"It's so accessible."

"they're have some hidden messages and human loves to feel smart."

"It's another form of art that intrigues people with not just vocals but rap and performance in the same song,,,, or sometimes it's bcs of smtg that we're unfamiliar of makes us more interested"

"I would say people mostly come for the aesthetics/dance more than the music, but they stay for the music"

"Younger generation are much more open minded to listening to music outside their native language because they can easily look up translations and they understand that you don't have to understand it to enjoy it."

"Model minority worship, highly pleasing visuals, well-marketed groups, well-produced music, accessible and diverse range of on-trend music and visual styles"

"Globalization, in general, is becoming more noticeable day by day. I feel that K-POP is becoming popular, because young people are growing up in a constantly changing environment."

"It's a good alternative to mainstream Western media culture and content"

"They dance and sing..."

"its a change of system and people, K-POP is the next big thing (if not already) because of its unique versatility and its fanservice."

"I mean, it's so interesting the way they do entertainment so dfferently from european/western stuff."

"It's mainstream in the need circles and the visuals are refreshing and appealing"

"Hallyu. K-pop. Culture Exports. BTS"

"I believe K-POP has become rather popular due to the incredible work ethic and connection with fans. Artists are constantly releasing music, and good music, at that. Fans are never left unentertained."

"the fetish of asian men plays a huge part. i feel like a big spike in k-pop becoming popular came from the rise of tumblr. but also most songs have a easy pop beat that will always be easy listening."

"it's mostly different from western music and entertainment. for some people it's something new and exciting. the music is catchy and the people are appealing"

"Its "new" and "unusual", therefore "interesting" to Western standards."

"Large variety of music styles and genres, possible to appreciate the sound even if you don't understand the language, the 'performance factor' of choreographies, outfits etc.. is aesthetically pleasing + shows skill and talent, great interaction with fans"

"very big variety of genres, groups, basically everyone can find something intetesting (if they don't mind Korean culture/language)"

"Many k-pop artists execute the concept of pop music far better than artists of other nationalities/ethnicities, including music, performance, and overall aesthetic"

"because it differs from the music we listen to, mostly its the catchy innovative MVs and lots of fan service and content to please the fans"

"Music is catchy and the idols are beautiful"

"it's different to western music"

"It's something different, almost as a new experience, when we first listen or watch a video. It makes people want to look for more and more."

"BTS phenomenon and the social bandwagon-like tendencies of people"

"People are opening themselves up to try out something that perhaps they had no intention before."

"I don't think there is anything similar to K-pop in mainstream music in America, and quite frankly abroad, and I think it just really resonates with people. There is such a deep discography of K-pop music and artists are consistently releasing new music"

"The internet! It's easier now more than ever to consume content from a variety of countries."

"K-pop is something different to most of us. The choreography and the commonality of k-pop artists being in groups rather than promoting solo is interesting to us because we aren't used to it. Also, many k-pop songs are upbeat, which is popular today."

"the idols are easy to get attached to"

"They work hard and that applies to every aspect of our lives"

"the lyrics speak to young people on a deep and personal level but also provide the usual party/love songs, the variety of genres, the amazing dancing and music video visuals, the story telling and back grounds etc production, genuinity, variety (comedy)"

"Talent and looks"

"Nowadays it's all about the looks"

"Because it's different. And new. It's colourful and brings people together."

"people are realizing how good their music actually is bc of western exposure, and theyre a lot more caring abd hardworking than western artists tend to be"

"Extremely attractive and likeable idols with extraordinary talents"

"I think people are drawn to the higher level of fan engagement that k-pop artists offer."

"Because it's different."

"The unique style of the music and music videos."

"People can relate to the music without necessarily understanding Korean and it makes people feel good"

"Pretty guyes make good music the on direction effect"

"Maybe because it's shaped to appeal in every possible aspect. Not only musically diverse, but its imagery is also aesthetically pleasing. Also the fanservice, it gets you hooked, as if you had some sort of bond with the artist."

"the current generation is full of open minded people who are willing to understand k-pop. many people i have met who are mostly closed minded have opened up a tiny bit of themselves to listen to k-pop and understand it."

"American music or, music in English in general, is fairly lacking in interesting pop music these days. (applies to the international music market in general) K-POP provides variety and high production value."

