K-Pop Music Worldwide and Digital Marketing Role in Brazil

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K-Pop is hugely promoted offline/online in East Asia, while efforts to promote it elsewhere are kept to a minimum. Whilst addressing the role of digital marketing in the promotion of K-Pop in the Brazilian music industry this study aims to demonstrate that K-pop will provide its audience with a unique and engaging experience if it thinks globally and acts locally in its marketing and communication strategies. A survey of K-Pop's world fan base was carried out online with 1,074 fans to determine the validity of the hypothesis. The results have demonstrated the need to adapt global and intercultural strategies to local markets with increasing brand awareness through utilizing digital marketing.

For example, to increase K-Pop's popularity and market share in Brazil, it is not required to sing in Brazilian Portuguese, contrary to what might be perceived but fully singing in English would help breaking into the market dominated by domestic music as songs would have a higher probability to be included in the international soundtrack of a Brazilian telenovela and promote the K-Pop artist not only across Brazil but also give the artist exposure in all the markets the Brazilian telenovela is exported to, opening an entry door to those markets. K-Pop audience segmentation and psychographic profiling is crucial to the understanding of each market's consumer's preferences, likes, dislikes and their buying habits as it was proven through Brazil's digital media, social media, digital music market and K-Pop market analysis within the global context of the study.

It should be also considered that brand extensions are not standard everywhere and that there are cultures where different product categories are not directly associated with its main corporate owner which requires extensive local market knowledge to succeed. The primary and secondary data research that we conducted for this study intended to demonstrate that K-Pop can be successful in Brazil and in Latin America and increase their local and regional market share if digital marketing and communication strategies are tailored to each individual market.

Key words: K-Pop, Digital Marketing, Music Promotion, Intercultural Communication, Brazil

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Ⅰ. Introduction

A strong component of the Korean culture promotion worldwide, K-Pop is hugely advertised across East Asia and South East Asia, yet in South America such is not the case despite a growing number of fans in the region.

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

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

While Youtube reported a total of 2.3 billion K-Pop views worldwide in 2011, from which 21 million were in Brazil (JoongAng Ilbo 2012) and those numbers increased further with Psy's "Gangnam Style", the reality is a considerable number of K-Pop artists struggle with public communication, not only in terms of speech but also in terms of content (Hong 2013). Russell (2013: 11) however argued that

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

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

Ⅱ. Theoretical Background

2.1 Digital Marketing

The consumer is mobile, connected 24 hours a day seven days a week, socially engaging with companies/artists/brands on the go and experiencing content on demand anywhere at

any time.

With e-commerce, the market was restructured. A product differentiation stopped being restricted to the brand, design, quality, packaging, features, variety or size, to have digital value and improve customer experience. Marketing became more dynamic (Chaffey, D. and Smith, P.R. 2012) as new purchasing options and new models of distribution emerged, enabling customers to have access to a wider range of products from dispersed geographical areas. Despite this, the lack of international delivery or the cost and the time of international delivery remain an obstacle to many potential customers.

Marketing also started shifting towards location based offers online and price transparency. Online location based offers are tailored to specific geographic regions/areas to reach customers (Chaffey, D. and Smith, P.R. 2012) and gain their loyalty which doesn't always occur. When a customer purchases a product at a discount price once, the next time he/she might not be willing to pay the full price for it. Price transparency is a digital market demand. Price needs to be listed and transparent online and payment methods need to be clearly displayed on the website/page (Kotler, P. & Keller, K. L. 2011; Chaffey, D. and Smith, P.R. 2012). However when it comes to foreign purchases, depending on the country of import, full price transparency might be slightly tricky due to unclear and/or unspecified import rates the product might be subjected to, resulting in an added and sometimes unplanned cost to the customer. With an overabundance of choice and information online marketing had to develop a range of techniques to promote products/services/brands/artists to the consumers. As promotional tools are vast, their choice needs to be in conformity with the digital marketing strategy of the company. Other aspects to consider as well are the scope of the promotional activities, the investment and the potential return of that investment. Local/regional/national/international/global campaigns have different requirements/investments/infrastructure requirements that need to be fulfilled and also different challenges that need to be overcome.

Between Q4 2012 – Q4 2013 over 380 million people bought products online, 50 million of those in Brazil. 32 million people in Brazil and 13 million in South Korea purchase products on local deal websites proving that location based offers are a competitive way of driving the online market into excelling continuously. With electronic purchasing (e-purchasing) growing in numbers, so is social purchasing (s-purchasing) with 20% of internet users reporting to have purchased a product this way at the end of 2013, according to the GWI Commerce Summary (Mander 2014). The challenge however remains to use social media to drive brand engagement further, transform it into preference and convert it into loyalty, increasing sales (Banfi et al. 2013).

2.2 Social Media

Facebook, Twitter and Youtube were chosen as the social platforms to be analysed in this paper as they are three of the largest social websites worldwide (Mander, J. 2014) and digital marketing promotional tools. They are also three of the biggest social media platforms in Brazil (Kemp, 2014), the country being looked at in this research paper. Facebook, a social network, whose 55% of its global audience is aged 16 – 34 years old promotes social engagement and interaction (Figure 1.1) and be the platform that ties in together all the elements of the digital marketing campaign (Zarrella, D. 2010).

