

# **P-Pop Rise: Cultural Hybridization and Participatory Culture of Filipino Gen Z P-Pop Fans on the Recognition of New Generation P-Pop Groups**

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## **Abstract**

This study explores the recognition of new generation P-Pop groups in the Philippine music industry through the cultural hybridization of Do's Star-Making System and the participatory culture of Filipino Gen Z P-Pop fans on social media. The researchers utilized a triangulation research design involving qualitative and quantitative data collection methods, such as in-depth interviews and a structured online survey. The researchers found that local P-Pop artist management in the Philippines has adopted and modified the Do's Star-Making System to appeal to Filipino audiences, incorporating Filipino lyrics and traditional and foreign sounds in their songs. Furthermore, there is a correlation between the participatory culture of Filipino GenZ P- Pop fans on social media and the cultural hybridity made by local P-Pop artist management from Do's Star Making System in forming their New Generation P-Pop groups, thus, rejecting the study's null hypothesis. Moreover, modifying Do's Star- Making System through cultural hybridization and the participatory culture of Filipino Gen Z P-Pop fans on social media is essential for recognizing New Generation P-Pop groups in the local music scene. This study could serve as a benchmark for local P-Pop artist management to further enhance the localized training system for young aspiring P-Pop idols—strengthening Filipinos' growing appeal and support to the P-Pop industry in general.

**Keywords:** New Generation of P-Pop, Cultural Hybridization, Filipino Gen Z, Participatory Culture, Philippine Music Industry

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# พี-ป็อปขาขึ้น การผสมผสานข้ามสายพันธุ์ทางวัฒนธรรมและวัฒนธรรมการมีส่วนร่วมของกลุ่มแฟนคลับเจนซีชาฟิลิปปินส์ เรื่องการยอมรับกลุ่มพี-ป็อปรุ่นใหม่

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## บทคัดย่อ

งานวิจัยนี้ศึกษาการยอมรับกลุ่มพี-ป็อปรุ่นใหม่ในอุตสาหกรรมดนตรีของประเทศไทยฟิลิปปินส์ ผ่านการผสมผสานข้ามสายพันธุ์ทางวัฒนธรรมของระบบสร้างดาวศิลปินและวัฒนธรรมการมีส่วนร่วมของกลุ่มแฟนคลับเจนซีชาฟิลิปปินส์ผ่านสื่อโซเชียล ผู้วิจัยใช้การตรวจสอบข้อมูลแบบสามเส้า อันประกอบด้วย การเก็บข้อมูลเชิงปริมาณและเชิงคุณภาพ เช่น การสัมภาษณ์เชิงลึก และแบบสอบถามออนไลน์แบบมีโครงสร้าง ทั้งนี้ผู้วิจัยพบว่า การจัดการศิลปินพี-ป็อประดับท้องถิ่นในประเทศไทยฟิลิปปินส์ มีการรับมาและปรับใช้ระบบสร้างดาวศิลปินเพื่อดึงดูดผู้รับชมชาวฟิลิปปินส์ ผ่านการผสมผสาน เนื้อร้องภาษาฟิลิปปินส์ ภาษาดั้งเดิมและภาษาต่างชาติไว้ในเนื้อเพลง นอกจากนี้ ยังมีความสัมพันธ์ ระหว่างวัฒนธรรม การมีส่วนร่วม ของกลุ่มแฟนคลับเจนซีชาฟิลิปปินส์ บนสื่อโซเชียล และการผสมผสานข้ามสายพันธุ์ทางวัฒนธรรม โดยการจัดการศิลปินพี-ป็อประดับท้องถิ่นเอง จากระบบการสร้างดาวศิลปิน จนส่งผลให้เกิดกลุ่มพี-ป็อปรุ่นใหม่ได้ อันเป็นการปฏิเสธสมมุติฐานว่างของงานวิจัย นอกจากนี้ การปรับเปลี่ยนระบบ สร้างดาวศิลปินผ่านการผสมผสานข้ามสายพันธุ์ทางวัฒนธรรม และวัฒนธรรมการมีส่วนร่วมของกลุ่มแฟนคลับเจนซีชาฟิลิปปินส์ บนสื่อโซเชียล มีความสำคัญต่อ การยอมรับกลุ่มพี-ป็อปรุ่นใหม่ในระดับท้องถิ่น งานวิจัยยังสามารถใช้เป็นมาตรฐานสำหรับการจัดการศิลปินพี-ป็อประดับท้องถิ่น เพื่อพัฒนาระบบการฝึกฝนสำหรับปีโอดอลพี-ป็อปรุ่นเยาว์ในระดับท้องถิ่น นับเป็นการเสริมสร้างความแข็งแกร่งด้านการเติบโตและสร้างแรงดึงดูดให้กับอุตสาหกรรมพี-ป็อปได้โดยรวมอีกด้วย

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## **Background of the Study**

South Korea has successfully transformed its entertainment industry into a global commodity through the export of K-Pop, which has garnered a massive international following composed of diverse nationalities. This phenomenon not only boosts South Korea's economy but also enhances the global visibility of Korean products and exports associated with K-Pop groups. The genre's appeal has led to significant fan bases in various countries, including the Philippines, where K-Pop quickly became mainstream, evident in the widespread radio play of songs by groups like Girls' Generation, 2PM, 4MINUTE, and others [1]. While K-Pop has thrived globally, its influence also sparked attempts in the Philippines to establish similar pop groups like Pop Girls, XLR8, and CH4RMED in the early 2010s, influenced by the Korean model but struggling to resonate with the local audience [2].

