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An exploration on Korean pop (K-POP):

Some empirical evidence

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Preface

於論文的撰寫至完成的這段期間，著實受到許多貴人的相助與包容，於此真摯地感謝指導教授吳祉芸老師一路上的鼎力相助與耐心指導，若無老師的悉心指教與包容，相信自己無法於短時間內完成本論文。

本論文之所以能夠完成，需感謝家人於此期間的支持與鼓勵。除此之外，在此亦要特別感謝好友亭安；師門好友紹儒學長與瑄芸；大學同學彥彤、孟昕、曉凡；研究所同學宜靜、奕佳、勤燕、Cecilia、Jessica；過去的同僚與好友宛昀、靜宜；學妹淳惠、嘉臨，感謝一路上所有人給予的建議、支持、鼓勵與協助。

研究所生活即將告一段落，於此期間曾受過的幫助與照護不勝枚舉，在此誠摯地感謝每一位老師、助教、前輩、同學以及朋友，每一次的支持與鼓勵都使我能恢復士氣、勇往直前。

碩士畢業在即，雖然感傷，但天下無不散的筵席，期望未來再次相見時，彼此都能是更好的自己，在此期望自己莫忘初衷、秉持始終如一的信念。雖然自己提前大家一年畢業，但還是在此預祝大家鵬程萬里、畢業快樂！

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Abstract :

This research is mainly related to K-POP topics, providing a brief review of past research. In addition, the study goes through the history of Korean Wave, the development of K-POP, the current market condition of K-POP, and elaborates the stakeholders of K-POP industry.

In terms of the research methods, this study employed content analysis methodology as the main way to analysis the data. This study collect the information of 405 K-POP groups from 1992 to 2018, and then use the analysis software SPSS to analysis.

Compared to other related researches, this study focused more on the empirical evidence part, it gathered the empirical example and information then categorize and analysis. Due to the past research is declining and the field of K-POP and Korean Wave is relatively lack of empirical evidence, the objective of this research is to open a new start and new sight of K-POP research, being a basic foundation of future research.

Keywords: K-POP, Korea idol groups, Korean Wave

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CHAPTER I. Introduction

1.1 General Background Information

Korean merchandises, Korean culture and Korean custom are quite popular in young generation. “Korean Wave” shows high potential and impact via different ways. Under Korean Wave, K-POP groups also have shown their performance and celebrity. The researcher is going to collect the record of K-POP groups as research material. General background information related to this study is shown as followed.

1.1.1 Introduction of Korean Wave (Hallyu)

Lin, Ke, Zheng, Chen and Zhang (2008) noted that Korea government is committed to developing cultural industry in recent years, its purpose is to be top five cultural country. According to report of Korea Creative Content Agency (KCCA), output value of South Korea cultural industry in 2018 had exceeded \$116 trillion Korean Won (about \$105.2 billion USD), compared to the data of 2017, which was \$110.4 trillion Korean Won (about \$100 billion USD), it growth 5.2%.

Based on the Economic Daily News and CTS Taiwan News, In 2017, The value of cultural industry surpassed the revenue of the two biggest enterprises of semiconductor industry in South Korea, which are Samsung and SK Hynix. The expected revenue of Samsung and SK Hynix in 2017 is \$100.8 trillion Korean Won (about \$91.4 billion USD). Korea promotes

Korean drama and music actively to worldwide. In 2018, total export volume of Korea cultural industry reached \$75 billion USD, annual growth was 8.8%, Korean wave shows their strong power.

However, in the end of 1990s, Korea went through a hard time of Financial Crisis. In 1997, which is the period of Asian Financial Crisis, Korean government asked International Monetary Fund (IMF) for help due to its foreign currency crisis. Moreover, the generation of digital internet was coming, it resulted traditional CD industry declined. In such a hard time, instead of getting fail, Korea fought by their cultural industry. As a consequence, Korean Wave had developed gradually, and the Korean drama and the Korea pop music spread out to China and Taiwan. (Noh, 2015)

Korea has become top ten country of exporting cultural products in the world, its cultural industry scale had exceed \$50 billion USD. Behind such strong trend, K-POP Wave, there are 1,500 companies related and they constitute to a huge chain of cultural industry, this industry chain enhance Korea's soft power and promote its economy development, moreover, all of them let Korea's economy development situation hit the peak again.

1.1.2 The development of Korean Wave (Hallyu)

About the beginning of the term “韓流”, which is pronounced as “Hallyu” in Chinese and it means “Korean Wave”, there are two kinds of statement. First, the term started from Taiwan, but the meaning was not the same as current meaning until China used it to describe Korean public culture, then became to a term till now. The other statement is that the term origin from Japanese instead of China mass media. Below content would described in detailed.

The term “韓流”, which is Korean Wave in Chinese, can be date back to December 17, 1997 in Taiwan(Liao, 2013). The term used by the newspaper China Times to represent Korean enterprises and merchandises, however, the definition of the words did not have the same meaning as current meaning. In 1997, Korean drama “What is Love (사랑이 뭐길래)” and Korean singer groups, like H.O.T and Clon (클론) were getting popular in China (Wang, 2014). Then, in 1999, Beijing Youth Daily used this term to describe and reflect the popular Korean public culture at that time. As a result, the term and its meaning keep using until now (Kuo, 2011).

However, there is another statement about the beginning of the term. Base on Noh (2015) and Jang (2011), the term should be oriented from Japanese. From 1980 era, HongKong movies and Guangdong songs were very popular in Asia, at that time, Japanese use “港流”, which represented Hong-Kong Wave and pronounced as “Konglyu”. Similarly, in 1990 era, Japan popular culture spring up, “日流” was used in the same way. As a consequence, JANG (2011) considered that the words “OO 流(lyu)” are all comes from Japanese.

As merchandises of Korean popular culture swept the Chinese-speaking countries, Japanese media had used the term “韓流”, which represent Korean Wave. Afterwards, Korean Ministry of Culture and Tourism, which is Korean Ministry of Culture, Sports and Tourism now, using the term in official and formal propaganda in 1999.

1.1.3 Development stage of Korean Wave

Liao (2013) indicates that Ko Jeong-Min, who is the professor of Arts and Cultural Management Department of Hongik University in Korea, defined Korean Wave into three development stages, please refer table 1.

The first stage is initial period from 1997 to 2000, Korean cultural industry started to emerge in oversea market. In this stage, Korean wave emerged slowly in China, Taiwan, and Vietnam, it's an incubation period before Korean Wave explosion.

The secondly stage is sublimation period from the beginning of 2000 era to the middle of 2000 era. Although there were no representative work until 2003, Korean Wave achieved its peak period after 2003, when Korean drama “Dae Janggeum (대장금)” and “Winter Sonata (겨울연가)” were published. This stage is quite important since this peak period made Korean Wave spread out over worldwide, let Korean Wave entered into international arena.

The third stage is new Korean Wave period from the middle of 2000 era till now. In previous time, when someone mentions about Korean Wave, the first thing come out would be Korean drama, nevertheless, in current time, the position has replaced by Korean pop music, which is K-POP. In this stage, Korean idol singers enter into international market, through holding concerts, fan meeting parties and related way. As a result, Korean Wave steps into its heyday.

Using Taiwan as an example, in the third stage, which is new Korean Wave stage, compared to Korean drama, people tend to discuss the information about Korean idol singers, stores in Taiwan also started to play Korean pop music as their background music. Similarly, the impact factor of learning Korean had changed, in the past, the main reason and the impact factor that effected Korean learner in Taiwan would like to learn Korean is Korean drama, however, the reason had changed into Korean pop music, main motivation of most of Korean learner in Taiwan is Korean pop music now.

Table 1: Development stages of Korean Wave

Development stages of Korean Wave			
Stage	First stage	Second stage	Third stage
Period	Initial period, Incubation period	Sublimation period, Peak period	New Korean Wave period
Keyword	Korean Wave formation	Korean Wave deepening	Korean Wave diversification
Time	1997 to the beginning of 2000 era	The middle of 2000 era	The late 2000 era till now
Main field	Drama, music	Drama, music, movie, game	Drama, music, movie, game, comic, cartoon, Korean food, Korean
Main region	China, Taiwan, Vietnam	China, Japan, Taiwan, Southeast Asia	China, Japan, Taiwan, Southeast Asia, Central Asia, Africa, United States
Representative item	What is Love, H.O.T	Dae Janggeum, Winter Sonata	K-POP, idol group

Source: Liao (2013)

1.1.4 Current Definition of Korean Wave

According to Kuo (2011), the definition of Korean Wave currently refers to anything related Korean public culture or characterized with Korean fashion or flavor. It includes tangible commodities like cellphones, electronic products, besides, products of cultural creative industries, for instance, Korean songs, dramas, films and so on. Simply, all things that reflect Korea's fashion, technology, customs and culture are all Korean Wave.