Figure 1.1
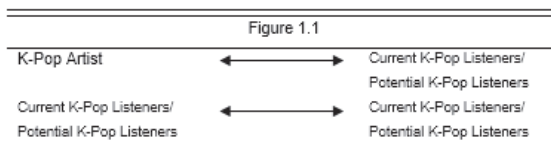
At the end of June 2014, Facebook had over 1.3 billion monthly active users, 81% of which access it on mobile. Despite a growing number of visitors/members and Facebook App usage, the number of active users on the social network has declined by 6% between Q3 2013 – Q1 2014 (Mander, J. 2014). Considering that 45% of Facebook active users have asked their friends for advice about products they are interested in purchasing (Mander, J. 2014) it is in the artist's interest to offer subscribers/fans

unique and exclusive content in their Facebook page (Zarrella, D. 2010). They will be excited and eager to like/comment/share most likely a photo (it represents 75% of the content shared worldwide on Facebook), influencing the opinions of those with whom they are friends with on the social network.

Twitter, a microblog (Zarrella, D. 2010) is used to create buzz through the distribution of content (Bradbury, D 2013); event/offers announcements or by publishing links to news stories (Kaushik, A. 2009). With a message limit of 140 characters Twitter is a power tool for companies/artists to create and engage product sales/promotion and customer relations as retweets have the ability to go viral if sent verbatim (Zarrella, D. 2010). According to a study from Converseon (EMarketeer, 2014) Twitter was considered the most positive social network globally with 55% positive brand mentions, 20% negative and 25% neutral. Facebook on the other hand with 49% positive, 20% negative and 32% neutral. Youtube, a video streaming platform and a search engine (Chaffey, D. and Smith, P. R. 2012) that actively supports video sharing (Zarrella, D. 2010) is the third largest social media platform in terms of accounts (Mander, J. 2014). With over 1 billion unique visitors monthly and over 6 billion hours of video watched in the same period of time (Youtube, 2014), Youtube is the largest social streaming website worldwide. A video uploaded onto Youtube should be promoted on social networks to gen-

erate buzz, lead traffic to the artist website and increase sales otherwise it remains just another online entertainment site. All three social media platforms should be integrated and monitored through their KPI's and analytics. Facebook and Twitter should be linked to obtain its tweets and Youtube videos should be embedded on Facebook (Zarrella, D. 2010) to allow fans to share them easily with one another. Monitoring enables an artist to discover if their latest discussion topic, promotional event, message/video/news is a hit or not with its audience and quickly act upon it (Blanchard, O. 2011).

2.3 Intercultural Communication

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

Customers have different attitudes and behaviours according to their different cultures, however adjusting marketing and advertising messages to each culture is often challenging (Schnalke and Mason 2014). To increase cus-

tomer engagement online, internet retailers must be culturally customized as companies still have to deliver products to customers' locations and ensure that their online content is relevant to them (Goodrich and De Mooji 2011). When ads reflect consumers' values, consumers are more likely to like the advertisements, the product brand and the enterprise. As a result the advertising campaign will be more effective (Polegato, R. and Bjerke, R. 2006). On the other hand overlooking advertising's cultural connotation could lead to a message misconception as a result there are a number of business failures in foreign markets (Guang and Trotter 2012).

Culture not only influences businesses/customers attitudes and behaviours but also advertising effectiveness. In intercultural communication marketing strategies need to be continuously adjusted to meet the specifications of the markets companies want to do business in.

2.4 K-Pop

K-Pop is argued to be based on European pop (Moon-Won 2014) and an imitation of mainstream western pop (Kuwahara 2014), however K-Pop is Korean and a strong component of the country's brand that drives Korean culture expansion worldwide (Seo 2012a; Lee 2013; Russell 2013; Salmon 2013). At its core are the Korean Entertainment companies (KEC), mainly YG Entertainment, SM Entertainment and JYP Entertainment, who "manufacture"

idols (products) and K-Pop experiences, creating the two differentiating factors the genre distinguishes itself by. Prospective idols are scouted and selected for a rigorous 5 – 7 year training program where they grow into their full potential to debut as artists, if they are found to have what it takes to succeed in this highly competitive industry. Once the training phase is completed, KEC goes into production, working with worldwide music experts to finish polishing the idols appeal and start promotional activities on a global scale, based on a triple bottom line: a symbiotic combination of songs with visuals and highly synched dance moves (Seo 2012a; 2012b). Songs are catchy, singer focused with lyrics that mix Korean sentences with short English chorus (Russell 2013; Salmon 2013); Visuals showcase fresh fashion styles with each comeback and dance moves reflect the excellence of the choreographies watched on social media, the medium that has projected K-Pop to a global audience. Through Facebook, Youtube and Twiter, which offer free content to users, artists are able to communicate directly with their fans (Russell 2013; Salmon 2013), increasing K-Pop's brand promotion globally (Schwartz 2011, Seo 2012b, Hong 2014) and minimizing the cost and time of entering markets overseas (Seo 2012a), a necessity considering the size of K-Pop's domestic market. Despite the strong presence across South East Asia, mostly in Japan and China, the fact remains that with the exception of PSY, K-Pop hasn't been able to succeed in markets outside its geographical region (Schwartz 2011). Tudor (2013) is sceptical about it succeeding in Western countries i.e. Europe and the US, stating that K-Pop artists try too much, as a result they end up becoming too mechanical. Non withstanding, demographically young, tech-savvy, K-Pop fans not only listen to the music but also engage with artists on their social network platforms and create K-Pop related content, shared on social media with other K-Pop enthusiasts (Seo 2012a; 2012b).

In terms of K-Pop in Brazil, the country is geographically distant from South Korea, and as such is an expensive country to travel from to attend a K-Pop concert/fan meeting (Choi 2014). Adding to this is the cost of the event/accommodation/food/transportation and other unplanned expenses not accounted for initially.