These early efforts faced criticism for emulating Western, J-Pop, and K-Pop styles without connecting authentically with Filipino listeners. However, the landscape shifted with the emergence of SB19, a new generation P-Pop group formed under a management approach akin to Korean methods but adapted for the Filipino context by ShowBT Entertainment. SB19's success marked a turning point, influencing subsequent groups like BINI, BGYO, MNL48, and ALAMAT, which have reinvigorated the P-Pop genre with hip, visually appealing performances and a deeper, empowering message aimed at young listeners [3]. These new groups illustrate cultural hybridity, blending Korean-inspired management techniques with local Filipino cultural elements to resonate more authentically with audiences.

The researchers aim to explore how this cultural hybridity within Do's Star-Making System, coupled with the participatory culture of P-Pop fandoms on social media, contributes to the recognition and success of these New Generation P-Pop groups in the Philippine music industry. Their study seeks to fill a gap in academic research on Philippine Pop music, offering insights that could support the continued growth and international influence of P-Pop.

### **Statement of the problem**

The study seeks to address the following research questions to comprehensively understand the dynamics of P-Pop fandom and the hybridization processes within the Philippine music industry:

1. Is there a significant relationship between the Filipino Gen Z P-Pop fan's participatory culture on social media and local P-Pop artist management's hybridization of Do's Star-Making System in producing New Generation P-Pop groups in the Philippine music industry?
2. How does local P-Pop artist management modify Do's Star-Making System in the formation of the New Generation P-Pop groups in terms of:
  - 2.1 Planning
  - 2.2 Casting
  - 2.3 Training
  - 2.4 Assessment
  - 2.5 Production
  - 2.6 Promotion
3. How can the participatory culture of Filipino Gen Z P- Pop fans on social media contribute to the formation of the New Generation P-Pop group' fandom? in terms of:
  - 3.1 Fan Affiliation
  - 3.2 Expressions of Fans
  - 3.3 Collaborative Problem Solving
  - 3.4 Network Circulation

*Null Hypothesis:*

$H_0$  : There is no significant relationship between the Filipino Gen Z P-Pop fan's participatory culture on social media and local P-Pop artist management's hybridization of the Do's Star-Making System in producing New Generation P- Pop groups in the Philippine music industry.

This study formulates its hypotheses based on insights drawn from the conceptual framework and previous research. Building upon the cultural hybridization of Do's Star-Making System and Jenkins' Participatory Culture framework, the hypothesis posits that there is no significant relationship between Filipino Gen Z P-Pop fans' participatory culture on social media and local P-Pop artist management's hybridization of the Do's Star-Making System in producing New Generation P-Pop groups in the Philippine music industry.

This hypothesis is grounded in the understanding that while participatory culture among fans fosters engagement and community-building on social media platforms, its direct impact on the strategic processes of artist management may vary. Previous studies have explored how participatory culture influences fan behaviors and perceptions within music fandoms, suggesting potential correlations with artist management strategies but also recognizing complexities in cultural adaptation and management practices.

By linking back to the conceptual framework, which integrates theories of cultural hybridization and participatory culture, this hypothesis aims to investigate the nuanced interactions between fan-driven online activities and organizational strategies within the evolving landscape of P-Pop culture. It seeks to contribute empirical evidence to debates on the role of fan engagement in shaping industry practices and the emergence of culturally hybridized musical genres.

## Literature Review

The concept of pop groups in the Philippines predates the Korean Wave, with groups like *Streetboys* and *Sexbomb Girls* emerging in the 1990s. However, it was not until 2003 with the onset of the Hallyu Wave, or 'Korean Wave,' that Korean culture, including K-Pop music from groups like Girls' Generation and Super Junior, gained significant traction among Filipino consumers [4]. This influx sparked local record labels such as Viva Records Corporation to introduce P-Pop groups like Pop Girls and XLR8 in 2009, modeled largely after K-Pop and Western pop groups.

Despite these efforts, early P-Pop groups struggled to gain enduring mainstream success compared to the robust fandoms associated with K-Pop groups like BTS and the later success of SB19, a P-Pop group trained and debuted under a Korean entertainment system [5]. This disparity in fandom influence between early P-Pop groups and their Korean counterparts underscores a critical research gap in understanding the role of fandoms in shaping the success of P-Pop groups.

Analyzing literature on the development of P-Pop groups alongside the global rise of K-Pop, it becomes evident that early P-Pop groups lacked the dedicated fan engagement observed in K-Pop fandoms such as ARMY for BTS and A'TIN for SB19 [6]. This observation highlights the need to explore how participatory culture among Filipino Gen Z P-Pop fans on social media influences the formation and sustainability of fandoms, and consequently, the recognition of New Generation P-Pop groups in the local music industry.

Furthermore, the glocalization of K-Pop, adapted from the J-Pop idol model and tailored for global appeal, has influenced the emergence of New Generation P-Pop groups like Alamat, BGYO, BINI, and PHP. These groups integrate aspects of South Korea's Entertainment Star-Making System to enhance their appeal locally and internationally, similar to the strategies employed by successful Korean groups globally [7].

This study aimed to fill these gaps by examining how the participatory culture of Filipino Gen Z P-Pop fans on social media interacts with the cultural hybridization of P-Pop groups from Do's Star-Making System [8].

By linking these factors back to the conceptual frameworks and leveraging previous studies on K-Pop fandoms and cultural adaptation, the study seeks to provide theoretical insights into the mechanisms driving the recognition and success of New Generation P-Pop groups in the Philippine music industry.

