

PERCEIVED MEDIA PORTRAYAL OF K-POP IDOLS AND ITS POTENTIAL
IMPACTS ON AUDIENCES' PERCEPTION OF MASCULINITY IN CHINA: A
COMPARATIVE STUDY OF DIFFERENT GENERATIONS



Peng Yan

**BANGKOK
UNIVERSITY**
THE CREATIVE UNIVERSITY

This Independent Study Manuscript Presented to
The Graduate School of Bangkok University

in Partial Fulfillment

of the Requirements for the Degree

Master of Arts in Communication Arts

Academic Year 2021

Copyright of Bangkok University

This manuscript has been approved by

the Graduate School

Bangkok University

Title : Perceived Media Portrayal of K-Pop Idols and Its Potential Impacts On
Audiences' Perception Of Masculinity In China: A Comparative Study Of
Different Generations

Author : Peng Yan

Independent Study Committee :

Advisor

Assoc. Prof. Dr. Rosechongporn Komolsevin

Field Specialist

Assoc. Prof. Dr. Ratanasuda Punnahitanond

Yan, P. Master of Communication Arts in Global Communication, July 2022,
Graduate School, Bangkok University.

Perceived Media Portrayal of K-Pop Idols and Its Potential Impacts On Audiences'
Perception Of Masculinity In China: A Comparative Study Of Different Generations
(72 pp.)

Advisor : Assoc. Prof. Dr. Rosechongporn Komolsevin, Ph.D.



ABSTRACT

The proliferation of K-pop culture has sparked controversy in China over its impact on the perception of masculinity, therefore the Chinese government has banned all K-pop content on TV and social media. This research intends to investigate the perceived media portrayal of masculinity by K-pop idols on TV/online TV and its impact on the perception of masculinity by two generations: Millennials and Generation Z and compare the difference between them. This study adopted the quantitative approach and surveyed with an online questionnaire due to Covid-19. As many as 425 valid results were collected from respondents of both Millennials and Generation Z groups. The data collected were utilized to test the hypotheses on SPSS. Hypothesis 1 was tested with linear regression analysis and hypothesis 2 with independent sample t-test. The findings show a significant difference between Millennials and Generation Z in the perception of masculinity under the impact of the perceived portrayal of masculinity by K-pop idols on TV/online TV in China. Millennials strongly agreed with the impact while Generation Z disagreed. The findings of this study could serve to improve the regulations on intercultural communication activities in China. It is recommended to proceed with ongoing

comparative studies on the perception of masculinity between the current target audience and the coming younger generation to draw a better conclusion about the cultural trends in China.

Keywords: K-pop idol, perceived media portrayal, perception of masculinity



**BANGKOK
UNIVERSITY**
THE CREATIVE UNIVERSITY

ACKNOWLEDGMENT

It gives me great pleasure to express my heartfelt gratitude to Assoc. Prof. Dr. Rosechongporn Komolsevin, my adviser. Her dedication and relentless effort to guide her students were mostly responsible for the completion of my independent study. Her timely advice and scientific approach have helped me a great deal in accomplishing my research.

I owe a debt of gratitude to my dearest parents in China who have raised me with unconditional support to face the world with curiosity and express myself with confidence. I have to give them credit for being open and understanding to me when I make decisions for my life and learn lessons from past setbacks.

My academic endeavors would not have been possible without the consideration and encouragement from my dearest friends, old colleagues, and BU classmates. All of you have made my life an incredibly joyful journey.

I feel profusely thankful to the School of Communication Arts, Bangkok University for providing me the opportunity of pursuing my Master's degree in my field of interests. With their project-based learning pedagogy, the BU faculty have inspired me tremendously in my understanding of communication and creativity.

TABLE OF CONTENTS

ABSTRACT	iii
ACKNOWLEDGMENT	v
TABLE OF CONTENTS	vi
LIST OF TABLES	ix
LIST OF FIGURES	x
CHAPTER 1: INTRODUCTION	1
1.1 Rationale and Problem Statement	1
1.2 Objectives Of Study	9
1.3 Scope Of Study	9
1.4 Research Questions	10
1.5 Significance Of The Study	11
1.6 Definition Of Terms	11
CHAPTER 2: LITERATURE REVIEW	15
2.1 Past Study On the Chronology of K-pop	15
2.1.1 Hallyu 1.0 (1997-2007)	16
2.1.2 Hallyu 2.0 (2005-2012)	17
2.1.3 Hallyu 3.0 (2013-present)	17
2.2 K-pop Idols and Fan Culture	18
2.3 The Perceived Portrayal of Masculinity By K-Pop Idols	19
2.4 The Perception Of Masculinity In China	20
2.5 Related Theories	21
2.5.1 The Looking-glass Self Theory	21
2.5.2 Social Cognitive Theory	22
2.6 Hypothesis(es)	23

2.7 Theoretical Framework	24
CHAPTER 3: METHODOLOGY	25
3.1 Research Design	25
3.2 Population and Sample Selection	26
3.2.1 Targeted Populations	26
3.2.2 Selection of Sampling	26
3.2.3 Taro Yamane Sampling versus Krejcie and Morgan Sampling	27
3.3 Research Instrument	27
3.3.1 The Demographic Information	28
3.3.2 The Perceived Portrayal of K-pop Idols on TV/online TV in China ..	28
3.3.3 The Perception of K-pop Idols' behaviors on TV/online TV	29
3.3.4 The Impact Of Exposure To K-Pop Content On Fans' Behaviors	30
3.3.5 The Perception Of Masculinity In China	30
3.4 Data Collection	31
3.5 Data Analysis	32
CHAPTER 4: FINDINGS	33
4.1 Descriptive Analysis	33
4.1.1 Demographic Information:	33
4.1.2 The Perceived Portrayal of K-pop Idols on TV/online TV in China ..	39
4.1.3 The Perception of K-pop Idols' Behaviors on TV/online TV	41
4.1.4 The Impact Of Exposure To K-Pop content On Fans' Behaviors	42
4.1.5 The Perception of Masculinity in China	44
4.2 Hypothesis Testing	47
4.2.1 Hypothesis 1	47
4.2.2 Hypothesis 2	49
CHAPTER 5: DISCUSSION	51
5.1 Conclusion	51

5.2 Discussion	52
5.3 Limitations of the Study	56
5.3.1 The Choice for Sampling	57
5.3.2 The Sample Selection	57
5.3.3 The Independent Variable	57
5.3.4 The Literature Review	57
5.3.5 The Research Method	58
5.4 Recommendations for Future Research	58
5.4.1 The Research Method	58
5.4.2 The Research Topic	58
5.4.3 This Research Duration	59
5.5 Recommendations for Further Application for Related Parties	59
BIBLIOGRAPHY	61
APPENDIX	66
Appendix A Yamane formula	66
Appendix B Krejcie & Morgan table and formula	67
Appendix C Questionnaire	68

LIST OF TABLES

Table 4.1 Age of respondents	34
Table 4.2 Gender, Level of Education, Profession, Level of Income, Years of Consuming Idol Content by Millennials and Gen Z	35
Table 4.3 Opinions toward Score Mean Interpretation of the Statement	39
Table 4.4 The Perceived portrayal of K-pop idols on TV/online TV in China	40
Table 4.5 The Perception of K-pop idols' Behaviors on TV/ online TV	42
Table 4.6 The Impact Of Exposure To K-Pop content On Fans' Behaviors	43
Table 4.7 The Perception of Masculinity in China	45
Table 4.8 Regression Analysis of the Impact of the Perceived Portrayal of Masculinity by K-pop Idols on the Perception of Masculinity in China	48
Table 4.9 Sample descriptives using t-test for Equality of Means	50

LIST OF FIGURES

Figure 2.1 Theoretical Framework..... 18



**BANGKOK
UNIVERSITY**
THE CREATIVE UNIVERSITY

CHAPTER 1: INTRODUCTION

This study intends to investigate the perceived media portrayal of K-pop idols and its potential impacts on audiences' perception of masculinity in China. The introduction of this study is composed of six topics as follows:

1.1.Rationale and Problem Statement

1.2.Objectives of Study

1.3.Scope of Study

1.4.Research Questions

1.5.Significance of the Study

1.6.Definition of Terms

1.1 Rationale and Problem Statement

Over the past two decades, the Korean pop idols have swept the globe with their "fusion of synthesized music, sharp dance routines and fashionable, colorful outfits."(Rousse-Marquet, 2012). This cultural phenomenon was first described by the Chinese media with the term "Korean Wave" which "became noticeable in China in

the 2000s when bands like TVXQ attracted a huge Chinese following who found the pop idols different from pure singers or actors” (Zhang, 2021).

The early transmission of the Korean wave should be attributed to television coverage in the pre-internet age. Televised K-pop was spread through official cultural exchange activities like the China-Korea Song Festival broadcasted on China Central Television (CCTV), variety shows such as Hunan Satellite TV’s Happy Camp, K-pop MVs broadcast on music programs like Channel V, and song request programs on cable TV (Sun & Liew, 2019). With "their rebellious image, as portrayed through the group's outlandish fashion, irreverent rapping, and urban dance choreographies" (Dou, 2001), the early K-pop idols won the hearts of their fans with songs that " resonated with the younger generation" covering "many different topics apart from love"(Blue, 2001). For instance, about a top-of-the-list boy band of the time-H.O.T., fans pointed out the existence of songs touching on the broader social issues and challenges faced by young people (Blue, 2001). Another K-pop boy band NRG rose to stardom after their appearance on Happy Camp due to nationwide coverage of the show on satellite television. As Si Jie recalled, NRG's cassettes sold almost 200,000 copies within a month (Wang, 2012). Moreover, the portrayal of K-pop idols' as publicly well-mannered and humble also contributed to their popularity in China during this decade.

The early K-pop is Western-style music performed by Koreans in a mixture of Korean and English. Jaded with the saturation of romantic melodies in Chinese

popular songs of that decade, the first generation of K-pop fans were seemingly drawn to the R&B songs, hip-hop rhythms, and synchronized dance choreography performed by youthful-looking Korean artists in visually fashionable outfits (NetEase Entertainment, 2012). As Kim Yoon-ho suggested, Chinese teenagers tended to associate more with Korean stars than Western ones because the people of these two countries looked similar (Xiaohao, 2000).

For a lack of robust domestic entertainment companies, China was once the place where the influence of K-pop culture appeared to be unparalleled elsewhere. Along with the interdependent economic ties with South Korea, China's media industry had created a great demand for K-pop content and constant reliance on South Korean entertainment productions catering to its cultural tastes. The Korean cultural exports to China had demonstrated more aspects than just the audiovisual content, but more importantly, the Korean fashion and lifestyle have been delivered through it.

The Chinese fandom, especially Generation Z, accounted for the world's largest Korean star-chasing community. According to a recent research by M (2021), the total exports of K-pop albums worldwide in July this year surged 3.6 times year-on-year to 30.7 billion won (\$26 million). Sales coming from China alone reached \$8.25 million, which was the biggest amount ever.