Despite its popularity K-Pop remains a niche market within the mainstream music sphere i.e. the Anglo-Saxon markets (United States, United Kingdom, Canada & Australia). Those markets are four of the world top ten music markets and in 2013 generated 6.64 billion dollars in revenue, slightly over half of the value generated by the other six markets (Japan, Germany, France, Italy, Brazil and South Korea), 6.013 billion dollars (Smirke, R. 2014). The mainstream music market therefore represents millions of potential K-Pop listeners. While K-Pop songs incorporate sentences in English in their lyrics to appeal to foreign markets it's not enough

to breach through them entirely as taste in music is intrinsic. People like music they can relate to and is close to their realities so the challenge for K-Pop is becoming relatable in the mainstream music markets and get closer to its potential audience whilst maintaining its identity and its differentiating factor. To become relatable and get closer to potential listeners, K-Pop needs to improve its visibility and gather traditional/online media attention which requires a strong market research analysis, a solid marketing plan and an investment in terms of time and human/financial resources.

2.5 Brazil's Media Market and Internet Usage Profile

In Brazil the total revenue for the media & entertainment market was US $41 billion, a 2.4% market share of the market globally and a 42.6% share of the Latin American market (PWC, 2014). Internet subscriptions are increasing, particularly on mobile representing market opportunities to offer multi-screen content to internet users and develop or increase brand engagement. This is a result of a rise in the acquisitive power of the population, job creation and employment rates, technological development, access to credit and exemption of fiscal contributions on computers and computer parts sales.

In 2014, Brazil had a 53% internet penetration rate, representing 108 million inhabitants (Kemp 2014). 77% of Brazilians between the ages of 16 – 24 years old use the internet; 75% of Brazilian nationals between 10 – 15 years go online, demonstrating that internet usage rates are high between teenagers and young adults in Brazil. Percentages decrease as age increases in the country with 66% of all adults between 25 – 34 years using the internet; yet solely 47% of men and women between the ages of 35 – 44 years old go online and 44% of those whose age is over 45 years old use the internet (Jansen 2014). Of all internet users, 90% use the internet on their laptop/pc, a percentage that has slowly been decreasing as mobile increases to 67% as a result of a growing consumer mobility. The biggest activity on mobile is video watching with 43% (Kemp 2014).

With an average of 6 hours spent online via laptop/desktop and 2.4 hours on a mobile (Kemp 2014), young adults and teenagers spend the biggest amount of time online with 25 – 34 year olds spending 26.3% of the total of minutes on the internet and 15 – 24 years olds 26%. The lowest amount of time online is spent by over 55 years old with 13.2%. The 35 – 44 year olds age group spend 20.7% and 45 – 54 years old 13.8% (Comscore 2014). In Brazil, the Southeast region has the biggest audience in the country with 53% of the population using the internet and spending 26.2 hours online which represents a 10% growth year to year (Comscore 2014). The Southeast region is where K-Pop events take place and encompasses

the states of Sao Paulo and Rio de Janeiro.

In Brazil Facebook, Youtube and Twitter are three of the five most popular social media platforms in the country with 68.62%, 21.22% and 1.63% of market share in January 2014 (eMarkeeter 2014). In Q2 2014 92% and 59% of Facebook and Twitter internet users respectively held an account (Kemp 2014), with the country being Youtube's fourth largest market globally (PWC 2014). Demography wise the majority of the Brazilian social media users are aged between 25 – 34 years old with 27%, 18 – 24 years old with 23% and 35 – 44 years old with 20% (Vicente 2014). On average 15 – 32 year old Brazilians have seven social networks accounts. 96% on Facebook, 70% on Youtube and 64% on Twitter (Rodrigues 2014). Facebook is used for chatting (Caputo 2014); Youtube to share videos and Twitter for fans to get closer to musicians/idols (Holmes 2013; Reczek 2014; Vicente 2014).

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

Brazilians spend 6 hours on average using social media on their laptops/desktops and 2.4 hours their mobiles (Kemp 2014), as a result of growing access to the internet and the Brazilian flair for chatting about everything as part of their culture (Chao 2009; Arno 2013; Holmes 2013; Sallowicz 2013). In Brazil nearly 40% of social media active users watch branded videos with exclusive content as the motivation for advocating a brand globally (Global Web Index 2014). To K-Pop, Brazil offers the opportunity to strengthen its market position due to its potential to obtain a return on investment.

2.6 Brazil's Digital Music Market and Social Media

Brazil's generated R$ 136.4 million revenue digitally in 2013, a 22.39% growth over 2012, representing a 35.46% share of the music market. 66% of those were Brazilian artists, 28.8% English speaking foreign artists and 5% classical. Brazilians enjoy listening and singing Brazilian music and that is reflected in the music sales (Pennafort 2014; Rosa 2014). Brazil is In Latin America's biggest music market followed by Mexico, an overall geographical area whose revenues have grown 124% over the past 3 years compared to the 28% growth worldwide on average (IFPI 2014).

Brazil's economic growth, the affordability of smartphone devices and consequent expansion and the entry of new digital services in the market such as Spotify are contributing factors to a shift in the country's digital music consumption, increasingly more mobile. In Brazil Albums/single tracks downloads are the preferred method of digital music consumption with an 87% sales increase over 2012 (Pennafort 2014; Rosa 2014). Streaming only grew 1.5% in 2013 (Rosa 2014) yet, that is changing with the increasing number of smartphones usage in

the country. Despite this free music acquisition remains high in a music market where 90% of all music consumption is national (IFPI 2014) with Sertanejo being either predominant and/or significant across the country and international music having a strong presence in the North, South and South East regions (Pinto 2012).