All in all, the researchers reviewed that the formation of fandom in New Generation P-Pop groups through the lens of the participatory culture of Filipino fans on social media and the integration of cultural hybridization of P-Pop groups from

Do's Star-Making System [9] are two of the remarkable factors on how New Generation P-Pop groups were recognized in the local music industry today

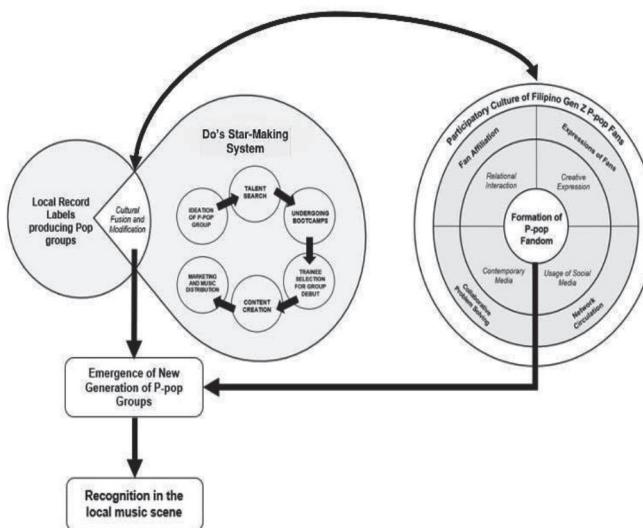
## **Conceptual Framework**

Cultural hybridization is defined as a process in which cultural elements are blended into another culture, often modified to fit local norms [10]. In the context of local P-Pop artist management, this process mirrors the idol group formation systems observed in South Korea, particularly Do's Star-Making System. New Generation P-Pop groups like SB19, BINI, KAIA, BGYO, among others, have adopted elements from this system to cultivate their own fandoms. This cultural hybridization has enabled these groups to establish a strong national appeal among Filipino pop music fans, especially Gen Z.

However, achieving national appeal alone is insufficient for recognition in the music scene. Active engagement within fandoms on social media is equally crucial. The researchers highlight the pivotal role of fandoms, exemplified by A'TIN for SB19, a prominent New Generation P-Pop boy group that has integrated aspects of Korea's idol system through cultural hybridity. Through Jenkins' concept of Participatory Culture, the researchers will elucidate how Filipino Gen Z P-Pop fans engage in fan-to-fan interactions on social media, contributing significantly to the formation and recognition of these New Generation P-Pop groups in the local music industry.

To measure this phenomenon, the researchers will adopt Bermudez et al.'s framework from Jenkins, focusing on four forms of participatory culture: fan affiliations, expressions of fans, collaborative problem-solving, and network circulations [11]. This framework will explore how Filipino Gen Z P-Pop fans participate in their idol's fandom through relational experiences (fan affiliations), creative expressions (expressions of fans) on social media platforms (network and circulations), and collaborative problem-solving related to contemporary media.

This approach aims to provide a comprehensive understanding of the star culture among Filipino Gen Z P-Pop fans and its role as participatory culture in shaping the success and recognition of New Generation P-Pop groups in the Philippines' music landscape. This is shown in Fig 1.



**Figure 1:** Recognition of New Generation P-Pop Groups in the Music Industry Through Cultural Hybridity from do's Star-Making System and the Participatory Culture of Filipino Gen Z P-Pop Fans on Social Media

## Method

This study employs a Triangulation Research Design to explore P-pop culture, specifically examining how New Generation P-Pop groups gained recognition in the Philippine music scene through the cultural hybridization of Do's Star-Making System and Bermudez et al.'s framework of Jenkins' Participatory Culture. Triangulation enhances methodological robustness by reconciling both quantitative and qualitative data to provide a comprehensive view of the research phenomenon.

### **Quantitative Approaches and Measurements**

Quantitative data were gathered through a structured online survey administered to members of the «P-Pop Community» Facebook group, comprising 12,328 members as of April 17, 2023. The survey, which received responses from 373 participants, measured demographic profiles, engagement levels, and perceptions of P-Pop groups. Statistical analyses, including mean scores and standard deviations, were employed to quantify and analyze survey responses, ensuring robust statistical insights into fan behaviors and preferences.

### **Reliability and Validity**

To ensure the reliability of quantitative findings, the survey instrument underwent rigorous pilot testing to refine question clarity and validity. Internal consistency reliability was assessed using Cronbach's alpha for relevant survey scales, confirming the reliability of measured constructs such as fan engagement and perceptions. Validity was established through content validity, with survey items aligning closely with research objectives and theoretical frameworks.

### **Sampling and Sample Size**

The target population comprised Gen Z Filipinos aged 18 to 26, who are active members of the «P-Pop Community» Facebook group. Non-probability sampling techniques were utilized, specifically purposive sampling, to select respondents who exhibited a deep interest and engagement in P-Pop fandom activities. The sample size of 373 respondents was determined sufficient for statistical analysis, providing a representative snapshot of the broader P-Pop fan community within the specified age group and digital platform.

### **Qualitative Approaches and Key Informants**

Qualitative data were gathered through in-depth interviews with key stakeholders in the P-Pop community, including exclusive staff members of a local P-Pop artist management and selected Filipino Gen Z P-Pop fans. These interviews, employing a semi-structured format, elicited nuanced insights into perceptions of

P-Pop fandom and cultural hybridity. A total of three key informants were selected using probability sampling methods, ensuring diverse perspectives and comprehensive coverage of relevant stakeholders.

The selection of key informants was justified based on their direct involvement and expertise within the P-Pop industry and fandom. Exclusive staff members provided insider perspectives on management strategies and cultural influences, while Filipino Gen Z P-Pop fans offered firsthand experiences and perceptions crucial for understanding fan dynamics and participatory behaviors. This approach enabled triangulation of qualitative data with quantitative findings, enhancing the study's depth and reliability.

