

PSYCHOLOGICAL PORTRAIT OF A TEENAGER-FAN OF K-POP CULTURE IN THE CONDITIONS OF EVENT INDUSTRY DEVELOPMENT

ПСИХОЛОГІЧНИЙ ПОРТРЕТ ПІДЛІТКА-ШАНУВАЛЬНИКА К-РОП КУЛЬТУРИ В УМОВАХ РОЗВИТКУ ІВЕНТ-ІНДУСТРІЇ

The article examines the features of the psychological characteristics of the personality of adolescents who admire K-pop culture in the conditions of excessively rapid development of the event industry. Mass culture K-pop has only just begun to operate in the world, but many businesses have seen its prospects and strengths, as well as the negative factor – the power they can gain over fans of this subculture, if used for their own purposes. Realizing the power of the latest «K-pop machine», many speculative institutions can easily manipulate the minds of adolescents by imposing specific patterns of behavior and public opinion, and most importantly, changing the gene pool of the population. It is impossible to clearly assess the positive and negative aspects of this phenomenon of mass culture K-pop, but it can be argued that this is an incredible force and in the hands of selfish immoral structures, it can become a weapon.

In the article the author considers the phenomenon of K-pop culture, investigates its main characteristics, elements of other subcultures integrated into this subculture and features of their manifestations, describes the formation of communities of K-pop fans, describes the impact of globalization on the spread of K-pop culture. The study highlighted the personal characteristics and interests of K-pop fans, as well as the specifics of forming various groups among fans. Also the article analyzed a survey of 61 adolescent fans of K-pop culture using 4 methods (five-factor personality questionnaire TIPI (TIPI-UKR) by S. Gosling, P. Renfrew and W. Swann, a questionnaire to determine the accentuations of the character G. Shmishek, the methodology of «Study of the level of self-esteem», the methodology of diagnosing the level of subjective feelings of loneliness (according to D. Russell, M. Ferguson), in the process of which the study formed a psychological portrait of a teenager admirer K-pop culture.

Key words: K-pop, K-pop culture, subculture, teenagers-fans of K-pop, South Korea, event industry.

У статті досліджуються особливості психологічних характеристик особистості

підлітків-шанувальників К-роп культури в умовах надмірно швидких темпів розвитку івент-індустрії. Масова культура К-роп тільки почала діяти на світових теренах, проте вже багато бізнес-структур побачили її перспективність та силу, а також і негативний фактор – владу, яку вони можуть отримати над шанувальниками даної субкультури, якщо використовувати її у власних цілях. Розуміючи силу впливу новітньої «К-роп-машини» багато спекулятивних інституцій можуть з легкістю маніпулювати свідомістю підлітків, нав'язуючи їм конкретні патерни поведінки та суспільної думки, а головне змінюючи генофонд населення. Неможливо чітко оцінити позитивні та негативні сторони даного феномену масової культури К-роп, проте можна стверджувати, що це неймовірна сила і в руках корисливих неморальних структур вона може перетворитися на зброю.

В статті автором розглянуто феномен К-роп культури, досліджено його основні характеристики, елементи інших субкультур інтегрованих в дану субкультуру та особливості їх проявів, охарактеризовано формування спільнот шанувальників К-роп, описано вплив глобалізаційних процесів на поширення К-роп культури. Висвітлено особистісні характеристики та інтереси шанувальників К-роп, а також специфіку формування різноманітних угруповань серед шанувальників. Також у статті здійснено аналіз опитування 61 підлітків-шанувальників К-роп культури з використанням 4 методик (п'ятифакторний опитувальник особистості TIPI (TIPI-UKR) за С. Гослінгом, П. Ренфру і В. Свонном; опитувальник для визначення акцентуацій характеру Р. Шмішека; методика «Вивчення рівня самооцінки»; методика діагностики рівня суб'єктивного відчуття самотності (за Д. Расселом, М. Фергюсоном), в процесі якого було сформовано психологічний портрет підлітка-шанувальника К-роп культури.

Ключові слова: К-роп, К-роп культура, субкультура, підлітки-шанувальники К-роп, Південна Корея, івент-індустрія.

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Formulation of the problem. Adolescence is a period of adulthood when a person from a child becomes a biologically, psychologically, and socially mature individual. At this time, the individual is influenced by a large number of factors that affect the formation of a future personality. Mass culture is one of such factors. In the conditions of excessively fast development of the global event industry, when people's life, business, and hobbies are focused mainly on event attractions, more and more new trends in the entertainment market daily distract the attention of the most susceptible

to changes – people during their adulthood. The emergence of K-pop culture in the world, as a reflection of popular suggestions of the East Asian region, has attracted the interest of millions of adolescents on our planet. Popular performers with singing, dancing, artistic abilities, and attractive appearance are becoming idols of the younger generation. Teenagers create their fan base, supporting their idols both morally and materially, gaining an image to follow and dream idol.