While the digital music market is stronger than ever, a positive scenario for digital music promotion, challenges concerning the market entrance in countries dominated by local repertoire such as Brazil ought to be overcome. Social media while fundamental to digital music promotion, enabling artist and fans to connect with one another, to engage and build lasting relationships, is not going to influence local repertoire dominated markets overall. A solid understanding of the music industry, specifically the digital market and an understanding of the local markets foreign artists wish to enter are vital for their successful promotion.

III. Methodology

3.1 Research Methods

Previous research has demonstrated that K-Pop has a strong presence in South East Asia, the main focus of K-Pop promotional activities, particularly but not exclusively Japan and China. While incorporating all geographical areas to obtain a representative sample of the population during questionnaire online promotions, there was a prior understanding that K-Pop fans in China have a restrict access to Facebook, Google+ and Twitter which would limit almost entirely their participation in the survey. It was also understood that Japanese fan activities on the above mentioned networks would not be as extensive as in other parts of the world.

This study is a longitudinal descriptive research which has used numerical data to describe K-Pop music as a phenomena. The research is original as previous studies on the subject have not been encountered.

3.2 Survey

A web survey was conducted online with 1074 random K-Pop fans worldwide via SurveyMonkey. Due to the lack of practical examples that might have serve as a starting point for the survey design, the questionnaire was elaborated from scratch with the intent of providing answers that might enable a general inference about K-Pop worldwide and specifically K-Pop digital marketing role in Brazil. Written in English, the survey was translated into two other languages: Portuguese and Korean. English is the language the most popular K-Pop international websites use to share K-Pop information with its audience; Portuguese is Brazil's official language and Korean is the language of South

Korea where K-Pop originates from.

Through a symbiotic combination of open-ended questions (to gather data on brand awareness, likes/dislikes and attitudes towards K-Pop) and close-ended questions (yes/no and multiple answers aimed to guide respondents towards a set of answers where to choose from) the survey intended meet the research aims and objectives. The time of completion for each questionnaire in English and Portuguese when tested was 15 minutes. Someone without prior knowledge of the questions was estimated to complete the questionnaires in either language in approximately 25 minutes. K-Pop Korean version of the questionnaire was not tested for time completion estimates. Following questionnaire development the sample size was defined using a Cochran formula to estimate it, as the total number of K-Pop fans worldwide is unknown. The objective was that the sample had the highest possible level of accuracy that could be achieved with the smallest possible size. As this study aimed to collect information pertaining K-Pop fans in the sample aimed at having a 99% trust with 1% margin of error and looked at the probability that 90% of all K-Pop fans surveyed liked K-Pop. The sample size estimates provided a baseline for the web survey research. The survey was conducted in K-Pop online websites – Forums – and social networking sites – Facebook & Google+. To conduct the surveys accurately participation in the forums/groups throughout the survey proc-

ess was kept to the bare minimum.

The web survey was conducted in two phases: phase 1 – The pilot study phase, conducted between 22/10/2014 – 30/10/2014 to ascertain how many respondents would answer the questionnaires within a week's time frame and estimate the total number of replies given in four weeks. Phase 2 – the main study phase was conducted between 31/10/14 – 24/11/14 to obtain a representative sample of the population. Phase 1 had 682 responses to K-Pop questionnaire while phase 2 had 392 K-Pop questionnaires answered. As such, K-Pop's questionnaire was filled in by 1074 respondents. The survey was answered on a global scale. Brazil's K-Pop respondents represented 5.4% of all K-Pop respondents and 49% of South America's. Of those, 29 Brazilian nationals answered the questionnaire in Portuguese during phase 1 of the study, 15 of whom resided in Brazil. During phase 2, 42 Brazilian citizens answered the Portuguese questionnaire, 32 of whom lived in Brazil. The English questionnaire was answered by 4 Brazilian respondents during phase 1 of the study; 2 residing in Brazil, 2 in North America. During phase 2 of the study, 6 responses were obtained to the English questionnaire from Brazilian nationals, all of those residing in Brazil. The Korean version of the questionnaire obtained zero replies during phase 1 of the study and 1 reply during phase 2. In total the K-Pop survey was distributed across 5 English speaking forums, 120 K-Pop Facebook groups and

31 Google+ Groups. It was also emailed to the Korean Embassy in Portugal and to Korean Cultural Centres worldwide requesting their help in promoting both questionnaires. The survey was anonymous to ensure the privacy of participants and confidentiality. Its intent was to be ethical and compliant with the regulations of good professional conduct. The survey evaluated the perceptions of K-Pop artists' communication techniques online through social media usage particularly platform description, frequency of usage, share of information/videos/images on social networks and Facebook posts comments. To ensure that the surveys were representative of the population and reached as wide a K-Pop audience as possible, they were posted in social network groups whose main languages of communication were diverse.

All the K-Pop fans who do not have access to the internet were automatically excluded from the study as well as all the fans who did not understand English, Portuguese or Korean, those who weren't members of any K-Pop group on Facebook and Google+ and those who did not participate in the forums where the survey was published. This was taken into consideration in the elaboration of the survey.

3.3 Challenges

The survey had two key challenges. One, conducting an international survey in three different languages, particularly questionnaire trans-

lation from the original and future back translations of English to Portuguese/Korean and Portuguese/Korean back to English; as well as the two variations of Portuguese – European and Brazilian.

Two, questionnaire coding was time consuming. The survey included a significant percentage of open-ended questions, several with a high number of variables, coded 1,074 times each; there were extensive spelling errors in the answers given i.e. countries, attributes which had to be corrected; K-Pop artists with name variations i.e. K-Pop group TVXQ is also known as DBSK and Tohoshinki had to be addressed and aggregated together; and there was also a number of respondents who answered the survey in languages other than the ones they were asked, and the answers had to be translated into English, a factor that had not been taken into consideration when the questionnaires became available for answering online.