In conclusion, the Triangulation Research Design employed in this study integrates rigorous quantitative measurements and qualitative insights to explore the multifaceted dynamics of P-Pop culture and fandom. The combined use of survey data and in-depth interviews ensures a comprehensive understanding of how cultural hybridization shapes the evolution and reception of New Generation P-Pop groups among Filipino Gen Z audiences.

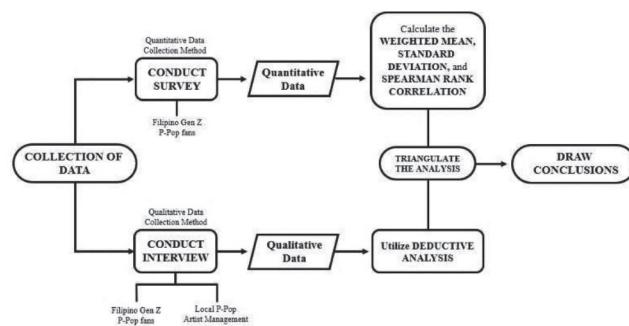


Figure 2: Flowchart of the Data Collection Procedure

Figure 2. illustrates the study's data collection procedures. For Quantitative Data Collection Method, the researchers conducted a structured online survey on the “P-Pop Community” Facebook group. In order to reach the target Filipino Gen Z P- Pop fans, the researchers disseminate publicity material to persuade them to participate in the online survey.

However, in order to qualify their responses for the study, the respondents must have a score of at least 4 out of the 6 questions—a screening test prepared by the researchers which will certify them as reliable P-Pop fans; meanwhile, for our Qualitative Data Collection Method, the researchers utilized in- depth interviews to the selected Filipino Gen Z P-Pop fans among the total sample size of the study, hence, to exclusive staff members who works under a local P-Pop artist management.

The informants' produced Qualitative data and then underwent a deductive analysis to analyze the data. In the Quantitative data produced by conducting structured online surveys, the researchers calculated the weighted mean, standard deviation, and Spearman rank correlation. Both analyzed quantitative and qualitative data, which were collected from in-depth interviews and structured online surveys, are then triangulated by the researchers to determine the conclusion, significance, and implications in coherence with the research questions and objectives.

## **Discussion**

### **Research Question 1: Cultural Hybridization of Do's Star-Making System by Local P-Pop Artist Management and Filipino Gen Z P-Pop Fans' Participatory Culture on Social Media for the Recognition of New Generation P-Pop Groups**

Following the research's hypothesis, the statistical findings suggest that there is a significant relationship between the participatory culture of Filipino Gen Z fan-to-fan interaction on social media and local P-Pop artist management's hybridization of Do's Star-Making System in producing New Generation P- Pop groups in the Philippine music industry.

The study finds that the participatory culture of Filipino Gen Z fan-to-fan interaction on social media, specifically in terms of Fan Affiliation, Expression of Fans, Collaborative Problem Solving, and Network Circulation, has a significant relationship to local P-Pop artist management's hybridization of Do's Star-Making System in terms of Planning, Casting, Training, Assessment, Production, and Promotion. The relationships are all significant at the 0.05 level of significance.

**Table 1:** Spearman Rank Correlation of the Study's Variables

Relationship Table		Fan Affiliation	Expression of Fans	Collaborative Problem Solving	Network Circulation
Planning	Spearman	0.526	0.467	0.561	0.377
	p-value	0	0	0	0
	Interpreta	Moderate	Moderate	Moderate	Moderate
	Decision	Reject Ho	Reject Ho	Reject Ho	Reject Ho
	Remarks	Significant	Significant	Significant	Significant
Casting	Spearman	0.498	0.456	0.523	0.34
	p-value	0	0	0	0
	Interpreta	Moderate	Moderate	Moderate	Moderate
	Decision	Reject Ho	Reject Ho	Reject Ho	Reject Ho
	Remarks	Significant	Significant	Significant	Significant
Training	Spearman	0.52	0.42	0.503	0.501
	p-value	0	0	0	0
	Interpreta	Moderate	Moderate	Moderate	Moderate
	Decision	Reject Ho	Reject Ho	Reject Ho	Reject Ho
	Remarks	Significant	Significant	Significant	Significant
Assessment	Spearman	0.499	0.469	0.54	0.433
	p-value	0	0	0	0
	Interpreta	Moderate	Moderate	Moderate	Moderate
	Decision	Reject Ho	Reject Ho	Reject Ho	Reject Ho
	Remarks	Significant	Significant	Significant	Significant
Production	Spearman	0.535	0.526	0.568	0.38
	p-value	0	0	0	0
	Interpreta	Moderate	Moderate	Moderate	Moderate
	Decision	Reject Ho	Reject Ho	Reject Ho	Reject Ho

**Table 1:** Spearman Rank Correlation of the Study's Variables (Cont.)

Relationship Table		Fan Affiliation	Expression of Fans	Collaborative Problem Solving	Network Circulation
	Remarks	Significant	Significant	Significant	Significant
Promotion	Spearman	0.539	0.516	0.469	0.559
	p-value	0	0	0	0
	Interpreta	Moderate	Moderate	Moderate	Moderate
	Decision	Reject Ho	Reject Ho	Reject Ho	Reject Ho
	Remarks	Significant	Significant	Significant	Significant

The findings as displayed on Table 1. shows the correlation of the study's variable using Spearman Rank Correlation, presenting that as the hybridization of local P-Pop artist management from Do's Start Making System in forming New Generation P-Pop groups increases, the participatory culture of Filipino Gen Z fan-to-fan interaction on social media also increases. This suggests that the recognition of New Generation P-Pop groups in the Philippine music industry is related to the participatory culture of Filipino Gen Z P-Pop fans' interaction on social media hence with the local P-Pop artist management's hybridization of Do's Star-Making System.