Due to China's reform and opening-up policy along with its rapid economic development, it has been made possible for the Chinese people to pick a lifestyle catering to their aesthetic orientation and according to their wishes. The arrival of the

Korean wave provides Chinese people with more choices - to feel and experience different cultures, cultivate their own aesthetic taste, and change and enrich their past lifestyle (Piao, 2011). Historically influenced by Chinese Confucianism, South Korean pop culture has served as a new model incorporating Western and Confucianist values, which is conducive to China's transitioning to modernity and connecting to the outside world.

During this process, Chinese teenagers are the most profoundly and extensively affected by the Korean wave. Firstly, they are “energetic, with wide-ranging interests, rich feelings, active thoughts and full of fantasy; they are constantly seeking novelty and to be different in society” (Zheng, 2008), so they have to try to follow the leading trend led by K-pop idols. Secondly, they are also a vulnerable group in that they have been “in a state of tension, bustle, and fatigue since they were primary school students (even kindergartens). They bear multiple pressures from families, schools and society, and bear too many expectations and hopes, so there must always be a channel to eliminate the resulting pressure and troubles” (Piao, 2016).

When a popular culture with Chinese characteristics has not been formed into scales, especially one that “meets the psychological characteristics and needs of teenagers, they must find their favorite forms and contents in the society”(Piao, 2011) to fulfill the “large gap between what can be given to teenagers and what teenagers need. Naturally, the Korean wave (music, dance, idols, online games, etc.) presenting entertainment content with the avant-garde fashion and highlighting sensory

stimulation has become a "tool" for Chinese teenagers to relieve and vent their boredom, stress, and depression in real life".(Piao, 2011)

While K-pop idols were so pervasive On TV, on social media, on the front page of the press, to the point that the Chinese authorities implemented censorship against the sweeping influence of K-pop idols, for reasons they claim to be threats to the future of the nation.

In 2017, the Chinese government banned South Korean content from its TV screens. Even so, K-pop idols continued to exert a significant impact in China because quite some K-pop idols are Chinese nationals and exempted from the ban. Chinese idols such as Lu Han, Kris Wu, Lay Zhang and Z. Tao, all of which are former members of K-pop boy bands quickly became a nationwide phenomenon termed "little fresh meat". Technically, they are "Chinese idols performing K-pop" and have "filled the gap created by the restrictions on Korean content" (Zhang & Negus, 2020).

Another form of K-pop's impact after the ban in China is the remake of K-pop idol selection shows, such as Chuang 101 (Produce 101). The male participants in these shows are often young, dress in unisex clothing, and apply orange-red eye shadow and lipstick, along with heavy makeup that whitens their skin and thickens their eyebrows (Wang, 2021). Contrary to the reaction of the audience in the past who would clamor for the look or physiques of the male celebrities, today's young Chinese viewers celebrated their idols' challenges to gender stigmatization.

In September 2021, the Chinese government has called for a "rectification of

the entertainment industry", and there is a term that often appeared in the media:

"Niang pao," or literally, "girlie guns", pointing at those male celebrities who are regarded by the mainstream standard as 'too effeminate'.

According to the National Radio and Television Administration (NRTA), all broadcasters must “resolutely put an end to ‘sissy men’ and other abnormal aesthetics.” On September 18, the Beijing Administration Bureau of Broadcasting and Television issued an article advocating to "Strengthen the aesthetic guidance of literary and artistic production,” and to “eliminate the aesthetic tendency of effeminate men in terms of casting, performing styles, costumes, and makeups.” These actions taken by the Chinese authorities are a reflection of the official concern that Chinese pop idols influenced by the slim, androgynous look of K-pop singers and actors, are misleading China’s young boys and men to becoming ‘not masculine enough’. The nationwide action also shows how rampant the phenomenon is.

In common sense, public disgust and media criticism should be able to put this ‘abnormal’ trend under control, with the criticism and opinions of literary critics and scholars playing a supervisory role as well. However, today's facts have proved that wrong. Amid the entertainment industry, whether it be the capitalist power at the back or the fans in the front, they all turned a blind eye to such criticisms and continue to let it go on its way. Now that the government intervention is in place, "Niang pao" has been given substantive connotation: it is something that violates mainstream values.

Nevertheless, some folks believe that the choice of dressing code or lifestyle is a part of personal freedom, and thus men, like women, should also be granted the right to pursue beauty. Lu Han, a former member of EXO(K-pop boy band), participating in the live broadcast of a beauty brand and was asked to comment on the topic of boys' makeup, and he said: "I think it is necessary. Makeup should not be divided by gender. Everyone can do it, as long as you like it."(Cheng, 2021).

According to a 2019 Beauty Economy report, based on Tmall's database and CBN Data, many Chinese men have tried facial cosmetics, such as foundation, concealer, lipsticks, and eyebrow pencils. Men's cosmetic sales on Tmall have grown 89 percent, compared with skincare, fragrance, hair care and oral care. At the same time, men's makeup brands have increased by 56 percent (Tan, 2020).

In the construct and the audiences' perception of masculinity nowadays, the media portrayal on television/online television has played an essential role which added fuel to the prevalence of K-pop idols. Idols are a kind of "constructed individuals" whose images are composed of media promotion, publicity, entertainment review, etc. They are combined and constructed together, and at the same time blended with the taste and evaluation of the public. From "masculine" to "effeminate" by observing the changes in the image of male idols, not only can we see how the cultural industry profoundly affects and changes physical cognition and aesthetics, but also discover the evolution and anxiety in the social cognition of gender image.

Therefore, it is important to perceive K-pop idols' potential influences from two different perspectives. On the surface, the K-pop wave has successfully made its way into almost every participating country of globalization which is the external cause for the situation, therefore China is no exception, not to mention its geographical and cultural adjacency with South Korea. Meanwhile internally, the awakening of feminism has paved the way for the changes of masculinity in China, simply because young women are the largest audience group for the artistic works created and the major fan base of the pop stars produced by the entertainment industry in recent years.

As a result, the shift to a softened portrayal of men happened to meet the psychological needs of female audiences. Women who used to be the object of the 'male gaze', have now become the subject as the major consumer group and are transforming the masculinity image with the 'female gaze'.

When it comes to the perception of masculinity, this study is intended to focus particularly on Generation Z (born in 1997- 2012) and the Millennials (born in 1981-1996) for the reasons that the Millennials were the major consumers of K-pop idols when the "Korean wave" started to have an important impact on China's entertainment industry, and that Generation Z is the group of people who built up the world's biggest K-pop fandom.

Meanwhile, the Millennials are the witness and active participants of the time when China's economy was growing at a two-digit rate while embracing all cultures from the developed world, whereas Generation Z is growing up in the period when

China's economy is comparatively slowing down and promoting the revival of traditional values-a movement considered more conservative than progressive.

The perception of masculinity is a reflection of the self-identity of the people in China. Therefore, a comparative analysis on the perceptive differences between two generations will serve to understand the permeating impact of mass media in the shaping of social norms and to predict future trends on gender issues.

1.2 Objectives Of Study

1.2.1 To examine the main characteristics of K-pop culture with idols as icons, the way K-pop idols are portrayed by the K-pop industry and by Chinese mainstream media, and the principal channels for intercultural communication;

1.2.2 To study the definition of masculinity, and how this concept has changed over time;

1.2.3 To compare the differences in the perception of masculinity between Millennials and Generation Z and to explore the causes for the differences;

1.3 Scope Of Study

The Korean wave, or "Hallyu has been building for two decades, but K-pop, in particular, has become increasingly visible to global audiences in the past five to 10 years."(Romano, 2018). Accordingly, this study will explore the features of K-pop idols from their first appearance to the official censorship in 2017, their artworks and

the platforms they used to gain publicity, as well as the portrayal in Chinese mass media. Then the study will compare the perception of masculinity between Generation Z and Millennials. Taking into consideration the significance in the comparison, the Millennials born from 1982 to 1987 and the Generation Z born from 2002 to 2007 will be selected as the population for this study. The selection for these two age groups can be explained by Lifshitz (2000) whose findings posited that people aged 14 to 19 are categorized as adolescents and people aged 20 to 39 as a younger group of adults.

The quantitative research paradigm will be adopted to analyze the correlation between two variables: the independent variable is the portrayal of K-pop idols by the entertainment industry in mass media, and the dependent variables are the perception of masculinity by Generation Z and Millennials while comparing the differences between the two.

1.4 Research Questions

This study aims to examine the following four research questions:

1.4.1 Does the perceived portrayal of masculinity by K-pop idols on Chinese TV/online TV have an impact on the perception of masculinity in Chinese society?

1.4.2 Are there differences in the perception of masculinity between the Millennials and Generation Z?

1.5 Significance Of The Study

Firstly, the K-pop culture has developed into a main driver of global culture, to study its impacts is important in understanding a nation's soft power which has been recognized as an engine for sustainable economic growth. It is also a successful model for facilitating a nation's publicity and inter-cultural communications.

Secondly, masculinity as a concept has long been trapped in a patriarchal stereotype and earlier endeavors are mostly from the western world whose research findings were based on western traditions and values. This study will focus on east Asians, or more specifically, the countries with Confucian heritage culture. Its findings will potentially enrich the concept of masculinity.

Thirdly, the Millennials are the backbone actors of today's Chinese society and are making substantive changes in the country, whereas Generation Z is their immediate successors. An analysis of the difference in the perception of a common concept will help understand the current cultural trends and make potential predictions about where this nation is headed in the future.

1.6 Definition Of Terms

1.6.1 K-Pop Idol

In fandom culture in South Korea, refers to a celebrity working in the field of K-pop, either as a member of a group or as a solo act. K-pop idols are characterized by the highly manufactured star system that they are produced by and debuted under,

as well as their tendency to represent a hybridized convergence of visuals, music, fashion, and dance. They usually work for a mainstream entertainment agency and have undergone extensive training in dance, vocals, and foreign language. Idols maintain a carefully curated public image and social media presence, and dedicate significant time and resources to building relationships with fans through concerts and meetups. (Wikipedia contributors, 2021)

1.6.2 Hallyu

The Korean Wave (Hallyu) refers to the global popularity of South Korea's cultural economy exporting pop culture, entertainment, music, TV dramas and movies. Hallyu is a Chinese term which, when translated, literally means "Korean Wave". It is a collective term used to refer to the phenomenal growth of Korean culture and popular culture encompassing everything from music, movies, drama to online games and Korean cuisine just to name a few; (Roll, 2021)

1.6.3 Fandom

A fandom is a subculture composed of fans characterized by a feeling of empathy and camaraderie with others who share a common interest. Fans typically are interested in even minor details of the objects of their fandom and spend a significant portion of their time and energy involved with their interest, often as a part of a social network with particular practices, differentiating fandom-affiliated people from those with only a casual interest. (Wikipedia contributors, 2021a)

1.6.4 Millennial

People who were born in the year 1981-1996, aged 25-40 in 2021;

1.6.5 Generation Z(Gen Z)

People who were born in the year 1997 to 2012;

1.6.6 Confucianism

Confucianism, also known as Ruism, is a system of thought and behavior originating in ancient China. Various described as tradition, a philosophy, a religion, a humanistic or rationalistic religion, a way of governing, or simply a way of life.

