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**BACHELOR OF ARTS IN MULTIMEDIA STUDIES**

**KARLA KATE M. BUÑAG**

**A STUDY OF FILIPINO GEN Zs RESIDING IN THE GREATER MANILA AREA'S  
PERCEPTION OF P-POP'S POTENTIAL AS A GLOBAL PHENOMENON**

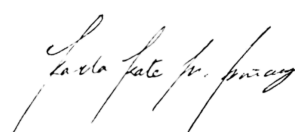
Thesis Adviser:


**DR. EMELY M. AMOLOZA**  
Faculty of Information and Communication Studies

01 August 2024

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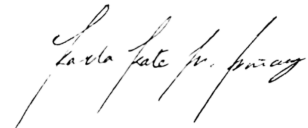
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### **A STUDY OF FILIPINO GEN Zs RESIDING IN THE GREATER MANILA AREA'S PERCEPTION OF P-POP'S POTENTIAL AS A GLOBAL PHENOMENON**

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**Acceptance Page:**

This paper prepared by **KARLA KATE M. BUÑAG** with the title: **“A STUDY OF FILIPINO GEN Zs RESIDING IN THE GREATER MANILA AREA’S PERCEPTION OF P-POP’S POTENTIAL AS A GLOBAL PHENOMENON”** is hereby accepted by the Faculty of Information and Communication Studies, U.P. Open University, in partial fulfillment of the requirements for the degree Course.

  
**DR. EMELY M. AMOLOZA**  
Adviser

August 1, 2024  
(Date)

  
**DR. EMELY M. AMOLOZA**  
Program Chair

August 1, 2024  
(Date)



**DR. DIEGO S. MARANAN**  
Dean  
Faculty of Information and Communication Studies

01 August 2024  
(Date)

## **Biographical Sketch**

Karla Kate M. Buñag is an undergraduate of the Bachelor of Arts in Multimedia Studies degree program at the University of the Philippines Open University. She was born on April 27, 2002 in San Pedro, Laguna. She was a consistent honor student since elementary school. In junior high school, she attended Colegio de San Pedro. In senior high school, she graduated with honors in the HUMSS program at the Far Eastern University - Alabang.

During her years in UPOU as an undergraduate, she engaged in the field of multimedia, in campus and beyond. She did part-time work as a graphic designer and video editor for multiple online businesses.

Karla also ventured into the music industry with her artist name, Lai Buñag. She independently released multiple singles via digital streaming platforms. All of which required and honed her various multimedia knowledge such as music and video production, photography, social media marketing, and graphic design.

Her thesis and capstone project “A Study of Filipino Gen Zs Residing in the Greater Manila Area’s Perception of P-Pop’s Potential as a Global Phenomenon” is the culmination of her extensive study and immersion in multimedia. This thesis illustrates her interest in the field of music, media, and pop culture. Through this study, she intends to contribute to the growing body of knowledge in multimedia and to the rarely explored grounds of Philippine pop culture and music.

Onwards and ahead, Karla aims to continue her professional growth in the field of multimedia. She intends to continue her pursuit of further knowledge of the dynamic nature of multimedia especially in the field of music, pop culture, and digital media.

## **Acknowledgement**

First and foremost, I would like to send my utmost gratitude and appreciation to my thesis adviser, Dr. Emely M. Amoloza. Your mentorship, guidance, knowledge, support, and presence throughout the research process have been crucial to the writing of this study and to my academic growth and development.

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Lastly, I want to thank music. I spent most of my college life alone in front of a desk but it was great because I always had music with me. Contributing to the local music scene through songwriting was awesome and now contributing to it through research is a cool personal moment for me.

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## **Abstract**

Utilizing a quantitative-descriptive research design, this study determines the significant relationship between the level of activeness on social media platforms and the level of awareness and familiarity with P-Pop, determines the significant difference between the perceived P-Pop's ability to achieve global recognition and its factors, and determines the significant difference between the perceived P-Pop's ability to achieve global recognition and its cultural showcase, innovation and representation elements. It surveyed 385 Filipino Gen Zs residing in the Greater Manila Area about their perceptions of P-Pop and its potential to become a global phenomenon. The findings of this study revealed that Gen Zs view P-Pop's potential to become a global phenomenon positively. In addition, they find that social media presence is the most important factor for P-Pop to achieve such status. Furthermore, cultural representation and innovative elements were also viewed positively and important factors as well. With these findings, the researcher gave recommendations of potential strategies and insights for P-Pop industry stakeholders and future interested researchers.