1.1.5 Introduction of K-POP

Recently, K-POP is a new buzzword for global music industry, Korean pop singer like TVXQ!, Wonder Girls, Girls' Generation, PSY and so on have hit unprecedented followers in Asia, North America and Europe region (Yeh, 2016).

Based on Noh (2015), in the end of 1990 era, Korea Wave started to emerge, Korean pop music started to builds up the brand "K-POP" gradually. Korean pop music had become one of Korean Wave's core commodities subsequently, moreover, it let Korea changed their position from net import country to net export country. Therefore, we can image that how important K-POP is.

K-POP occupies the excellent position between the western and the East Asian music industries in the global music industry, compare to Japanese pop music, K-POP refers to music industry that contain social capital and global talented elites. Rather than imitates or slightly modifies Japanese pop culture, K-POP finds its own, new and excellent way (Yeh, 2016).

1.1.6 The development and its stages of K-POP

Before the words “K-POP” was create, there are many similarities had shown by Korean singer group “sobangcha (소방차)”. They released their first album in 1987, hereafter they issued this album in Japan and sold very well. Although they got good grades in Japan and had reputation overseas, they still didn’t hit the global market. However, due to their performance way on the stage and they debut by group, they can be referred as the beginning model of K-POP (Liao, 2013).

According to Chen and Zhu (2013), the development stages of K-POP can be defined as three periods, the first periods is expanding domestic market; the second one is spreading overseas market, and the third one is globalization and localization.

For the first period in the late of 1990 era, which is expanding domestic market period, Liao (2013) points out that the important turning point is the debut of the Korean group “Seo Taiji and Boys (서태지와 아이들)”. In 1992, this group debuted and had attempt to innovate new style, they rearranged the modern dance and rapping music style of Western pop music, they let rapping and electronic styles got popular. Apart from that, this kind of music style had replaced traditional Korean songs and ballad songs, and became main trend of music style (Chen and Zhu, 2013). In late of 1990 era, the first Korean idol group, H.O.T, had debuted. Other idol group like S.E.S and Shinhwa, all of them led K-POP into a new world.

Korea was suffering Asian financial crisis in 1997, Asian financial crisis made Korean Economic be hit heavily. To relight Korean culture industry, government enacted law about

culture industry promotion, established Korea Creative Content Agency, and invested huge political and economic resources to promote “Korean Wave”, and it includes drama, comic, cellphones and so on, among them, Korean pop music too. Through the supports of government and entertainment companies, they operate K-POP by delicate strategies, they tried to steady and deep plowing their local market. In addition, they find the possibilities to expand overseas market, especially Asia region, by multinational media’s exposure.

Secondly, the spreading overseas market period is for the beginning of 2000 era, in this period, Korean entertainment companies had realized that it is hard to expand Korean culture by merely overseas dissemination. Hence, they started to execute the strategies of cooperating with overseas companies. BoA is the best representative example, her entertainment company cooperated with Japanese record company, they manufacture and package music works together. There is no doubt that BOA is the new generation idol that mixed by Japan and Korea. The experience that BoA debuted and got good grades in Japan had inspired other Korean idols like SS501 and TVXQ! to follow and do in the same way. As a consequence, K-POP broke through the model of first period, and strategic cooperation with the influential companies in local country.

Apart from that, in the second period, the singers who sing the title songs of Korean dramas had attracted attention from global, and single singers like Rain, BoA and Lee Hyori had become the representative of K-POP trend. Music channels and Music televisions in various countries had begun to introduce and play K-POP music. In this period, K-POP had its great leap forward in historic progress, meanwhile, the words “K-POP” began to be used in worldwide.

The third period, globalization and localization period, is from the late of 2000 era till now. Compared to the second period, K-POP emphasize more on globalization and localization, they focus on global market and would add local elements in order to assimilate into local market. In this period, the competition among all idol groups had become fierce. Besides, as Internet and media spread among the people, the promotion of K-POP became aggressive and quickly.

The reason that Korean idol groups could be successful was Korean dramas and Korean movies, however, in this period, it had turned to be their music field. Not only in Asia, K-POP had influenced Europe, America and South America. In 2012, the song “Gangnam style (강남스타일)” hit the world and had a heated discussion on it. Besides, the YouTube Video of this song already had received 3.3 trillion clicks in 2019. In 2009, the idol group “Wonderful girls” became the first Korean singer that being top 100 on the list of Billboard; PSY was also being Top 2 on that. All above shows the fact that K-POP has become globalization and localization.

Among this three periods, K-POP industry demonstrates the systematic and strategic plan by the coordinate of government and entertainment companies, shows the strong power to world.

1.1.7 The current definition of K-POP

According to Liao (2013), K-POP means Korean popular music, it includes Korean pop music, Korean ballad music and Korean pop songs. In British and US region, people call pop music as “POP”, besides, for the pop music of other countries which except British and US region, people would add the first alphabet of that country’s name before “POP”, for instance,

C-POP for Chinese pop music, J-POP for Japanese pop music, and T-POP for Thai pop music. The same reason, the first alphabet “K” of K-POP represents Korean. However, after Korean pop music had become popular and received high popularity, “K-POP” had become a well-known noun.

In the end of 1990 era, through idol groups like H.O.T and Clon, K-POP was in all the rage, moreover, K-POP were a sensation wherein teenagers of Asia countries. Nowadays, K-POP steps out the Asia region, it obtains quite high popularity throughout the world.

1.2 Research Motivation and Purpose

The K-POP industry has shown their influence and successful booms. The past researches which are related to K-POP industry has increased quickly. However, the amount of related research has shown a downward trend, in other words, the past researches related to these topic is declining and the content of the related research have high homogeneity.

Besides, most of the K-POP researches focuses on culture and society filed, there are few research using data to verify and discuss the practical cases. The related research are relatively lack of empirical evidence. As a result, researcher would like to focus on the empirical evidence and example part.

The main objective of this study is to serve as an empirical base for future research, being a basic beginning toward future research to understand K-POP in empirical sight. Through the actual data of this research to find the potential relationship between the variables and to verify the actual situation. Also, to have a basic but real understanding of K-POP groups’ circumstance.

CHAPTER II. Literature Review

The objective of this chapter is to review the literatures which are related to this study. This chapter is divided into four sections, introduction of Korean Wave, Introduction of K-POP, Current market of K-POP, and stakeholders of K-POP market separately.

2.1 Current market of K-POP

According to Yeh (2016) and the Wikipedia, in August 2011, after build up a billboard list for Japanese music, Billboard, which is an American entertainment media that track the most popular songs and albums in different genres, established a billboard list for Korean music due to they look forward toward the development potential power of K-POP. In addition, they plans to cooperate with Korea Entertainment Producers' Association (KEPA) to promote K-POP and go a step further. It could be speculated that the potential power of K-POP market is huge.

Based on the Mirror Media News and China Times News, according to the statistic data of Korean Foundation for International Cultural Exchange (KOFICE), the output value of K-POP industry achieved around \$300 million USD when Korean Wave started to emerge in Asia in 2000. In 2017, the output value of K-POP reached \$5.785 billion USD, it was 19 times of the output value in 2000, the key points that the value growth so rapidly are its well-developed industry chain and export.

According to Economic Daily News, in 2019, Korea Creative Content Agency (KOCCA) indicates that BTS (방탄소년단) has won three champions for single album with over million-volume sales, as well, the YouTube channel of BTS had received over 2.5 billion clicks in the first half of 2018, and 94% of their YouTube annual clicks in 2018 came from overseas. Moreover, the number of people who visited to their world tour concerts had reached around 800,000 to 900,000. All achievements above shows huge influence power of K-POP overseas.

The trend that BTS and K-POP lead has not only become a new power of Korean cultural industry exports, but promote other merchandises of Korea to international market. Based on the report of Homeopathy Research Institute (HRI), BTS brings Korea economic benefits which is around \$4.1 trillion Korean Won (about \$3.7 billion USD) every year. Otherwise, it predicts that BTS may bring Korea economic benefits for \$54.1 trillion Korean Won (about \$49.1 billion USD) if they can maintain its upsurge by 2023.