1.6.7 Niang Pao

Niang pao is a derogatory Chinese term for some men that literally translates to "girlie guns / girlie cannons" but is more commonly translated as "sissy". "(McDonald, 2021)

1.6.8 Male Gaze

The male gaze describes a way of portraying and looking at women that empowers men while sexualizing and diminishing women. While biologically, from early adolescence on, we are driven to look at and evaluate each other as potential mates, the male gaze twists this natural urge, turning the women into passive items to possess and use as props. (Vanbuskirk, 2021)

1.6.9 Female Gaze

The gendered attention anticipated in visual and audiovisual texts addressed to female viewers.

1.6.10 The Perceived Portrayal of masculinity by K-pop Idols on TV/online TV

The perceived portrayal of masculinity by K-pop idols on TV/online TV refers to the incorporation of fashion styles, behavioral styles, way of thinking and speaking presented by male K-pop idols on TV/online TV.

1.6.11 The Perception Of Masculinity By Millennials

The perception of masculinity by Millennials involves how the Millennial generation perceive masculinity, and the factors they consider to measuring the level of masculinity.

1.6.12 The Perception Of Masculinity By Generation Z

The perception of masculinity by Millennials involves how the Millennial generation perceive masculinity, and the factors they consider to measuring the level of masculinity.

CHAPTER 2: LITERATURE REVIEW

This chapter is a summary of related literature and previous studies on the K-pop idols and fan culture, the representation of masculinity by K-pop idols, and the perception of masculinity in China. Furthermore, this chapter serves to explore the concepts, principles, and the related theories to develop the hypotheses and the theoretical framework. This chapter consists of the topic as follows:

- 2.1 Past Study on the chronology of K-pop
- 2.2 K-pop idols and fan culture
- 2.3 The perceived portrayal of masculinity by K-pop idols
- 2.4 The perception of masculinity in China
- 2.5 Related Theories
- 2.6 Hypothesis(es)
- 2.7 Theoretical Framework

2.1 Past Study On the Chronology of K-pop

Generally speaking, Hallyu can be divided into two eras: Hallyu 1.0 (1997-2007) and Hallyu 2.0 (2008-present), based on changing media technologies, musicological aesthetics, audiences and (Korean) governmental orientations (Jin, 2014). However, when we examine Hallyu from the consumer's perspective with China's characteristics in mind, Hallyu can be further divided into three periods, as Sun & Liew (2019) proposed, Hallyu 1.0 or the Analog Media era (1992-2004), Hallyu 2.0 or the Pre-mobile Internet era (2005-2012), and Hallyu 3.0 or the Mobile Internet era (2013-present).

2.1.1 Hallyu 1.0 (1997-2007)

Before the arrival of K-pop, China's entertainment content was mainly from Hong Kong and Taiwan. As a result of the normalization of the diplomatic ties between South Korea and China in the 1990s, Hallyu 1.0 arrive in the form of a 'Korean remake' of the American Hip-Hop music through traditional media such as television, radio and magazines . The positive reception of K-pop in this period "reflects the global connectivity, ethnolinguistic affinity, and cultural modernity desired and referenced by the Chinese consumers as they re-plug themselves into the world of pop." (Sun & Liew, 2019). The representative boy band of K-pop in this period are H.O.T., SECHSKIES, Shinhwa and GOD whose fans were mostly the first generation of Millennials. Labeled as "Hahanzu", these fans were mainly middle and high school students between the age 13-18 (Da, 2001a, 2001d). At its peak,

H.O.T. had a Chinese fan club of over 8 million members (Tencent Entertainment, 2015).

2.1.2 Hallyu 2.0 (2005-2012)

Hallyu 2.0 is described as the Korean wave in the age of social media. Since late 2007, the Hallyu phenomenon has experienced a significant shift with the growth of social media, and K-Pop has become the most distinct cultural genre in the Hallyu 2.0 era (Dal, 2013). The massive usage of social media and the proliferation of smart phones have also taken central roles in the diffusion of K-Pop, because fans worldwide consume K-Pop and through social media along with other cultural content. The most successful boy bands of this era are Super Junior, TVXQ!, Bigbang, 2PM, SS501, CNblue.

2.1.3 Hallyu 3.0 (2013-present)

The beginning of the mid-2010s marks the start of “Hallyu 3.0” which is characterized by new associations with different platforms, exerting a larger cultural and societal impact across the globe. The rise and spread of K-pop groups such as BTS and new YouTube content like Mukbang (먹방; meokbang) videos have become characteristic of Hallyu 3.0. Musical artists and international media production with foreign studios such as Netflix have also facilitated a new rise in global Korean media consumption (TNEC News Desk, 2021). The representatives of this era are BTS, EXO, GOT7, Winner, IKON, etc. Among them, the most prominent boy group is

BTS who was the first K-pop group to deliver a speech at the UN, themed “speak yourself”. They were also the very boy group that triggered the harsh regulation against Hallyu in China, with their fans spreading photos of a Jeju Air airplane featuring BTS’ Jimin on its exterior circulated on Weibo as part of a BTS fan club’s campaign to celebrate the K-pop star’s 26th birthday. The campaign was later accused of “illegal fundraising” among fandom members.

2.2 K-pop Idols and Fan Culture

The relationship between K-pop idols and their fans is different from that between western artists and their fans. K-pop idols hold fan meetings, live streams and respond to fan comments on social media, which created a bond with plentiful interactions bringing K-pop to a larger scale in terms of audiences. It is common for fans to “feel a strong attachment to or drawing strength from a specific idol” in K-pop fandom. They call them “emotional support K-pop boys,” who can “inspire and reassure people through their music, live streams, and even just their general personalities, encouraging fans and offering comfort through difficult times” (Yeo, 2020).

With the expanding fan base, K-pop idols have gained overwhelming support for their artwork winning awards and honors. Meanwhile, a lot of the directions that idols go through tend to be decided by the fans. The interactions between idols and

fans to be interesting because it's a double-edged sword where it's beneficial in that it spreads the support for a niche genre of music and where it's bad in that it causes drama and controversy (Mizumi, 2017).

2.3 The Perceived Portrayal of Masculinity By K-Pop Idols

When the first-generation idol group, H.O.T. debuted in 1996, they sparked controversy with multicolored paint strips under their eyes, and ended up banned from telecast. "The '90s K-pop image was the start of K-pop beauty, where teen boy groups wore makeup but not as defined as today's style," says Young-hu Kim, a former music producer for SM Entertainment, one of the top K-pop agencies in the world (Yi, 2020). Kim also claims that he has been fascinated by how each decade has created increasingly attractive K-pop men. According to Kim, wearing cosmetics for average males was unheard of and has now become necessity, because "Beauty is a requirement."

Nowadays, when viewing any K-pop music video, people will almost certainly be confronted with "loud hair colors, elaborate outfits, flawless skin, heavily made-up eyes and painted lips." (Morin, 2020). BTS members are an excellent example of "being unabashed in wearing bright eye shadows, pastel-colored hairstyles, and taking care of their complexions." (Yi, 2020). They show people that wearing makeup boosts one's confidence, which appears to be the essence of masculinity.

Questioned by the public about their playing with gender presentation in the audience appeal, a Korean singer Holland who is the one of the only out and proud queer idols in the industry told the truth about K-pop idols: “I think the reason lots of K-pop singers put on makeup and do themselves up isn’t because they want to be seen as masculine or feminine,” says Holland, “but rather because they want to show the beautiful side of themselves to audiences and fans (Morin, 2020).

2.4 The Perception Of Masculinity In China

According to Fang Gang, a sociology professor at Beijing Forestry University, boys in China traditionally are expected to show strong leadership skills, get good grades in math and science and excel in school sports (Wang et al., 2021). The gender norms, as prescribed in the traditional philosophy, are men being tougher and more active as opposed to women being softer and more passive.

Men, in a traditional patriarchal society, represented societal order, therefore emotional self-control is essential. Their job was to discipline, direct, and educate the people in their neighborhood. An interesting concept relating to historical masculinity ideals in China is wen-wu (文武), proposed by scholar Kam Louie. Wen (文) or ‘civil’, suggested a culturally refined masculinity, wu (武) or ‘martial’ a warlike masculinity (Li & Kuang, 2021).

As China's economy and competitiveness rose significantly in the 1980s, so did its perception of masculinity. Men were still expected to be 'responsible,' but this time it meant earning a living. Success was defined as having a decent career and providing a greater standard of living for your family: in other words, money. The ability to take chances and compete in the corporate world has become synonymous with masculinity.

However, in recent years, attitudes around masculinity have begun to shift. China, being one of K-pop's most important markets, has been profoundly influenced by its portrayal of masculinity. Young Chinese women have enthusiastically embraced the new emergent masculinity, with China's idol production based on the Korean model. This has added to the widespread concern about a "gender crisis." This new masculinity is artistically and emotionally portrayed by male idols who are typically thin, with light skin, colored hair, and full makeup, exuding femininity and attractiveness. They have no qualms about expressing personal feelings. The tendency cannot be explained by the wen-wu paradigm. Instead, the lines between traditional gender norms are blurring.

2.5 Related Theories

2.5.1 The Looking-glass Self Theory

Cooley proposed the Looking-glass Self thesis in his 1902 book "Human Nature and Social Order," which was based on a metaphor for Cooley's reflection attributes of self: "everyone is a mirror of another." People exist in groups, and groups exist in individuals, according to this notion. Cooley argues that human conduct is substantially determined by self-awareness, which is mostly acquired through social contact. Other people's opinions, attitudes, and perceptions of themselves are a reflection of oneself. Through this "mirror," the individual learns about and grasps himself. Fans might see themselves in idols. Individual fans in the fandom also integrate their self-imagination with the opinions of others by comparing their proposals to those of other fans or the fanbase, completing the development of self-identity. Others notice fan behavior, and self-imagination is harmonized with others' assessments, resulting in a high level of self-identity.

2.5.2 Social Cognitive Theory

Bandura, an American psychologist, proposed the Social Cognition Theory in the late 1970s. He argues that individuals learn their activities in society by witnessing the conduct of others in society. The dynamic interplay of three components, such as personal characteristics, environmental factors, and behavioral factors, is referred to as Social Cognition Theory. Social Cognitive Theory emphasizes learning via observing others. When K-pop idols' fashion styles or behavior patterns are magnified and repeated by media, young audiences are more prone to copy them and regard their

idols act as role models. Therefore, when young audiences try to establish their concept of masculinity, they are inevitably influenced by the media portrayal of their idols. With the massive consumption of K-pop idols' media content, young audiences may form their perception of social concepts with their role models as reference, which is a tremendous benefit to young audiences who lack social experience and illuminates the path for them. The young audience watches and imitates idols' styles and actions to determine what is suitable and if they will be rewarded or penalized for it, and then self-regulate using their own cognition. If the youth audience feels they match the criteria, they will be satisfied, and their perception of the concept will be strengthened.