Opinions of researchers on the impact of K-pop on adolescents are different – some

emphasize the undeniably positive effect, which allows the younger generation to receive an extra dose of inspiration, positive emotions, find friends, communicate with like-minded people, strive for more, and believe in their goals, others claim that admirers of new trends procrastinate in education and homework, receive unrealistic ideals that not everyone can physically achieve, which provokes eating disorders, nervous exhaustion, aggression, and so on.

There are claims that the mass culture of K-pop leads to the formation of K-pop addicted individuals, who are guided in their lives mainly by the suggestions of trends and advertising manipulations of the K-pop industry. The first step in finding out all the issues and problem areas described above is to understand the personal characteristics of K-pop teen groups. The topic's relevance is growing due to the rapid pace of globalization and intercontinental social communication, which has allowed K-pop culture to spread to almost every corner of the planet and reach an audience of hundreds of millions of people.

Analysis of recent research and publications. Researchers from different schools and fields (Lie J., Ryo Wunge, D. Straubhar, Z. Freud, G.S. Hall, L.V. Shabanov, Shim Dubo and others). The following people devoted their works to the development of the event management industry and the practical side of the influence of mass culture on the personality of a teenager: Yu.V. Grishchuk, S.P. Derevyanko, S.M. Dmitrieva, M.B. Klimanska, S.I. Levikova, V.M. Mysyk, M.G. Myronets, D. Olshansky, M.M. Zakovych and others.

Formulating the goals of the article. The study aims to theoretically and empirically study the psychological characteristics of adolescents who admire K-pop culture in the development of the event industry and the formation of a psychological portrait of a teenager-admirer K-pop culture.

The main material. Every day, the global event industry provides the consumer market with new ideas, goods, and services that attract incredible attention and excitement among people of all ages, nationalities, and religions and sometimes even create some kind of dependence on event attractions. Thousands of events are held daily for entertainment and education, business, politics, advertising, and more. By engaging famous artists in mass activities, broadcasting events online, lighting on social networks, and engaging other mass communication tools, people transfer their actual existence to an event environment where it is never dull, sad, or lonely, where you can find like-minded people and friends

without additional commitment, where you can be sure who you want to be. In particular, each activity and created character, image, and even culture directly impact the personal characteristics of those who observe and admire them, i.e., viewers and fans [6; 15].

Popular events in the event industry market use such modern techniques and techniques as blogging, online meetings, online broadcasts of people of different professions and statuses, concerts, fan meetings, video fan chats and events for fans of a particular cultural trend, selling fan products during online events, raffles, and others [17].

Today, the record holder in terms of the number of interested followers on the world market is the mass culture of K-pop, which, thanks to globalization and the development of social networks, has freely arrived to various countries from South Korea. With a unique combination of exciting melodies, sophisticated choreography, producer values, and an endless parade of attractive South Korean performers who spend years in grueling training sessions in the studio, learning to sing and dance in sync with perfection, K-pop has become a global phenomenon [14; 18]. Proponents of K-pop are interested in the minor details of the life of their idols, idealize their image, and provide them with significant moral and material support.

According to a music expert in Rolling Stone magazine, K-pop is «a blend of modern Western music and high-energy Japanese hip-hop that attracts listeners with repetitive «hooks,» sometimes performed in English.» K-pop moves along the line of mixing styles, combines both singing and rap, and emphasizes on-stage performances and powerful visual effects [14].

Transforming into a mass subculture, K-pop has established its own style of performing music, costumed performance, and a different base of admirers. It has the characteristics of other subcultures. Analyzing the features of K-pop culture, the research can assume that with its creation, there was an integration of musical subcultures with elements of art-subcultural, interactive, and urban direction because the main activity of K-pop performers is not only performing music and dance accompaniment but also the personification of artistic roles unique to Asian culture, the use of costumes prototypes of certain characters (subculture cosplay), active virtual life (subculture role-playing games), blogging and more. There is also a negative imprint of elements of the urban subculture in K-pop, namely stalkers, which are pretty popular among K-pop fans. The presence of stalkers in this subculture leads to problems,

discomfort, and other negative consequences for members of K-pop bands and other fans of K-pop current [1; 2; 3; 5; 7; 10; 11].

In work on cultural hybridization in Asia, the researchers describe the importance of K-pop to the government of the Republic of Korea. Believing in the matter of K-pop, South Korea made it an official priority back in 1998, when it formed the Ministry of Culture and Tourism. The agency had a whole department dedicated exclusively to this genre to support the pop music industry in the country and promote the emergence of the first music and dance groups [12].

The wave of K-pop is exacerbated by globalization and the growth of social media platforms that facilitate the dissemination of information by fans. Informal networks of social media technologies have increased active fan culture and accelerated the speed of K-pop as a global cultural stream.