In summary, the statistical results present that the cultural hybridity made by local P-Pop artists management and the participatory culture of Filipino Gen Z P-Pop fans on social media plays a crucial role in the career and recognition of New Generation P-Pop groups in the country—fitting into the local music industry, and having that the variable's p-values low, indicates that the findings and the correlation are positively significant, thus rejecting the null hypothesis, leading to the acceptance of the alternative hypothesis. Connecting this to the study's literature, the researchers highlighted the critical role that social media and fan culture play in the success of New Generation P-Pop groups. The lack of fans or fandom in early P-Pop groups starkly contrasts the success of K-Pop groups globally. The researcher traced

the glocalization of K-Pop, which resulted from the cultural hybridization of South Koreans from Japanese and American music. Similarly, the recognition of New Generation P-Pop groups in the local music industry was due to their cultural hybridization with South Korea's idol system.

Moreover, the formation of fandom in New Generation P-Pop groups was viewed through the lens of the participatory culture of Filipino fans on social media and the integration of cultural hybridization of P-Pop groups from Do's Star-Making System. This approach provides insight into how New Generation P-Pop groups are recognized today in the local music industry. Ultimately, the study's findings suggest that the participatory culture of Filipino Gen Z P-Pop fans on social media and the hybridization of Do's Star-Making System by local P-Pop artist management are two remarkable factors that contributed to the recognition of New Generation P-Pop groups in the Philippine music industry.

### **Research Question 2: Local P-Pop Artist Management System of Producing New Generation P-Pop Groups Following do's Star-Making System**

Aligning with the study's theoretical and conceptual framework, significant parallels are observed between Do's Star-Making System and local P-Pop artist management systems through cultural hybridization. Both systems prioritize planning, casting, training, assessment, production, and promotion in introducing new idol groups. A distinct cultural hybridity emerges as local systems infuse Filipino identity into their group concepts while adopting the structural principles of Korea's idol management.

#### **Planning: Ideation of P-Pop Groups**

The study finds that local P-Pop artist management places great importance on involving new-generation P-Pop group members in the planning and music creation process and choosing pop group concepts that reflect Filipino identity. They are also responsible for selecting the songs to release and determining the overall style and look of the group. The management researches other new P-Pop groups in the market and draws inspiration from K-Pop. The quantitative data support these qualitative findings, showing that Filipino Gen Z P-Pop fans highly value the incorporation

of Filipino identity into the development of pop group concepts by local P-Pop artist management, with an overall weighted mean score of 4.12. Respondents rated the statement «local P-Pop artist management integrates Filipino identity into the construction of their pop group concept» with the highest weighted mean score of 4.13. This highlights the importance of Filipino identity in creating P-Pop groups, as seen in groups like Alamat and SB19.

The presence of a Filipino multilingual and multiethnic New Generation P-Pop boy group called Alamat, which showcases Filipino roots not only in their visuals and music videos but also in their language and content [12]. Similarly, Alamat, as a new generation P-Pop group, wears modern and fashionable clothing in their music videos, while SB19 also incorporates Filipino identity by wearing Filipino textiles in their music videos and conferences [13][14]. These observations support the idea that local P-Pop artist management actively incorporates Filipino identity while utilizing foreign elements to create a unique and distinctive sound that appeals to both local and international audiences.

All in all, the data indicate that local P-Pop artist management prioritizes involving new generation P-Pop group members in the music creation and planning process, selecting pop group concepts that reflect Filipino identity, and incorporating Filipino identity into pop group concepts, which aligns with the behavior of Gen Z P-Pop fans who value the inclusion of Filipino identity in P-Pop group conceptions.

### **Casting: Talent Search**

The data collected from both qualitative and quantitative sources provide insights into the selection process for potential trainees by Local P-Pop Artist Management A and B. The former considers physical appearance as a primary factor, while the latter evaluates trainees based on their singing, dancing, acting, and self-presentation skills. Both management teams conduct nationwide castings and advertise auditions online to discover potential trainees.

The qualitative data provides a deeper understanding of the selection process. For example, it reveals that Local P-Pop Artist Management A prioritizes physical

attractiveness, whereas Local P-Pop Artist Management B focuses on specific skills and attributes. One informant from Local P-Pop Artist Management also noted that nationality is not a significant factor in their casting process.

The quantitative data support this Local P-Pop Artist Management typically looks for potential trainees nationwide and does not prioritize the nationality of the trainees. Filipino Gen Z P-Pop fans, who were the study respondents, frequently observed the «casting» stage of local P-Pop artist management. Furthermore, the data reveals that Local P-Pop Artist Management is open to selecting trainees from diverse backgrounds, as seen in notable examples of New Generation P-Pop musicians with foreign backgrounds, such as Rei from Japh Dolls, who is Filipino-Japanese [15], Akira from BGYO [16], and Mo from Alamat, who is American-Filipino [17].

Overall, the findings suggest that local P-Pop artist management teams look for potential trainees across the country and consider various factors when selecting trainees, including physical appearance, skills, and self-presentation. The results also indicate that the nationality of the trainee is not a significant consideration, indicating an openness to casting trainees from diverse backgrounds.