2.6 Hypothesis(es)

This study aims to test the following hypotheses:

Hypothesis 1:

The perceived portrayal of masculinity by K-pop idols on television/online television has influenced the perception of masculinity in Chinese society.

Hypothesis 2:

The perception of masculinity by Millennials and Generation Z are significantly different;

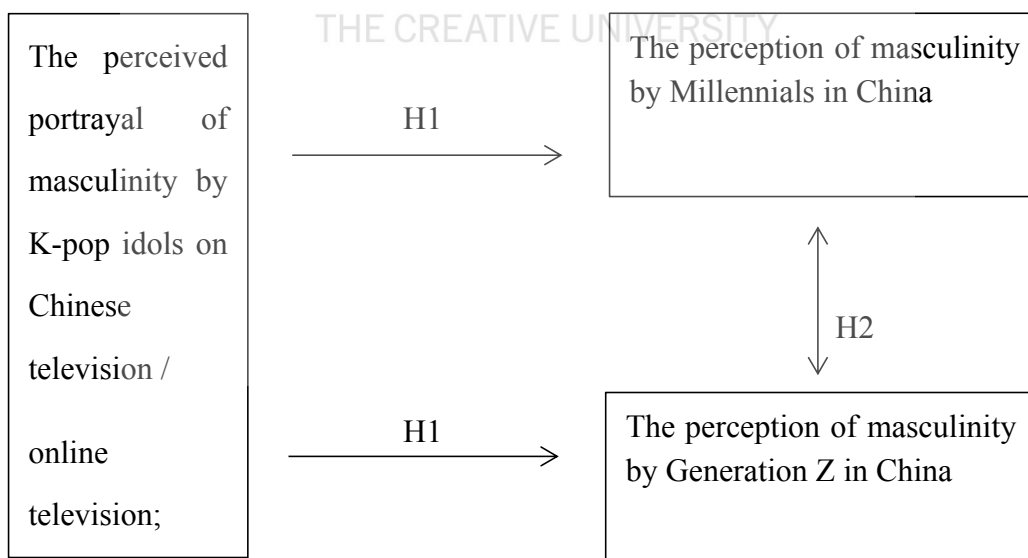
2.7 Theoretical Framework

The theoretical framework discusses the interrelationships among the independent variable and the dependent variables.

Independent variable: the perceived portrayal of masculinity by K-pop idols on Chinese television /online television;

Dependent variables: the perception of masculinity by Millennials in China/ the perception of masculinity by Generation Z in China

Figure 2.1 Theoretical Framework



CHAPTER 3: METHODOLOGY

The procedures and research methodology used to investigate the theoretical framework and hypotheses were outlined in this chapter. The following topics are included in this chapter:

3.1 Research Design

3.2 Population and Sample Selection

3.3 Research Instrument

3.4 Data Collection

3.5 Data Analysis

BANGKOK
UNIVERSITY

THE CREATIVE UNIVERSITY

3.1 Research Design

The K-pop culture has a far-reaching impact in China, not merely in the development of the entertainment industry, but also in the perception of masculinity with its media portrayals in a subtle way. Up until recently, the changing image of masculinity in Chinese society has been a controversial topic. The purpose of this study was to investigate the correlation between media portrayals of K-pop idols and

their audiences' perception of masculinity, especially among Generation Z and Millennials.

This study will adopt a quantitative approach whose aim is to determine the relationship between an independent variable and a dependent variable in a population. For data collection, a questionnaire will be used.

3.2 Population and Sample Selection

3.2.1 Targeted Populations

In this study, the population is the K-pop fans of the Generation Z and Millennials. These have been chosen as they have been the target audience of K-pop from Hallyu 1.0 to Hallyu 3.0. Moreover, they both have been heavy consumers of K-pop content from Hallyu 1.0 to Hallyu 3.0.

3.2.2 Selection of Sampling

The sample of this study are the Millennials born from 1982 to 1987 and the Generation Z born from 2002 to 2007, that is, the first half of the Millennial generation, and the second half of the generation Z. The age gap between the two sample groups was necessary to compare their perception of masculinity under the impact of the perceived portrayal of K-pop idols on Chinese TV/online TV.

In this study, the author will adopt the non-probability convenience sampling method to select sample units using convenience . The size of the sampling will be determined as follows.

3.2.3 Taro Yamane Sampling versus Krejcie and Morgan Sampling

As illustrated in the Appendix A, Taro Yamane sampling works better with a limited population with known population size (Yamane, 1967). Krejcie and Morgan sampling methods, on the other hand, are used to choose samples from a large population (Krejcie, 1970). They devised a table based on the sample size formula for a finite population to make the process of finding sample size for a finite population easier (Krejcie, 1970; Kenpro, 2012).

The sample size for this study will be established using the Krejcie & Morgan table and formula, which can be found in the Appendix B. For a population of 1,000,000 K-pop Chinese fans, the researcher will select 384 respondents based on convenience sampling with 192 respondents from Generation Z and 192 respondents from Millennials.

3.3 Research Instrument

The researcher will utilize the quantitative research approach by constructing an online questionnaire which consists of five sections(Appendix C):

3.3.1 The Demographic Information

3.3.2 The Perceived Portrayal Of K-Pop Idols On TV/Online TV In China

3.3.3 The Perception of K-pop Idols' behaviors on TV/online TV

3.3.4 The Impact Of Exposure To K-Pop content On Fans' Behaviors

3.3.5 The Perception Of Masculinity In China

3.3.1 The Demographic Information

The demographic information of the participants was the focus of the first section of the questionnaire, which included age, gender, level of education, employment, financial condition, and starting age of idol worship. The demographic items can be found in the Appendix C.

3.3.2 The Perceived Portrayal of K-pop Idols on TV/online TV in China

The second section of the questionnaire is about the perceived portrayal of K-pop idols on TV/online TV in China, the K-pop artifact which created awareness among fans, and the description of K-pop idols' looks and behaviors relevant to masculinity. According to the Brannon Masculinity Scale (BMS) (Brannon & Juni, 1984), there are four traditional themes in measuring masculinity: 1) the fear of appearing feminine; 2) the desire for success and the need to be looked up to; 3) to be tough, courageous, and self-reliant; and 4) to be aggressive, conquering and violent. The author provided

statements according to these four themes and the respondents were provided with answers with five-point scale, arranging from (1) strongly disagree, (2) disagree, (3) neutral, (4) agree to, (5) strongly agree.

Statements in this section:

- (1). K-pop male idols are dressed in a masculine way on TV/online TV;
- (2). K-pop male idols are dressed in an androgynous way;
- (3). K-pop male idols' dance embodies power and strength;
- (4). K-pop male idols' dance embodies flow and sexiness;
- (5). K-pop male idols are portrayed as heroes in their music videos;
- (6). K-pop male idols are portrayed as average people in their music videos;
- (7). The biographical stories of your idol make you believe he is courageous and tough;
- (8). The biographical stories of your idol make you believe he is fragile and gentle.

3.3.3 The Perception of K-pop Idols' behaviors on TV/online TV

The third section is about the perception of K-pop idols' behaviors on TV/ Online TV. The responses were provided with five-point scale, arranging from (1) strongly disagree, (2) disagree, (3) neutral, (4) agree to (5) strongly agree.

Statements in this section:

(1). You often see aggressive and dominant behaviors of your K-pop idols on TV/online TV;

(2). You often see peaceful and obedient behaviors of your K-pop idols on TV/online TV;

3.3.4 The Impact Of Exposure To K-Pop Content On Fans' Behaviors

The fourth part involves the impact of exposure to K-pop on fans' behaviors. The responses were provided with five-point scale, arranging from (1) strongly disagree, (2) disagree, (3) neutral, (4) agree to (5) strongly agree.

Statements in this section:

(1). You consider yourself addicted to K-pop content;

(2). You often imitate your idols' style and way of speaking (including body language);

(3). You recommend the K-pop style to your family, friends, or lover;

(4). You look for partners resembling K-pop idols in your relationship;

3.3.5 The Perception Of Masculinity In China

The fifth section is about the perception of masculinity in China, the difference between the perception of masculinity by Millennials and Generation Z, the responses

were provided with five-point scale, arranging from (1) strongly disagree, (2) disagree, (3) neutral, (4) agree to (5) strongly agree.

Statements in this section:

(1). You believe masculinity primarily means to be tough, courageous, ambitious, and sometimes aggressive;

(2). You believe masculinity also means to be emotional, assuming one's sexual orientation, and not hiding a man's feminine side;

(3). Do you agree that the standards of masculinity have changed over time?

(4). After the ban on K-pop content in China, its impact is still present;

(5). The perception of masculinity is different between Generation Z and Millennials

(6). Millennials' definition of masculinity is more macho.

(7). Generation Z's definition of masculinity is more androgynous.

3.4 Data Collection

Given the large number of K-pop fans in China, the researcher will only look at the fans from two age groups: Millennials and Generation Z. The respondents must have been a consumer of K-pop content on TV/online TV.

Using the convenience sampling approach, the researcher will spend 15 days to share the questionnaire link with the audience via Wechat when it is published on the Chinese questionnaire site "Questionnaire Star." The objective is to yield at least 384 valid results. Given the covid-19 prevention measures, the questionnaire will be completed online, and the audiences may complete the survey on Wechat and then send it back to the researcher.

3.5 Data Analysis

In this study, the hypotheses will be tested with SPSS (Statistical Package for the Social Sciences). Hypothesis 1 will be tested using linear regression analysis, and Hypothesis 2 will be tested using independent sample T-test.

Hypothesis 1: The perceived portrayal of masculinity by K-pop idols on television/online television has influenced the perception of masculinity in Chinese society;

Independent variable: The perceived portrayal of masculinity by K-pop idols;

Dependent variable: the perception of masculinity in Chinese society;

Statistical analysis: Regression Analysis

Hypothesis 2: The perception of masculinity by Millennials and Generation Z are significantly different;

Statistical analysis: Independent T-test;

CHAPTER 4: FINDINGS

The chapter summarizes the descriptive findings and the interpretation of the data acquired from the online survey conducted in March 2022. The researcher received 425 fulfilled questionnaires from the target age groups: Millennials (1982-1987) and Gen Z(2002-2007). This chapter will be divided into two parts: descriptive analysis and hypothesis testing.

4.1 Descriptive Analysis

4.2 Hypothesis testing



4.1 Descriptive Analysis

4.1.1 Demographic Information:

In this research, the sample was divided into two groups: those born between 1982-1987 (Millennials) and between 2002-2007 (Gen Z). The Millennials group accounted for 77.65%, and the Gen Z accounted for 22.35%, see table 4.1.