3.4 Limitations

The survey was aimed at understanding K-Pop fans, therefore the existing K-Pop audience, not contemplating general music listeners which can be potential K-Pop listeners, as the research paper looks at the world of K-Pop music and the digital marketing role in Brazil.

Ⅳ. Results

4.1 Global

Research findings present the results of the 1,074 survey responses in terms of demographics and subject (K-Pop, social media and communication). For the purposes of the research all countries were grouped into eight geographical areas: Europe, North America, South America, Central America, East Asia & South East Asia, Central & South Asia, Africa & Middle East, and Oceania.

The K-Pop online survey was conducted with 90.6% females and 8.2% males. 50.5% of which under the age of 18. 41.1% age 19 – 25 years old; 6.2% 26 – 35 years old and 0.7% for both the ages of 36 – 45 years and over 46 years old. The majority of the respondents are therefore teenagers and young adults, the majority of which female, living in Europe as demonstrated by a 56% rate. Europe also has the highest number of respondents per nationality with 51.2% (Table 1).

〈Table 1〉
K-Pop Fans Geographical Area of Residence

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

With the exception of North America and Oceania, the majority of the respondents residing in the other geographical areas are local nationals (Table 2).

〈Table 2〉 K-Pop Fans Geographical Area of Origin

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

This demonstrates that in general answers were not influenced by an acculturation or enculturation process, as the majority of respondents reside in the geographical area of their nationality. Migrations within specific geographical areas were not considered in the study as the research focus is on Korean Pop music. The majority of K-Pop fans listen to K-Pop regularly with 82.2% listening to it several times a day. (Table 3).

〈Table 3〉 K-Pop Overall Listening Frequency

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

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

eight regions. 62.8% of respondents download and listen to K-Pop on their smartphones while 58.3% do it on their Ipod/Mp3 player and 28.5% on their PC's demonstrating an overall preference for owning the songs instead of listening to the tracks through online radio or streaming via smartphones or tablets; 26.9%, 23.3% and 10.6% of respondents respectively state their preference for enjoying K-Pop without having the songs on their devices. That might be due to lack of knowledge about streaming, streaming alternatives or internet speed rates in different geographical areas.

From all the artists mentioned in the survey, Big Bang was voted the favourite group of 11.1% of respondents followed by EXO with 10.9% and BTS with 10.5%. Big Bang being considered K-Pop's favourite artist in general and particularly in Europe, despite not releasing a new album in three years. EXO is almost equally popular, specifically in six of the eight geographical areas scrutinized in the study. It is not known whether EXO's overall popularity is due to their work which has been consistent, due to EXO-M and EXO-K, the Chinese and Korean subgroups or due to the lawsuits two former members of EXO filled against their management company to leave the group; BTS, despite being newer than Big Bang and EXO have been gathering an increasing number of fans, particularly in North and Central America, demonstrating the inexistence of a relation between years active in the industry and fanbase

size. The remaining seven artist of the top ten include SHINee, 2NE1, Super Junior, B.A.P., VIXX, Girls Generation and TVXQ in that order, representing 82.6% of all respondents.

Region-wise the study only looked at the Top 3 in each of the eight regions as values were proportional to the size of each region's sample. 71.7% of fans stated that they haven't attended any of their favourite artists' concerts (Table 4).

〈Table 4〉 K-Pop Concert Attendance Rate

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

37.6% of fans claimed that the artists hadn't been to where they live (Table 5).

〈Table 5〉 Not Having Held a Concert in K-Pop Fans Country as a Reason for Not Having Attended Their Favourite K-Pop Artists Concerts

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

15.4% saying it was a matter of money and 14.5% that it was too far. Realistically speaking an artist can't visit every city where he/she has fans in on a global level, as there countless cities worldwide. On a country level, that is

manageable, however K-Pop's focus has been on East & South East Asia countries, particularly on the Japanese and Chinese markets as demonstrated the partnerships that have been developed between K-Ent agencies and Chinese agencies and by tailoring K-Pop artists albums/songs to the Japanese market including releasing albums/songs in Japanese and having a Japanese brand name. This is due to the importance both the Chinese and the Japanese markets have for K-Pop. In terms of markets outside that particular geographical region, concerts have been held worldwide in a few key cities. Not having the opportunity, being expensive, not having the time and living in a different country were the other reasons mentioned for not attending a concert of their favourite K-Pop artists with 8.9%, 2.8%, 2% and 1.8% respectively. In Europe for example, K-Pop has been holding concerts in the continent however there haven't been many and the ones that existed are from a small number of groups, mostly held in London and Paris, with artists sometimes performing in Berlin, Munich, Dortmund, Barcelona, Milan and Stockholm have also received a K-Pop concert, however Europe is big and there are a lot of K-Pop fans in the continent that haven't had the opportunity to attend a K-Pop concert. Overall only 26.7% of fans have attended a concert of their favourite band/singer. In regards to fan meetings, the percentage of fans that have never attended one was considerably higher at 89.5% and while

fans stated the same main reason for not attending the concerts with 44.7% of them mentioning their favourite artists hadn't been to their geographical area of residence. When asked if they would attend a concert/fan meeting in the country where they live, 92.6% of respondents said they would while 6.3% stated the opposite. Fans are however aware that fan meetings are rarer to occur outside East Asia & South East Asia.