The K-pop fan community is perhaps one of the most unique, organized, and massive existing fandom. The work and obsession of these fans brought K-pop to the global status it won today, as their fans constantly create, distribute, and promote both official information and content on the Internet. Much of this fan culture comes from fans of general Korean culture and official domestic Korean fan groups. According to representatives of the culture and tourism sector, in South Korea, each established group or artist has an official fan club (fandom) sponsored by their music label. Fans of each artist/band have an official name, for example, fans of Big Bang call themselves «VIP», fans of singer Ailee – «Aliens», and fans of BTS – «Army». Members of these national groups receive unique benefits, such as priority tickets to concerts and meetings with fans and events where fans pay to spend time with the artist/band. Through active music advertising, regular visits to live music shows, viewing recordings of performances, and sending gifts to their idols, fans show a high level of reciprocity.

According to K-pop supporters, «fandom is not just a meeting place for fans, it's a way of life» [16]. Just like daily activities such as eating, walking, watching movies and TV series, reading books fandom is a common activity for fans. One American magazine described the fandom as «regular, emotional and cognitive consumption of information and a product of interest by members» [13]. Emotions invested by a fan in cheering on the idol's activities can be joy, adoration, admiration, certain expressions of love and affection, and other extraordinary feelings of attachment.

An urgent question arises – could the K-pop culture be a reason of concern for parents and teachers about its negative impact on adolescent personality formation, or will the positive effect prevail and contribute to more comfortable conditions for individual development? Scientists believe that the supporters of K-pop culture differ from other adolescents in the characteristics of this subculture's personality traits. Some scholars believe that fans are more empathetic and less anxious. In contrast, others point to loneliness, which provokes individuals to join the community, searching for protection, moral support, and friendship. Parents are concerned that such interest in K-pop will affect their children's school performance and plans.

In the process of forming a psychological portrait of a teenager-admirer of K-pop culture, the study decided to use four methodologies (Table 1).

The author performed a descriptive analysis based on the data obtained during the study (Table 2). As a result, the study compiled a profile of a fan of K-pop culture.

According to the study, there is a tendency to a reasonably high level of openness to new experiences according to the TIPI method, the average value of which is 11.066, which is the highest among the five presented scales of the methodology. Instead, the average value of the emotional stability scale is the lowest (8.771). The average value of the agreeableness scale of 10.115 is also relatively high. The conscientiousness and extraversion scales showed similar mean values, 9.934 and 9.525, respectively. Summing up the results of the TIPI method, we can say that fans of K-pop culture are people with high openness to new experiences and a mediocre level of emotional stability.

Analyzing the indicators of the method of determining the accentuations of the character of R. Shmishek, we can observe that pronounced (accentuations that scored more than 12 points in the study) among fans of K-pop culture, focusing on average, are accentuations of the following types: stuck, hyperthymic, emotional and cyclothymic.

Consider the results of a study of the self-esteem level of K-pop culture supporters. The average value of self-esteem of the sample is 54.557, which indicates a low level of self-esteem. Such individuals are hypersensitive to criticism in their own way, painfully perceive any insult, overly consider the opinion of the environment, as well as prone to experiencing a «complex of inferiority.» The study assumed that the influence of K-pop culture and its overly high demands on appearance, abilities,

Table 1

Methodologies for the formation of a psychological portrait of a teenager-fan of K-pop culture

No	Parameters	Name of methodology	Scales
1	Personal characteristics	Five factor personality questionnaire TIPI (TIPI-UKR) by Samuel D. Gosling, Peter J. Rentfrow, and William B. Swann Jr. [4]	1) Extraversion 2) Agreeableness 3) Conscientiousness 4) Emotional stability 5) Openness to Experience
2	Character accentuations	The questionnaire to identify the type of personality accentuation. G. Shmishek [9]	1) Demonstrativeness 2) Stuck 3) Pedantry 4) Excitability 5) Hyperthymic 6) Dysthymia 7) Anxiety 8) Exaltation 9) Emotionality 10) Cyclothymic
3	Self-esteem	Methodology "Study of self-esteem" [8]	Self-esteem
4	Subjective feeling of loneliness	Methods for diagnosing the level of subjective feeling of loneliness D. Russell and M. Ferguson [8, 9]	Loneliness

Table 2

The leading indicators of the descriptive analysis of the study of the formation of a psychological portrait of a teenager-fan of K-pop culture

