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English-speaking print media representations
of K-pop and by extension record company
marketing strategies and techniques

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Candidate for the degree

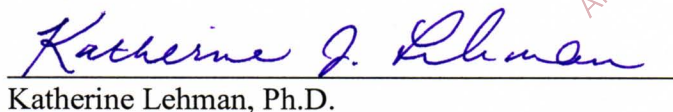
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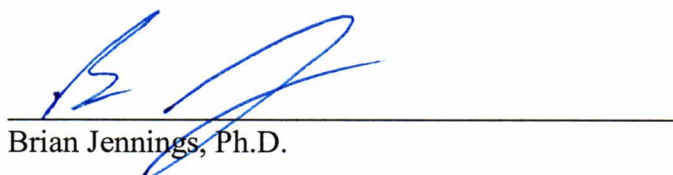
Submitted in partial fulfilment of the requirements for

College Honors

Departmental Distinction in Communications


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Introduction

Korean Pop or K-pop as it is commonly known, is a music genre based out of Seoul, South Korea, that is very diverse in sound, instrumentation and image. In recent years, K-pop has gained worldwide popularity and its global influx has been dubbed the “Hallyu Wave. Over 60 countries have fallen to the “Hallyu Wave and American newspapers such as the Wall Street Journal and the Los Angeles Times have marveled at the tremendous success of this genre (Yang, 1 and Faughnder, 27-28). K-pop has an international fan base that rivals that of American music and now Korean record labels are using their experience and international success to make it big in America.

Among the diverse sounds found in the K-pop genre are electronic pop groups such as Girls’ Generation, hip-hop style groups such as B.A.P and country-influenced groups such as 2Yoon. In terms of instrumentation, some K-pop artists mix traditional Korean or orchestral instruments into their songs. Other groups focus solely on ballad singing, whereas others focus on upbeat dance songs. The (now disbanded) group Stony Skunk had a reggae sound. There are also K-pop groups that are organized around a certain image or theme. For example, the girls’ group After School has a constantly changing roster of singers because, just like in school, the artists are graduated out of the group over time. Some girls’ groups project a sweet innocent image, whereas the girl group F(x), projects a more edgy “tough girl” image. Despite their wide range of musical styles, instrumentation and the unique images they project, all of these bands are considered part of the K-pop movement and the artists themselves are classified as “idols.”

K-pop bands are the result careful planning and extensive training by Korean record Labels. Tiffany, a Korean-American member of the all female group, Girls' Generation, was quoted in an article for "Speakeasy," a blog run by the *Wall Street Journal*, saying she

"...went to an SM audition when I was 15, and ended up getting invited to move to Korea for training. ... I knew I wanted to do music for the rest of my life. And it was really tough: Three years of hard work, learning what it's like to be an idol" (Yang, para 6).

The article continues by explaining how much time and money the Korean music industry puts into creating top-notch performers. Record labels recruit and audition young performers, who are expected to take their music career very seriously. Once selected, the young performers are housed in dormitories. After their traditional school day, the recruits receive training in singing, dancing, and acting, and they also learn to speak English.

According to Yang, "The management firms pay for everything; leading talent house S.M. Entertainment has pegged the cost of rearing a single idol at around \$3 million" (para 8). In addition to the concept and sound of a band, the record label carefully develops the group's image: planning costumes, choreography, and personas for each band member. Although censorship has been greatly reduced in South Korea, it is still a reality, so the record labels work very hard to control and protect the reputations of their performers. By the time a group like Girls' Generation debuts in their native South Korea, they have received years of preparation and they are polished performers, who can sing and dance expertly. They may also have other skills like rapping or acting. All of this preparation virtually guarantees the success of a K-pop group or artist and contributes to their global appeal. Now that they have achieved great success in global markets, Korean record labels are focused on moving into the American marketplace.

My goals for this project were to investigate the communication and marketing techniques of a major Korean pop label and to explore the similarities and differences of the label's artists' images. Specifically, I examined the ways that S.M. Entertainment, Girls' Generation and Super Junior were represented in English-language newspapers. Using the case study method, I examined S.M. Entertainment, girl group (Girls' Generation) and boy group (Super Junior) using published articles as data.

Girls' Generation is a 9-member group and is considered Korea's top girl group. They debuted in 2007 with a cute, innocent image that is expressed through their costumes, song lyrics and marketing. When they were first introduced, they weren't very successful. It wasn't until 2009, when they released their single "Gee" that the group really took off. Girls' Generation is currently Asia's most successful group and its members are among the most recognized and idolized stars. The band earns over \$50 million a year with their music; show appearances, endorsements and concerts. "The Girls are multi-media super stars and blockbuster branding engines with deals to endorse everything from LG phones to Intel processors to Goobne Chicken (a leading South Korean oven roasted chicken chain). Collectively, they generate a revenue stream well north of \$50 million a year" (Yang, para 8).

According to Mnet (a Korean music network), more and more Asian musicians are making their way into the American music industry. The chief of Mnet's American division says that K-pop is a fun and catchy genre that has the potential to have a huge American following. With their memorable lyrics and dance moves, bands such as Girls' Generation, have also gained exposure in America through YouTube (Yang, para 15). Yang further argues that insiders from the American music industry, such as Will.i.am (mentoring

Korean girl group 2ne1), Nick Cannon (mentoring girl group the Wonder Girls) and record label Interscope, believe that K-pop will be the next big pop subgenre (para 12).

Girls' Generation made their American debut in 2010 during the SM Town World Concert Tour, which played at the Staples Center in Los Angeles, CA. According to Yang, Girls' Generation had signature dance moves, catchy songs, fluent English speakers, and good public skills. Interscope (label of major recording stars like Lady Gaga) signed a deal with the girl group and Teddy Riley produced 'The Boys', their first English-language single. 'The Boys' was released as the band's first American single on December 20, 2011. On January 31, 2012, Girls' Generation performed on *The Late Show with David Letterman*. The following day, they performed on the morning talk show, *Live! With Kelly*. Girls' Generation has also been featured on MTV's "Iggy's Studio" (a segment on new music).

Super Junior, an all boy band, debuted under the S.M. Entertainment label in 2005, two years before Girls' Generation. At its debut, the band had 12 members, but over the years their number has varied. Unlike Girls' Generation, which has stuck with a consistent sound and image, Super Junior's sound and style has evolved significantly over time. When they first debuted they had a punk rock image and sound, but now they are characterized by their harmonies. Within the S.M. Entertainment family, Super Junior has been one of the most successful boy groups and they have achieved widespread success throughout Asia. Unfortunately, the band's image has been damaged by scandals and lawsuits. Furthermore, mandatory military service has caused the temporary loss of key members of the band. Although Super Junior has enjoyed great success in Korea and Asia, the problems they've experienced seem to be negatively affecting their ability to infiltrate the American market.

K-pop has great marketing inlets and outlets. The artists in this genre use iTunes to distribute their music and stay connected to their fans over online portals. The artists use portals such as Facebook, fan sites and Twitter to keep their fans up to date with news about upcoming songs or events in the artists' life. Many Korean artists stream radio shows, such as Kiss the Radio, which is run by members of Super Junior. Artists of this genre upload music videos, TV shows they are featured in, and live stream interviews to YouTube. Artists will also collaborate with American artists and hold concerts in big American cities to gain notice.

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Literature Review

This Literature Review will explore four major sections. The first section will investigate the history of music marketing, as well as changes in the way music is marketed. The second section will examine the effect of globalization on marketing and the effect it has on the consumption of music. The third section will explore how record labels in the Western world function and the fourth section will focus on the history of Korean pop music.

Music Marketing

Today music is a powerful marketing tool, so it is very interesting to note that the early music industry did not utilize any purposeful marketing strategies to promote the sale of music. Music marketing is a relatively new concept that developed during the mid 1900s as the music industry was undergoing changes due to new technologies. At the end of the 19th century, the sale of sheet music was one of the few distribution channels for music that was available. Music publishers promoted their songs by personally selling copies and employing people to perform their songs in live performances (Ogden, Ogden and Long, 122). However, the idea to use music to market films and other products has existed since the early 1920s. When radio first went public in the 1920s, the music industry and many other musical businesses feared radio would decrease their sales. At first radio did impact these companies negatively, but soon radio would be one of their best marketing channels. The first radio jingle aired on Christmas Eve of 1923, and was for Wheaties cereal. Although music has become a valuable tool in the marketing of a wide variety of products, the film industry was among the first to embrace

music marketing with great success. According to Kyle S. Barnett, "Film and music cross-promotion began in the earliest years of motion pictures"(80). Filmmakers used music, not only in the form of the score, an important accompaniment to the film itself, but also as a powerful marketing strategy. With the help of composers, music studios and artists, filmmakers have promoted their movies using their soundtracks, or film music. Although this trend can be seen even before the start of the "talkies," Selznick Studio made its first attempt to market film music in 1939, with *Gone With the Wind*. (Barnett, 77-80)

It is debated as to exactly when music became a mass consumable product, but it happened sometime in the mid 20th century. This occurred due to advancements in technology and changing business practices. With each new technology; records, cassettes, CDs, MP3s, there was a resurgence of people buying older music in the new formats, as well as new music, creating a boom in the music industry. The new channels of distribution (i.e. television), "helped widen the public's awareness and interest in different forms of musical entertainment" (Ogden, Ogden and Long, 123). In 1981, MTV was launched, creating a new visual component to music. This channel was dedicated entirely to music and soon marketers realized that MTV had the same impact on its viewers as a live concert and furthermore, people were more likely to buy CDs of music featured on MTV. According to Ogden, Ogden and Long, "...during this time, the ability to speak to large numbers of consumers segued into development of the marketing orientation and the birth of the marketing concept. Marketers started to try to understand what their consumers wanted before developing products and services" (124). Technology continued to change and the Digital Age started. Initially the music industry resisted digital technology because of the negative impact it would have on physical CD sales. However, there was no going back and

the music industry had to find new ways to market and generate revenues from music in an environment where music was easily obtained (downloaded) for free. The Internet's marketing power quickly became apparent. It also opened communication between consumers and businesses, which led to major changes in the marketing world. An example of one such change is the importance of the online consumer.

“Increasingly, retailers and marketers have recognized that online consumers...are becoming unresponsive to advertising on social networking sites....young consumers are starting to ignore traditional advertising and are expecting businesses to change their marketing tactics to meet their lifestyle desires. The idea is to make advertising interactive and entertaining...”(Lee, 249).