A similar percentage, 92.6% has also mentioned to have bought/downloaded an album/song from their favourite artist. 38.9% have bought an album online while 34.7% have downloaded the album/song. 15.1% of respondents purchased an album in-store and 2.9% bought a song online (Table 6).

〈Table 6〉 Percentage of Fans that Have Acquired or Downloaded a K-Pop Album/Song

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

K-Pop is a niche market across most world regions and therefore physical albums/singles are harder to purchase in stores. It is however possible to purchase it in traditional retail stores worldwide i.e. Europe, North America, Oceania

but whether albums/singles are sold in general retail stores in those regions or in specific Korean stores it is unknown. Solely 6.3% of respondents mentioned they have never bought/downloaded an album/song from their favourite K-Pop artist.

Globally K-Pop is also streamed by 62.4% of fans on their PC's, laptops, smartphones and tablets by most K-Pop fans globally, not a great percentage higher from region to region, what might be due to Youtube. With 21.4% of responses, the social network is not only an ad-supported video streaming platform but also the most used one amongst all respondents who overall like to enjoy watching K-Pop videos. Spotify with 2.3% and iTunes with 1.5% were also mentioned with 34.5% of respondents have stating that they don't stream K-Pop music. The majority of fans watch K-Pop videos regularly with 58.8% saying that they watch them several times a day, 18.8% several times a week and 13.6% once a day. Only 4.9%, 1.6% and 1.4% of fans watch K-Pop videos once a week, once a month and once every few months respectively. Videos are watched nearly exclusively on Youtube by 97.7% of fans. The percentage confirmed the platform's status as the reference video streaming social media for K-Pop fans. When asked to define their favourite artists in three words, the most mentioned were talented, funny and perfect with 29.1%, 12.6% and 12.3% of responses respectively.

Overall K-Pop as a brand is perceived the way it is intended to be perceived, for the mu-sic, the choreographies and the singing. Liking it is the main reason for liking K-Pop according to 91.5% of fans. Liking the choreography, the way artists sing and the beat are also highly mentioned by 77.8%, 72.2% and 70.9% of respondents, respectively. 62.2% of fans like K-Pop because they like the lyrics while 59.6% of fans like it because the members are good looking and 53.9% because of how they dress. Only 1.7% of fans like their artists because they are Korean with the majority of fans also mentioned they would like their favourite artists if they weren't Korean with 76.4% responses while 3.4% mentioned that they wouldn't like their favourite artists if they weren't.

K-Pop has also changed the way 98.4% of respondents see Korean culture/Korean people. If K-Pop artists had a comeback in a language other than Korean, the majority of fans, 68.5% of them to be exact stated that it ought to be English (Table 7).

⟨Table 7⟩ Language Other Than Korean Fans would like Their Favourite K-Pop Artists To Sing In

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

That makes sense considering that English is the language most respondents are fluent in

and understand. If some K-Pop artists sing in Japanese in Japan and others have Chinese sub-units to reach those two markets, singing in English would not only enable K-Pop to reach Europe and North America but also reach a wider audience. The other languages mentioned, albeit in a very small way were Spanish, Portuguese, Mandarin and Japanese.

11.6% of fans indicated that their favourite K-Pop band/singer does not have a website while the majority – 85.6% of fans stating the opposite. 85.1% of respondents have also visited their favourite artist's website. Using a 1 – 5 Likert scale, respondents were asked to classify fourteen statements about the website. 11.3% of fans wholeheartedly agree that their favourite K-Pop artist's website looks good and is well organized and 6.9% think it's easy to browse through. 7.9% fully agree that the gallery section has high quality photos and 3.7% that the website is informative and well organized. 3.7% also agree a lot that the website has an updated a full album list, despite 2.2% being unsure on whether the album/songs are available for onsite purchasing or have links to external websites where they can be purchased from. However 2.9% of fans agree that the songs with music videos have links to where they can be watched online. 2.6% are in agreement that the website has a news section with updated information on concert tours and fan meetings worldwide and 1.8% are of the same opinion in regards to the provision of links

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

Facebook, Youtube and Twitter with 52.9%, 27.2% and 12.2% respectively are the most popular social media for fans and K-Pop artists. Fans chat to friends and watch videos online either on a PC/laptop or smartphone with 51.1% of them spending more than 3 hours a day on social media; 22% spend 2 – 3 hours, 19.6% 1 – 2 hours and 4.3% less than an hour daily. Fans also check their social networks regularly with 47.8% of K-Pop fans go on social media several times a day while 36.7% do it once a day. 9.8% and 2.9% visit social media several times a week and once a week respectively, reflecting the demographics. Teenagers and young adults have more free time than an average working adult. K-Pop artists, as nearly all respondents follow their favourite artists on social media, particularly on the top three mentioned above, it's important to keep them regularly

updated with content.

74.1% of respondents also share information/videos/images/news about their favourite artists on social media as opposed to 23.4% that don't (Table 8).

〈Table 8〉 Percentage of K-Pop Artists Information/Videos/Images/news Sharing by Fans of Social Media

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

The preferred networks are Facebook, Twitter, Youtube, Instagram, Tumblr and Google+ with 58%, 40.1%, 18%, 7.2%, 6.5% and 5% respectively. 51.9% of fans also comment on their favourite artists posts on Facebook. 45.6% said that they don't what might be due to the language barrier. From the K-Pop fans that comment, 68.2% stated that the posts are not written exclusively in Korean while 28% disagrees.

It ought to be understood that 70% of respondents have stated that they don't speak/understand Korean (Table 9), having to rely on either the possibility that the one of the previous posts is has a translation, use an online translator or use fan pages for translations with 53.3%, 25% and 4% of fans respectively to understand the message being shared. 10.1% believe their favourite K-Pop artist doesn't communicate well with their fans, stating the language barrier and not updating social media

networks (Table 10).