Table 4.1: Age of respondents

Variables	Frequency	Percentage
1.born between 1982-1987	330	77.65%
2.born between 2002-2007	95	22.35%
Total	425	100%

As for Millennials, they consist of 33.03% of males (n=109), and 66.97% of females (n=221); regarding their level of education, they consist of 39.09% of high school diploma or under (n=129), 41.82% of bachelor's degree (n=138), 13.64% of master's degree (n=45) and 5.45% of doctoral degree (n=18); regarding their profession, they consist of 0.6% of student (n=2), 39.70% of office workers (n=131), 22.42% of technical workers (n=74), 18.18% of job applicants (n=60), 9.39% of freelancers (n=31), 4.85% of business owners (n=16), 3.94% of unemployed (n=13), and 0.91% of other careers (n=3); regarding their level of income, they consist of 5.15% under 2,000 RMB per month (n=17), 15.15% of 2,000-3,500 RMB per month (n=50), 50.6% of 3,501-5,000 RMB per month (n=167), and 29.09% of more than 5,000 RMB per month (n=96); regarding their length of time consuming K-pop content, they consist of 27.88% of less than one year (n=92), 36.67% of 1-3 years (n=121), 21.52% of more than 3-5 years (n=71), and 3.94% of over 5 years (n=46), see table 4.2.

As for Gen Z, they consist of 33.68% of males (n=32), and 66.32% of females(n=63); regarding their level of education, they consist of 60% of high school diploma or under (n=57), 33.68% of bachelor's degree (n=32), 6.32% of master's degree (n=6) and none of them got a doctoral degree (n=0); regarding their profession, they consist of 93.68% of students (n=89), 3.16% of freelancers (n=3), 1.05% of office workers, technical workers, or other careers (n=1/each), and none of them were business owners, job applicants, or unemployed (n=0); regarding their level of income, they consist of 21.05% under 2,000 RMB per month (n=20), 43.16% of 2,000-3,500 RMB per month (n=41), 18.95% of 3,501-5,000 RMB per month (n=18), and 16.84% of more than 5,000 RMB per month (n=16); regarding their length of time consuming K-pop content, they consist of 27.37% of less than one year (n=26), 37.89% of 1-3 years (n=36), 17.89% of more than 3-5 years (n=17), and 16.84% of over 5 years (n=16), see table 4.2.

Table 4.2: Gender, Level of Education, Profession, Level of Income, Years of Consuming Idol Content by Millennials and Gen Z

Variables		Group	Frequency	Percentage
Gender	1. Female	Millennials	221	66.97%
		Gen Z	63	66.32%
	2. Male	Millennials	109	33.03%

(Continued)

Table 4.2(Continued): Gender, Level of Education, Profession, Level of Income,
Years of Consuming Idol Content by Millennials and Gen Z

		Gen Z	32	33.68%
Level of Education	1. High school diploma or under	Millennials	129	39.09%
		Gen Z	57	60%
	2. Bachelor's degree	Millennials	138	41.82%
		Gen Z	32	33.68%
	3. Master's degree	Millennials	45	13.64%
		Gen Z	6	6.32%
	4. Doctoral degree	Millennials	18	5.45%
		Gen Z	0	0%
Profession	1. Student	Millennials	2	0.6%
		Gen Z	89	93.68%
	2. Office Worker	Millennials	131	39.70%
		Gen Z	1	1.05%
	3. Technical Worker	Millennials	74	22.42%

(Continued)

Table 4.2(Continued): Gender, Level of Education, Profession, Level of Income, Years of Consuming Idol Content by Millennials and Gen Z

Profession	4. Job Applicant	Gen Z	1	1.05%	
		Millennials	60	18.18%	
	5. Freelance	Gen Z	0	0%	
		Millennials	31	9.39%	
	6. Business Owner	Gen Z	3	3.16%	
		Millennials	16	4.85%	
	7. Unemployed	Gen Z	0	0%	
		Millennials	13	3.94%	
	8. Others	Gen Z	0	0%	
		Millennials	3	0.91%	
	Level of Income	1. Under 2,000 RMB per month	Gen Z	1	1.05%
			Millennials	17	5.15%
			Gen Z	20	21.05%

(Continued)

Table 4.2(Continued): Gender, Level of Education, Profession, Level of Income,
Years of Consuming Idol Content by Millennials and Gen Z

	2. 2,000 - 3,500 RMB per month	Millennials	50	15.15%
		Gen Z	41	43.16%
	3. 3,501 - 5,000 RMB per month	Millennials	167	50.6%
		Gen Z	18	18.95%
	4. More than 5,000 RMB per month	Millennials	96	29.09%
		Gen Z	16	16.84%
How many years have you been consuming K-pop idols' content?	1. Less than one year	Millennials	92	27.88%
		Gen Z	26	27.37%
	2. 1 - 3 years	Millennials	121	36.67%
		Gen Z	36	37.89%
	3. More than 3 - 5 years	Millennials	71	21.52%
		Gen Z	17	17.89%
	4. Over 5 years;	Millennials	46	13.94%
		Gen Z	16	16.84%

4.1.2 The Perceived Portrayal of K-pop Idols on TV/online TV in China

The respondent's opinion on each item was measured using a five-point scale, ranging from strongly agree (5) to strongly disagree (1). Calculating the greatest score minus the lowest score and then dividing it by the number of levels yielded the requirements for the scale degree. The following is the formula:

Mean range for the scale degree = (Highest score - Lowest score) / Number of levels

$$\text{Mean range for the scale degree} = (5 - 1) / 5 = 4 / 5 = 0.80$$

As a result, the scale's mean range was 0.8. The researcher classified the mean range into five categories, as shown in Table 4.3, ranging from strongly agree, agree, so-so, disagree, and strongly disagree.

Table 4.3 Opinions toward Score Mean Interpretation of the Statement

Opinions	Score	Mean	Meaning
Strongly Agree with the statement	5	4.21 - 5.00	Strongly Agree
Agree with the statement	4	3.41 - 4.20	Agree
So-so with the statement	3	2.61 - 3.40	So-so
Disagree with the statement	2	1.81 - 2.60	Disagree
Strongly Disagree with the statement	1	1.00 - 1.80	Strongly Disagree

Regarding the respondents' opinion about the perceived portrayal of K-pop idols on TV/online TV in China, they agreed that K-pop male idols are portrayed as average people in their music videos (mean=3.83), K-pop male idols' dance embodies power and strength (mean=3.75), the biographical stories of their idol make them believe he is fragile and gentle (mean=3.74), pop male idols are dressed in a masculine way on TV/online TV (mean=3.73), K-pop male idols are portrayed as heroes in their music videos (mean=3.73), K-pop male idols' dance embodies flow and sexiness (mean=3.72), the biographical stories of their idol make them believe he is courageous and tough (mean=3.72), and K-pop male idols are dressed in an androgynous way (mean=3.70).

To conclude, the samples agreed ($M=3.74$, $SD=1.09$) with the perceived portrayal of masculinity by K-pop idols (Table 4.4).

Table 4.4 The Perceived Portrayal of K-pop Idols on TV/online TV in China

The Perceived Portrayal of K-pop Idols on TV/online TV in China	Mean	SD	Meaning
Pop male idols are dressed in a masculine way on TV/online TV.	3.73	1.27	Agree
K-pop male idols are dressed in an androgynous way.	3.70	1.24	Agree

(Continued)

Table 4.4(Continued) The Perceived Portrayal of K-pop Idols on TV/online TV in China

K-pop male idols' dance embodies power and strength.	3.75	1.34	Agree
K-pop male idols' dance embodies flow and sexiness.	3.72	1.29	Agree
K-pop male idols are portrayed as heroes in their music videos.	3.73	1.27	Agree
K-pop male idols are portrayed as average people in their music videos.	3.83	1.25	Agree
The biographical stories of your idol make you believe he is courageous and tough.	3.72	1.25	Agree
The biographical stories of your idol make you believe he is fragile and gentle.	3.75	1.24	Agree
Total	3.74	1.09	Agree

4.1.3 The Perception of K-pop Idols' Behaviors on TV/online TV

Regarding the respondents' opinion about the perception of K-pop idols' behaviors on TV/ online TV, the millennials strongly agreed that they often see aggressive and dominant behaviors of their K-pop idols on TV/online TV (mean=4.25), and often see peaceful and obedient behaviors of their K-pop idols on

TV/online TV (mean=4.31), while Gen Z disagreed that they don't often see either aggressive and dominant behaviors or peaceful and obedient behaviors on TV/online TV (mean=1.84).

To conclude, Millennials strongly agreed (M=4.28, SD=0.76) with the perception of K-pop idols' behaviors on TV/ online TV , whereas Gen Zs disagreed (M=1.84, SD=0.76) with the perception of K-pop idols' behaviors on TV/ online TV (Table 4.5).

Table 4.5 The Perception of K-pop idols' Behaviors on TV/ online TV

The Perception of K-pop idols' Behaviors on TV/ online TV	Group	Mean	SD	Meaning
You often see aggressive and dominant behaviors of your K-pop idols on TV	Millennials	4.25	0.745	Strongly Agree
	Gen Z	1.84	0.854	Disagree
You often see peaceful and obedient behaviors of your K-pop idols on TV/online	Millennials	4.31	0.769	Strongly Agree
	Gen Z	1.84	0.673	Disagree
Total		3.74	1.27	Agree

4.1.4 The Impact Of Exposure To K-Pop content On Fans' Behaviors

Regarding the respondents' opinion about the impact of exposure to K-pop content on fans' behaviors, the millennials strongly agreed that they look for partners resembling K-pop idols in their relationships (mean=4.35), that they consider themselves addicted to K-pop content (mean=4.31), that they have recommended the K-pop style to their family, friends, or lovers (mean=4.30), and that they often imitate their idols' style and way of speaking (mean=4.29). However, the Gen Z disagreed that they look for partners resembling K-pop idols in their relationships (mean=1.92), that they have recommended the K-pop style to their family, friends, or lovers (mean=1.92), that they often imitate their idols' style and way of speaking (mean=1.88), or that they consider themselves addicted to K-pop content (mean=1.82).

To conclude, Millennials strongly agreed ($M=4.31$, $SD=0.70$) with the impact of exposure to K-pop content on their behaviors, while Gen Zs disagreed ($M=1.89$, $SD=0.86$) with the impact of exposure to K-pop content on their behaviors (Table 4.6).