The current market of K-POP has huge power and enormous potential value in the future. It is hard to neglect this beast type industry, therefore, we should understand this industry more, deeply and widely.

2.2 Common points and advantages of K-POP

There are 4 K-POP common points and advantages, targeted market, group role assignment and division of labor, music works and exposure respectively. These four points can be refer as the reason why K-POP being so successful and attractive. Below would have more detailed description.

First, for the targeted market, K-POP industry usually set global market as their target milestone, the market strategy would be global oriented, and they work hard to eliminate the gap between multinational cultures (Chen and Zhu, 2013). Besides, when training newcomers of trainees, entertainment companies would set the objective of entering international market at the beginning time (Liao, 2013).

Base on above, to let global people to sing and remember easily, K-POP songs prefer to use the title name in English recently, moreover, the lyrics of title tracks would add some words in English, especially the refrain part (Liao, 2013). Within the high-repetitive rhythms, lyrics in English or very simple Korean words would let people remember the song easily (Zhong, 2013). The best example is “Gangnam style” of PSY, “Sorry Sorry” of Super Junior, “Nobody” of Wonderful girls and “Gee” of Girls’ Generation.

Apart from that, to enter the foreign market that do not speak English, they would translate their songs into their languages or create songs in foreign languages. For instance, Super Junior created Chinese song in order to enter the market who speak Chinese, and BIGBANG released Japanese version albums which were translated and reorganized from their Korean songs.

To enter and localize the other countries’ markets, some K-POP groups would assign foreign members (Liao, 2013). For example, EXO had two China members at the beginning, BLACKPINK has member who comes from Thailand. The entertainment companies recruit and bring foreign people in and become their trainees, in addition, they cultivate all artists’ language abilities. Otherwise, Shih (2013) indicated that they would tend to arrange overseas events actively like concerts, fan meetings, drama filming and product endorsement.

All the ways above shows the ambition and the strategy of K-POP, they have clear target and realize it aggressively.

Secondly, for group role assignment and division of labor part. K-POP groups usually have role assignment and good division of labor, based on their abilities and appearance, each member would have their own role and character, for instance, leader, lead singer, rapper, facade, lead dancer. Through this kind of teamwork, it's helpful to expand the exposure in different field (Chen and Zhu, 2013). Beside, some member would be responsible for foreign language like English, Japanese and Chinese (Zhao, Lai and Lu, 2013), it can shorten the distance between foreign fans and the group. Chen and Zhu (2013) stated that through different role assignment, it can attract various kinds of fans.

Third, for the music works part. Liao (2013) indicated that the music styles of K-POP are usually quickly rhythm and have high-repeatability, it is easier to let people remember. Moreover, K-POP makes the music visualized. Shih (2013) stated that many music videos of K-POP perform in dancing and strong colors in order to let the videos be seen. Furthermore, some music videos would not only have one version, but have dancing practice version and story version. Through dancing in group, uniform and characteristic way, the visualized music can easily to grab the gaze.

K-POP changes the way of enjoying music from listening to watching, K-POP music marketing itself by artistic concept, it motivates listener to let their senses of sight to drive their auditory sense (Yeh, 2016).

The final, the exposure part. K-POP industry emphasize the exposure of their singers, artists and groups. Shih (2013) stated that in order to increase the exposure rate of their artists, entertainment companies would arrange many schedules, like shooting variety shows, dramas and radio programs. Apart from that, entertainment companies also build up official websites, YouTube Channels, and Facebook fan pages to update their artists latest information.

There are many explosion ways for Korean singers, except regular music programs, there are programs which about singers' competitions and variety shows would also invite singers to join. In addition to that, Korean radio shows can not only listen to the singers' interview, but also allow fans to watch live broadcasts or videos which videotaped by the radio show and upload to the Internet simultaneously (Liao, 2013). All exposure ways let singers and artists try their hard to express themselves and increase their reputation.

2.3 Marketing and Brand management of K-POP

The biggest reason that K-POP industry can be so attractive and successful is their perfect marketing strategy, especially brand management part. They establish K-POP artists and groups as brands, through building brand identity, set up supporting color, slogan and specific fan name and so on. In view of that, it increase their brand value and enhance cohesion and centripetal force of fan, let fan more loyal to the "brand".

Zhao et al. (2013) stated that most of the K-POP groups have their own abbreviation, specific fan name, representative and supporting color, supporting item and slogan. For example, Girls' Generation is called SNSD for short, representative color is rose pink, their specific fan name is SONE, and supporting item is balloon in rose pink.

Entertainment companies create brand identity to K-POP artists or groups, they treat fan as their target consumers, and take their artists or group as a brand. They design unique logo and exclusive supporting color. Most of the groups' identity mark in words, like BIGBANG, EXO, and BTS. Some groups would mark in symbol, for example, INFINITE for “∞”.

On the other hand, for supporting color, it can be date back to 1990 era, as H.O.T had set up white as their official supporting color first. The supporting colors are seen as the representative colors of K-POP groups, different groups should avoid to choose same colors. However, due to there are so many K-POP groups now, the new debut group recently would choose two to three kinds of colors as their supporting colors. Entertainment companies would sell concert light stick which is in supporting color, as a consequence, fan would buy and bring it to cheer up for their idols during concerts, creating a miracle view, that is the sea in supporting color.

In term of specific fan name, each K-POP artist or group would have specific fan name, it is announced officially and it usually has special meaning. For instance, the specific fan name of BTS is “A.R.M.Y”, which means “Adorable Representative M.C for Youth.” The main objective of creating specific fan name is to deepen fan's identity and the sense of belonging.

The success of K-POP origins not only from the strengths of dancing and singing, but relying the marketing strategies of entertainment companies. From market positioning, identity creating to the customer relationship management, they operate their artists and groups in the skills of brand management.

2.4 Stakeholders of K-POP market

(Freeman, 1984) defined a broad view of a stakeholder as “any group or individual who can affect or who is affected by the achievement of the organization’s objectives”. This definition captures the empirical reality which firms can affect, or affected by, virtually anyone (Mitchell et al., 1997).

Within, the primary stakeholders are the groups which the firm depends on for its continued success and survival. They include customers, employees, suppliers, shareholders, the governments and communities (Clarkson, 1995).

Liao (2013) stated that Korea spends all of their effort to cultivate artists, and they take advantages of multiple propaganda ways to promote the artists to worldwide, accompanying the economic growth of Korea, Korean cultural industry takes it up a notch.

Within Korean cultural industry, the achievement and continued success of K-POP can distribute to government, entertainment companies and television station. Below would have more detail description about each of them.

2.4.1 The role of government

Shih (2013) noted that Korean government quite preserves their own industries, it formulates lots of protection policies to consolidate their industries. Additionally, it promotes all kinds of industries actively to entire world. Among them, Korean cultural industry is included.

From 1990 eras, Korean government had started to pay attention to the development of cultural industry (Shih, 2013). In 1994, Korean government had formulated various policies and plans. In 1998, president Kim Dae-Jun(김대중) established the strategy of nation development for “funding nation by culture”. Afterwards, Korea has put the development of cultural industry as their main target of nation development, it would like to make cultural industry into a high added value industry (Noh, 2015).

In developing cultural industry, Korean government occupies an important and leading position. Korean government builds up complete and perfect systems including plan drafting, budgeting, talent education, business cooperation, research and development and marketing support. Moreover, it adopts protection mechanism to develop global strategy (Wang, 2014).

Apart from that, Korean government has founded Korea Creative Content Agency (KOCCA), which takes responsibility to coordinates and oversees the promotion of the Korean content industry. Li, Lian, Zhang, Zeng and Chen (2016) stated that KOCCA cultivates professional talents, develops high added value cultural merchandises, supports to expand Korean cultural industry to overseas, formulates policies which are about copyright protection, and strengthen the system of copyright protection.

In order to support and assist the development of internal talented people, Korean government provides creative resource support, hardware device and related resources actively. Based on the support, it assist and help creative talents to achieve their innovative ideas and business benefit.

With the support of government, no wonder Korean cultural industry can create Korean Wave and spread it into worldwide.

Nation branding

Nation branding is an important intangible asset of a country. It can present the culture, value and attitude of the country, moreover, it can also create more competitiveness and superiority. Korean Wave, which had created by Korean cultural industry, has positive influence on increasing the nation branding of Korea indeed (Wang, 2014).