**Keywords:** *P-Pop, Gen Z, OPM, Philippines, Pop Culture, Music*

## I. INTRODUCTION

In the vast and ever-dynamic world of music, Philippine Pop or P-Pop has emerged as a significant new player capturing both local and global attention. Particularly intriguing is the perspective of Filipino Generation Z, a demographic known for its diversity and growing up with the Internet. The Greater Manila Area, a hub of cultural innovation in the Philippines, serves as the backdrop for this study, which aims to uncover the attitudes and perceptions of Generation Z toward P-Pop's potential as a global phenomenon.

As the music industry undergoes rapid changes and globalization continues to influence cultural dynamics, understanding how P-Pop resonates with the youth becomes crucial. With P-Pop being a new and emerging genre of music, this area of research, specifically how the Gen Zs perceive its potential, has not been investigated by researchers yet.

This study focuses on exploring the nuanced perspectives of Filipino Generation Z individuals on P-Pop and examining the interplay between exposure to P-Pop and the formation of perceptions. The study seeks to contribute valuable insights that can inform cultural analyses, industry strategies, and educational initiatives.

The findings of this study are anticipated to reflect not only the evolving nature of music preferences but also shed light on the perceptions of Filipino Generation Z towards P-Pop's global potential. This research aims to enrich the ongoing dialogue on the role of music and pop culture in shaping cultural identities in an increasingly interconnected world.

## **Rationale**

Pop culture has always been a major driver of cultural exchange and understanding. They are products and phenomena from our daily lives - fashion, social media, movies, and music (Forgeard, 2023).

In the past decades, the rise of K-Pop, or Korean popular music originating from South Korea, showed the potential for pop music to go beyond national borders and reach a global audience. It became a global phenomenon because of its distinctive blend of addictive melodies, slick choreography and production values, and attractive South Korean performers who spend years in grueling training systems learning to sing and dance in perfect synchronization (Romano, 2018). Just in 2021, the global K-POP events market was valued at a whopping \$8.1 billion and it is projected to reach \$20 billion by 2031 (Allied Market Research 2023).

In recent years, P-Pop, or Philippine pop music, is another genre that is gaining popularity around the archipelago and the world. This genre that evolved from OPM is usually compared to K-Pop and it is undeniable that K-Pop is a big influence on modern P-Pop (Raj, 2021).

Generation Z, or Gen Z, is the generation that is most likely to be exposed to P-Pop. Born between 1997 and 2012, they are the first generation to grow up with the internet and social media (Meola, 2022), which made it easier for them to access music from all over the world. Statista found that in 2022, 81% of Filipino Gen Zs use social networks more than any other platform. According to Insider, Gen Z also considers itself more accepting and open-minded than any generation before it.

However, it is unclear what Gen Z Filipinos' perception of P-Pop's potential is. Do they think that P-Pop has the potential to become a global phenomenon? What are the factors that influence their perception of P-Pop's global potential?

## **Statement of the Problem**

In the evolving landscape of global music, Philippine Pop (P-Pop) has emerged as a cultural force, yet the perceptions of its potential global impact among Filipino Generation Z individuals remain understudied. As this demographic represents a key demographic shaping cultural trends, understanding their attitudes toward P-Pop's global potential is crucial. Therefore, the primary issues addressed by this study are:

1. What is the level of awareness and familiarity among Gen Z regarding P-Pop?
2. What are the attitudes and perceptions of Filipino Generation Z individuals in the Greater Manila Area toward P-Pop's global potential?
3. What are the significant factors that influence Filipino Generation Z individuals in the Greater Manila Area's perception of P-Pop's global potential?

By addressing these questions, this study seeks to provide insights into the interplay between the rising genre of P-Pop and the perspectives of one of its key consumer demographics.

## **Objectives of the Study**

The objective of this study is to explore Gen Z's perception of P-Pop's potential as a global phenomenon. Specifically, the study aims to:

- Determine the significant relationship between the level of activeness on social media platforms and the level of awareness and familiarity with P-Pop.
  - Hypothesis: Filipino Gen Z who are active on social media platforms are likely to have high awareness and familiarity with P-Pop.