Table 4.6 The Impact Of Exposure To K-Pop content On Fans' Behaviors

The Impact Of Exposure To K-Pop content On Fans' Behaviors		Mean	SD	Meaning
You consider yourself addicted to K-pop content.	Millennials	4.31	0.704	Strongly Agree

(Continued)

Table 4.6(Continued) The Impact Of Exposure To K-Pop content On Fans' Behaviors

	Gen Z	1.82	0.863	Disagree
You often imitate your idols' style and way of speaking	Millennials	4.29	0.706	Strongly Agree
	Gen Z	1.88	0.909	Disagree
You have recommended the K-pop style to your family, friends, or lover.	Millennials	4.30	0.708	Strongly Agree
	Gen Z	1.92	0.821	Disagree
You look for partners resembling K-pop idols in your relationship.	Millennials	4.35	0.690	Strongly Agree
	Gen Z	1.92	0.907	Disagree
Total		3.77	1.26	Agree

4.1.5 The Perception of Masculinity in China

Regarding the respondents' opinion about the perception of masculinity in China, the millennials strongly agreed that their definition of masculinity is more macho (mean=4.30), that Generation Z's definition of masculinity is more androgynous (mean=4.28), that the perception of masculinity is different between Generation Z and Millennials (mean=4.28), that the standards of masculinity have changed over time (mean=4.28), that they believe masculinity means to be emotional, assuming one's sexual orientation, and not hiding a man's feminine side (mean=4.28), that they believe masculinity primarily means to be tough, courageous, ambitious, and

sometimes aggressive (mean=4.28), and that after the ban on K-pop content in China, its impact is still present (mean=4.24).

As for Gen Z, they disagreed that Millennials' definition of masculinity is more macho (mean=2.02), that after the ban on K-pop content in China, its impact is still present (mean=1.85), that they believe masculinity primarily means to be tough, courageous, ambitious, and sometimes aggressive (mean=1.84), that they believe masculinity means to be emotional, assuming one's sexual orientation, and not hiding a man's feminine side (mean=1.75), that their definition of masculinity is more androgynous (mean=1.72), that the perception of masculinity is different between Generation Z and Millennials (mean=1.72), and that the standards of masculinity have changed over time (mean=1.71).

To conclude, Millennials strongly agreed (M=4.28, SD=0.77) with the perception of masculinity in China, while Gen Zs strongly disagreed (M=1.80, SD=0.74) with the perception of masculinity in China (Table 4.7).

Table 4.7 The Perception of Masculinity in China

The Perception of Masculinity in China	Group	Mean	SD	Meaning
You believe masculinity primarily means to be tough, courageous, ambitious, and sometimes aggressive.	Millennials	4.28	0.753	Strongly Agree
	Gen Z	1.84	0.879	Disagree

(Continued)

Table 4.7 (Continued) The perception of masculinity in China

Masculinity means to be emotional, assuming one's sexual orientation, and not hiding a man's feminine side.	Millennials	4.28	0.753	Strongly Agree
	Gen Z	1.75	0.743	Disagree
The standards of masculinity have changed over time	Millennials	4.28	0.760	Strongly Agree
	Gen Z	1.71	0.698	Disagree
After the ban on K-pop content in China, its impact is still present	Millennials	4.24	0.771	Strongly Agree
	Gen Z	1.85	0.714	Disagree
The perception of masculinity is different between Generation Z and Millennials	Millennials	4.28	0.765	Strongly Agree
	Gen Z	1.72	0.663	Disagree
Millennials' definition of masculinity is more macho.	Millennials	4.30	0.750	Strongly Agree
	Gen Z	2.02	0.825	Disagree
Generation Z's definition of masculinity is more androgynous.	Millennials	4.28	0.816	Strongly Agree
	Gen Z	1.72	0.647	Disagree
Total		3.72	1.28	Agree

4.2 Hypothesis Testing

The hypotheses to be tested are the followings:

Hypothesis 1: The perceived portrayal of masculinity by K-pop idols on television/online television has influenced the perception of masculinity in Chinese society.

Hypothesis 2: The perception of masculinity by Millennials and by Gen Z are significantly different.

4.2.1 Hypothesis 1

Hypothesis 1: The perceived portrayal of masculinity by K-pop idols on television/online television has influenced the perception of masculinity in Chinese society.

Independent = the perceived portrayal of masculinity by K-pop idols on television/online television (measured on a 5-point scale (5) Strongly Agree (4) Agree (3) So-so (2) Disagree (1) Strongly Disagree)

Dependent = the perception of masculinity in Chinese society (by Millennials and Gen Z) (measured on a 5-point scale (5) Strongly Agree (4) Agree (3) So-so (2) Disagree (1) Strongly Disagree).

To test Hypothesis 1, a linear regression analysis was performed between the perceived portrayal of masculinity by K-pop idols on television/online television as the independent variable and the perception of masculinity in Chinese society as the dependent variable.

The R value indicated a strong relationship between the independent variable and the dependent variable, and the R^2 indicated that the independent variables accounted for 86.7% of the variation in the dependent variable, see table 4.8.

Table 4.8 Regression Analysis of the Impact of the Perceived Portrayal of Masculinity by K-pop Idols on the Perception of Masculinity in China

Factors (n=425)	The Perceived Portrayal of Masculinity by K-pop Idols	
	β	t
Constant		1.835(p=.067)
The Perception of Masculinity in China	.931	52.613 (p<.001)
R	.931 ^a	
F	2768.099 (p<.001 ^b)	
R Square.	.867	

p < .05

The linear regression analysis revealed the correlation coefficient ($r = .93$) (see table 4.8) was significant ($F(1, 423) = 2768, p < .05$ (see Table 4.8), and 86.7% of the

variation in the dependent variable was explained by the independent variable ($r^2 = .867$, adjusted $r^2 = .867$), see table 4.8. Therefore, hypothesis 1 was supported.

The equation of prediction produced by this analysis described the relationship between the two variables to be:

The perception of masculinity in Chinese society = $.961 \times$ The perceived portrayal of masculinity by K-pop idols on television/online television + $.131$, see table 4.8.

4.2.2 Hypothesis 2

Hypothesis 2: The perception of masculinity by Millennials and by Gen Z are significantly different.

An independent sample T-test was used to test Hypothesis 2. The result revealed a significant difference between the perception of masculinity between Millennials and Gen Z ($t_{423} = 58.473$, $p < .05$) (see Table 4.9). That is, the Millennials reported a strong agreement regarding the impact of the perceived portrayal of masculinity by K-pop idols on TV/online TV on the perception of masculinity in Chinese society (mean= 4.2932) (see Table 4.9), while the Gen Z indicated their disagreement (mean= 1.8342) (see Table 4.9) regarding the impact of the perceived portrayal of masculinity by K-pop idols on TV/online TV on the perception of masculinity in Chinese society.

Therefore, hypothesis 2 was supported.

Table 4.9 Sample descriptives using t-test for Equality of Means

	Millennials born between 1982-1987		Gen Z born between 2002-2007		t-test
	M	SD	M	SD	
The perceived portrayal of masculinity by K-pop idols	4.2932	.34681	1.8342	.40748	58.47

$p < .05$

Note. M=Mean, SD=Standard Deviation. The perceived portrayal of masculinity by K-pop idols ranges from 1(Strongly disagree) to 5(Strongly agree).

CHAPTER 5: DISCUSSION

This chapter summarized the descriptive findings and discussion, hypothesis testing and discussion, the limitations of this study, and also provided recommendations for related parties. This chapter contains the following topics:

5.1 Conclusion

5.2 Discussion

5.3 Limitations of the Study

5.4 Recommendations for Related Parties

5.1 Conclusion

This research is intended to determine the significance of the impact of the perceived portrayal of masculinity by K-pop idols on TV/online TV upon the perception of masculinity in Chinese society.

The literature review concentrated on the perceived portrayal of K-pop idols and the progressive development of its impact on Chinese society. It was found that the

difference in the perception of masculinity impacted by K-pop idols' media portrayal between different generations was not questioned by past studies.

Taking into consideration the audience of K-pop culture in China, the Millennials (born in 1982-1987) and Gen Zs (born in 2002-2007) were chosen as the sample of this research. The quantitative approach was used and the data were collected by spreading online questionnaires via the most popular social media in China: WeChat. A number of 425 valid results from the sample consisting of 330 Millennials and 95 Gen Zs were yielded to conduct the quantitative analysis and hypothesis testing with SPSS.

Based on the survey results, a linear regression analysis revealed that the perceived portrayal of masculinity by K-pop idols on television/online television has a significant impact on the perception of masculinity in Chinese society. Meanwhile, an independent t-test showed a significant difference in the perception of masculinity between Millennials and Gen Z. The Millennials strongly agreed with the impact of the perceived portrayal of masculinity by K-pop idols on TV/online TV on the perception of masculinity in Chinese society, while the Gen Z disagreed with the impact of the perceived portrayal of masculinity by K-pop idols on TV/online TV on the perception of masculinity in Chinese society.

5.2 Discussion

The results of this research suggest that the perceived portrayal of K-pop idols on TV/online TV has a significant impact on the perception of masculinity in Chinese society. In addition, there's a significant difference in the perception of masculinity between Millennials and Gen Z. The Millennials firmly believed that the perception of masculinity in Chinese society has been changing since the first appearance of K-pop idols on TV/online TV, and their perceived portrayals have been an important driving force of the change. However, Gen Zs think that the perception of masculinity has not changed over time and the impact of K-pop idols' media portrayal is less significant. This contrast in belief is closely related to the cultural background of the time. When Millennials were the major target audience of K-pop culture, China was aspiring to reconnect with the outside world both economically and culturally, and did not have its own popular culture. Therefore, embracing foreign cultures was the trend, and the attempt of K-pop content to influence Chinese youth was positively received.

As for Gen Zs who have grown up with the benefit of China's decade-long economic achievements to be the target audience of an evolved version of K-pop culture, they see K-pop as a dish in a cultural feast. For them, the consumption of K-pop content is more of a personal preference than a necessary need, because there is C-pop (Chinese popular culture) at their convenience and this generation appears to be more confident in cultural interactions with the outside world. In addition, the Chinese government is guiding the Gen Zs through public opinion to return to the

traditional values while strengthening patriotism, which also greatly weakened the influence of K-pop culture.

When investigating the two generations (1982-1987 & 2002-2007) as the sample, the researcher found out that the age gap between them has placed them in different roles in Chinese society. Based on the survey results, 93.68% of Gen Zs in the sample are students, whereas 62.12% of Millennials in the sample are office/technical workers. Therefore, it is likely to assume that Millennials are the rule makers and Gen Zs are the rule followers in Chinese society. When Millennials are convinced of the significant impact of K-pop idol's media portrayal on the perception of masculinity in Chinese society, and they have the power to make changes, it is no longer difficult to understand the bans on K-pop content.

On the other hand, Gen Zs who have spontaneously established the biggest K-pop fandom in the world disagree with the impact of justifying the censorship, and they are obliged to accept the fact that K-pop content will no longer be available on any Chinese official platforms. They might opt to go underground for a continuous consumption of K-pop content which is undoubtedly more challenging to regulate for the rule-makers. According to a Reuters report by Jourdan (2017), K-pop fans “were already finding alternative channels” and “started following a group on a Chinese messaging service that provides links to shows on file sharing platforms like Baidu Cloud” after the censorship. Moreover, if the rules become stricter, the measures

could provoke issues on personal freedom. An interview by The New York Times (May, 2021) shows that K-pop fans in China “denounced” the ban on K-pop as unwarranted and overly harsh, claiming “chasing stars” a “personal freedom”. Then a vicious circle is very likely to take place.