Korea Chamber of Commerce & Industry indicated that 52% companies agree that Korean Wave boosts their sales, among them, cultural industry is 87%, tourism industry is 86% and circulation industry is 75%. The industries related to service are the most significant. As well as, there are 83% enterprises which is investigated agree that Korean Wave enhances the image of Korea and Korean products. It demonstrated that Korean Wave not only upgrade Korean nation branding, but people's increase favorable impression toward Korean products. Additionally, it has positive influence on developing overseas market and the sales of Korean enterprises (Wang, 2014).

According to the annual report on the world's most valuable and strongest brands of Brand Finance, it indicated that the brand value of Korean is \$775 billion USD, and it ranked at 16. Compared to 2012, its value growth 7% (Wang, 2014).

Among all communicate forms, music is one of the ways that can communicate and perform without writing and speaking, and it is a form that do not need any conversion process, it can step over the limitation of language difference and trait. As a consequence, compared to all cultural mode, music form is a more efficient way to globalization (Yeh, 2016).

The “Gangnam Style” is a great example. The music of “Gangnam Style” spread out to worldwide, at the same time, it spread the brand of “Korea” to worldwide too. It enhance Korea to promote its image and marketing itself (Yeh, 2016).

According to the annual report on the world's most valuable and strongest brands of Brand Finance in 2019, it noted that the brand value of Korean had achieved \$2,001 billion USD, and it ranked at 10 in 2018. Based on the report, we can find that Korea has still fight for their nation branding.

The good results now are all from the support of whole country. Yeh (2016) indicated that the Korean Wave has attracted international attention, and it promote the nation branding of Korea actually.

2.4.2 The role of entertainment companies

K-POP of Korean Wave has ravaged the world, the key factors are the systematic manufacture process, professional training program and the promote strategy of big entertainment companies (Li et al., 2016).

Yeh (2016) noted that the main business of Entertainment companies are entertainment management and training newcomers. Each entertainment company has their own characteristics, the famous entertainment companies in music field now are SM Entertainment, YG Entertainment, JYP entertainment and so on.

Korean entertainment companies have organization ability and economic ability. They can launch merchandises of popular music and target overseas market. Moreover, they bring Korean singers step out of Korea to international stages (Noh, 2015).

Manufacturing a group, an entertainment company need to invest from \$4.5 million to \$9 million USD to it, among them, the training fee is about \$3 million USD. Moreover, the entertainment company spends about three to five year on it (Yeh, 2016). All of the entertainment company leave no stone unturned to cultivate their group, and that is the reason why K-POP of Korean Wave can go worldwide.

Training program

Different from other countries, Korean entertainment industry have quite complete and systematic procedure for creating an artist, especially the training program (Zhao et al., 2013). The main objective for this calculating procedure is to ensure that the singer who is going to debut in the future can be successful. Entertainment companies assist the newcomers but manage them very strictly, they would control their life and training (Liao, 2013).

Apart from that, a trainee should be versatile but just learn to be a singer. The road to be a star is usually exist at multiple entertainment media platform, therefore, acting on TV shows, hosting popular music program, being a guest of reality show are all the important index (Zhong, 2013).

Korean pop artists usually had experienced the training program for three to seven years, it depends on each trainee's ability and condition (Chen and Zhu, 2013). The training program is a comprehensive artistic skills training include singing, dancing, style, posture, multiple languages and so on.

For the recruitment of trainees, Zhao et al. (2013) and Liao (2013) noted that general entertainment company would hold large-scale selection campaign regularly, and its participants' age are usually the age of elementary school's students or junior high school's students. The selection campaign not only held in the big city but in various region, moreover, it would also held in overseas region.

In the selection campaign, the winners who stand out would become trainees of the entertainment company, and they would face a tenses competition situation. During training program, to selecting and examining, there would have presentation show periodically. And it would make trainees feel the sense of competition with each other (Liao, 2013).

Based on Shih (2013) and Zhao et al. (2013), the investment and cultivation of entertainment company, add the effort of the trainees, the idol who had experienced such strict training would possess a better foundation, capabilities of compressive resistance, and endurance. And all of these would be the core strength which let them influence the world.

According to Yuan (2015), the mechanisms of training program let Korean popular songs step out Korea to overseas, and success to enter the markets of China, Japan, and Southeast Asia. Moreover, North America, central and south America and Europe. It let K-POP become global industry.

2.4.3 The role of television station

The reasons that K-POP is in vogue is not only because the support of government and entertainment companies, but the support of television station. The music show made by television station assist K-POP a lot. Singers, artists and idol groups through the music show to promote themselves and their music songs. In addition, fans can receive the latest music information through music show (Shih, 2013)

The four biggest Korean television station is SBS, MBC, KBS and Mnet, and all of them would broadcast music shows once a week to play and promote latest music albums and songs. For instance, Inkigayo (인기가요) of SBS television station, Music Core of MBC television station, Music Bank of KBS television of KBS television station, and M!countdown of Mnet television station (Zhao et al., 2013).

The support of television stations let K-POP industry have more chance to promote, in addition, increase the exposure of K-POP. And that is also one of the important reasons cause K-POP being such successful and influential.

CHAPTER III. Research Methods

The research method which was used in this study was content analysis methodology. Content analysis methodology is a reflective process, and it is a continuous process of coding, categorizing and then returning to the raw data to reflect on the initial analysis (Erlingsson & Brysiewicz, 2017)

3.1 Data collection

During the stage of data collecting, researcher collect the data of K-POP groups' name, gender, agency, present status, debut date, member number, main style of songs, award, special events and turning point as variables. These variable mainly are the basic information of a K-POP group. (The concise data collection sheet can refer to Appendix1)

The gender variable means the composition of members' gender. The agency variable indicates the company which is responsible for the group. If the group had changed agency before, it would be analysis by present information, that is, the present agency. Present status variable would be the group's situation now, for instance, it had been disbanded or continue carry on. Debut date variable means the first time and date of a K-POP group to appearance. Member number variable is the member amount of the group. Main style of songs variable indicates the main style of the group, in other words, the main style of their works.

The variable of award means the awards that the group had won, this variable would only collect the one which is representative, global and indicative, for example, Golden Disc Awards. Special event variable would be the deeds which is global, indicative and significant, for example, Forbes ranking, billboard ranking, world tour concert, being the cover of TIME and had a speech in United Nations. Turning point variable means the important or decisive event of the group, for example, someone withdraw the group, someone who went army and the dispute event.

The data resources came from the official website of entertainment companies, Wikipedia and other K-POP information websites. All of the data were collected and updated until November of 2018. According to the news of The Chosun Il-bo (조선일보), there were 436 K-POP groups had debuted during 2007 to 2017, and this research had recorded 405 K-POP groups' data. (Please refers to Appendix 2 to check the list of K-POP groups which were recorded.)

3.2 Data analysis

The main objective of using content analysis methodology is to systematically transform a huge amount of text into a highly organized and concise summary of key result. Analysis the raw data to form themes or categories is the process which abstract the data further at each step, from manifest and literal content to hidden and concealed meanings. (Erlingsson & Brysiewicz, 2017)

3.2.1 Data Coding

Based on Erlingsson & Brysiewicz (2017). After data collection, the first-hand information should be condensed. However, it should make sure that the core meaning is retained during this step. Afterwards, it needs to develop codes which are descriptive labels for the condensed meaning units. Then, it needs to label condensed meaning units by drawing up codes and grouping all of these codes into categories.

Codes should describe the condensed meaning unit concisely and they are tools to assist researchers to reflect on the data in new ways. In addition, codes can make it easier to identify the connections between meaning units (Erlingsson & Brysiewicz, 2017).

This stage involved going through all the information of Korean popular groups. A list of the code words for all of transcripts was collected and compared against the original transcripts to make sure that a code word was used consistently throughout all transcripts. Identifying and assigning the common themes, differences and patterns to categories. Notes were taken of the ideas they represented and the relationship between codes. The entire process which is categorizing data was done by one person, in order to further ensure the consistency of code words.

Using the analysis software named SPSS to label data, develop codes, group codes into categories and analysis the data.

CHAPTER IV. Result

4.1 Gender

Refers to figure 1 and table 2, in terms of member's gender of K-POP groups, there are 206 groups are all male members, 175 groups for all female members, and 16 groups are male and female members mixed. Among them, groups which consist different gender are much less than that in the same gender. Some of the groups which mix male and female member are usually composed by brother and sister or husband and wife. On the other hand, the amount of male groups are similar with that of female groups.