While developing more interactive and entertaining marketing campaigns, it is important to note that there are major differences in how the marketing strategies are orientated. The four P's of marketing (product, price, place, promotion), which focus on the product, are being changed to the four C's of online marketing which focus on customer feedback. Cornelia Krueger, Nhiem Lu, and Paula Swatman. The four C's are customer needs, customer costs, convenience and communication. In a study done by Krueger, Lu, and Swatman, they found that focus on the four C's helped eCommerce companies be successful (11). This emphasis on the customer, rather than the product, is a reflection of an individualistic culture, which is developing.

Globalization In the Marketplace

Since the Internet and the rise of the Digital Age, people all over the world are becoming more and more interconnected. Using social networking sites such as Facebook and Twitter have become an integral part of everyday life and these media provide users with access to information, images and trends from all over the world. Furthermore, these

types of media allow people to communicate their own thoughts, ideas, and images more easily than ever before. If it is deemed interesting or entertaining in some way, a posting on Facebook or YouTube can go viral, garnering thousands of views within hours. According to Dr. Hyun-Sook Lee, at National Autonomous University of Mexico, "...Social media vehicles have led to a world where consumers are more connected, and are playing a prominent role in defining brands and influencing the reputations of organizations" (249).

While the world becomes more and more interconnected through social media, there are other factors at play in this new global market. In the music industry, the consolidation of music companies into large international record labels is a significant factor. In 2005, Sony and BMG, two of the biggest record labels in the world merged.

"Sony and BMG Music Entertainment will now control over 25.2% of the global music market...Vivendi Universal....holds 25.9% of the global market. EMI and Warner share approximately 23.9% of the market... [These companies] now exercise control over 75% of the world's musical output" (Bishop, 443).

The power and reach of these mega labels presents both new opportunities and potential pitfalls for artists. For example, artists can get exposure in a wider range of international markets, which can lead to even greater success. On the other hand, the mega labels and artists must be aware of the challenges in the new global market. One major drawback is language barriers. According to Tad Lathrop, a music industry expert, these barriers can come in two different forms, spoken and physical (i.e. hand gestures) and if not taken into consideration, these differences can lead to misunderstandings that can cost a business a target audience in a specific country (ch.1 section 4). Cultural and social differences, if ignored, can do the same damage as the language barriers.

Record Labels

According to Young and Collins, “The 20th-century recording industry was built on a model in which record labels identified, nurtured, and marketed musicians, providing them with the resources to create and record their music and finding ways for them to distribute that music via radio and record stores” (Young and Collins, 341). This model has changed very little through the 20th century, however the advent of the Digital Age, has dramatically impacted how record labels generate revenue. The industry’s attitude towards the new digital technology was very hostile at first and record labels were very slow to embrace the Digital Age. Ted Cohen, the senior vice president of digital development and distribution at EMI Recording Music, is quoted in *New Media Age* saying, “iTunes was the wake-up call [for record companies] that online music, if properly marketed, could work really well. We’ve shown that, if done well, we can compete with the free sites” (NMA Staff, 1).

Despite declining physical CD sales and the Internet making it easier for artists to promote themselves, the multi-billion dollar recording industry (record labels) is still powerful. “The type of global success enjoyed by a small number of musicians such as U2 or Madonna is unlikely to be replicated without the marketing prowess of the four major record companies,” say Sherman Young and Steve Collins (342). They interviewed 42 Australian musicians, all varying in success levels, and found that while most of the popular musicians were optimistic about a future that does not need a record label (they found the relationship between labels and their artists tended to be quite contentious), many of the newer musicians said success without the backing of a major label is unlikely. While the study focused on Australian musicians, this trend is common across countries and their

music industries. Record labels have enhanced their revenue streams in two different ways. The first way is creating 360 deals with their artists so they capitalize on everything the artist does including live performances, television appearances and artist merchandise (Young and Collins). The second way is through vertical integration, which is where the supply chain is united through common ownership. According to Jack Bishop, "...vertical integration not only helps a company improve its supply chain efficiency, but also allows it to capture previously elusive 'upstream' and 'downstream' profits" (448). In the music industry, an example is the record label owning the publishing company and the CD manufacturing plant.

The 20th century recording industry exemplified a very successful model in which the record label focused on generating revenues through the production and distribution of music to radio and record stores. This model depended on the record label to nurture and market talent. In the 21st century, "...the major recording labels responded to threats of new technologies by lobbying government representatives for stronger copyright protection for recorded music, as well as incorporating the new technologies into their distribution model" (Furgason, 150). However, once they embraced the new technology, the recording industry found new ways to replace lost physical CD sales revenues by considering all of the ways they could profit from an artist (fashion lines, tours, appearances, etc.). They are moving to control the supply line for their label to create more profit. Even the way record companies find new talent, nurture it and market it has changed a bit. According to the artists interviewed by Young and Collins, record labels in Western nations are not nurturing talent as much and are following a more "make or break" model (348).

Korean Pop Music

The term K-pop refers to Korean popular music that has increasingly been dominated by idol groups who mainly target teenagers but also market themselves to a wider audience. The K-pop that is known today developed in three stages. The first stage occurred in the late 1920s to the late 1950s. The second stage started in the 1960s and ended in the early 1990s and the third stage started in the mid-1990s and is ongoing today (Kim, 14). This development pattern is closely aligned with important social and political events in Korean history, according to Mark James Russell, a producer, writer and consultant who specializes in Korean and Asian projects (Russell, Introduction). I will discuss the historical information broadly, however, I recognize that these events are complex and multilayered but a more robust discussion does not fall within the scope of this particular project.

The first stage (1920s to 1950s) occurred during the Japanese occupation of Korea. During this period, the introduction of radio broadcasting exposed the Korean population to foreign cultural expression (Kim, 16). This movement led the Korean population to hybridize their traditional music with Japanese musical styles to preserve their diminishing culture. The 1945 Korean liberation from Japan due to the Japanese surrender at the end of World War II and the subsequent division of control of Korea between the Soviet Union and the United States of America created the backdrop for the second stage of Korean popular music. In South Korea, under American military government, there was an influx of American popular culture coming from the military bases (Russell, Introduction). This led to a Western- influenced style of Korean popular music (Kim, 21). During this period, the recording industry in South Korea boomed with various Korean-owned companies being

established and a vast amount of music was released. The music of this time period was heavily influenced by Japanese popular music. “This style...formed by an intermixture of the national style of traditional music with the Western tonality system, features a combination of a minor scale minus the fourth and seventh notes in its tonality...This genre settled as a dominant style of popular music in the 1930s and later came to be referred as ‘trot’” (Kim, 18). The emotions of these songs reflect the hardships of this period in Korean history and tend to be melodramatic and tell tragic stories within the lyrics.

After the Americans left South Korea in 1948, an authoritarian regime rose to power. In April of 1960, a peaceful movement, known as the April Revolution of 1960, forced the regime to relinquish power. A parliamentary system of government was set up, but only lasted one year before being overthrown in a coup d'état. Over the next thirty years, Korea was ruled by a series of military regimes. Paradoxically, the second stage of Korean popular music (1960-1990), flourished during this era of military government. One reason Korean popular music was able to grow so rapidly during this period of history was because “the military government organized a mass media system in order to compensate for the vulnerability of its illegitimate takeover of power and promote the justification of its authority” (Kim, 26). While mass radio and television broadcasting helped spread Korean popular music across South Korea, the government also exercised control over the music industry through censorship. According to Chang Nam Kim, “Censorship of popular music was conducted in several stages, including the pre-censorship of scores, post-censorship following the production of records, a broadcasting review of their [the records] appropriateness for airing, and censorship of album jackets” (Kim, 26-27). The music of this era varies, but is all inspired by American popular music. In the 1960s, Korean

musicians were influenced by standard pop, jazz, blues and country music and the rhythms of the waltz, swing, slow rock and twist (Kim, 28). The 1970s, a time of unrest, brought different music into the forefront of popular Korean culture. This music was mainly folk music (a singer and acoustic guitar). Most of these performers were the first singer-songwriters (generally song writing and performance were separate). Soul-psychedelia (soul and psychedelia music fusion) was also popular for a while at this time. The 1980s were the time when dance music, which has had a very big influence on today's K-pop, became very popular due to the explosion of video culture. Pop ballads and protest songs were also popular in Korean universities at this time.

In 1987, civilian uprisings against the Chun Doo-hwan military regime enabled Korean society to slowly move in a democratic direction. This led to changes in South Korea's constitution, which allowed direct presidential elections. However, the regime's handpicked successor won the first election and the regime continued with softened policies until 1992 (Kim, 64). The third stage of Korean popular music (1990-present day) corresponds with this period. A major change that affected the evolution of Korean popular music into today's K-pop was the abolishment of preliminary censorship in 1996. In reality, censorship, in the form of a post-production rating system, still affects the South Korean music industry (Kim, 65).

Another factor that affected the third stage of K-pop was the pressure to open South Korean markets to the transnational entertainment industry, which in turn encouraged domestic South Korean companies to increase investment to maintain their competitiveness in this new world market (Kim, 65). In this time period, there were technological developments and trends that would forever change Korean popular music

into the K-pop enjoyed today. One such trend was the increasing domination of television as a way to push the musical envelope (Russell, 161). The advent of the Digital Age also greatly impacted the Korean music industry. “Korea’s first Internet service kicked off in 1982 (it was the first in Asia)”(Russell, 169). Unlike in America, the Internet boom of 1998 in Korea transformed the entire nation quickly (Russell, 170). In 2002 less than 20 percent of all American households had Internet access compared to 70 percent of Korean households (Russell, 170). The music of 1990s in Korea is heavily influenced by American dance music, pop, hip-hop and rap. The music scene is full of idol groups “...which are formed and operated through a preliminary planning and management system by major talent agencies” (Kim, 85). These groups tend to be very visual and talented in both singing and dancing. They tend to blend different styles of popular music (such as pop music and rap) together to create their own unique sound.

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Method

I conducted a case study on the Korean record label S.M. Entertainment and their two most successful groups: Girls' Generation and Super Junior. My research examines English-speaking print media representations of K-pop and by extension, record company marketing strategies and techniques. A case study is very useful for this type of study because "...it can 'close-in' on real-life situations and test views directly in relation to phenomena as they unfold in practice" (Flyvbjerg, 235).

Evaluating the marketing techniques and strategies of a record label is very complex because they use multiple techniques across a variety of channels. This is an intrinsic case study, as defined by Stake in 1995, and is quoted by Tellis in 1997. In an intrinsic study, the researcher has an interest in the subject, which makes them more invested in it. As Beveridge argued in 1951, and is quoted by Flyvbjerg in 2006, "...there are more discoveries stemming from the type of intense observation made possible by the case study than from statistics applied to larger groups" (236).