In the process of literature review, the researcher discovered that past studies have two things in common. Firstly, they have pre-set the changes in the perception of masculinity as feminine (Shiau & Chen, 2009). Secondly, they have been focusing on the impact on society as a whole (Louie, 2012). In this research, the author attempted to find out the insight with a questionnaire about the perception of masculinity by Millennials and Gen Z without psychologically suggesting that the current trend is feminizing. Rather, it was chosen by the sample whether the trend is changing from masculine to effeminate or simply masculine in an evolved pattern.

According to the survey results, Millennials strongly agreed that the standards of masculinity have changed over time, while the Gen Zs largely disagreed. Therefore, it can be suggested that the generation gap has led to a radical difference in the conceptualization of masculinity, that is, what is perceived as unmasculine by the Millennials could be considered masculine by the Gen Zs to a large extent. Furthermore, the severity of the negative impact of K-pop culture claimed by the rule makers could seem nonexistent according to the rule followers, and the good wills in

the forms of restrictions or bans from the Millennials could be interpreted as abusive supervision of public authorities by the Gen Zs.

By researching the regulative measures taken by the Chinese authorities who are mostly Millennials, the author found out that the controversial situation is similar to an attempt at cultural hegemony. Cultural hegemony refers to domination or rule maintained through ideological or cultural means. It is usually achieved through social institutions, which allows those in power to strongly influence the values, norms, ideas, expectations, worldview, and behavior of the rest of society (Cole, 2020). When examining the difference in the perception of masculinity by the sample of this research, it is obvious that Gen Zs' perceptions of masculinity are more inclusive and diversified, while Millennials are adhering to the perception which promotes an either/or way of thinking. That is, if a behavior is not conformed to the 'masculine' norm, it will be considered feminine, or effeminate; In contrast, the perception of Gen Zs has broadened the concept of masculinity and brought diversity to the universally recognized form of perception. Even if the point of departure for banning K-pop content was to provide a better cultural environment to grow for the younger generation, diversity is still indispensable in helping them develop critical thinking and aesthetics.

5.3 Limitations of the Study

This research has numerous areas for improvement, listed as follows:

5.3.1 The Choice for Sampling

The sample chosen from the population could be inadequately representative, and the questions in the survey could be subjective with psychological implications affecting the samples' answers; meanwhile, the sample could have answered the questions randomly which puts the credibility of the collected data under question;

5.3.2 The Sample Selection

The size of the sample in this research could be amplified to collect better data reflecting the reality. Meanwhile, an imbalance was found in the number of Millennial respondents(330) and Gen Z respondents(95), which could affect the reliability of this study. Moreover, the questionnaire could include more dimensions to discover deeper insights from the sample;

5.3.3 The Independent Variable

This research primarily focused on the perceived portrayal of K-pop idols on TV/online TV. In fact, since the beginning of Hallyu 3.0, social media has become the major platform for K-pop. Therefore, the independent variable of this study could be partial compared to reality;

5.3.4 The Literature Review

Confined by the level of technological development in Hallyu 1.0, most of its records are found in printed media, which was difficult to approach for literature reviewing;

5.3.5 The Research Method

This research adopted solely the quantitative approach with an online survey as the research tool. The qualitative approach, such as in-depth interviews and observation, could also be employed to test the survey findings and yield better results.

5.4 Recommendations for Future Research

In the process of this study, the researcher identified a number of gaps that future researchers could address. Here are a few recommendations listed below:

5.4.1 The Research Method

Regarding this research topic, it is recommended to conduct a content analysis on the media portrayal of masculinity by K-pop idols to deepen the understanding of the communication objective and messages of K-pop culture.

5.4.2 The Research Topic

Since cultural communication is a reciprocal process, future research endeavors might focus on the reversed effect of the role of K-pop fans in cross-cultural

communication, and how the status quo of K-pop has been implicitly shaped by its fans' directions.

5.4.3 This Research Duration

This research could proceed to study the next coming generation and compare their perception of masculinity with Gen Zs; the ongoing research will serve to predict the cultural trends in Chinese society.

5.5 Recommendations for Further Application for Related Parties

There is another dimension regarding the topic of this research. Historically speaking, Chinese society is rooted in a patriarchal culture. Since its economic opening-up in 1978, China has absorbed all kinds of foreign cultures and the cultural exchanges have been gradually reshaping the society. Some conservatives posited that the "feminization of young Chinese males" would endanger national security when the traditional muscular warrior-like male image was losing ground. Some even politicized the phenomenon with cold-war thinking, accusing that the US imperialist was supporting K-pop (for ROK and the US are political allies) as an instrument for peaceful evolution against the Chinese socialism. They cited the example of J-pop in Japan (another important ally of the US) originating from Johnny & Associates, a talent agency started by American-born Japanese businessman Johnny Kitagawa. Kitagawa is claimed to have colluded with the CIA to weaken the male temperament of Japanese society (Hawkins, 2019), which had turned Japanese males from

Samurais to “flower boys”, resulting in Japan’s loss of sovereignty facing the United States in the international political arena. The author recommends future researchers determine whether 'the gender of culture' could be forged by cultural infiltration and the existence of a necessary correlation between inter-cultural communication and the alleged political agenda.



**BANGKOK
UNIVERSITY**
THE CREATIVE UNIVERSITY

BIBLIOGRAPHY

- Blue, R. (2001). 哈韩有哈韩的道理 [There are reasons for hahan]. *轻音乐全日韩/Cool Music*, 18, 28.
- Brannon, R., & Juni, S. (1984). A scale for measuring attitudes about masculinity. *Psychological Documents*, 14, 6–7.
- Cheng, X. (2021, May 9). *Lu Han said makeup not limited to a specific gender*. Netease Entertainment. Retrieved from <https://www.163.com/ent/article/G9JIQJOJ00038FO9.html>.
- Cole, N. L. (2020, January 6). *How the Ruling Class Maintains Power Using Ideas and Norms*. ThoughtCo. <https://www.thoughtco.com/cultural-hegemony-3026121>
- Da, Z. (2001a). 内地制造”韩流”第一人——司捷 [Si Jie: The first person who made “Hallyu” in the Mainland]. *轻音乐全日韩/Cool Music*, 24, 20.
- Dal, Y. J. (2013, March 1). *Hallyu 2.0: The new korean wave in the creative industry*. International Institute Journal. Retrieved from <https://quod.lib.umich.edu/i/ij/11645653.0002.102/--hallyu-20-the-new-korean-wave-in-the-creative-industry?rgn=main%3Bview>.
- Dou, J. (2001). 我们为什么爱上流感? [Why we fall in love with the flu?] *轻音乐全日韩/Cool Music*, 12, 16.
- Hawkins, A. C. (2019, October 23). *CIA turned our celebrities into ‘sissy pants’, says Chinese Academy of Social Sciences*. World | The Times. <https://www.thetimes.co.uk/article/cia-turned-our-celebrities-sissy-says-beijing-s18p8klfr>
- Jourdan, A. J. L. (2017, March 17). *Missile row drives Korean culture underground in China*. Reuters. <https://www.reuters.com/article/us-southkorea-china-culture-idUSKBN16O0I0>
- Kenpro (2012). *Sample Size Determination Using Krejcie and Morgan Table*. Retrieved from

- <http://www.kenpro.org/sample-size-determination-using-krejcie-and-morgan-table/>
- Kim, J., & Rubin, A. (1997). The variable influence of audience activity on media effects. *Communication Research*, 24, 107-135.
- Li, L., & Kuang, C. (2021, June 11). *Shifting sands: Masculinity in China: Marketing Campaign Asia*. Retrieved from <https://www.campaignasia.com/article/shifting-sands-masculinity-in-china/469581>.
- Lifshitz, H. (2000). Conceptualization of Age and Aging by Adolescents, Adult and Elderly People with Mental Retardation. *Education and Training in Mental Retardation and Developmental Disabilities*, 35(4), 374–383.
<http://www.jstor.org/stable/23879861>
- Louie, K. (2012). Popular Culture and Masculinity Ideals in East Asia, with Special Reference to China. *The Journal of Asian Studies*, 71(4), 929-943.
doi:10.1017/S0021911812001234
- M, V. (2021, September 11). *How China's entertainment law on 'irrational' fan culture affect K-pop industry*. Retrieved from <https://meaww.com/how-chinas-new-entertainment-law-will-affect-the-k-pop-industry>.
- May, T. (2021, September 6). *China's Weibo Suspends BTS, Blackpink and EXO Fan Accounts*. The New York Times.
<https://www.nytimes.com/2021/09/06/business/china-bts-kpop-fans.html>
- Mcdonald, J. (2021, September 3). *China bans men it sees as not masculine enough from TV*. Retrieved from <https://apnews.com/article/lifestyle-entertainment-business-religion-china-62dda0fc98601dd5afa3aa555a901b3f>.
- Mizumi, I. (2017, May 4). *Understanding the kpop idol fan culture*. Medium. Retrieved from

<https://medium.com/@isu.mizumi/understanding-the-kpop-idol-fan-culture-b65baea82ec4>.

- Morin, N. (2020, May 12). *K-pop's beautiful men are breaking the rules of masculinity, but can america handle it? What Male K-Pop Stars Teach Us About Masculinity*. Retrieved from <https://www.refinery29.com/en-us/2020/05/9674149/kpop-male-singers-masculinity>.
- Piao, G. (2011). 韩流的文化启示——兼论韩流对现代社会生活方式的影响及其文化根源[Cultural enlightenment of Korean wave -- Also on the influence of Korean wave on modern social life style and its cultural roots]. *国外社会科学* (04),98-104. doi:CNKI:SUN:GWSH.0.2011-04-023.
- Piao, G. (2016). 论中国人看待韩流的文化心理[On the Chinese People's Cultural Mentality Towards the Korean Wave]. *当代韩国* (04),76-86. doi:CNKI:SUN:DDHG.0.2016-04-007.
- Roll, M. (2021, October 21). *Korean Wave (Hallyu) - rise of Korea's Cultural Economy & Pop culture*. Martin Roll. Retrieved from <https://martinroll.com/resources/articles/asia/korean-wave-hallyu-the-rise-of-koreas-cultural-economy-pop-culture/>.
- Romano, A. (2018, February 16). *How K-pop became a global phenomenon*. Vox. Retrieved from <https://www.vox.com/culture/2018/2/16/16915672/what-is-kpop-history-explained>.
- Rousse-Marquet, J. (2012, November 29). *K-pop: the story of the well-oiled industry of standardized catchy tunes*. Inaglobal. Retrieved from <http://www.inaglobal.fr/en/music/article/k-pop-story-well-oiled-industry-standardized-catchy-tunes>
- Shiau, H., & Chen, C. (2016). When Sissy Boys Become Mainstream: Narrating Asian Feminized Masculinities in the Global Age.