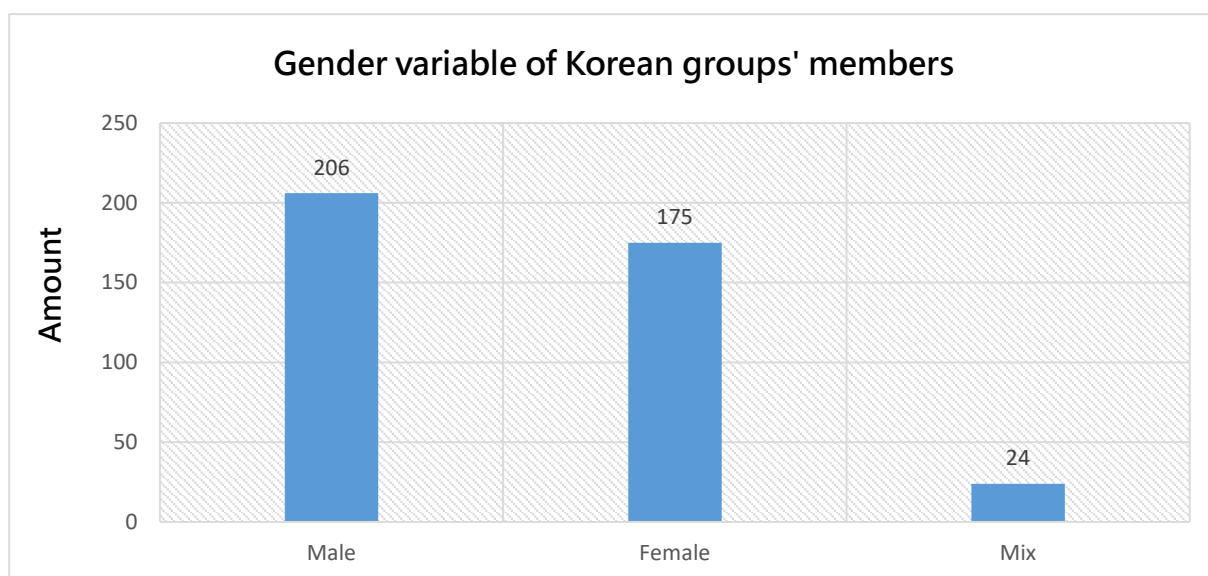


Figure 1: Histogram of gender variable

Table 2: Frequency distribution table of gender variable

Gender	Amount	Percentage
Male	206	50.86%
Female	175	43.21%
Mix	24	5.93%
Total	405	100.00%

4.2 Company

For the entertainment company part, there are 268 companies that they only have one K-POP group. It shows that the market of K-POP controlled by few companies like SM Entertainment. That is the big ones get bigger in K-POP industry. However, an entertainment company includes many department like singer, idol, actor, host and so on. Therefore, the entertainment companies which only have few groups may have focus on other field instead of K-POP group.

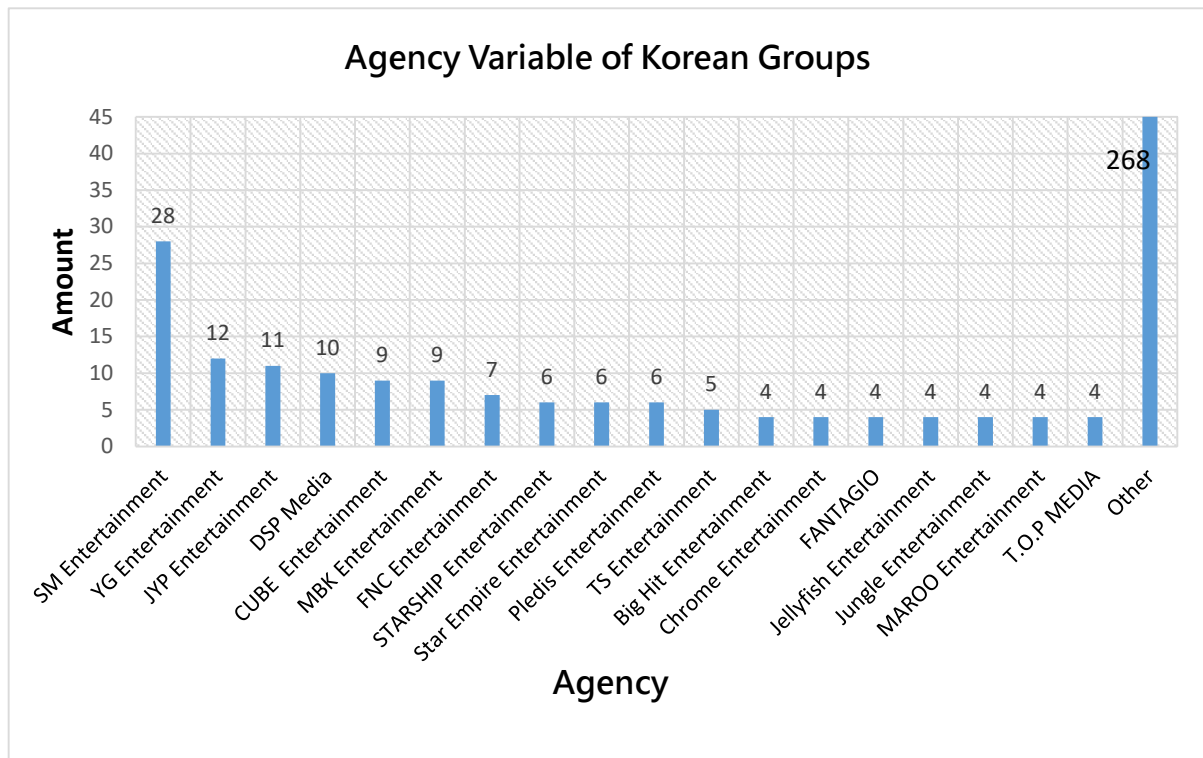


Figure 2: Histogram of agency variable

4.3 Style

Refers to table 3, it shows that most of the groups involve K-POP style. Other styles like dance, Hip-Hop, R&B, ballad and electronic are often chosen to be their songs' style by groups. In addition, K-POP groups usually would set Japanese and China market as their target market, and they would issue J-POP and C-POP songs to enter the market, that is why J-POP and C-POP would on the list.

Table 3: Frequency distribution table of style variable

Style	Amount	Percentage
K-POP	361	49.52%
Dance	99	13.58%
Hip-Hop	72	9.88%
R&B	58	7.96%
J-POP	30	4.12%
Other	30	4.12%
Ballad	16	2.19%
Electronic	15	2.06%
Rapping	13	1.78%
Rock	9	1.23%
Pop	8	1.10%
C-POP	8	1.10%
Folk	4	0.55%
Indie Rock	3	0.41%
Reggae	3	0.41%
Total	729	100.00%

4.4 Debut year and disband years

Based on the figure 3, it indicated that there are less than 10 groups debuted each year before 2008, however, after 2008, there are over 10 groups debuted each year. Especially, there are 73 groups had debuted in 2014.

Based on the figure 4, although most of the K-POP groups still exist and continue, it showed that there are a huge conversion from 2014 to 2015, before 2014, the disbanded group are few, however, after 2014, the amount of disbanded groups increase intensively.

Compared figure 3 and figure 4, it seems that the more groups debuted the more groups disbands. Due to the market is highly-competitive and the capacity of the market is limited, once the new groups join, the market would be tight and it may eliminate the groups which are incapable. As a result, the amount of group disbanded would increase.