### **Training: Undergoing Bootcamps**

The study's qualitative and quantitative data provide complementary insights into the local P-Pop artist management's training approach. Based on qualitative data, Local P-Pop Artist Managements A and B prioritize developing trainees' singing, dancing, acting, and rapping skills. They also emphasize the importance of trainees' physical fitness for performance quality and endurance. However, Local P-Pop Artist Management B values talent and image management over body size when selecting trainees for their new generation P-Pop group. Quantitative data further support these findings, as the respondents frequently observed the local P-Pop artist management's training in singing, dancing, acting, and fitness. The weighted mean score for these statements was 4.38, with a standard deviation of 0.83. The respondents also noted that the management takes into consideration trainees' fitness to boost performance stability, with a weighted mean score of 4.37 and a standard deviation of 0.86.

In connection to this, SB19, a new generation P-Pop group, was acknowledged for their synchronized dancing, which is a result of their rigorous training experience under the same discipline and practice as most K-Pop idols in South Korea, for which they received praise [2]. The K-Pop training system involves a competitive process for trainees to develop their skills in singing, dancing, and rapping before their group debut. Moreover, the artist management for P-Pop groups hired a Korean team leader and mentor who is an expert in the field [18].

Overall, the data consistently indicate that local P-Pop artist management prioritizes developing trainees' skills in singing, dancing, acting, and occasionally rapping, as well as their physical fitness. They also prioritize talent and image management when selecting members for their new generation-Pop group. The quantitative data further supports these qualitative findings, as the respondents frequently observed these behaviors among the local P-Pop artist management.

### **Assessment: Trainee Selection for Group Debut**

The study's findings indicate that local P-Pop artist management evaluates trainees based on their charisma and visual attractiveness, which is frequently observed by Gen Z P- Pop fans. The quantitative data support this finding, with an overall weighted mean score of 4.20 and a standard deviation of 1.00 for the «Assessment» statement. The qualitative data provide additional insight, indicating that the evaluation standards also consider trainees' singing, dancing, acting, and personal development. Local P-Pop Artist Management A and B informants emphasized the importance of chemistry, synchronicity, and fitting the group's image or concept when selecting trainees. Additionally, the chosen candidates undergo a second round of group training to develop their chemistry further, and the management places them in a shared dorm to foster their relationship.

The members of SB19 underwent intensive training abroad for three years, which was provided by their respective local record labels or P-Pop artist management [19]. This training is similar to that of 4th Impact, which possesses a captivating stage presence and individual appeal, indicating that artist management takes into account

the members' charisma and attractiveness [20].

Overall, the data reveal that local P-Pop artist management places considerable emphasis on evaluating trainees for their charisma and visual attractiveness, as well as their talent and personal development. This finding aligns with Gen Z P-Pop fans' frequent observation of the evaluation standards. The qualitative data provide a more comprehensive understanding of the specific criteria used by local P-Pop artist management in their assessments.

### **Production: Content Creation**

The qualitative data suggest that Local P-Pop Artist Management A Values Filipino songwriting skills and does not see the need to collaborate with Korean producers, while Local P-Pop Artist Management B prioritizes friendship, cooperation, and cultural exchange with South Korea. Both management teams prioritize the branding and message of the song and select music production styles that align with the group's concept. Additionally, the new generation P-Pop group members are often responsible for composing the lyrics for their songs to appeal to Filipino listeners.

The quantitative data support the qualitative findings by demonstrating that Filipino Gen Z P-Pop fans frequently observe how local P-Pop artist management combines contemporary and traditional Filipino sound with international mainstream appeal. Fans also often notice the use of green- screen and production set designs in the New Generation P-Pop group's music videos.

SB19's strong belief in the universality of music and their openness to being influenced by other artists despite negative comments and criticisms labeling them as copycats of K-pop idols [21]. In relation to this, stated in an article that the first step in producing any music video is to study each member's personality as they work, as the producers believe that understanding their personalities leads to creative choices [22].

Taken together, these data points highlight the importance of Filipino talent and collaboration with international producers, particularly from South Korea, for local

P-Pop artist management. They prioritize the branding and message of their songs and combine current and traditional Filipino sound with global mass appeal while also taking into account the personalities of the group members during the music video production process.

### **Promotion: Marketing and Music Distribution**

The findings suggest that both Local P-Pop Artist Management A and B prioritize the use of social media and digital music streaming services to promote their new generation P-Pop group. Local P-Pop Artist Management A highlights the importance of organic engagement and streaming traffic on social media for disseminating their music. In contrast, Local P-Pop Artist Management B emphasizes the necessity of record labels and a Public Relations Officer with a broad network to promote the P-Pop group's local and global distribution.

The quantitative data support these findings that the most frequently observed practice in the promotion of local P-Pop artists is their management team tapping record labels to distribute their music on digital streaming platforms such as Spotify, Apple Music, and YouTube, which received a weighted mean score of 4.49 with a standard deviation of 0.82. The overall weighted mean for the "Promotion" stage, as frequently observed by Filipino Gen Z P-Pop fans, is 4.46, with a standard deviation of 0.82.

The increasing popularity of SB19 has led to various opportunities for the group, including multiple appearances on radio and television programs both locally and internationally [2]. Furthermore, SB19 made history by being the first Filipino act to land on the 'Billboard Next Big Sound Chart,' which ranks the fastest-rising artists across major social music sites that week [23].

Thus, the findings suggest that social media and online communication are essential for promoting P-Pop music. Both the qualitative and quantitative data support the importance of online fan engagement and presence for local P-Pop artist management and artists to succeed in the industry.

Therefore, in terms of planning, both systems emphasize the importance of establishing target markets and choosing unique concepts to differentiate their New Generation P-Pop group from other management.

Similarly, the casting process for both systems focus on identifying potential talents from all nations and backgrounds. The training phase of both systems prioritizes honing their trainees' talents in various disciplines, including singing, dancing, acting, and fitness.