- Determine the significant difference between the perceived P-Pop's ability to achieve global recognition and its factors.
  - Hypothesis: Filipino Gen Z perceives P-Pop's ability to achieve global recognition positively due to its catchy tunes, visual appeal, talented performers, cultural aspects, and social media presence.
- Determine the significant difference between the perceived P-Pop's ability to achieve global recognition and its cultural showcase, innovation and representation elements.
  - Hypothesis: Cultural representation and innovative elements in P-Pop's music, visuals, and concepts positively contribute to its global recognition potential among Filipino Gen Z.

### **Significance of the Study**

As a new pop music movement, P-Pop is unexplored grounds for research. This study will contribute to its body of literature. It will provide insights into Gen Z's perception of P-Pop's potential as a global phenomenon. This information will be valuable for P-Pop artists, artist management, record labels, and other stakeholders who are interested in the future of the P-Pop industry. The study will also be useful for researchers who are interested in studying the P-Pop and the global music industry.

### **Scope and Limitations of the Study**

The study focuses specifically on Filipino Generation Z individuals aged 18 to 26 residing in the Greater Manila Area. The geographical scope is limited to this region due to its cultural significance and concentration of P-Pop activities (e.g. live



shows, events, production). The study utilizes a quantitative research design, limiting the exploration to numerical data. While the findings may offer valuable insights into the attitudes of Generation Z toward P-Pop's global potential, the study does not delve into the perspectives of other demographic groups or utilize qualitative methods. Time constraints and logistical considerations may affect the generalizability of the findings to the broader Filipino population or other geographical locations.

## **II. REVIEW OF RELATED LITERATURE**

This review of related literature discusses studies, topics, written articles, and insights regarding P-Pop, its potential as a global phenomenon set side by side with KPOP, and Generation Z's awareness of P-Pop.

As mentioned in the introduction, P-Pop and Gen Zs perception of it is unexplored grounds of research, therefore, many of the sources referenced in this section are digital news articles, and insights from industry professionals. There were two research studies found that are related to P-Pop and relevant to the study: Engaño (2022) which explores P-Pop's components and goals, and Placido et al. (2022) which explores P-Pop's effect on Philippine tourism. Both studies will be expounded upon on the later parts of this section.

The review begins with defining what makes something a global phenomenon. It explores reports and studies explaining how and why K-Pop became a global phenomenon. It then looks into the unexplored research grounds of P-Pop and its history, where it originated, and where it is now. It then touches on the parallels between the two pop genres, their similar factors, and cultural aspects. It also discusses the idol creation system and cultural representation found in both

genres. It then briefly tackles the Filipino Gen Z market and their awareness of the P-Pop genre.

### **K-Pop: A Global Phenomenon**

In the past decades, the rise of K-Pop, or Korean popular music originating from South Korea, showed the potential for pop music to go beyond national borders and reach a global audience. It is a huge part of the Hallyu or the Korean wave which refers to the popularity of Korea's cultural economy around the world, specifically in terms of K-Pop, K-dramas, movies, and other Korean entertainment (Valeriano and Nissen, 2022).

The pop genre became a global phenomenon because of its distinctive blend of addictive melodies, slick choreography and production values, and attractive South Korean performers who spend years in grueling training systems learning to sing and dance in perfect synchronization (Romano, 2018). In 2021, the global K-Pop events market was valued at \$8.1 billion and it is forecasted to reach \$20 billion by 2031 (Allied Market Research, 2023).

South Korea's Hallyu Wave dethroned Japan and the United States as pop culture superpowers and revised East Asia's reputation from cultural importers into the biggest source of pop culture content (Engaño, 2022).

### **History of P-Pop and Where It Is Now**

In recent years, P-Pop, Philippine Pop, or Pinoy Pop, is a genre that is gaining popularity around the Philippines and the world. P-Pop originated in the Philippines and evolved from OPM or Original Pinoy Music. Raj (2021) mentions that it is a melting pot of different genres - everything from pop, rock, and electronic, to jazz.

In a 2021 CNN Article, Gabby Gloria traces the history of P-Pop. Pinoy Pop goes as far back as the 1990s, with novelty groups such as The Sexbomb Girls. Some notable pop groups also include Fruitcake, JCS, and Streetboys but their success didn't last long compared to soloist pop icons who also emerged around the same time such as Gary Valenciano, Donna Cruz, and Jolina Magdangal.