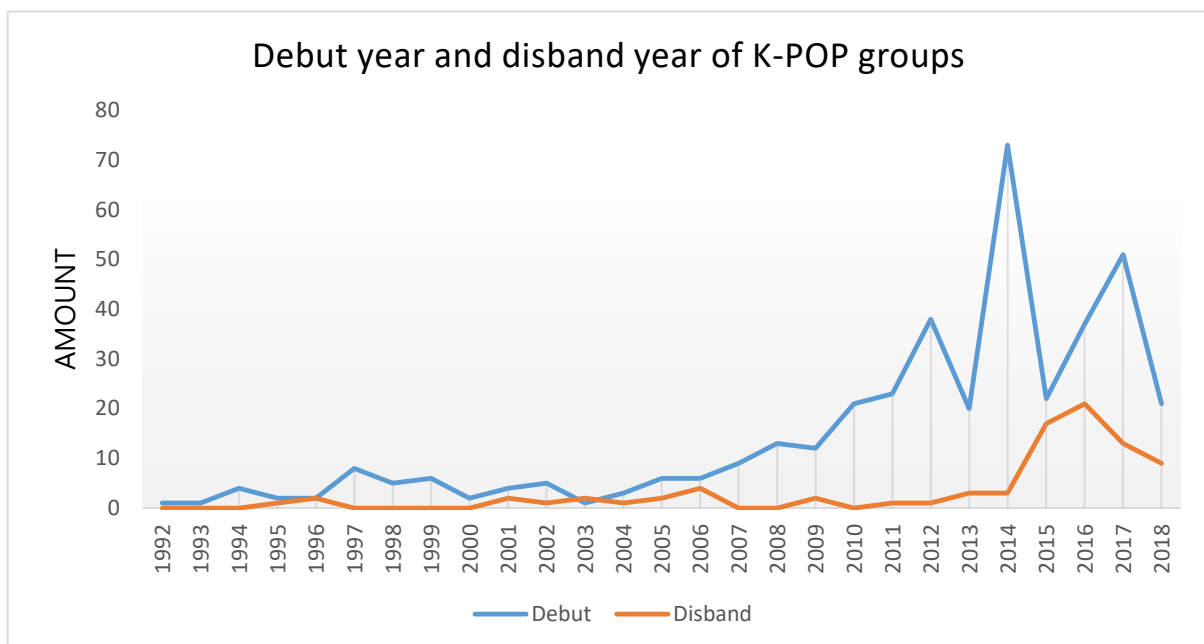


Figure 3: Line graph of debut year and disband year variable

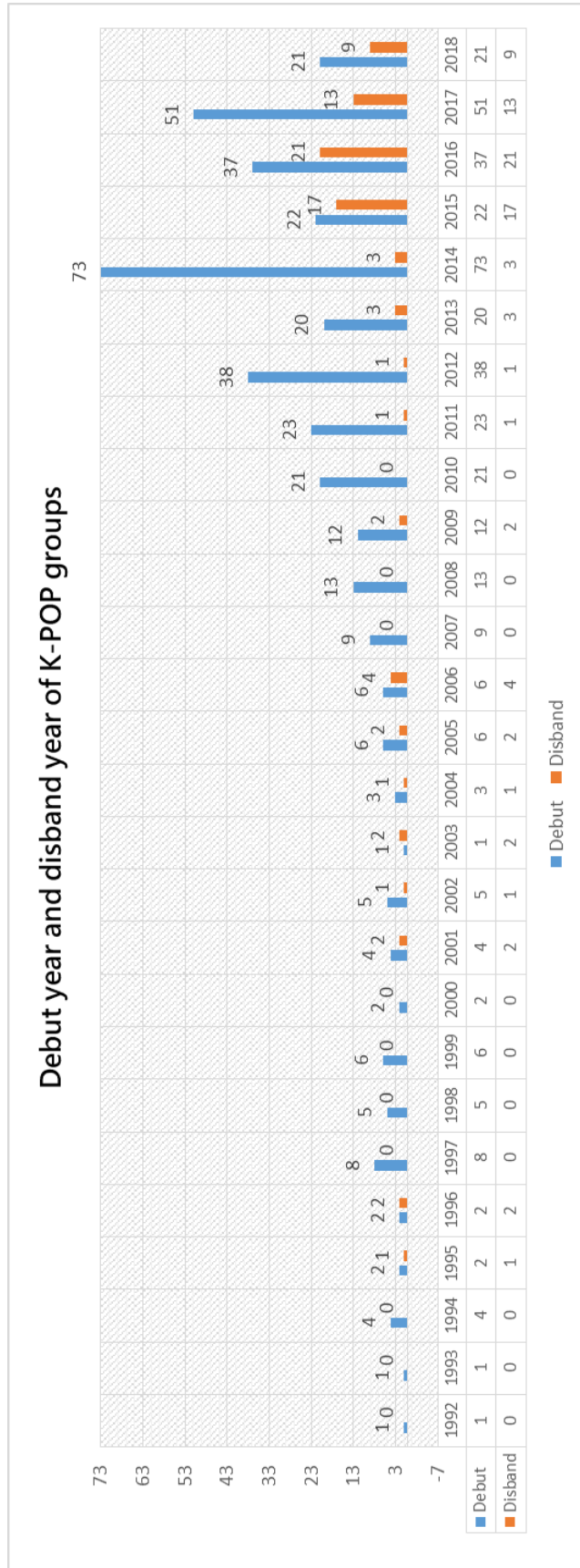


Figure 4: Histogram of debut year and disband year variable

The definition of member alteration includes: withdraw, newly joined, suspend to work, release contract and so on. According to the table 3, there are 41% of K-POP groups had member alteration.

The high ratio shows that the instability of K-POP groups. Moreover, it can also be interpreted that K-POP groups keep improving themselves, attempting to fit the market whenever. On the other hand, the culture and atmosphere of Korea is related conservative and strict, the public of Korea could not tolerate any mistake and fault, for instance, people are very sensitive about drug. If an artist use drug like marijuana or buy it, the performing life of that artist would end up when people knew it.

Table 4: Frequency distribution table of member alteration variable

	Alteration	Frequency	Percentage	Valid Percent	Cumulative Percent
Valid	No	231	57.04%	58.19%	58.19%
	Yes	166	40.99%	41.81%	100.00%
	Total	397	98.02%	100.00%	
Missing	Unknown	8	1.98%		
Total		405	100.00%		

Based on table 5, it can interpret whether there is a relationship between K-POP groups' member gender and member alteration. According to the result, there are around 35% male groups and 49% female groups had the condition of member alteration. Female groups had more alteration condition than male groups. In addition, the groups which mix male and female faced a related high result of 56%, that is, the mix gender group are easily having member alteration. It may be one of the reason why K-POP groups have more groups in the same gender.

Table 5: Cross analysis of gender and alteration variable

		Alteration		Total
		No	Yes	
Gender	Male	134	72	206
	Female	90	85	175
	Mix	7	9	16
Total		231	166	397

Refer to table 6, it shows the significance between member gender and member alteration is very high. Refer to table 7, it presents that a male groups has 0.69 member alteration on average; a female group has 1.55 member alteration on average; and the mix gender group has 1.81 on average.

Based on the results, it shows the same result of table 5. It can be interpret that male group is relatively stable than the other. And the mix gender group has the highest alteration.

Table 6: Analysis of variance of alteration

Analysis of variance of alteration variable					
	Sum of square	Degree of freedom	Mean square	F	Significance
Between groups	77.490	2.000	38.745	8.729	0.000
Within group	1731.126	390.000	4.439		
Total	1808.616	392.000			

Table 7: Subgroup of alteration

Alteration			
	Gender	N	Subgroup of $\alpha=0.05$
The Scheffé test	Male	202	0.69
	Female	175	1.55
	Mix	16	1.81
	Significance		0.055

Using Harmonic mean = 41.003

4.6 Good performance

During data collection, we collect the information about what important reward the group had receive and the special event would also be recorded. The example of important rewards are Korean Golden Disc Award, Seoul Music Award and Korean Popular Culture and Art Awards and so on, all of these important awards have representative, rarity and meaningful. In terms of special events, it should be important, representative, meaningful or transnational. For instance, Billboard ranking, Forbes Korea Power Celebrity 40, overseas tour concerts and so on. All of the information would be recorded and categorized as awards and events.

Both of the data of awards and events can be explained and related as good performance. In terms of awards part, the grading of representative K-POP idol group rewards usually are sale volume of album, YouTube views, number of vote and professional review score. All of the grading standard can be related to performance of K-POP groups. For instance, Korea Golden Disk Award had found since 1986, and its grading standards are examination and evaluation by professional reviewer, sales volume of album, and popularity voting. In addition, it is also called Korean Grammy Award. For performance part, this research would record the special event, and all of these special events can express the influence and importance. For example, grading standards of Korean Forbes are income, media exposure, TV exposure and professional. Grading standard of professional includes sales volume of album, sales volume and listening frequency in digital media. All of the factors can show the evidence that a K-POP group's influence and its performance.

Refer to figure 5 and table 8, it shows the bar chart and the cross analysis of member gender and these good performance. In the figure and the table, "0" means that the group has no important reward and no special event; "1" means that the group has one of the good performance factors; "2" means that the group has not only important award but special event.

According to figure 5, during 405 groups, there are only 86 groups have one of the good performance, additionally, there are only 51 groups have both of them. Accordingly, it could find that it is very difficult to earn the honor within these two good performance factors. Apart from that, it can be found that although there are so many K-POP groups, but actually only few of them got attention and growth well.