Finally, both systems prioritize promoting their artists on social media and online communication channels to engage with fans, increase their reach, and distribute their music on numerous digital platforms.

However, the local P-Pop artist management system differs in terms of cultural hybridity as the management prioritizes incorporating Filipino identity and its sound into their New Generation P-Pop group music while collaborating with international producers, primarily from South Korea. This results in a unique combination of Filipino sound with a global mass appeal, making P-Pop music more accessible and palatable to a broader music audience. Additionally, on the assessment criteria for trainee selection in the P-Pop artist management system, talent and image management is more important than body size.

### **Research Question 3: Filipino Gen Z P-Pop Fans on Social Media Following Bermudez et al.'s Participatory Culture by Jenkins**

Utilizing qualitative and quantitative methods, this study explores the characteristics of Filipino Gen Z P-Pop fandom, focusing on the four facets of Jenkins' Participatory Culture as extended by Bermudez et al. This framework illuminates how these fans create and sustain fandom around New Generation P-Pop groups through fan affiliation, expressions, collaborative problem-solving, and network circulation on social media.

#### **Fan Affiliation: Relational Interactions**

The study found that Filipino Gen Z P-Pop fans strongly desire to connect

with other fans who share their interest in their favorite new generation P-Pop group. This was supported by both the qualitative and quantitative data, which showed that fans communicate with each other on social media, particularly on Facebook groups, where they feel a sense of joy and emotional connection without fear of judgment. The informants also highlighted the importance of their affiliation as P-Pop fans for the success of the groups they support. The study supports Henry Jenkins' participatory culture theory, which describes fan affiliation characteristics.

The quantitative data revealed that the statement «P-Pop fans enthusiastically look for other music fans who share similar interests about their favorite new generation of P-Pop groups» had the highest weighted mean score, while «P-Pop fans can openly voice out their sentiments with other music fans about their favorite new generation of P-Pop groups» had the lowest weighted mean score. The overall weighted mean score for «Fan Affiliation» was 4.38. Laffan [24] conducted a study that was supported by the findings of Schroy et al. [25], which states that the psychological connection of P-Pop Gen Z fans to their fellow fans within their fandom is related. On the other hand, Reysen and Branscombe [26] described the fandom of P-Pop Gen Z fans as their psychological attachment to other fans who share the same interest as them.

In summary, the study demonstrated that fan affiliation influences how Gen Z P-Pop fans engage with each other and support their favorite new generation P-Pop groups.

### **Expressions of Fans: Creative Expression**

The study found that Gen Z P-Pop fans express their passion and interest in their idol groups creatively through online channels. Qualitative data revealed that fans produce various forms of creative expressions, such as fan cams, spoken poetry, brochures, and casual conversations to show their support. They also interact with other fans to seek help, develop fan initiatives, and offer fan services. These findings are consistent with the participatory culture proposed by Henry Jenkins and Bermudez et al.'s study on Gen Z stanning behavior [6].

The quantitative data, with a weighted mean of 4.39 and a standard deviation of 0.86, supports the qualitative findings. The statement «P-Pop enthusiasts begin to develop their own jargon and exchange it within their fandom online» received the highest mean score of 4.41, while «Fans of the new generation of P-Pop groups create song and dance covers online» had the lowest mean score of 4.36 in this study.

Online communities are on the rise and are vital in allowing Filipino Gen Z P-Pop fans to share their thoughts and create their own slang and reactions through various outlets like blogs, comments, web posts, Facebook updates, and Twitter tweets [27]. Moreover, with the advancement of digital technology and easy access to it, new ways are emerging for Gen Z P-Pop fans to communicate within the fandom and show their love for New Generation P-Pop groups, such as creating song covers, dance practice covers, and even producing their own music compositions [28].

In summary, the study demonstrates that Gen Z P-Pop fans express their support for their favorite P-Pop group creatively through various social media representations. They actively participate in and contribute to their chosen media culture, demonstrating the characteristics of participatory culture proposed by Jenkins.

### **Collaborative Problem-Solving: Contemporary Media**

The study's qualitative data support the notion that Gen Z P-Pop fans actively participate in online communities, such as social media and group chats, where they exchange ideas and opinions on their favorite P-Pop groups. Conflicts may arise within these communities, but Gen Z P-Pop fans still find discussions entertaining and engaging.

The quantitative data further reveals that Gen Z P-Pop fans frequently engage in online conversations with other fans about their thoughts and reviews of music videos from their favorite new generation P-Pop groups, following an overall weighted mean of 4.31 for “collaborative problem-solving.” This finding suggests that Gen Z P-Pop fans are consumers and collaborators with significant influence over cultural industries [29].

The occurrence of infrequently critical remarks and criticisms against P-Pop artists, such as SB19, underscores the importance of cultural identity in P-Pop music. These findings align with the study's overall conclusion that Gen Z P-Pop fans actively participate and engage in online communities, demonstrating their passion for their favorite P-Pop groups and shaping the P-Pop industry's cultural identity.

### **Network Circulation: Usage of Social Media**

The study's qualitative data suggests that social media is a crucial platform for Gen Z P-Pop fans to share information about their favorite P-Pop groups. The informants use social media channels to update other fans on their favorite new generation P-Pop group's news and progress, attracting new followers into their fandom through interactive activities like «treasure hunts.» These findings align with participatory culture's network circulation idea, where fan interactions and information are circulated on social media.

Meanwhile, the quantitative data shows that uploading brief clips of their favorite P-Pop group's performances, music videos, vlogs, etc., on social media sites like Facebook and Twitter is the most frequently observed behavior among Gen Z P-Pop fans. In contrast, sharing news items about their favorite-Pop groups with other music fans via online communication applications like Messenger, Twitter, etc., is the least frequently observed behavior. The overall mean score of the respondents' "Network Circulation" behavior is frequently observed following an overall weighted mean of 4.57.