"interacting with fans very often, such as at fan meetings, concerts, social media, etc. also releasing multiple albums/mini albums a year. just generally more content to be immersed in.
charisma in performance/entertainment"

"bts"

"Quality productions, massive fan involvement, attractive people, a lot of content (not only music, but also music shows, reality shows, vlives, fancafes, fansigns, etc)"

"the growth of globalization"

"The messages in the songs and the music is fresh and appealing"

"it presents a different take to the usual pop music"

"Interesting music videos, choreography, a lot of the songs are very different to what is available in the western music sphere."

"The dance and performance itself."

"globalisation"

9. Abstract

9.1 Kurzusammenfassung

KEYWORDS: Geschlechterrollen, Stereotype, K-Pop, Hallyu, Konfuzianismus, Fandom, Pop Kultur

Ziel dieser Arbeit war es, aktuelle Informationen über die Popularität der koreanischen Popkultur zu erhalten und die Wahrnehmung der Geschlechterrollen von K-Pop Fans auf empirischer Grundlage zu beleuchten. Basierend auf Theorien des Gender-Schemas bietet die vorliegende Arbeit Einblick in Stereotype und Sexualisierung in den Medien sowie in die konfuzianistische Tradition und Identität Koreas als auch in Thesen und Theorien der Hallyu-Welle. Hypothesen und Forschungsfragen basieren auf Theorien von Gender Mainstreaming, Geschlechterstereotypen und Sexualisierung und berücksichtigen die kulturellen Umstände in Korea. Zu diesem Zweck wurden Daten mittels eines Online-Fragebogens experimentell erhoben. Mit diesen Daten können folgende Punkte festgehalten werden: Während weder für Männer noch für Frauen der K-Pop Szene signifikante Anzeichen einer stereotypischen Zuordnung von Merkmalen gefunden wurden, zeigt die Studie ein interessantes Profil der K-Pop Community. Ein wichtiger Fund ist, dass die Fans überdurchschnittlich viel Zeit im Internet verbringen und somit verschiedenen Medienbeeinflussungen ausgesetzt sind. In Kombination mit den egalitären Online-Community-Interaktionen, die von Websites, die besonders von K-Pop Fans genutzt werden, angeboten werden, wird aufgrund der Ergebnisse dieser Studie ein starker Einfluss auf die Wahrnehmung von Geschlechterrollen durch das Fandom angenommen. Zusammenfassend gibt diese Studie einen interessanten Einblick in die aktuelle Situation des Gender-Mainstreaming von Jugendlichen und jungen Erwachsenen am Beispiel koreanischer Popmusik. Natürlich müssen die beschriebenen Befunde im Hinblick auf die Grenzen der vorliegenden Studie berücksichtigt werden. Vor allem aufgrund der Selbstreflexion der Teilnehmer und Teilnehmerinnen muss die Repräsentativität der Ergebnisse in Frage gestellt werden. Diese Arbeit bietet jedoch zumindest einen Einblick in die allgemeine Auffassung von Geschlechterrollenkonzepten unter Fans der koreanischen Popkultur.

9.2 Abstract

KEYWORDS: gender roles, stereotypes, k-pop, hallyu, Confucianism, fandom, pop culture

The aim of this work was to provide up-to-date information on the popularity of Korean pop culture and to shed light on the perception of gender roles of K-Pop fans by the means of an empirical study. Based on gender schema theory, the present work provides insight into stereotypes and sexualization in the media as well as into the Confucian tradition and identity of Korea, including theories regarding the Hallyu Wave. Hypotheses and research questions are based on theories of gender mainstreaming, gender stereotypes and sexualization, while taking into account the cultural circumstances in Korea. For this purpose, data was collected by the means of a scientific experiment using an online questionnaire. The following points can be recorded with this data: While no significant signs of stereotypic attribution of characteristics for neither men nor women in k-pop could be found, the study shows an interesting profile of the K-Pop community. An important finding is that the fans spend an above-average amount of time on the internet and are therefore exposed to various media effects. This, combined with the egalitarian online community interactions offered by websites that are particularly popular with K-Pop fans, is, based on the results of this study, believed to have a high impact on gender role perception by the fandom. In summary, this study gives an interesting insight into the current situation of gender mainstreaming of adolescents and young adults using the example of Korean pop music. Of course, the findings described must be taken into account with regard to the limits of the present study. Above all, due to the self-reflection of the participants, the representativeness of the results must be questioned. However, this work provides at least some insight into the overall view of gender role concepts among fans of Korean pop culture.