〈Table 9〉 Percentage of K-Pop Fans that Either Speak or Understand Korean

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

〈Table 10〉 K-Pop Fans Methods to Try to Understand Their Favourite K-Pop Artists Posts on Social Media

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

〈Table 11〉 Languages Fans Would Like Their Favourite K-Pop Artists to Communicate to Them In

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

English was the chosen language K-Pop fans would like their favourite band/singer to communicate to them in as chosen by 82.2% of respondents (Table 11). 83.1% of respondents also stated that they would engage more with

their favourite artist on social media should the artists speak in a language they understand (Table 12).

<Table 12> Should K-Pop Artists Communicate with Their Fans in a Language Fans Understand, Fan Engagement Rate Would Be Higher

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

4.2 Brazil

Brazil's demographics are similar to the survey's overall demographics, mostly females under 25 years of age. 62 Brazilian K-Pop fans are mostly teenagers age, 14 – 20 years old financially dependent on their parents. Even with part-time jobs, held by a number of them, their earnings are insufficient to afford a K-Pop fan meeting/concert or an original K-Pop CD/DVD. Following a global trend K-Pop is mostly downloaded on smartphones in Brazil, followed by iPopd/MP3 players and online radio, making the digital audio a more popular medium to listen to K-Pop in Brazil than a PC. Streaming is also not significant in the country. This might be due to two reasons: one, downloading habits and two, the novelty of streaming in the country, which is considerably recent. When done, Youtube is the chosen platform for streaming.

SHINee, EXO, Super Junior and TVXQ are K-Pop's favourite artists in Brazil. Comparing to the global results, TVXQ appear in the top 3 along with Super Junior while worldwide they rank tenth place. In addition, Big Bang who is globally ranked first, in Brazil rank fourth place alongside 2NE1 and BTS. Brazil's unique ranking is related to the fact that SHINee performed in Brazil during Music Bank in 2014 and Super Junior held a concert in Brazil in 2013. Note that SHINee, Super Junior, EXO and TVXQ are all represented by the same management company: SM Entertainment that is recognized worldwide for its work. Talented and perfect are the two words Brazilian fans use to describe their favourite band/singer. Brazilian fans would also attend a concert/fan meeting where they live. Most would also pay more than R$121,00 for a K-Pop concert ticket.[1]

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

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

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

prefer their favourite artists to have a come-back album in English (Table 13), surprisingly not in Portuguese.

<Table 13> Language other than Korea Brazilian K-Pop Fans would like their Favourite K-Pop Artists to Sing in

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

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

38.7% of K-Pop fans in Brazil access social media networks on their PC's, 9% more than the global average; with only 29% accessing it on their laptop and equally on their smart-phones, values that are lower than the overall average. Brazil's tablet usage is null.

Brazil's results are representative of the pop-ulation as the fixed internet rate in the country is higher than the global average and Brazil's mobile internet access is growing. Facebook, Youtube and Twitter are the most popular so-cial network in the country with 61.3%, 14.5% and 12.9% respectively.

Facebook values are higher than average, as 38.7% of respondents use social media to talk to their friends (Table 14); Youtube's percen-tages are considerably lower, reflecting the 19.4% of Brazilian K-Pop fans that use social networks to watch videos and Twitter's values are 0.7% higher.

<Table 14> Reasons Why Brazilian K-Pop Fans Use Social Networks

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

71% of Brazilian respondents spend more than 2 hours a day on social media, 2.5% less than global average, yet from those 71%, 61.3% spend more than 3 hours on social networks, compared to 51.5% of global respondents (Table 15).

<Table 15> Brazilian K-Pop Fans Times Spent on Social Media Per Day

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

43.5% K-Pop Brazilian fans visit social media several times a day, less 4.3% than global aver-age while 40.3% visit it at least once a day, 3.6%

more than the overall survey results. Therefore, despite spending over three hours daily on social networks, Brazilian fans access it less regularly throughout the day.

95.2% of Brazilian fans follow their favourite K-Pop artists on social media, 80.6% of which on Facebook, 79% on Youtube, 74.2% on Twitter and 27.7% on Instagram. 75.8% of respondents comments on their favourite artist posts on Facebook which 72.6% of fans state are not written solely in Korean. Percentages are slightly higher than average, demonstrating that in Brazil K-Pop fans have a higher level of social media engagement than K-Pop fans in general.

77.4% of Brazilian K-Pop fans do not speak/understand Korean with 53.3% of respondents saying that they read previous posts to see if there is a translation that they can understand (Table 16). The use of online translators and fan pages for translations are only used by a small percentage of fans.

〈Table 16〉 Brazilian K-Pop Fans Methods to Try to Understand Their Favourite K-Pop Artists Posts on Social Media

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

53.2% of respondents are fluent in English and 66.1% understand the language.

As English is spoken in cities like Rio de Janeiro and Sao Paulo, who have large foreign communities, larger incomes and sizeable K-Pop communities, it might be inferred that respondents who are fluent in English reside in those areas. Only 14.5% of respondents think K-Pop artists communicate well with fans through their social networks regular updates. The reason why fans believe K-Pop artists do not communicate well with their fans is the language barrier.