Procedure

A LexisNexis® series of searches was conducted for three terms as defined in the chart below. (See Table 1: Search Term Results)

Table 1: Search Term Results

	2005	2007	2013
S.M. Entertainment	13	23	212
Super Junior	2	0	266
Girls' Generation	0	3	420

The results from these searches were organized into three lists (one for each search term) with the website link, source and date. However, the total number of articles that is shown on the chart above does not represent the actual number of articles that were used in this research because some of the articles were not about the search terms (i.e. search for Girls' Generation also produced articles about girls in different generations). Furthermore, Web-based articles were not used. The articles were then read and the data was collected into a survey in SurveyMonkey® (see Appendix G: Instrument: SurveyMonkey®).

Sample

I used a purposive sampling method. The units varied and included published articles. I drew my data using the following guidelines. The population for my sample consists of popular press and traditional press from a database for trade and popular news sources, LexisNexis. I searched only the label name (S.M. Entertainment), and the two band names (Girls' Generation and Super Junior). Due to the wealth of information, I only used units from the years the respective groups debuted (Super Junior: 2005, Girls' Generation: 2007) as well as the most current year available (2013). I excluded any fan sites for two reasons: first, they are inherently in favor of the bands and as such, their sites would likely only reflect positive information about the bands and second, information on fan sites is less likely to be representative of the record label's marketing strategy. I also excluded non-English sources because I was only interested in the marketing appeals to English speakers. I expected to review approximately 200 units.

Articles were analyzed according to the groups and the label, as well as their marketing techniques and strategies. I studied the discourse surrounding the label, artists and techniques.

The data was drawn from LexisNexis® and consists of all S.M. Entertainment and Super Junior articles from 2005, all S.M. Entertainment and Girls' Generation articles from 2007 and all Super Junior, Girls' Generation and S.M. Entertainment articles from 2013. In total, there are 627 articles (See Appendix B: Table: Years and Articles Found from LexisNexis®). Among the interesting findings I made, was the quantity of articles. I searched articles for the years 2005 and 2007 because the bands debuted in those years and I thought there would be a significant number of articles corresponding to those events. However, I was surprised to learn that wasn't the case. In 2005, there were a total of 14 articles, 2007 saw a small incremental increase to 18 articles and 2013 had 593 recorded articles. This tremendous increase in articles during 2013, suggests a significant rise in the media coverage of K-pop and potentially a rise in public awareness of K-pop.

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Analysis and Discussion

Using a grounded theory approach, seven themes emerged. The first theme is the focus of the articles. The focus of articles is important to examine because it shows which term is receiving the most attention in the media and also indicates the public awareness and familiarity with that subject. Within this theme I also recorded the different types of articles that were being written. The different types of articles are important to discern because they show how the media framed the information for the public. The second theme is the broad identity of S.M. Entertainment in the media. This reveals the differences between the American and Korean music industries in terms of the role of a label. The third theme is the tone of the articles. The fourth theme examines the complex role of the Korean celebrity in society; taking into consideration the impact of celebrities' actions, as well as the power of the fandoms. The fifth theme reveals the global spread of K-pop by tracking what countries were discussed in each article, as well as where the article was published. Exploring this theme shows the rise in public awareness of K-pop around the world. The sixth theme is the different marketing techniques used in the articles to promote the search terms and K-pop in general. The last theme is the use of technology, both as a marketing tool and as a changing force in the music industry.

Focus of The Articles

In 2005 and 2007 the majority of the articles only mentioned S.M. Entertainment. In 2005, 92.8% of the articles mentioned S.M. Entertainment and in 2007, 88.9% mentioned S.M. Entertainment. However, as the bands and individual artists gained visibility in the

media, mentions of S.M. Entertainment declined in 2013, and band and artist coverage increased. For example, in 2013, Girls' Generation was the most found search term with 52.8% mentions. Also, in 2013 there was a rise in the individual band members' names being mentioned in the media. In 2005 there were no mentions of the individual members of Super Junior. In 2007, there no mentions of the individual members of Girls' Generation but there were 2 mentions of Kibum, a member of Super Junior. In 2013, there was mention of all of the individual members of Super Junior and all of the Girls' Generation members. The use of the individual band members' names in 2013 suggests a rise in public awareness of the two groups as well as a rise in the celebrity status of the band members as individuals. Regardless, of whether there was an increase in events or not, the traditional press had increased coverage of the artists and S.M. Entertainment.

While the full articles may not have been a feature about S.M. Entertainment, Girls' Generation and/or Super Junior, these texts are still important to examine. As K-pop grew in popularity, the focus of the articles shifted from primarily work-focused features to other types of articles. In 2005, 92.2% of the articles were work-focused features. In 2007, 88.9% of the articles were work-focused features and in 2013, only 20.6% of the articles were work-focused features. In 2013, work-focused mentions were the majority at 34.7%, but overall, the types of articles were more wide spread with 14.7% being business reports, 13.5% social-focused mentions, 6.1% concert listings, 4.6% concert reviews, 3.6% rankings, and 2.2% social-focused features. The conclusion one can draw from the more diverse types of articles found in 2013 is that the more popular Girls' Generation, Super Junior and S.M. Entertainment became, the more they were mentioned in the context of a wider range of articles including articles about other Korean artists and K-pop generally.

Types of Articles

Distinguishing the different types of articles was based on the following table of definitions.

Table 2: Article Types and Definitions

Article Types	Definition
Social Focused Feature	A gossip or social event article that was about the search terms.
Social Focused Mention	An article that mentions the search terms within the context of a social or gossip article that is not about the search terms
Work Focused Feature	An article that is about any entertainment work (ie, concerts, appearances in TV shows, award shows, advertising, etc.) the label or bands are doing as the majority of the text.
Work Focused Mention	An article that mentions the search terms within the context of work or the entertainment industry that is not focused primarily on the search terms.
Concert Listings	When multiple concerts are listed with dates and venues and possibly ticket prices
Concert Review	A review of any type of entertainment work the search terms do
Ranking	Any type of list ranking the music, music videos or concerts of the search terms
Business Report	An article related to the stock, quarterly reports, value and function of a company

Social-focused feature articles and mentions are important because they show that media seem to be responding to an increased interest in knowing information about a celebrity that extends beyond their professional work. Knowing personal information about the celebrity can give fans the illusion that the star is a part of their lives. The publication of social-focused feature articles and mentions implies that a celebrity is very popular and has an established fan base. The difference between a social-focused feature and a mention is that in a feature article the celebrity is the main topic of the article. In a social-focused mention the celebrity is not the focus of the article but they are mentioned because their name will bring additional interest to the story. An example of a social-focused feature is:

“The South Korean highest on the list was Nana at No. 2, a singer and former model who is best known as a member of girl group After School. Despite being little-known in the mainstream U.S. media, she made the highest-ever debut on the list, which has been paying homage to the world's beauties since 1999. The next highest Korean on the list was Tae-yeon of Girls' Generation at No. 9, who was joined by three other group members, Jessica (No. 20), Sooyoung (No. 66) and Yoona (No. 71)” (*The Korea Herald*, “[Photo News] K-pop singers included on ‘Most Beautiful Faces’ list for 2013”, Dec. 25, 2013).

This article is about how 14 Korean celebrities were included on the “Most Beautiful Faces” list from Independent Critics website and TC Candler. The list is compiled in America and among the 14 South Koreans selected, four of them were members of Girls’ Generation. This article shows American media representation of the band members, not necessarily in the context of their music, but in appreciation of their physical beauty. Another example of a social-focused feature is:

“A Chinese pop star and the chatelaine of Sudeley Castle may not sound like an obvious pairing but they made an exception for an unusual tourism drive. Han Geng, China's award-winning artist and frontman of boy-band Super Junior-M, popped in to the stately home in Winchcombe as part of a UK tour. Sudeley owner Lady

Ashcombe, who gave him an exclusive private tour of the house and grounds, said she was "extremely excited" to host the star" (*Cotswold Journal*, "Chinese pop star is king of the castle", Oct. 12, 2013).

This article is about Han Geng, the now former member of Super Junior, visiting the Sudeley Castle in England. The article does not mention anything about his work or the entertainment industry; it focuses completely on his stay in the castle, making the article a gossip article and thus a social feature.

Social-focused mentions also increase artist visibility. An example of a social-focus mention is:

"During the episode, Super Junior's Kyu-hyun, one the regular hosts on the show, commented on Goo's personal dating life, stating, "If I open my mouth, Hara will be over," insinuating he knew stories about her dating life." (*The Korea Herald*, "Kara's Goo Hara breaks down on Radio Star", Sept. 6, 2013).

This article focuses on the behavior of Goo Hara (a member of the popular group KARA) when she appears on a talk show that was hosted by Kyu-hyun, a member of Super Junior. Since the article is focused on the behavior of Goo Hara who is unrelated to Super Junior, Girls' Generation and/or S.M. Entertainment, this is a social mention. Another social focus mention example is:

"K-pop groups TVXQ and JYJ celebrated the 10th anniversary of their debuts on Thursday. They made their debut on Dec. 26 in 2003 as TVXQ but later three members - Park Yu-chun, Kim Jun-su and Jim Jae-joong - left the band and created JYJ in 2010 after legal disputes with S.M. Entertainment" (*The Korea Times*, "TVXQ, JYJ marks 10th Anniversary", Dec. 26, 2013).

This article is focusing on the tenth anniversary of the debut of the five members of TVQX and JYJ and only mentions the search term S.M. Entertainment once in a sentence about the spilt into two different groups. This article goes on to discuss about how the members are celebrating their anniversary thus making it a gossip article (it reports on the messages the members left for their fans on their SNS accounts).

Work-focused feature articles and mentions are relevant because they inform people about the professional activities of the individual performers, bands and/or the record label. Professional activities can be defined as any entertainment work (ie, concerts, appearances in TV shows, award shows, advertising, etc.) the individual performers, bands or label are doing. In the case of a work-focused feature article, the search term is the focus of the article whereas in the case of a work-focused mention, the search term is not the focus of the article. A work-focused featured example is:

“Super Junior is performing in Mexico as part of the group's Super Show 5 world tour that kicked off in Seoul in March and will take the members to more than 25 shows in 15 countries” (*The Korea Herald*, “Super Junior sells out first Mexico concert”, Oct. 17, 2013).