Variables	Valid N	Mean	Min.	Max.	Mode
TIPI-UKR, Extraversion	61	9,525	5	14	10
TIPI-UKR, Agreeableness	61	10,114	4	14	10
TIPI-UKR, Conscientiousness	61	9,934	5	14	10
TIPI-UKR, Emotional Stability	61	8,771	5	13	8
TIPI-UKR, Openness to Experience	61	11,065	6	14	11
Accentuation of the Demonstrative Type	61	14,951	8	24	12
Accentuation of the Stuck Type	61	14,525	6	20	16
Accentuation of the Pedantic Type	61	11,738	2	24	8
Accentuation of the Excitable Type	61	13,328	3	24	12
Accentuation of the Hypertensive Type	61	17,705	6	24	18
Accentuation of the Disty Type	61	4,1311	0	12	3
Accentuation of the Anxious Type	61	8,3607	0	21	6
Accentuation of the Exalted Type	61	15,639	6	24	12
Accentuation of the Emotive type	61	16,574	0	24	18
Accentuation of the Cycloid Type	61	18,049	0	24	21
The level of self-esteem	61	54,557	16	93	44
The level of loneliness	61	22,771	1	49	22

and personal qualities, led to the formation of such self-esteem among young fans. However, in order to obtain reliable information, it is necessary to conduct in-depth research and assess the impact of other factors on personality, including the aspect of age-related changes, the effect of gender (females and males differently evaluate themselves in the environment), the period of fascination with K-pop culture.

Regarding the level of loneliness, according to the method of diagnosing the level of subjective feelings of loneliness

(D. Russell, M. Ferguson), the average value of 22.771 indicates the intermediate level of loneliness of the sample. The study assumes that under the influence of activities that take place in the faculties of the subculture, the representatives, even at a distance, feel belonging to the community and experienced loneliness, especially during the pandemic and quarantine restrictions. However, it is also possible that the level of loneliness could increase (from low to medium) due to excessive concentration on «fan» activities and weakening contact with the environment.

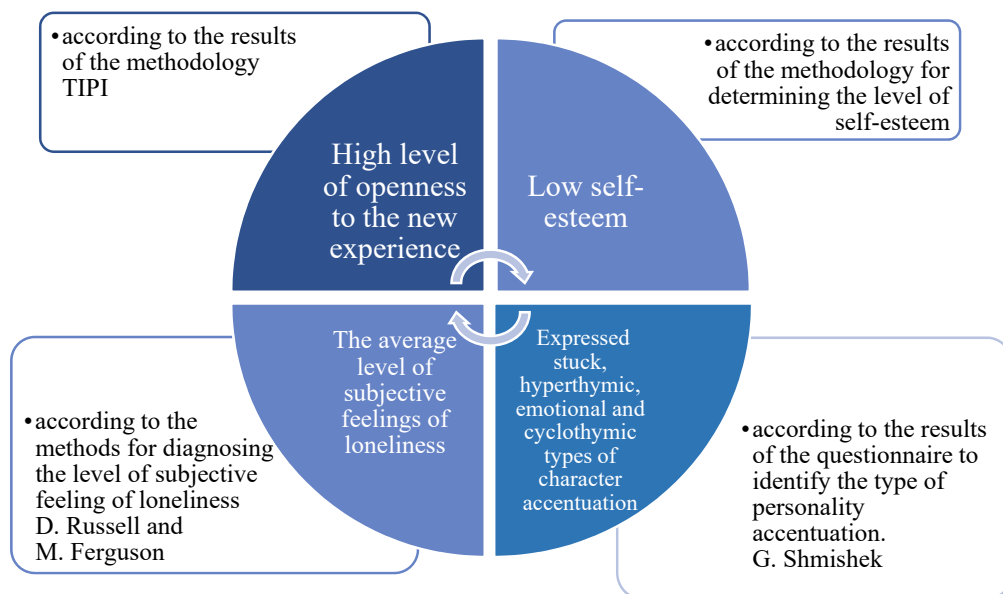


Fig. 1. A psychological portrait of a teenager-admirer of K-pop culture

This requires further research, including measuring the level of loneliness before and after joining the fandom and assessing other factors that may have affected the outcome (age, family situation, adolescent character, gender, etc.).

Summing up, the study has formed a psychological portrait of the personality of a teenager-admirer of K-pop culture (Fig. 1).

Conclusions. The research results showed that a high level of openness to new experiences characterizes adolescents who admire K-pop culture, as well as the low self-esteem, a medium level of subjective feelings of loneliness, stuck, hyperthymic, emotional, and cyclothymic types of character accentuation. The scientists should pay the most attention the category of self-esteem because if the culture contributes to lowering self-esteem in adolescents, it entails a significant number of negative consequences, including problems in personal and professional communication, future career growth, self-development, and self-realization. In addition, the predominant types of accentuations of the character of K-pop fans indicate the instability of their emotional, volitional and social spheres, which also gives a far from the positive impact on the development and formation of the adolescent's personality. The positive side of K-pop's impact on their fans is their readiness for the new experience and openness to the world. The obtained data suggest that K-pop culture somehow affects the formation of adolescent personality, but to determine the impact – positive or negative for the individual, requires additional research, which creates prospects for further study of this topic.

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