Social media, particularly the internet, has significantly contributed to the growth, communication, and participation of P-Pop Gen Z groups and fandoms [30]. It has been observed that younger generations are the most active users of social media, particularly in fan culture [31]. Online communities provide a platform for fandoms to express their opinions more freely due to the easy accessibility of the internet, which creates a space for fans to share their perspectives anytime and anywhere [27]

With this, the study's quantitative and qualitative results indicate that social media plays a vital role in Gen Z P-Pop fans' participation in their fandoms. Filipino Gen Z's extensive use of social media has enabled them to share and exchange information with their co-fans, thereby fostering online communities and fandoms.

Ultimately, the study's findings on each indicator provide insights into how fan affiliation, expressions of fans, collaborative problem-solving, and network circulation of Filipino Gen Z P-Pop fans on social media shape the dynamic of New Generation of P-Pop fandom and how social media's existence becomes vital in sustaining the formed fandom of these New Generation P-Pop groups.

## Conclusion

The researchers concluded that the local P-Pop artist management system in the Philippines has adopted and adapted the Do's Star-Making System from Korea to manage their new generation P-Pop groups. They have integrated practices that appeal to Filipino audiences, such as composing lyrics in Filipino and incorporating traditional and foreign sounds in their songs. Through cultural hybridization, significant parallels exist between the structures of both systems, which prioritize planning, casting, training, assessment, production, and promotion when introducing new idol groups. However, the local P-Pop artist management system emphasizes Filipino identity in forming their pop group concepts, resulting in the emergence of unique New Generation P-Pop groups.

In terms of planning, both systems prioritize establishing target markets and selecting unique concepts to differentiate their New Generation P-Pop groups from other management. The casting process for both systems focus on identifying potential talents from all nations and backgrounds, and the training phase of both systems prioritizes the refinement of trainees' talents in various disciplines. Finally, both systems prioritize promoting their artists on social media and online communication channels to engage with fans, increase their reach, and distribute their music on numerous digital platforms. However, the local P-Pop artist management primarily incorporates Filipino identity and sounds into their New

Generation P-Pop group music while collaborating with international producers.

The study provides insights into how the fan affiliation, fans expressions, collaborative problem-solving, and network circulation of Filipino Gen Z P-Pop fans shape the dynamics of P-Pop fandom and how the existence of social media becomes vital in sustaining the formed fandom of these New Generation P-Pop groups. Filipino Gen Z P-Pop fans actively participate in and contribute to their chosen media culture by creating song and dance covers, developing jargon within their respective fandom, and exchanging ideas and information regarding their next endeavors as P-Pop fans through social media and group chats. Highlighting the significance of Filipino Gen Z P-Pop fans' participatory culture on social media in forming the New Generation P-Pop group's fandom.

Furthermore, the researchers rejected the null hypothesis that there is no significance between the variables. As the appeal of new generation P-Pop groups increases through the local P-Pop artist management modification from Korea's idol system structure following Do's Star-Making System, there is also an increase in engagement and interactions of Filipino Gen Z P-Pop fans on social media showing their support for their favorite New Generation P-Pop group.

Thus, the significant relationship between the cultural hybridization made by the local P-Pop artist management through the Do's Star-Making System and the fan-to-fan interaction of Filipino Gen Z P-Pop fans on social media through Bermudez et al.'s Framework of Jenkins' Participatory Culture contributes to the recognition of new generation P-Pop groups in the Philippine music scene.

## **Recommendations**

Based on the summary of findings and conclusions of this study, the following recommendations are presented:

- i. For local P-Pop artist management: Continue prioritizing Filipino identity and sounds in forming new generation P-Pop groups. Collaborate with international producers to enhance the quality of music while maintaining the uniqueness of Filipino culture. Also, invest further in building a strong

online presence that engages more music fans on social media and other digital platforms.

- ii. For local P-Pop artist management: Continue to incorporate foreign elements and utilize social media to sustain and grow the New Generation P-Pop group's fandom, ultimately helping to establish a stronger presence in the global music industry. By doing so, the management can continue producing high-quality music showcasing Filipino identity while appealing to a wider international audience.
- iii. For P-Pop fans: Keep up the active participation and contribution to the chosen media culture by creating song and dance covers, developing jargon within the fandom, and exchanging ideas and information regarding their next endeavors as P-Pop fans through social media and group chats. This participatory culture significantly shapes the dynamics of P-Pop fandom, making it more meaningful and engaging. Hence, this can contribute to the recognition of their corresponding New Generation P-Pop groups in the local music scene.
- iv. For the National Government: Recognize and support the development of the local P-Pop music industry, given its cultural and economic significance in the Philippines. The government can provide incentives and financial support for local artists and their management companies to continue producing quality music while promoting Filipino culture to a global audience. Moreover, the government can create policies and programs that encourage industry development, such as funding and support for P-Pop events and festivals.
- v. For Future Researchers: A similar study may be done about the emergence and recognition of new generation P-Pop groups by looking through the lens and creating comparisons of a different idol system from other countries that produces pop groups to the system that local artist management currently applies to the formation of P-Pop group as this study only focuses on the modification of Do's Star-Making System from the South

Korean Entertainment Agencies. Moreover, future researchers may reconduct this study to challenge, hence, further test the significant relationship of the two variables in recognition of New Generation P-Pop groups in the local music as the researchers were not able to completely disregard the linear data responses following the quantitative data gathering.

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