This article focuses on the World Tour that Super Junior was on in 2013 and their schedule of performances in Mexico. This is not a concert listing because it is about the one concert and is observing how the 14,000-seat concert was sold out in a matter of four hours.

Another work-focused feature is:

“Girls' Generation member Yoona looks dead-set on channeling her inner Stooge with her latest television series, KBS' "Premier and I" (working title). In the upcoming rom-com, which is slated to start airing next week, Yoona plays Nam Da-jeong, a gossip rag journalist who ends up posing as the prime minister's girlfriend” (*The Korea Herald*, Korea's Sweetheart Goes for the Big Laugh”, Dec. 4, 2013).

The article is about Yoona of Girls' Generation who has a starring role in a new romantic comedy program on Korean television. The article focuses primarily on the character she plays and Yoona's feelings about the role and drama. This is a work-focus article that is about Yoona's entertainment work outside of Girls' Generation. Another example of a work-focused feature is:

“The K-pop girl group leaders of Girls' Generation have made their long awaited comeback with the release of their fourth full album, "I Got a Boy." The nine beauties

have not only transformed the group's image from cute and innocent to raw and edgy: they have a new sound to match...The album's title track, "I Got a Boy," has also gained attention internationally, receiving positive reviews from both Billboard and the LA Times, which referred to the song as a modern-day twist to the classic rock hit "Bohemian Rhapsody" by Queen" (*The Korea Herald*, "From stilettos to sneakers: SNSD adores new group image", Jan. 9, 2013).

This newspaper article is about Girls' Generation's release of their fourth full album on January 1, 2013. In the article the newspaper discusses the positive feedback that the group is receiving about their latest hit, new fashions and dancing and it also interviews the band members, asking them about their feelings about their new image. Since this article solely focuses on Girls' Generation it is a feature article. An example of a work-focused mention is:

" Last month, True appointed girl group Girls Generation from South Korea as the ambassador for its three True-brand smartphones and tablets in the Beyond family, aiming to attract 2G users to its 3G and 4G networks. AIS has introduced Thai actor Jirayu "James" Tangsrisk as the presenter of its 3G-2.1GHz service" (*Thai News Service*, "Thailand; AIS, True in ad blitz", Jun. 28, 2013).

This article is a work-focused mention because the article is primarily about the Thai companies, Advanced Info Service and True Corp's advertising budgets and strategies. It only mentions that True Corp is appointing Girls' Generation as spokes-models among their other advertising tactics. It discusses about the work Girls' Generation is doing, but the broader context is about the two companies. Another example of a work-focus mention is:

"In China, numerous broadcasters and cable networks are vying competitively to acquire licenses for foreign hit television programs. Among others, Hunan TV was quick to purchase 'Where Are We Going, Dad?' The Chinese broadcaster is home to a slew of popular entertainment programs such as 'Happy Camp,' which was launched in 1997 and instantly attracted a viewership of tens of millions. The show is widely known to Koreans because it features numerous hallyu stars such as K-pop group Super Junior in the show" (*Korea Times*, "Korean TV inspires Chinese shows", Dec. 17, 2013).

This is an example of a work-focus mention because the article is about the entertainment industry of China and mentions Super Junior only as an example of the types of guests that are featured on a popular Korean TV show that is going to be aired in China.

Concert listings are relevant because they inform people about specific concert information, and for the purposes of this study they showed the geographic locations where the search terms were performing. Concert locations can be used to infer globalization of K-pop. An example of a concert listing is:

"Busker Busker, whose new album has been maintaining top spots on the charts, is going to perform in venues around Korea starting in Busan on Oct. 3 and then moving on to Daegu on Oct. 20 and Seoul on Nov. 1 and 2.... SMTOWN Live World Tour III in Beijing," featuring 10 S.M. Entertainment-affiliated K-pop artists such as BoA, Super Junior, EXO and f(x), is set for the stage at the Beijing National Stadium on Oct. 19" (*The Korea Herald*, "K-pop fills the autumn air", Oct. 1, 2013).

The article describes concerts that multiple Korean celebrities were holding in the fall of 2013.

Concert reviews were very valuable in this study because they provided clear insights on how performances, albums or music videos were received. An example of a concert review is:

"With director Spike Jonze at the creative helm of the ceremony, the YouTube Music Awards promised -- and delivered -- a volley of strange surprises, including the creation and broadcast of music videos with notable talents as the show unfolded. This wasn't your typical red-carpet affair with a few songs and dances thrown in between acceptance speeches, but a frenzied, disorganized (albeit spontaneous and fun) event that broke down boundaries between YouTube stars and their fans" (*Gannett News Service*, "YouTube Music Awards: Streaming of Consciousness?", Nov. 3, 2013)

This article is a review of the YouTube Music Awards Show where Girls' Generation received the "Video of the Year" Award.

Ranking articles provide a clear measure of relative popularity. An example of a ranking article is:

"Time's Top 10 Songs of 2013

1. "Get Lucky" - Daft Punk
2. "The Wire" - Haim
3. "Control" - Big Sean feat. Jay Electronica & Kendrick Lamar
4. "Ohm" - Yo La Tengo
5. "I Got a Boy" - Girls' Generation...." (*The Korea Herald*, "Time announces top songs of 2013; Girls' Generation at No.5", Dec. 5, 2013).

Lastly, in the context of this research, business report articles were not very helpful. While they offered information regarding the profitability of S.M. Entertainment, they did not provide any additional insights regarding the marketing or globalization of K-pop. An example of a business report article is:

"S.M. Entertainment Co is at a discount of 19.0% to its 12-month high of KRW50,900.0 on 17 Apr, 2013. It is also at a premium of 41.8% to the 12-month low of KRW29,100.0 on 26 Jun, 2013. The present value of KRW1,000 (PV1000) invested one year ago in S.M. Entertainment Co is KRW953, for a capital loss of KRW47" (*News Bites Asian Markets*, "S.M. Entertainment Co closes at 4.4% above VWP", Nov. 21,2013)

The Broad Identity of S.M. Entertainment in the Media

Another interesting trend was the broad identity of how S.M. Entertainment was represented in the media. In different articles, S.M. Entertainment was referred to as a: management company, music label or talent agency. Some examples of this are:

“Leading K-pop talent agencies, such as S.M. Entertainment, JYP and YG, have spared no effort in globalizing their artists' appeal with appearances on American television shows” (*Korea Times*, “Friend or foe?”, Dec. 26, 2013).

“G-Dragon, also known as Kwon Ji-yong, was born in 1988. At the age of eight, he joined Korea’s biggest music label S.M. Entertainment as an unsigned trainee” (*Korea Times*, “Why is G-Dragon so hot?”, Sept. 16, 2013).

“We can't compete with the pop stars of bigger management companies like S.M. Entertainment and YG Entertainment, which continue to dominate pop shows on national television and throw lavish concerts” (*Korea Times*, “Dorky is the new sexy in K-pop”, Aug. 4, 2013).

All articles were taken from the same year and show some of the different aspects of S.M. Entertainment. This can infer that the company is a full spectrum vertically integrated entertainment organization, which means they have holdings in each part of the supply chain as defined in the Literature Review. This makes the S.M. Entertainment system a force to be reckoned with as they control all aspects of their production. Some examples that show the functions of a Korean record label and their crucial role in artist success are as follows:

“...SM spends a large amount of money in creativity outsourcing, singer training and music promotion. (*Korea Times*, “Friend or foe?”, Dec. 26, 2013).

“Since the late 1990s, Korea has been producing some of the most exhilarating pop music in the world. It is an artform - closer to a science - that in recent years has made cultural inroads outside of Asia. As early as their teens, prospective performers are recruited and sent through a specially designed, deeply competitive training program meant to prepare them for careers as global pop exports. They live together in housing arrangements made by their record label, learn foreign languages, song composition, rapping and dance choreography before finally debuting (*Washington Post*, “A year after 'Gangnam Style,' K-pop continues to make its mark in America”, Nov. 10, 2013).

“Because C-CLOWN was Yedang's first idol band, Rome says... ‘Our team went out at 9am to the practice rooms and then we went back home at, like, 5am - and that was every day ... Every day’” (*Illawarra Mercury*, “Seoul song has Rome’s fame going back home”, Dec. 9, 2013).

These articles show how record labels in Korea develop their artists to be their very best. The training programs are not only competitive but are rigorous with prospective trainees studying from early morning to late at night. As discussed in the Introduction, it costs the record labels about \$3 million to train just one idol; groups like Girls’ Generation cost about \$27 million and Super Junior cost about \$45 million. Since the labels are spending so much money to debut idol groups, they are very invested in making sure the groups are successful. This can lead to a very tight leash on the idols. For example at a press conference, a media reporter explains his/her experience with S.M. Entertainment’s censorship and control:

“Out of the nine questions that Life! sent over, only three were given the green light to be asked during the session. The other questions, probably considered to be potentially "sensitive" - such as who the group thinks is their biggest competition - were all struck out with bold red lines. Then, there was the incessant string of rules that the media had to take note of. Reporters had to take their places in designated seats, questions had to be asked in a particular order and no follow-up questions of any sort were allowed” (*The Strait Times*, “Strong and silent boys; Members of Super Junior appear restrained during a press conference and give diplomatic answers”, Jul. 8, 2013).

This shows how seriously S.M. Entertainment takes the success of its idols. The Korean companies are clearly very hands-on with their artists and they make sure that the artists are held to the high standards of the Korean music industry. By the time a Korean celebrity has successfully passed the competitive auditions where teenagers from all over the world gather to try to break into the Korean music industry, and then completed the even more

rigorous training programs, they have honed their talent and skills to make them the global stars the record labels are banking on.

Tone of Articles

The tone of each article was evaluated and classified as positive, negative or neutral. Positive articles were articles that contained words that have positive connotations, positive adjectives or were about successful events such as sold out concerts, good reviews and celebrations such as award shows and cultural performances. In one such example, an article written about a S.M. Entertainment artist, BoA, performing for major world leaders describes her as an icon. The word 'icon' has a positive association and performing for world leaders at a high-profile cultural event is positive as well.

“The singer, whose real name is Kwon Boa, has a massive following in both Korea and Japan, where her debut album sold over 1.3 million copies, and has become a kind of cross-cultural icon” (*Agence France Presse*, “K-pop queen to boogie for Bush”, Nov. 17, 2005).