Based on the table 8, it shows the relation between member gender and good performance. We can find that male groups have the best performance, the percentage of male group got “1” and “2” are about 22.82% and 14.56% separately, and both of the percentage are larger than female groups’ and mix gender group’s percentages.

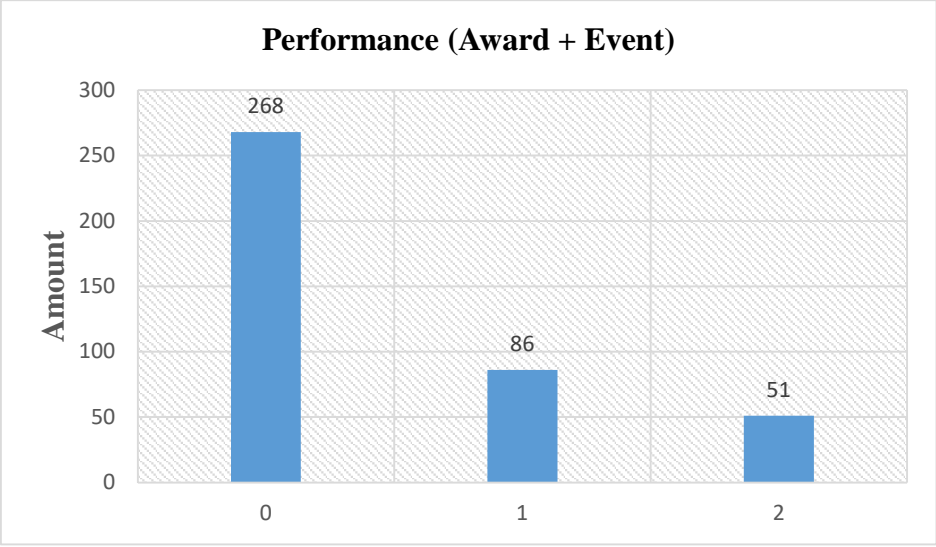


Figure 5: bar chart of good performance

Table 8: Cross analysis of gender and good performance

The cross analysis of member gender and these good performance

		0	1	2	Total
Gender	Male	129	47	30	206
	Female	123	31	21	175
	Mix	8	8	0	16
Total		260	86	51	397

From table 9, it shows the relation between company and good performance factors. The meaning of “good performance”, “performance factor”, “award”, “event”, “0”, “1”, and “2” are all the same meaning of above.

According to table 9, we can find that the big ones get bigger, the big companies occupied the K-POP market. SM Entertainment, YG Entertainment and JYP Entertainment are the three biggest company of Korea, they are so called the big three entertainment. Refer to table 8, the good performance factors are all allocated to these big entertainment company. Meanwhile, it can be related that no wonder the companies on the list can be big entertainment companies, they definitely have their core ability and know-how to cultivate a group, their training program or strategy must have their special.

Table 9: Cross analysis of company and good performance

	Performance (Award + Event)			Total
	0	1	2	
SM Entertainment	11	9	8	28
YG Entertainment	3	2	7	12
JYP Entertainment	2	3	6	11
DSP Media	3	5	2	10
Cube Entertainment	4	4	1	9
MBK Entertainment	8	1	0	9
FNC Entertainment	3	1	3	7
STARSHIP Entertainment	2	1	3	6
Star Empire Entertainment	4	2	0	6
Pledis Entertainment	3	2	1	6
TS Entertainment	3	1	1	5
Big Hit Entertainment	3	1	0	4
Chrome Entertainment	3	1	0	4
FANTAGIO	3	1	0	4
Jellyfish Entertainment	2	1	1	4
Jungle Entertainment	4	0	0	4
MAROO Entertainment	4	0	0	4
T.O.P MEDIA	3	0	1	4
Other	200	51	17	268
Total	268	86	51	405

CHAPTER V. Discussion and Conclusion

5.1 Theoretical implication

This study mainly using content analysis methodology, and it had collected the information of 405 groups which are debuted from 1992 till 2018, according to the news of The Chosun Il-bo (조선일보), there were 436 K-POP groups had debuted during 2007 to 2017, and this research had recorded 405 K-POP groups' data. Therefore, this study provide empirical evidence to verify the situation and the trend of K-POP groups. It has an empirical contribution to related topics, and it can also to fill up the gap between theory and actual status. Moreover, it can be a basic and beginning to the future research to realize the circumstance of K-POP groups.

5.2 Practical implication

Recently, there are many scandals and negative news about K-POP groups came out. The hidden reasons may come from the high-competitive environment. This study revealed the high-competitive condition of K-POP, besides, it indicated that training program is one of the key reasons that let K-POP so popular and successful. However, the training program and the high-competitive environment had bring out some problems and scandal recently, the K-POP industry companies should had a reflection about how to balance the good performance and the behind pressure that a group has suffer from.

This study revealed that the condition of the big ones get bigger, as a consequence, there are lots of small and medium enterprises cannot compete with them. Although the government had spent all of their effort to encourage and protect Korean Wave, they should have another solution to help those small and medium enterprises to growth. Otherwise, the eggs are all in the same basket, it's risky that the market controlled by few huge companies.

5.3 Limitation and future research

Although this study had collected 405 groups from 1992 to 2018, there are still some groups are miss, for instance, the group that cannot find any information and the newly debut group. Besides, this study only collect the data of groups, it did not collect the individual artists and singers.

Though this research had some results, most of them are basic analysis of the coding data. For future research, this study can be the basic beginning. However, there are still lots of things can be study and understand deeply in K-POP, for example the marketing strategy, the strategy mode, the stakeholder marketing strategy and so on.

Appendix 1

序號	Groups	Gender	Debut	Company	Status	Member #	Style	Reward
395	BTS	Male	2013/6/13	Big Hit Entertainment	continue	7	K-POP、Hip-hop、Dance	(2014)第28屆韓國金唱片唱片新人獎 (Korea Golden Disc Awards) 第23屆百想藝術大賞新人獎 (Seoul Music Awards) (2015)第29屆韓國金唱片唱片新人獎 (Korea Golden Disc Awards) 第24屆百想藝術大賞新人獎 (Seoul Music Awards) (2016)第30屆韓國金唱片唱片新人獎、人氣獎 (Korea Golden Disc Awards) 第25屆百想藝術大賞新人獎 (Seoul Music Awards) (2017)第31屆韓國金唱片唱片新人獎、Global K-POP Artist 獎 (Korea Golden Disc Awards) 第26屆百想藝術大賞新人獎、票選獎、最佳音源獎 (Seoul Music Awards) 第24屆美國告示牌音樂獎最佳社群媒體藝人獎 (Billboard Music Awards) (2018)第15屆韓國音源獎大獎音源獎、唱片大獎、音源本賞 (Korean Music Awards) 第32屆韓國金唱片唱片新人獎、唱片大獎、音源本賞 (Korea Golden Disc Awards) 第27屆百想藝術大賞新人獎、大賞 (Seoul Music Awards) 第25屆美國告示牌音樂獎最佳社群媒體藝人獎 (Billboard Music Award)

41

Turning point	Event	Note
2016年《花樣年華 pt.2》發行6週後，取得美國告示牌世界專輯榜K-POP史上最初逆行、成為K-POP史上同一專輯最長時間TOP10紀錄保持人、(Billboard record) 2017年11月13日，Big Hit娛樂公告隊長釜南後官方藝名由「Rap Monster」更改成「RM」；(Team leader changed its stage name)	2016年10月《WINGS》進入「美國金榜」(Official Charts)專輯前百本並自空降第62名。 2016年12月22日美國告示牌榜《WINGS》獲為「2016年十大最佳K-POP專輯」第一名 (Billboard) 2017年韓國畫冊名人榜 第一名 (No.1 of Korean Forbes) 2017年少年團體出道2017全美音樂獎頒獎典禮 (Ceremony of American Music Awards) (DNA)和《DNA》分別在美國唱片業協會獲得金獎認證，成為首個獲得美國唱片業協會認證的韓國團體。(Non Golden Prize Recognition from Recording Industry Association of America) 2018年韓國畫冊名人榜一舉上冠(No.1 of Korean Forbes) 2018年5月28日《Love Yourself 轉 "Tear"》發行首週後於美國告示牌Billboard 200獲得第一 2018年5月29日《Love Yourself 轉 "Tear"》主打歌《Fake Love》進入Billboard Hot 100排行榜第10名 2018年10月8日首領獎頒獎典禮(First Korean K-POP idol group that had received a cultural medal) 2018年9月24日參加「聯合國」演講 (Had a speech in United Nations) 2018年成為《TIME》新代雜誌全球版封面 (Being cover model of TIME)	