Overall, findings revealed that K-Pop is mostly listened by female teenagers and young adults up to the age of 25 years old that prefer downloading K-Pop music on their devices rather than streaming music. Fans do stream videos almost exclusively on Youtube, one of the three most used social media networks along with Facebook and Twitter. Respondents state that K-Pop bands/singers are perfect and that's what matters. Fans like them not because of their nationality but because of the music, the dance and the singing which for the most part match the qualities they perceive their favourite artists to have. As Korean is not a language many respondents are fluent in and it's level of understanding is variable, English is the language chosen for the artists comebacks, as it's not only a common language worldwide but also is the language most fans are fluent in and understand. Fans like engaging with artists on social media, mostly in English.

4.3 Overall Results Assessment

Results have proven that for K-Pop to be successful worldwide in mainstream music markets and in those that like Brazil consume nearly exclusive local music it needs to be mindful of cultural differences and develop marketing strategies specifically tailored to those markets, in order to acquire more fans and increase both its market share and revenue. Digital platforms such as Facebook, Youtube and Twitter play a crucial role in K-Pop's promotion worldwide as well as in Brazil, as tools to not only showcase K-Pop to potential customers but also to engage with current fans. While Korean language might be a barrier to the effective communication within the mainstream music markets, is also a differentiating factor which must be kept as it is an intrinsic factor of K-Pop as a brand and as a product. This challenge can easily be overcome on social media as the survey respondents have stated that they would engage more with their favourite K-Pop artists if they communicated with them in a language they understand, which is English, the language that dominates mainstream pop music. If for example music videos and interviews given by K-Pop artists and uploaded online have English subtitles from the start (there is an option on Youtube which enables the adding of subtitles if they're available) then fans would engage a lot more, would promote K-Pop to their friends a lot more and enable K-Pop to reach a wider audience and acquire more fans, promoting Korea as a brand and strengthening its brand value worldwide. Also, the cost of the translation would be paid off with an increase in fans engagement rate and potential customer acquisition. To support this having a local distribution centre would be an added value as customers would be able to pay reasonable prices for K-Pop related merchandise without the often heavy import taxes which make it more expensive. That distribution centre could also distribute K-Pop products to local music stores, making them locally available not only to existing K-Pop customers but also to potential K-Pop customers.

V. Conclusion

Brazilian responses are not overly different from the global survey results, despite its 90% local music consumption rate. This leaves 10% for international music, exclusively sang in English. K-Pop is a niche market in the country, specifically within the 10% English dominated music as such, in order to flourish in Brazil the K-Pop Entertainment industry needs to understand how the music market works and how to communicate effectively in the country to succeed. Once that is grasped and fully comprehended, K-Pop needs to develop partnerships with local artists to increase its local

visibility and start promoting locally not only on digital media but also on traditional media in a blended marketing campaign. If a K-Pop artist for example participates in a Brazilian telenovela as guest actor and maybe as a singer that will contribute to the promotion of the artist, K-Pop's and the Korea brand in Brazil as telenovelas are watched by a significant percentage of the Brazilian population. If K-Pop has specific promotional methods tailored to Japan, why not having them tailored to Brazil? It would create long-term relationships with the country's domestic music industry, increase its fan base and boost K-Pop and Korea's brand awareness in the strongest markets in Latin America.[2]

To increase K-Pop's popularity and market share in Brazil, it is not required to sing in Brazilian Portuguese, contrary to what might be perceived but fully singing in English would help breaking into the market dominated by domestic music as songs would have a higher probability to be included in the international soundtrack of a Brazilian telenovela and promote the K-Pop artist not only across Brazil but also give the artist exposure in all the market the Brazilian telenovela is exported to, opening an entry door to those markets. K-Pop audience segmentation and psychographic profiling is crucial to the understanding of each market's consumer's preferences, likes, dislikes and their buying habits as it was proven through Brazil's digital media, social media, digital music market and K-Pop market analysis within the global context of the study. This study shows that it is important for differentiating K-Pop's domestic market and K-Pop within the Japanese market from the other K-Pop existing and potential global markets. It ought to be understood that K-Pop as a brand despite being cohesive overall and matching the perceptions it wishes to instil in its audience. This means different things to different people across different cultures which ought to be reflected in its local promotions as a brand and as a product to further maximize its profitability. It should be also considered that brand extensions are not standard everywhere and that there are cultures where different product categories are not directly associated with its main corporate owner which requires extensive local market knowledge to succeed. The primary and secondary data research that we conducted for this study intended to demonstrate that K-Pop can be successful in Brazil and in Latin America and increase their local and regional market share if digital marketing and communication strategies are tailored to each individual market. In conclusion, this study raised the importance of K-Pop adapting global and intercultural strategies to local non-East and South East Asia markets with expanding brand awareness through

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2) Latin America incorporates all South America & Central America markets including Mexico, Chile and Peru.

utilizing digital marketing.

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

VI. Implications for Future Research & for Society

Through the theoretical analysis of Digital Marketing and Intercultural Communication as conceptual frameworks and their blending with K-Pop Music, the research paper intended to demonstrate that marketing strategies need to be locally tailored not only to maintain K-Pop's existing fan base but to enlarge it through new fan acquisition and increase K-Pop financial revenue worldwide. Fans and potential fans (K-Pop's potential customers) offer Korea the opportunity to gain visibility as a brand and to promote its culture, domestic brands and products through it without an added investment, therefore without an extra cost.

As we currently live in a society constantly connected online, this represents billions of potential K-Pop customers worldwide. Brazil, has over 200 million inhabitants, over 200 million K-Pop potential fans, potential Korean culture/ technology consumers. To reach them, Korea as a brand needs to be known in the country. Brazilians love music. K-Pop is Korean Pop Music. As such, with the right marketing strategy, K-Pop can pave the way for the Korean enterprises to reach those millions of Brazilian potential customers.

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