Another positive article example is:

“Last month, I Got a Boy, a song Lundback-Bell wrote for Korea's Girls' Generation, won the YouTube Music Award for Video of the Year. The song's YouTube views of about 80,000 are seriously shy of Psy's viral hit Gangnam Style, which is the most watched video on the site, but the rapper is yet to prove he is more than a one-hit wonder, while I Got a Boy is just one of many hits for the perky nine-piece” (*Sydney Morning Herald*, “Australian idols; Cover Story”, Dec. 7, 2013).

This is a positive article because it describes the success of Girls' Generation's songs, 'My-Oh-My' and 'I Got a Boy'. This article, which appeared in an Australian newspaper, also mentions the fact that the song 'I Got a Boy' was written by an Australian songwriter.

According to the article, working with Girls' Generation can open doors to greater success for songwriters. Furthermore, the article portrays the Korean music industry as providing opportunities for Australian songwriters. All of these references reflect positively on the band and Korean music industry.

Negative articles were articles that contained words that have negative connotations, negative adjectives or were about negative events, such as cancelled concerts, drunk driving accidents and poor reviews. An example of a negative article is;

“...countries were trying to prop up the entertainment industry at home. Such a reaction is partly due to the growing perception that South Korean pop culture is shallow, a view perpetuated by the relentless sponsoring of K-pop by the South Korean government, often at the expense of its traditional culture. Each year, the government has increased spending on K-pop by 12 percent, but has stepped up spending on traditional culture by only 2 percent, according to Daniel Tudor, author of *Korea: The Impossible Country*” (*San Jose Mercury News*, “Whatever happened to pop music’s Korean Wave?”, Jan. 15, 2013).

This is a negative article because it describes the declining interest in Korean music and culture in some countries (which is negative in terms of this study). Furthermore, the article uses the negative term ‘shallow’ to describe South Korean pop culture and it criticizes the Korean government’s funding of K-pop instead of the traditional culture. Another example of a negative article is about the dark side of one aspect of the K-pop fandom:

“The subculture of K-pop fan-doms giving expensive gifts to their favorite stars, so-called ‘jogong,’ is becoming more common, raising concerns among the general public about how much is too much. ‘Jogong’ is a Korean word for a gift that colonies pay as a tribute to their ruling states. In Korean fan culture, however, the word is widely used for a present fans give to their favorite stars.... One of the concerning trends of the ‘jogong’ culture is that it has degenerated into a competition between fans to prepare more expensive gifts.... The overheated competition has triggered a

financial burden on some fans, especially teenagers. To secure money for such luxurious gifts, fan communities are putting subtle pressure on its members to financially support 'jogong' events.... people who do not participate in the jogong events are shunned by other members. Also, they face disadvantages when they take part in other events the community offers, such as fan meetings or concerts." (*The Korea Herald*, "K-pop subculture 'jogong' sparks dispute", Apr. 24, 2013).

This article is negative because it is about a practice in K-pop fandom that causes conflict within the fan groups and burdens young teens with unnecessary financial issues. The terms 'burden', 'overheated', 'pressure', 'shunned' and 'disadvantages' all have negative connotations.

There were two types of neutral articles. Some articles were neutral because they did not use any positive or negative words. Other articles were neutral because their equal use of both positive and negative terminology cancelled each other out. An example of a neutral article with both positive and negative words is:

"Elsewhere on Twitter fans of the South Korean pop group Super Junior are celebrating the birthday of beloved former member Han Geng (on February 9). Han Geng left the manufactured boy group in 2011 to pursue a solo career...." (*AFP-Relaxnews (English International Version)*, "Twitter Index: Tina Maze shares lead at skiing championships", Feb 8, 2013).

In this article, 'beloved' is a positive term but word 'manufactured' has a negative connotation in this context, so this article is neutral because the positive and negative terms cancel each other out. An example of an article with no positive or negative terms is:

"Thai mobile operator True Move has introduced its own branded smartphone and tablet computer dubbed True Beyond, reports the Bangkok Post. True Move chief executive Suphachai Chearavanont said the company is spending THB 30 million to promote True Beyond smartphones and tablets, using Korean band Girls Generation as brand ambassador" (*Digital Media Asia*, "True Move introduces own-brand smartphones, tablets", May 23, 2013).

This article is completely neutral because there are no words that have positive or negative connotations or words that describe something positively or negatively.

In 2005, 50% of the articles were positive and the negative and neutral articles were almost evenly split with 21.4% and 28.6% respectively. For 2007, positive articles accounted for 50% of the total, with neutral articles increasing to 38.9% and negative articles decreasing to 11.1%. This trend continued into 2013 with positive articles at 54.2%, neutral articles at 36.9% and negative articles at 8.8%. In total there were 54.2% positive articles, 36.7% neutral articles and 9.1% of the articles were negative. This shows that K-pop is generally well received and the media tends to have a positive view of K-pop.

Role of the Korean Celebrity in Society

A noteworthy contextual finding is the major role Korean celebrities play in the lives of their fans. In Korea and around the world, the effect these celebrities have on their fans is impressive. Unfortunately, this status can also be a heavy burden to bear. Korean celebrities must be careful of their words and actions since they cannot anticipate the extreme actions fans might take in response to their behavior. According to an article published in 2005, there was a sudden spike in suicides after the famous actress Lee Eun-joo committed suicide. Sadly, this story clearly illustrates how misguided fans will literally follow their idols to the grave.

“The rate of suicide temporarily shot up in the wake of Lee's death, police reported, suggesting that some people might be tempted to imitate the death of such a famous actress” (*The Korea Herald*, “[Year-End Review] Shocks, embarrassments, disappointments”, Dec. 26, 2005).

Fan behavior is not the only reason why Korean idols are careful about their behavior. Most Korean record labels impose strict guidelines for their stars. Furthermore, the Korean government enforces censorship of all media and there are severe penalties for transgressions. Lastly, the public holds Korean celebrities in high esteem and in return for this esteem celebrities are expected to live up to the highest standards of behavior. An incident that involved two up-and coming artists exposing themselves on a live television broadcast ended in jail time and the abolishment of a popular music show. This example, as described in the excerpt below, demonstrates the considerable fallout and severe punishment that resulted when Korean idols did not live up to the high standards expected of them.

“The flashing scene, the first of its kind on a live Korean broadcast, was aired for about five seconds, sparking outrage from viewers who bombarded the internet website of the program with complaints. The two Couch members, identified by their family names Shin and Oh, admitted they planned the exposure before the broadcast in order to "have fun," and were sentenced to 10 and eight months of imprisonment, respectively. MBC made a public apology immediately after the broadcast and abolished the show, which had been one of its most popular music shows especially among teens” (*The Korea Herald*, “[Year-End Review] Shocks, embarrassments, disappointments”, Dec. 26, 2005).

On a more positive side, fans all over the world love their idols. In an article focusing on S.M. Entertainment’s newest boy group, EXO, one of the band members reveals that it was his enthusiasm for K-pop and admiration of predecessor boy-groups that inspired him to move to Korea in order become a star himself.

“The members grew up as fans of H.O.T and TVXQ. “I was a fan of H.O.T. I came to Korea because I liked K-pop” said Luhan, who is from Beijing” (*Korea Times*, “It’s EXO time now”, Aug 14, 2013).

EXO's Luhan is not the only K-pop fan to make the trip to Korea. Many fans from all over the world visit Korea simply to be closer to their idols. In this article, visiting Korea is described as a sacred journey or pilgrimage.

"Some of these South Korean 'idol groups,' including Girls' Generation, Super Junior and Big Bang, produce music videos that generate millions of views on YouTube. Fans from across Asia and elsewhere make pilgrimages to South Korea to attend their album releases, concerts and awards ceremonies, or just to stroll around the Gangnam district, renowned for its pricey bars, chic boutiques and plastic-surgery clinics" (*The New York Times*, "Cramming for Stardom at K-pop School", Aug. 10, 2013).

Fans will wait for days for a chance to see their idols perform;

"Super Junior's upcoming concert in Mexico had fans chartering buses to Mexico City and some even camping outside for days to purchase tickets for the group's first performance in the country" (*The Korea Herald*, "Super Junior sells out first Mexico concert", Oct. 17, 2013).

and will help them win awards.

"Fan or not, anyone who saw Tiffany of Girls Generation accepting the prize for Video of the Year at the YouTube Awards in New York earlier this month has to admit it was a bit awkward. Folks with a passing knowledge of Korea may have expected at least a few enthusiastic whoops in recognition of the country's ballyhooed wave of cultural content known as hallyu. Instead, one could hear the sound of crickets chirping as the crowd wondered how the Korean girl group beat out the likes of Miley Cyrus, Justin Bieber and Lady Gaga. It's since registered that the awards were chosen by the fans, and that fans of Korean 'idol groups are pretty darn dedicated'" (*Korea Times*, "Dissecting the 'Korean Wave'", Nov. 15, 2013).

These are just a few examples of the devotion of fans to their Korean idols. Countries around the world (including Korea), have taken notice of this devotion and are now using K-pop in political and economic policies and strategies. This adds to the role that Korean celebrities play in society as they are being used to forge new relationships with foreign

countries, in political campaigns and trade policies. As mentioned before, BoA performed for world leaders after an Asian-Pacific meeting and she is not the only idol to perform/play a role in a political event. In Malaysia, Psy's 'Gangnam Style' performance was used by the ruling coalition to attract young voters.

"South Korea"s Psy will perform his famous Gangnam Style dance at an event organised by Malaysia's ruling coalition, an official says as the bloc tries to attract young voters ahead of polls. Psy will perform the hit, which made history as the most-watched video on YouTube, at a Chinese New Year party on the northern island of Penang on February 11, said Loh Hock Hun from the Malaysian Chinese Association (MCA). The organizers hope to attract some 60,000 people including Prime Minister Najib Razak, Loh said. He could not say how much the concert, to be staged by the Barisan Nasional coalition of which the MCA is part, would cost....Najib, who must face tough elections by June at the latest, hopes to improve on his coalition's worst ever poll performance in 2008. Those aged below 40 make up 40 per cent of the electorate" (*The New Zealand Herald*, "Gangnam Style used in Malaysian election drive", Feb 4, 2013).

Psy's performance can be taken as a support of the Barisan Nasional coalition by his Malaysian fans who, based on the level of fan devotion, may vote for them simply because Psy performed in Malaysia on behalf of the Barisan Nasional coalition. Another example of K-pop stars being used in political ploys is when a K-pop concert was scheduled in Hong Kong on the same day as the city's largest annual pro-democracy march.