- Sun, M., & Liew, K. K. (2019). Analog Hallyu: Historicizing K-pop formations in China. *Global Media and China*, 4(4), 419–436.
<https://doi.org/10.1177/2059436419881915>
- Tan, W. (2020, January 4). *Men waking up to the beauty of makeup*. Shine. Retrieved from <https://www.shine.cn/feature/lifestyle/2001049117/>.
- Tencent Entertainment. (2015). HOT 在中国五年捞金超 28 亿元 粉丝会员超 800 万 [HOT earned over 2.8 billion Korean won from China in five years, fan club has over eight million members]. Retrieved from <http://ent.qq.com/a/20150303/018225.htm>
- TNEC News Desk. (2021, July 28). *K-drama to K-pop; will this Hallyu be the no. 1 reason for cultural manifestation*. The North-Eastern Chronicle. Retrieved from <https://northeasternchronicle.in/news/will-hallyu-be-the-no-1-reason-for-cultural-manifestation/>.
- Tunstall, E. D. (2021, November 10). *Un-designing masculinities: K-pop and the New Global Man?* The Conversation. Retrieved from <https://theconversation.com/un-designing-masculinities-k-pop-and-the-new-global-man-22335>.
- Vanbuskirk, S. (2021, September 11). *What is the male gaze?* Verywell Mind. Retrieved from <https://www.verywellmind.com/what-is-the-male-gaze-5118422>.
- Wang, S. (2021, September 10). *How 'sissy men' became the latest front in China's campaign against Big Tech*. The Conversation. Retrieved from <https://theconversation.com/how-sissy-men-became-the-latest-front-in-chinas-campaign-against-big-tech-167328>.
- Wang, X.Y. (2012). *司捷: 组合文化将和选秀市场分天下(全文) [Si Jie: Group culture and talent shows will divide the market (full text)]*. Retrieved from http://ent.163.com/12/1228/15/8JQQLE2R00031H0O_all.html
- Wang, Z. X., Chen, X., & Radnofsky, C. (2021, March 5). *China proposes teaching masculinity to boys as state is alarmed by changing gender roles*.

- NBCNews.com. Retrieved from
<https://www.nbcnews.com/news/world/china-proposes-teaching-masculinity-boy-s-state-alarmed-changing-gender-roles-n1258939>.
- Xiaohao. (2000). 哈韩王金允皓 [Hahan King Kim Yoon-ho]. *当代歌坛/Modern Music Field*, 29, 33.
- Yamane, T. (1967). *Statistics: An Introductory Analysis*. 2nd ed., New York, Harper and Rao. 886.
- Yeo , A. (2020, August 16). 'emotional support K-pop boys' help fans with their mental health. Mashable SEA. Retrieved from
<https://sea.mashable.com/social-good/11974/emotional-support-k-pop-boys-help-fans-with-their-mental-health>.
- Yi, D. (2020, April 15). *How K-pop changed the meaning of masculinity in South Korea*. Allure. Retrieved from
<https://www.allure.com/story/k-pop-and-masculinity>.
- Zhang, H. (2021, September 6). *China regulates fan circles of SK idols, to further impact K-Pop Industry*. Global Times. Retrieved from
<https://www.globaltimes.cn/page/202109/1233508.shtml?id=11>.
- Zhang, Q., & Negus, K. (2020). East Asian pop music idol production and the emergence of data fandom in China. *International Journal of Cultural Studies*, 23(4), 493–511. <https://doi.org/10.1177/1367877920904064>
- Zheng, X. (2008).“韩流”成因及对我国青少年的影响[Cause of "South Korean Tide" and Its Influence on Chinese Youth.]. *中国青年研究*(02),97-99.
 doi:10.19633/j.cnki.11-2579/d.2008.02.022.

APPENDIX

Appendix A Yamane formula

The Yamane formula for determining the sample size is given by:

$$n = \frac{N}{1+N(e)^2}$$

where

n= corrected sample size

N = population size

e = Margin of error



Appendix B Krejcie & Morgan table and formula

<i>N</i>	<i>S</i>	<i>N</i>	<i>S</i>	<i>N</i>	<i>S</i>
10	10	220	140	1200	291
15	14	230	144	1300	297
20	19	240	148	1400	302
25	24	250	152	1500	306
30	28	260	155	1600	310
35	32	270	159	1700	313
40	36	280	162	1800	317
45	40	290	165	1900	320
50	44	300	169	2000	322
55	48	320	175	2200	327
60	52	340	181	2400	331
65	56	360	186	2600	335
70	59	380	191	2800	338
75	63	400	196	3000	341
80	66	420	201	3500	346
85	70	440	205	4000	351
90	73	460	210	4500	354
95	76	480	214	5000	357
100	80	500	217	6000	361
110	86	550	226	7000	364
120	92	600	234	8000	367
130	97	650	242	9000	368
140	103	700	248	10000	370
150	108	750	254	15000	375
160	113	800	260	20000	377
170	118	850	265	30000	379
180	123	900	269	40000	380
190	127	950	274	50000	381
200	132	1000	278	75000	382
210	136	1100	285	1000000	384

Note.—*N* is population size. *S* is sample size.

Source: Krejcie & Morgan, 1970

Formula for determining sample size

$$s = X^2 NP(1 - P) + d^2(N - 1) + X^2 P(1 - P)$$

s = required sample size.

X^2 = the table value of chi-square for 1 degree of freedom at the desired confidence level (3.841).

N = the population size.

P = the population proportion (assumed to be .50 since this would provide the maximum sample size).

d = the degree of accuracy expressed as a proportion (.05).

Source: Krejcie & Morgan, 1970

Appendix C Questionnaire

Section 1: Demographic information

1. 您的性别是 Your gender:

- 1. 女性 Female
- 2. 男性 Male
- 3. 不想回答 Do not want to answer.

2. 您的年龄层 Your age group:

- 1. 出生于 born between 1982-1987
- 2. 出生于 born between 2002-2007

3. 您的受教育程度 Your level of education:

- 1. 高中毕业或以下 High school diploma or under
- 2. 本科 Bachelor's degree
- 3. 硕士 Master's degree
- 4. 博士 Doctoral degree

4. 您的职业 Your profession:

- 1. 学生 Student
- 2. 办公室白领 Office Worker
- 3. 技术人员 Technical Worker
- 4. 求职人士 Job Applicant
- 5. 自由职业 Freelance
- 6. 企业主 Business Owner

7. 失业 Unemployed

8. 其他请注明 Others (please specify)

5. 您的薪资水平 Your salary :

1. 每月两千以下 Under 2,000 RMB per month

2. 每月 2000 元至 3500 元 2,000 - 3,500 RMB per month

3. 每月 3501 元到 5000 元 3,501 - 5,000 RMB per month

4. 每月 5000 元以上 More than 5,000 RMB per month

6. 您消费韩流内容的年限 How many years have you been consuming K-pop idols' content?

1. 一年以下 Less than one year

2. 一至三年 1 - 3 years

3. 超过三年至五年 more than 3 years to 5 years

4. 超过五年 Over 5 years;

Section 2 : Perceived portrayal of K-pop idols on TV/online TV in China

您同意以下观点的程度 To what extent do you agree with the statements below?	完全同 意 Strongly agree	同意 Agree	一般 So-so	不同意 Disagree	完全不 同意 Strongly disagree
韩流偶像男明星在电视 上的装扮是男子气的 Pop male idols are dressed in a masculine					

way on TV/online TV.					
韩流男偶像的装扮是中 性化的 K-pop male idols are dressed in an androgynous way.					
韩流男偶像的舞蹈强劲 有力 K-pop male idols' dance embodies power and strength.					
韩流男偶像的舞蹈体现 性感律动 K-pop male idols' dance embodies flow and sexiness.					
韩流男偶像在 MV 中展 现英雄形象 K-pop male idols are portrayed as heroes in their music videos.					
韩流男偶像在 MV 中的 形象像普通人 K-pop male idols are portrayed as average people in their music videos.					
您的偶像的生平故事让 您认为他是一个勇敢坚 强的人 The biographical stories of your idol make you believe he is					

courageous and tough.					
您偶像的生平故事让您认为他是温柔脆弱的 The biographical stories of your idol make you believe he is fragile and gentle					

Section 3: Channel for consuming idol content

您同意以下观点的程度 To what extent do you agree with the statements below?	完全同意 Strongly agree	同意 Agree	一般 So-so	不同意 Disagree	完全不同意 Strongly disagree
您经常在电视上看到男偶像有征服性和侵略性的行为 You often see aggressive and dominant behaviors of your K-pop idols on TV/online TV					
您经常在电视上看到偶像服从和温和的形象 you often see peaceful and obedient behaviors of your K-pop idols on TV/online TV					

Section 4: Frequency of consuming idol content, Impact of consuming idol content on

fans' behaviors

您同意以下观点的程度 To what extent do you agree with the statements below?	完全同意 Strongly agree	同意 Agree	一般 So-so	不同意 Disagree	完全不同意 Strongly disagree
您认为自己会对韩流内容上瘾 You consider yourself addicted to K-pop content.					
您经常模仿韩流偶像的时尚风格和说话方式（包括肢体语言） You often imitate your idols' style and way of speaking (including body language).					
您已经向家人亲友推荐过韩流时尚 You have recommended the K-pop style to your family, friends, or lover.					
您寻找对象时会参照韩流风格 You look for partners resembling K-pop idols in your relationship.					

Section 5: perception of masculinity in China

您同意以下观点的程度 To what extent do you agree with the statements below?	完全同意 Strongly agree	同意 Agree	一般 So-so	不同意 Disagree	完全不同意 Strongly disagree
您相信男子气概主要是意味着坚强、勇敢、有雄心、有攻击性 You believe masculinity primarily means to be tough, courageous, ambitious, and sometimes aggressive.					
您觉得男子气概意味着情感丰富、敢于承认性取向，不害怕展示温柔一面 You believe masculinity means to be emotional, assuming one's sexual orientation, and not hiding a man's feminine side.					
男子气概的标准已经随时间发生转变 The standards of masculinity have changed over time					
在中国实行禁韩令之					

<p>后，韩流内容及其影响依然存在 After the ban on K-pop content in China, its impact is still present</p>					
<p>Z时代（1997-2012）和千禧一代人（1981-1996）对于男子气概的认知是不一样的 The perception of masculinity is different between Generation Z and Millennials</p>					
<p>千禧一代对于男性气质的认知更大男子主义 Millennials' definition of masculinity is more macho.</p>					
<p>Z时代的人对于男性气概的认知更中性化 Generation Z's definition of masculinity is more androgynous.</p>					