Appendix 2

NO.	Groups
1	100%
2	(G)-DLE
3	100% V
4	10cm
5	14U
6	15&
7	1NB
8	1PS
9	1PUNCH (解散)
10	1TYM
11	2000won
12	24K
13	2AM
14	2BIC
15	2EYES
16	2NB
17	2NE1
18	2PM
19	4G
20	4L
21	4minute
22	4TEN
23	Surprise
24	8Eight
25	A*Sia
26	A.C.E
27	A.cian
28	A.De
29	A.I.N
30	A.KOR
31	AA(Double A)
32	A-Daily
33	A-Fati
34	After School
35	A-JAX
36	AKZ
37	Alice White
38	AlphaBAT
39	Amor
40	AOA
41	AOA CREAM
42	Apink
43	Apple.B
44	APRIL
45	As One
46	A'stL
47	ASTRO
48	AZM
49	B.A.P
50	B.I.G
51	B1A4
52	Baby V.O.X
53	Baby V.O.X.Re.V
54	BADKIZ
55	BAIKAL
56	BASTARZ
57	Bay.B
58	BEAST
59	BEAT WIN
60	Bebop
61	Berry Good
62	BESTie
63	BIGBANG
64	Bigflo
65	Bigstar
66	Billion
67	Billionaire
68	BLACK6IX
69	BLACKPINK
70	BLADY
71	BLANC7
72	BLAST
73	BLK
74	Block B
75	Bloomy
76	Bob Girls
77	BONUSbaby
78	BOYFRIEND
79	Brave Girls
80	Brown Eyed Girls
81	BTL
82	BTOB
83	BULLDOK(解散)
84	Busker Busker
85	Busters
86	C.I.V.A
87	C-CLOWN
88	Chakra
89	Chaness
90	Chocolat
91	CLC
92	Cleo
93	Click-B
94	CNBLUE
95	CocoSori
96	CODE-V
97	Cool
98	Crayon Pop
99	C-REAL
100	CROSS GENE

101	D.I.P
102	Dal★Shabet
103	DASONI
104	Davichi
105	DAY6
106	DAYDAY (出道前解散)
107	D-CRUNCH
108	Deux
109	DIA
110	Diva
111	DJ DOC
112	DMTN
113	DNT
114	Dreamcatcher
115	D-Unit
116	Dynamic Duo
117	Ela8te
118	Elixir
119	Epik High
120	Eve
121	Evol.
122	EXID
123	EXO
124	EXO-CBX
125	EXO-K
126	EXO-M
127	EXP Edition
128	f(x)
129	F.Cuz
130	FameUS
131	Favorite
132	FIESTAR
133	FIN.K.L
134	Fly to the Sky
135	fromis_9
136	FTIsland
137	F-VE DOLLS
138	g.o.d
139	Gangkiz
140	GATE9
141	GFRIEND
142	Gioielli
143	Girl Friends
144	Girl Hood
145	GIRLKIND
146	Girl's Day
147	GLAM
148	Global Icon(解散)
149	Golden Child
150	GOOD DAY
151	Goofy
152	GOT7
153	GP Basic
154	G-reyish
155	gu9udan
156	gu9udan 5959
157	H.O.T.
158	H.U.B
159	HALO
160	HAM
161	Hashtag
162	Hello Venus
163	High Brow
164	High4
165	Highlight
166	HIGHTEEN
167	History
168	HI秀賢
169	Homme
170	Honey Popcorn
171	HONEYST
172	HOTSHOT
173	IBJ (解散)
174	I.O.I(解散)
175	IKON
176	IM
177	IMFACT
178	IN2IT
179	INFINITE
180	INFINITE F
181	INFINITE H
182	INX
183	IZ
184	JACE
185	JBJ(解散)
186	Jevie
187	Jewelry
188	Jimusean
189	JJ Project
190	JJCC
191	JQT
192	JTL
193	JVJ
194	K.A.R.D
195	Kara
196	KHAN
197	Kiss&Cry
198	K-MUCH
199	KNK
200	Laboum

201	Ladies' Code
202	LC9
203	Led apple
204	Leessang
205	Limesoda
206	LIP BUBBLE
207	Lip Service
208	Lodia
209	Lovelyz
210	LPG
211	LU:KUS
212	Lunafly
213	M&D
214	M.A.P 6
215	M.I.B.
216	M.I.L.K
217	M.O.A
218	M4M
219	MADTOWN
220	MAMAMOO
221	MASC
222	MATILDA
223	MBLAQ
224	Melody Day
225	Mighty Mouth
226	MIN
227	miss A
228	MIXX(解散)
229	MOMOLAND
230	Monsta X
231	Mr.Mr
232	MVP
233	MXM
234	MyB(解散)
235	MYNAME
236	MYTEEN
237	N.Flying
238	N.tic
239	NCT 127
240	NCT DREAM
241	NCT U
242	Nell
243	NEONPUNCH
244	Nine Muses
245	Nine Muses A
246	Noel
247	NOIR
248	NRG
249	N-SONIC
250	NTB
251	N-Train
252	NU'EST
253	Oh My Girl
254	One.Case
255	ONF
256	OUIGEE
257	P.O.P
258	Penta-G
259	PENTAGON
260	Phantom
261	Playback
262	PRISTIN
263	Pritz
264	Pure Boy
265	Purples
266	QBS
267	R.ef
268	Rainbow
269	Rainbow BLAXX
270	RAINZ
271	RaNia
272	Red Velvet
273	Rion Five
274	ROK KISS
275	ROMEO
276	Roo'ra
277	Rosemary
278	S#arp
279	S.E.S.
280	S.I.S
281	S.M.THE BALLAD
282	S2
283	Secret
284	SeeYa
285	Seven O'Clock
286	Seventeen
287	SF9
288	SG Wannabe
289	SHASHA
290	SHINee
291	SISTAR
292	SISTAR19
293	Skarf
294	SM::SH
295	Smile.G
296	Snuper
297	SONAMOO
298	SoReal
299	SPECTRUM
300	SPEED

301	SPICA
302	SPICA.S
303	SS501
304	Standing Egg
305	Stellar
306	Step Girl
307	Stray Kids
308	Sugar
309	Sunny Days
310	Sunny Hill
311	Super Cool Guy
312	Super Junior
313	Super Junior Donghae & Eunhyuk
314	Super Junior-Happy
315	Super Junior-K.R.Y.
316	Super Junior-M
317	Super Junior-T
318	Supreme Team
319	SWiT
320	T.T.Ma
321	TAHITI
322	T-ara
323	T-ara N4
324	TARGET
325	TASTY
326	TEEN TOP
327	THE ARK (解散)
328	THE BOYZ
329	The EastLight.
330	THE LEGEND
331	The Rose
332	The SeeYa
333	The Vinyl House
334	Tint
335	Tiny-G
336	Toheart
337	TOP:IC
338	Topp Dogg(2018年改名為XENO-T)
339	TRAX
340	TRCNG
341	Triple H
342	Triple S 301
343	Trouble Maker
344	TROY
345	Turbo
346	TWICE
347	Two Two
348	Ugly Pumpkin
349	U-Kiss
350	UN (組合)
351	UNB
352	UNI.T
353	UNIQ
354	UNIVERSE 世界少年
355	Unnies
356	Untouchable
357	UP10TION
358	Uptown
359	VARsITY
360	Vetty L
361	Vibe
362	VICTON
363	VIXX
364	VIXX LR
365	VROMANCE
366	WASSUP
367	Wanna One
368	WANNAB
369	Weki Meki
370	Wings
371	WINNER
372	Wonder Girls
373	XTen
374	Ye-A
375	Z.ON
376	Zan Zan
377	ZE:A
378	Zest
379	ZPGZ
380	一級秘密
381	七學年一班
382	大團男兒
383	公園少女
384	天上智喜 The Grace
385	夫碩暻
386	少女時代
387	少女時代-太極徐
388	少年共和國
389	水晶男孩
390	本月少女
391	本月少女1/3
392	宇宙Meki
393	宇宙少女
394	男女共學
395	防彈少年團
396	東方神起
397	徐太志和孩子們
398	神話
399	高麗太
400	張基河和臉蛋們
401	臉紅的思春期
402	超新星
403	樂童音樂家
404	橙子焦糖
405	龍國&始炫

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