"A large community of Hong Kong citizens has announced it will boycott the upcoming Hong Kong Dome Festival on July 1 and publicly requested that the acts scheduled to perform at the show, including K-pop stars BoA, SHINee, f(x), Super Junior-M's Henry and EXO, withdraw from the event. Pro-democracy protesters argue that the festival is a government ploy to discourage young people from participating in a rally protesting Chief Executive Leung Chun-yin that is taking place on the same day. The city's largest pro-democracy march is held every year on July 1 by the citizens of Hong Kong, a city that has seen demonstrations for democracy for more than 30 years...."The government wants to use your fame to sidetrack the democracy event," one protester wrote on BoA's Facebook page....Typical ticket prices for K-pop concerts in Hong Kong are around 1,000 HKD (\$128). However, the tickets prices for the upcoming Hong Kong Dome Festival are just 99 HKD, adding to the suspicions that the government is using the festival as a

means to discourage young people from joining the protest march” (*The Korea Herald*, “H.K. citizens urge K-pop stars to boycott music fest”, Jun. 25, 2013).

In this example, many fans were upset with S.M. Entertainment artists because of their participation in a concert that the fans believed was set up to disrupt an important rally. The stars declined to comment on the issue when contacted by the press. This illustrates some of the pressure felt by the Korean celebrities. They were contracted to perform (a part of their job) and angry fans lashed out with rude comments and demanded the idols withdraw from the event (thus potentially damaging the idols’ professional reputations).

Idols are also being used by Korea in many ways to open trade, build relationships with other countries and teach the world about Korean culture. Idols must understand the importance of their words and actions within other countries to help protect and promote Korea’s interests. One example of this is when a group of idols, including Super Junior, performed for the first time in Turkey and they were interviewed about their experience. (This particular quote comes from boy group b2st or Beast).

“Traveling to Turkey is going to be a thrilling experience for us. We [South Korea and Turkey] are sister countries and we're really curious about Istanbul. This will be our first time in Turkey as a band. We already know a lot about Turkish cuisine's famous kebabs from the many Turkish restaurants in our county, but we'd really like to taste... We [Koreans] have a close connection with Turkey that we all feel deep inside as a whole, and it really makes us happy that our songs are becoming increasingly more popular in more countries every day. But above all, we're more excited that we'll have a stronger connection with our fans in Turkey starting Sept. 7” (*Cihan News Agency*, “Korean boy band Beast set to bring K-pop craze to Istanbul”, Aug. 23, 2013).

Another example is in Chile where Korea is taking advantage of the popularity of K-pop to increase trade and teach about their culture.

“As the Korean pop culture boom touched down in this far-off continent, diplomats are kick-starting a new public diplomacy tack by boosting outreach efforts and sponsoring cultural events....Since its inception in 2008, the annual K-pop contest hosted by the Korean Embassy in Santiago has become one of the most popular youth events in the capital. Diplomats there aim to push up the number of fan clubs and their members to 500 and 100,000 in four years, respectively.... Latin America's craze for pop groups has already spilled over to Korean soap operas, food, language and other cultural realms, prompting previously halfhearted local media outlets to rush for more content...Sergio Espinosa, editor-in-chief at El Mercurio, Chile's leading newspaper...attributed the fresh fad to increasing trade between the two countries and Chileans' interests in other cultures driven by the country's geographical isolation. "Korean communities have grown a lot over the last 20 years. They have a distinct, unique style seen through signboards and restaurants. Chileans experience Korean food like never before. It's a discovery," Espinosa said. In line with a spike in cultural exchanges, bilateral cooperation in trade, investment and industry has also intensified in recent years. Chile was Korea's first free trade partner. The pact's 2004 implementation has helped triple bilateral trade volume to 7.2 billion in 2011” (*The Korea Herald*, “K-pop craze boost Korea’s public diplomacy”, Jan. 27, 2013).

In the EU, the popularity Korean pop culture has lead to a new treaty to widen cultural exchange;

““This meeting was held while Korean pop music and films are gaining popularity in Europe,' said Song Soo-geun, head of the Korean delegation. 'I believe the envisioned exchange programs will help further promote Korean culture in European countries”” (*Korea Times*, “Korea to widen cultural exchange with EU”, Dec. 9, 2013).

In Thailand, the popularity of K-pop and Korean culture lead the two countries’ leaders to build a Korean culture centre;

“Fans of South Korean pop music now have their very own place to commune with their favourite artists with the opening last week of the new Korean Culture Centre in Bangkok. The two-storey structure on Sukhumvit Road, opposite the "Korea Town" shopping centre, is South Korea's 26th culture centre in the world and the ninth in the Asia-Pacific, after Tokyo, Osaka, Beijing, Shanghai, Sydney, New Delhi, Hanoi, Jakarta and Taguig City in the Philippines. It's designed in a contemporary Korean style with glass walls, wooden pillars and colourful neon ceilings. The fruit of an agreement struck in March 2012 by Prime Minister Yingluck Shinawatra and

South Korean President Lee Myung-bak in Seoul, the centre offers visitors a healthy mix of K-pop culture and tradition....Part of the ground floor is dedicated to the "religion" of K-pop, or hallyu as it's called in Korean, with its walls covered with pictures of such music stars as Psy, Girls' Generation, Rain and Nichkhun, the Thai member of the South Korean boy band 2PM. The display includes signed DVDs, CDs, posters and souvenirs, while a huge television screens their concerts, television series and movies" (*The Nation*, "An embassy for K-pop: Bangkok gets a Korean Culture Centre where Thais can see Psy and cook kimchi", Jul. 8, 2013).

This is a very important quote for two reasons. The first reason is that it conveys how far-reaching the influence of K-pop has been. This is shown because the article describes the twenty-sixth Korean cultural center to be built worldwide and names some of the cities these centers are located in, such as New Delhi, India and Sydney Australia. It is also interesting because it (like the quote that compared visiting South Korea as a pilgrimage) also makes the comparison that K-pop fandom is very similar to a religion in the way people idolize the celebrities. This illustrates that the Korean celebrities are role models, not only in their country, but also to any potential fan across the world. This puts Korean celebrities in very interesting roles as already shown.

In addition to the rapid growth of Korean cultural centers worldwide, Korean celebrities are used as cultural ambassadors to help increase awareness of Korean culture and tourism. For example, three Girls' Generation members were recently named honorary ambassadors after throwing the first pitch at a Los Angeles baseball game on 'Korea Day':

"Girls Generation members Taeyeon, Tiffany and Sunny have been invited to attend 'Korea Day,' organized by the Korea Tourism Organization, and one of them will throw the first ball of the game. After the game, the members will attend the ceremony where they will be appointed as Honorary Ambassadors for Korea tourism....the event is anticipated to draw big attention from the locals with the Girls Generation's special performance. (*Korea Times*, Girls' Generation to sing national anthem at Dodger Stadium, Jul. 9, 2013)

As the article states, Korea is using the popular members of Girls' Generation to promote Korean tourism at an American venue. The idols are also a source of pride for Korea since they [the idols] are used to represent and promote Korean language, culture, food and fashion.

As representatives of their nation and culture, K-pop idols are subject to high expectations and pressure. As mentioned previously, the idols must be very careful about what they say and do because they may be subjected to severe criticism. There have even been incidents where harsh criticism has been linked to celebrity suicide. The previously discussed article about actress Lee Eun-joo's suicide implies that she committed suicide due to the criticism she received after being involved in a scandal. In some ways, Korean celebrities are viewed as 'divine' (linking back to the religious comparisons) and ruining that illusion, even in small ways, can be costly. For example, Korean girl groups get criticized harshly for not looking their best at all times. In an article about the pressure to look good in the airport, girl groups reveal how the criticism affects how they dress when travelling:

"Other Korean girl groups such as Girls' Generation and Sistar also revealed they change into training suits once they get on board, where there are no more paparazzi camera flashes. Dasom from Sistar said she can no longer go to the airport with casual clothes...Stars who prefer to be comfortable rather than fashionable, like Han Seung-yeon from Kara, are often publically shamed. Han was called a "fashion terrorist" when she appeared at the airport in ordinary clothes. Now she said she "tries on dozens of clothes" before she heads out. (*The Korea Herald*, "South Korea celebrities feel pressure on 'airport catwalk'", Jul. 25, 2013).

If they are criticized harshly for a trivial issue, one can imagine how harshly they might be criticized for a significant issue, such as keeping fans waiting or cancelling a concert. At one

press conference, Super Junior members were criticized for being stiff and answering reporters' questions vaguely. In an article about the press conference, S.M. Entertainment was blamed for controlling the event so tightly and making the members answer questions generically. However, when image is important, it is management's job to ensure that the idols' images and popularity will not be put into jeopardy. According to the article;

“It turns out that an interview with them is just as well-rehearsed, as they fielded media queries at a group interview here with one vague, diplomatic answer after another. Held in a room at the Singapore Indoor Stadium right before their concert SuperShow 5 last Saturday evening, the interview had eight of the group's members seated in two rows, all looking rather glum and serious.... But it was probably not entirely the fault of the group that the interview ended up this way. The whole event was so tightly controlled by their management that it is likely the group had been told to reply only with such generic answers” (*The Strait Times*, “Strong and silent boys; Members of Super Junior appear restrained during a press conference and give diplomatic answers”, Jul. 8, 2013).

Korean idols are clearly not just entertainers, they are also role models who are watched very closely for any sign of a mistake and followed to extremes by their fans. Korean celebrities also promote of Korean trade, politics and culture. Idols are a huge source of pride for Korea and the pressure to succeed is very heavy on their shoulders.

K-pop Worldwide

Throughout the 2000s, K-pop has become a popular genre worldwide. As shown in Appendix D: Table: Countries that K-pop has Expanded into Over the Years 2005, 2007 and 2013, K-pop has spread tremendously in a short period of time. In 2005, K-pop was discussed about mostly in Korea, China and Japan. Surprisingly, it was also mentioned 3 times in the United States, and once in the following countries: Germany, Hong Kong and Taiwan. In 2007, K-pop was mostly mentioned in articles about Korea, China and Japan as

well as Thailand and it was mentioned 6 times in the United States. In 2013, K-pop was written about in: the United States, Australia, Chile, Germany, Hungary, Indonesia, Poland, Turkey, the United Arab Emirates, Dubai, India, Slovenia, Qatar, Kazakhstan, Saudi Arabia, Croatia, Yas Island, South Africa, Kuwaiti, Uzbekistan, Ecuador and many more.

An interesting feature of K-pop is that it has been able to successfully infiltrate a diverse cross-section of cultures, regardless of whether those cultures appear to have any commonalities with Korean culture. K-pop has even seeped into closed and conservative countries such as Malaysia. This evidence seems to indicate the value of the carefully controlled images of the K-pop artists. One article wrote about the Golden Disk Awards being held in Malaysia and the unexpected excitement from fans there:

“Maznifa Mustaffa doesn't understand Korean, and would be unable to get away with dressing like her favourite Korean pop stars due to conservative attitudes in Muslim-majority Malaysia. But that didn't stop her joining thousands of fans who bought tickets to a K-pop extravaganza costing half a month's average salary in Malaysia, underlining the phenomenal cross-cultural appeal of Korean entertainment.... Some 60 percent of Malaysia's 29 million people are Muslim ethnic Malays, and some well-known Western artists have scrapped shows in the country due to Islamic opposition over their supposedly "immoral" content. Others have abided by guidelines such as no kissing, swearing or too much skin on stage. However, K-pop, many of whose biggest stars have already performed to large groups in Malaysia, has so far avoided such trouble. Whatever the views of Islamists, Maznifa said such content is acceptable to her and her friends” (*AFP-Relaxnews (English International Version)*, “K-pop's reach extends to Muslim Malaysia”, Jan. 19, 2013).

Other interesting examples of countries that K-pop has infiltrated into include: Turkey, Thailand and Chile, as discussed previously in ‘Role of Korean Celebrity in Society.’ This increase of countries also illustrates the growing popularity of K-pop worldwide.

Marketing

S.M. Entertainment markets its artists using many proven strategies. Besides concert listings and other articles based purely on promoting an album, concert, appearance, movie, etc., S.M. Entertainment uses some other interesting techniques. One technique is to make sure that their artists participate in awards shows or other TV shows as guests, MCs, or possible award winners.

“Organizers have said the annual Golden Disk Awards, viewed as the Korean Grammys and which included occasionally racy performances by some of K-pop's biggest acts, saw more than 15,000 tickets sold for Tuesday and Wednesday.... On Wednesday, Psy, whose real name is Park Jae-Sang and who was not at the ceremony, received Song of the Year for his hit, while the Album of the Year award went to Super Junior's "Sexy, Free & Single" (*AFP-Relaxnews (English International Version)*, “K-pop’s reach extends to Muslim Malaysia”, Jan. 19, 2013).

“EXO The boy band EXO will represent Korea at the 2013 MTV Europe Music Awards that will be held on Nov. 10 in Amsterdam, S.M. Entertainment said Tuesday. The 12-member boy group comprised of Korean and Chinese members was voted as the 'Best Korean Act' through an online survey. The group will compete against the Japanese girl group Momoiro Clover Z” (*Korea Times*, “EXO to represent Korea at MTV Europe Music Awards”, Oct. 30, 2013).

S.M. Entertainment is also planning to open a museum in Los Angeles. This museum will be a place to record and display the history and achievements of S.M. Entertainment’s artists, as well as promote them. Furthermore, S.M. Entertainment’s artists are featured in Korea’s twenty-six culture centers around the world. Having the artists featured in the cultural centers and expos increases their visibility.

“S.M. Entertainment said that it will build a SMTOWN Museum in downtown Los Angeles. The museum would be located on the corner of 6th and Oxford Avenue of

L.A. Koreatown, which is a rising cultural district” (*Korea Times*, “S.M. Entertainment to manage Infinite”, Aug. 12,2013).

“Istanbulites will have a rare chance to get acquainted with the richness of Korean art and culture at a series of events as the city hosts the Istanbul-Gyeongju World Culture Expo 2013 from Aug. 31 through Sept. 22...The celebration of Korean culture...will open on Aug. 31 at the historic Sultanahmet Square with the attendance of nearly 1,500 guests along with state officials from Korea and Turkey...Among the highlights of the program are the Korean Cultural Pavilion, which will be set up in Eminönü Square...and aims to introduce both modern and traditional Korean culture; K-pop concerts by prominent bands and artists including Ailee, Beast and Super Junior...” (*Cihan News Agency*, “Expo in Istanbul offers rare glimpse into Korean culture, art”, Aug. 21, 2013).

Association Techniques

In almost every article, other established popular Korean musicians appear to provide context for the introduction of newer artists. Not all of the K-pop artists mentioned were from S.M. Entertainment, they were also from other big Korean entertainment companies such as YG Entertainment and JYP Entertainment. In the articles, it seems that Korean music companies try to associate their artists with other successful artists, regardless of what label that artist is from. An example of artists being associated to one another is:

“The addition of these singers, in particular Infinite, would be a boost to S.M. Entertainment who already has a line-up of artists such as Super Junior, TVXQ, SHINee, f(x) and BoA...” (*Korea Times*, “S.M. Entertainment to manage Infinite”, Aug. 12, 2013).

The artists listed are previously established in the press as major stars in Korea. Following the acquisition of a smaller entertainment label, S.M. Entertainment is associating their new performers with established and successful acts. Assumably, S.M. Entertainment is doing this to reassure fans their idols are in good hands and will continue to be successful.

Another way that Korean record labels associate acts is by comparing their group to other successful groups. In the example below, the success of mega-stars Girls' Generation and Super Junior is leveraged to introduce a newer group, SHINee through fan competition. By comparing the new artists to the mega-stars the record label is letting fans know that the newer group is good enough to compete with the mega-stars.

“SHINee is a popular K-pop group for sure, but they have yet to contend with fellow label mates Girls' Generation or Super Junior. But in Poland, the five SHINee members beat out all others with the largest number of fan club members” (*Korea Times*, “Hallyu expands sphere to public diplomacy”, Sept.25, 2013).

This finding illustrates that entertainment companies such as S.M. Entertainment are marketing their artists by associating them with other successful artists and can lead to fans and media comparing the success of different groups in various ways.

The association technique used by Korean record labels builds artist and industry credibility. It shows that there is a foundation to the industry and there is success. When artists are compared to other successful acts, they are showing that they are on the same level as more successful artists in talent and skills and this can leverage newer acts in achieving their own success. This technique also builds on the established discourse. This is one of the most successful marketing techniques in K-pop since it builds visibility and interest for all artists.

Technology

It was also observed that the Korean record labels took advantage of digital media trends to market their bands. They did this by encouraging artists to have their own social

media accounts to communicate with fans. Additionally, they encouraged fan twitter trends, reviews and reaction videos.

“Also causing a stir on Twitter is member of South Korean pop group Girls' Generation, Jessica Jung, who turns 25 on Wednesday. Girls' Generation is a nine-member girl band that was formed in 2007 by S.M. Entertainment.” (*AFP-Relaxnews (English International Version)*, “Twitter index: new Superman trailer hits web”, Apr. 17, 2013).

“ ‘Reaction videos’ ... for K-pop are sprouting up all over the Internet....K-pop reaction videos shed light on how Korean singers captivate a wider range of audiences. ‘It's great. It's like a colorful chaos,’ said one YouTube user in a video made by online producers Fine Brothers after watching the music video for ‘Fantastic Baby.’ Another user said bright colors, dancing, chaos and key English lines in the video combine to make up K-pop. The K-pop music videos have plenty of attractive features beside their catchy tunes. The singers' fashion, abundant use of color or exaggerated gestures are only some of the eye-catching characteristics. Some people find their music videos downright odd. As one person put it, ‘This is the most confusing thing I've watched in the past 48 hours.’ K-pop videos are gaining greater popularity on the strength of such peculiar features” (*The Korea Herald*, “K-pop beloved, far under the radar”, Nov. 28, 2013).

S.M. Entertainment also posted all music videos from its artists on YouTube and when new technologies, such as holograms became available, the company started experimenting with them to make their artists more accessible to their fans.

“The genre also appears to have increased its global reach. Whereas in 2011 less than 50 percent of all views of K-pop videos took place outside of the Asia-Pacific region, from July 2012 to July 2013 a whopping 91 percent of K-pop video views were from outside of the region. YouTube has also compiled a list of the ten most popular K-pop videos on the site in the year following Psy's "Gangnam Style" debut:

01. PSY - "Gentleman" (481,776,726 views)
02. Girls Generation - "I GOT A BOY" (63,655,525 views)
03. HYUNA - "Ice Cream" (47,519,428 views)
04. G-Dragon - "Crayon" (25,858,896 views)
05. G-Dragon - "One Of A Kind" (24,210,823 views)
06. G-Dragon - "That XX" (18,860,752 views)
07. Girls Generation - "Oh!" (18,660,433 views)
08. Beast - "Beautiful Night" (18,536,840 views)

09. Girls Generation - "Flower Power" (17,976,773 views)
10. Kara - "Pandora" (16,830,527 views)

According to social media aggregating site Starcount.com, which tracks performance across 11 of the world's social networks, the top three most popular K-pop artist on social media on July 16 are PSY, group 2NE1, and the group Super Junior" (*AFP-Relaxnews (English International Version)*, "Popularity of K-pop on Youtube increases massively thanks to Psy", Jul. 16, 2013).

"The company that has Girls' Generation, SHINee, TVXQ, BoA and Super Junior, will open a concert hall called 'V-Theater' dedicated to virtual performances in August with a set of advanced projectors creating moving 3D holographic images of its stars as if they are really there" (*Korea Times*, "Can holograms replace real K-pop stars?", Jul. 16, 2013).

The Korean record industry's utilization of different and new types of technology to market their artists has had a significant impact on the globalization of the music industry. It is becoming easier for artists to spread their music and become popular in other countries. One example of this is when Girls' Generation won 'Video of the Year' for their music video 'I Got a Boy'.

"Earlier this month, K-pop girl group Girls' Generation beat out big names Lady Gaga, Justin Bieber, Miley Cyrus and even Korean YouTube sensation Psy to take the "Video of the Year" award at the first-ever YouTube Music Awards. The initial reaction of the crowd gathered at the awards ceremony in New York can be summed up with one word: Huh? Despite being one of the hottest groups in Korea and most of Asia, their name still does not ring a bell immediately in U.S. mainstream music. On YouTube, however, the group has emerged as a force to be reckoned with. "I Got A Boy," the song that grabbed the top video honor for Girls' Generation, has accumulated nearly 78 million views as of Thursday, along with well over 449,000 likes. The nine-member group is not the only K-pop frontrunner that has enjoyed success on the video sharing website. Boy band Big Bang's "Fantastic Baby" garnered 89 million views in less than two years, and many still remember the worldwide impact of Psy's "Gangnam Style" last year" (*The Korea Herald*, "K-pop beloved, far under the radar", Nov. 28, 2013).

Although the some high profile members of the American music industry have expressed interest in and support of Korean artists, the American public's reaction to Girls' Generation winning a YouTube Video Award was much less enthusiastic.

"Some viewers assailed the group with racist commentaries. 'The question is why is Girls' Generation in America if they can't speak a word of English lollllooll,' an unidentified individual complained on Tweeter, referring to the award-winning song, whose lyrics are all in Korean save a couple of English words. Another said 'CHING CHONGS INVADING MY MENTIONS SOMEONE WHY DIDN'T THEY DIE WHEN AMERICA NUKED THEM.' A disheartened Bieber fan said, 'HOW DID JUSTIN LOSE OVER SOME JAPANESE CHICK NO ONE KNOWS.' One Katy Perry fan tweeted, 'My mention full with Asian ching chang chong.' All of them are extremely offensive and racist to look at. But there are arguments among music experts in Korea that that's the reality Girls' Generation and other K-pop musicians might face while making inroads into the U.S. 'Every society has a certain level of bigotry. America is no exception,' a music critic here said. 'K-pop musicians should not back down. What they need to do is come up with a breakthrough'" (*Korea Times*, "Girls' Generation faces racial attack over 'US Dream'", Nov. 7, 2013).

When compared with the history of the American music industry (as outlined in the literature review), the Korean music industry has grown up very quickly. From its early roots in the 1920's, K-pop has evolved into a distinctive and highly successful Korean export. One of the main factors enabling the globalization of K-pop is the Korean record labels' use of technology.

Discussion

The Western world first noticed Korean culture in the late 20th century, and it was barely a decade ago that Korean culture was able to achieve global reach. This research shows the determination of the Korean music industry to become a major force in the global music industry. To date, the infiltration of K-pop into diverse cultures and countries

is impressive. The Korean music industry has been very dependent on media not only to disseminate information about their groups, but also to establish and maintain a connection with their fans. Starting with how they recruit and train artists, the K-pop record labels have used a variety of techniques to ensure that they maintain a positive image in the media. While the negative reactions to K-pop in English speaking countries, notably the United States, make it seem like K-pop will not be able to gain a secure foothold there, they have already made some headway. If they continue to receive positive representation in the media, K-Pop artists should be able to duplicate their success in other countries and increase their presence in the U.S.

If I had more time, I would have liked to examine the coverage of S.M. Entertainment, Girls' Generation and Super Junior in a dedicated K-pop news site. I also would have reviewed the YouTube channels for S.M. Entertainment, Girls' Generation and Super Junior as well as the band members' personal social media accounts. I think it would be interesting to examine why K-pop videos are so popular and how Korean celebrities use their personal media accounts to promote themselves.

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Appendices

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B. Table: Years and Articles Found from LexisNexis®

	2005	2007	2013
S.M. Entertainment	12	13	128
Super Junior	1	0	125
Girls' Generation	0	2	211
S.M. Entertainment and Super Junior	1	2	27
S.M. Entertainment and Girls' Generation	0	1	37
Super Junior and Girls' Generation	0	0	33
All Terms	0	0	32
Total	14	18	593

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C. Table: Members and Other K-pop Artists in the Articles per Year

Member Names	2005	2007	2013
Taeyeon (Girls' Generation)	0	0	21
Yuri (Girls' Generation)	0	0	12
Tiffany (Girls' Generation)	0	0	33
Jessica (Girls' Generation)	0	0	16
Yoona (Girls' Generation)	0	0	19
Seohyun (Girls' Generation)	0	0	15
Sooyoung (Girls' Generation)	0	0	16
Sunny (Girls' Generation)	0	0	10
Hyoyeon (Girls' Generation)	0	0	11
Leeteuk (Super Junior)	0	0	10
Heechul (Super Junior)	0	0	7
Yesung (Super Junior)	0	0	8
Kibum (Super Junior)	0	2	2
Donghae (Super Junior)	0	0	16
Kangin (Super Junior)	0	0	8
Shingdong (Super Junior)	0	0	9
Sungmin (Super Junior)	0	0	12
Eunhyuk (Super Junior)	0	0	13
Siwon (Super Junior)	0	0	19
Kyuhyun (Super Junior)	0	0	15
Ryeowook (Super Junior)	0	0	11
Zhouni (Super Junior M)	0	0	9
Henry (Super Junior M)	0	0	19
Hankyung (Previous Super Junior member)	0	0	8
Other Popular Korean Artists mentions	12	16	390

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D. Table: Countries that K-pop has Expanded into Over the Years 2005, 2007 and 2013

	2005	2007	2013
Argentina	0	0	11
Australia	0	0	20
Belgium	0	0	1
Bolivia	0	0	2
Brazil	0	0	14
Cambodia	0	0	1
Canada	0	0	23
Chile	0	0	14
China	7	5	79
Colombia	0	0	2
Croatia	0	0	1
Cuba	0	0	2
Ecuador	0	0	1
El Salvador	0	0	1
England	0	0	12
France	0	0	9
Germany	1	0	6
Hong Kong	1	0	49
Hungary	0	0	2
India	0	0	7
Indonesia	0	0	21
Ireland	0	0	1
Israel	0	0	1
Italy	0	0	5
Japan	6	5	93
Kazakhstan	0	0	1
Korea	10	14	440
Kuwaiti	0	0	1
Lima	0	0	2
Macau	0	0	5
Malaysia	0	0	32
Maldives	0	0	1
Mexico	0	0	4
Netherlands	0	0	2
New Zealand	0	0	7
Norway	0	0	1
Peru	0	0	14
Philippines	0	0	29
Poland	0	0	3
Qatar	0	0	1
Russia	0	0	7
Santiago	0	0	1
Saudi Arabia	0	0	1
Scotland	0	0	1

Singapore	0	0	71
Slovenia	0	0	1
South Africa	0	0	2
Spain	0	0	1
Sweden	0	0	1
Switzerland	0	0	1
Taiwan	1	0	24
Thailand	0	2	53
Turkey	0	0	5
United Arab Emirates	0	0	3
USA	3	6	145
Uzbekistan	0	0	1
Vietnam	0	0	4
Yas Island	0	0	1

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E. Table: Number of Articles Discussing the Organizations with Different Marketing Techniques

Organizations	Marketing Techniques			
	Press release	Discussed techniques	Promotion	None
Super Junior	9	15	60	41
Girls Generation	10	50	98	56
S.M. Entertainment ONLY	3	18	35	98
S.M. Entertainment & Super Junior	4	6	14	6
S.M. Entertainment & Girls' Generation	3	22	8	4
S.M. Entertainment & Girls' Generation & Super Junior	1	11	12	8
Super Junior & Girls' Generation	2	9	15	7

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F. Instrument: SurveyMonkey®

K Pop - Sarah Mackenna Survey

https://www.surveymonkey.com/s.aspx?sm=FL48c6%2fDUvn3pSbMJETkw%3d%3d

SurveyMonkey, Inc

Google

View Season ... th subtitles LOOK3OOK.n...Gousness. [SUBS Subb...Dailymotion Bank of Amer ...] Personal Jen Goes to London french onl ne textbook Music Pises Sign . . Information

Heirs - Episode 15 - Watch Full E... The Dr Phil Show Mommy Rescue... SurveyMonkey - Question Builder K Pop - Sarah Mackenna Survey

*** 1. Article Title**

*** 2. Name of Publication**

3. Year of publication

2005

2007

2013

4. Month of publication

Jan May Sep

Feb Jun Oct

Mar Ju Nov

Apr Aug Dec

5. Day of Publication

1 12 23

2 13 24

3 14 25

4 15 26

5 16 27

6 17 28

7 18 29

8 19 30

9 20 31

10 21

11 22

6. Which organization is included in the article?

Super Junior

Girls Generation

SM Entertainment ONLY

SM Entertainment & SJ

SM & GG

SM & GG & SJ

SJ & GG

7. Dominant organization

GG

SJ

SM

8. Tone of Piece

Positive

Negative

Neutral

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9. Who is the article about?

- Girls' Generation as a whole
- Super Junior as a whole
- SM Entertainment as a whole
- SM artist
- SM groups
- SM as a whole and other Artists
- Girls' Generation member
- Super Junior Member

10. If about member who?

- | | | |
|--|--|---|
| <input type="checkbox"/> Taeyeon (gg) | <input type="checkbox"/> Sunny (gg) | <input type="checkbox"/> Sungmin (sj) |
| <input type="checkbox"/> Yuri (gg) | <input type="checkbox"/> Leeteuk (sj) | <input type="checkbox"/> Eunhyuk (sj) |
| <input type="checkbox"/> Tiffany (gg) | <input type="checkbox"/> Heechul (sj) | <input type="checkbox"/> Siwon (sj) |
| <input type="checkbox"/> Hyoyeon (gg) | <input type="checkbox"/> Yesung (sj) | <input type="checkbox"/> Ryeowook (sj) |
| <input type="checkbox"/> Jessica (gg) | <input type="checkbox"/> Kibum (sj) | <input type="checkbox"/> Kyuhyun (sj) |
| <input type="checkbox"/> Yuna (gg) | <input type="checkbox"/> Kangin (sj) | <input type="checkbox"/> Hankyung (Previous sj) |
| <input type="checkbox"/> Seohyun (gg) | <input type="checkbox"/> Donghae (sj) | |
| <input type="checkbox"/> Sooyoung (gg) | <input type="checkbox"/> Shindong (sj) | |

If other SM artis::

11. What is the focus of the article?

- Business Report
- Concert Listing
- Concert Review
- Work Focused Mention Only (Mentioned the search terms within an article about entertainment work)
- Work Focused Featured (Talking about any entertainment work that the groups do)
- Ranking (Music, Film, Concert rankings)
- Social Focused Mention Only (Mentioned the search terms within an article about gossip or social events)
- Social Focused Featured (Gossip articles or articles about a social event)

***12. Where is the text talking about?**

13. Does the text discuss place or make reference to it?

- Discusses
- Reference
- Neither

14. Does the text discuss or reference Korean Culture?

- Discusses
- Reference
- No

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15. If the text talks about or refers to Korean culture, how does it make it sound?

- Similar to English speaking cultures
- Mysterious
- Doesn't discuss or reference Korean culture

Other (please specify)

16. Does the text discuss or references Korean language?

- Discuss
- Reference
- No

17. Marketing Techniques

- Press release
- Discussed (talking about the techniques)
- Promotion
- None

18. Is the article repeated?

- yes
- no

if yes, how many times

19. IF article is repeated...where is it repeated?

1	<input type="text"/>
2	<input type="text"/>
3	<input type="text"/>
4	<input type="text"/>
5	<input type="text"/>

Done

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