In the late 2000s and early 2010s, Viva Records attempted to create P-Pop groups and train them with special emphasis on their vocal and dance training. After three years of experimentation, it was found to be unprofitable and ultimately, shut down.

P-Pop finally gained traction when MNL48 debuted in 2016 and SB19 debuted in 2018 (Villa, 2020). MNL48 got exposure on the noontime variety show, It's Showtime, and P-Pop became a buzzword when Filipino boy group SB19, from South Korean talent agency ShowBT Entertainment, went viral on social media and was thrown into the limelight.

SB19 is arguably the first internationally successful P-Pop group. They have MTV and Billboard Music Awards nominations (Bautista, 2022). And they are now on their second world tour (Basbas, 2023).

Some experts argue that like K-Pop, P-Pop is more of an industry rather than a genre. They say "It is about the production and marketing" and the OPM industry tapping into K-Pop to develop a similar idol system (Baudinette, 2021, as cited in Raj, 2021). Nevertheless, modern P-Pop has been gaining local popularity in recent years, and there is also growing interest from international audiences.

## **The K-Pop Formula on P-Pop**

South Korea made an efficient and systematic idol management system that emphasizes intense training, the use of social media, and the fusion of music production (Jin, 2020, as cited in Engaño, 2022). And many P-Pop groups follow this path of a tried-and-tested idol system.

In 2020, director and ABS-CBN's Head of Entertainment Production Laurenti Dyogi launched Star Hunt Academy where young people who aspire to become idols can develop their talents (Bardinas, 2020). The teenage trainees at the camp went through extensive Filipino and Korean training systems. It took three years since their initial auditions before they officially debuted in 2021 (Cruz, 2021). And now, the then-trainees are known as the 8-member girl group, BINI, and the 5-member boy group, BGYO.

SB19 also underwent Korean training for two years before their debut in 2018 (Lago, 2020). One member mentioned in an interview that they would train for 9 hours a day with one rest day per week and would practice a song and dance number 30 times a day pursuing to reach 1,000 practices.

Formed using the K-Pop idol formula of intensive training, use of audiovisual elements focusing on choreography and visuals, and packaging artists based on Korean idols' beauty standards to boost commercial appeal, these P-Pop groups are working hard to promote and parallel K-Pop's success and popularity (Engaño, 2022).

## **P-Pop and Culture**

Similar to K-Pop, the P-Pop genre also aims to represent and innovate with culture. K-Pop, along with the Hallyu or the Korean wave, introduced and took South

Korean culture onto the global stage (Romano, 2018). "...K-pop was able to dominate the world without having to drop Korean" Jason Paul Laxamana, creative director of ALAMAT, mentions in a The Guardian article and P-Pop has the same intention.

A 2022 study by Placido et al. among 400 P-Pop fans found that destination, transportation, food and beverage, and culture are highly observed in the content of P-pop. The genre provides representation and exhibits local destinations, transportation, food and beverage, and culture in the Philippines. This gives awareness and influences its viewers, both the fans and the general public.

Some examples of P-Pop referencing Filipino culture are in their music videos, specifically those from groups BINI, BGYO, SB19, and ALAMAT. BINI showcased modern Filipinianas in their debut single's music video (Legaspi, 2021). BGYO and SB19's Ken both feature the Filipino mythical creature Bakunawa in their music videos (Filoteo, 2021; Mallorca, 2022).

ALAMAT is the most dedicated on this Filipino culture advocacy as they make music in various Filipino languages and instruments, and incorporate traditional Filipino clothing, choreography, tales, history, and concepts in their music videos and performances (Ratcliffe & Bayani, 2022). They are also the official ambassadors of the Department of Science and Technology - Philippine Textile Research Institute and this partnership aims to promote Filipino textiles and culture (Viva Artists Agency, 2023).

Other non-music related P-Pop content are travel shows that promote local destinations. BINI's BINI Roadtrip Adventures in partnership with the Department of Tourism is an online series that features local tourist spots and Filipino culture (ABS-CBN News, 2022).

## **Filipino Gen Z Market and Their Awareness of P-Pop**

There is no existing data regarding particularly on Filipino Generation Z's, or Filipino Gen Z's awareness of P-Pop but Gen Z is the generation that is most likely to be exposed to P-Pop.

They are also surely aware of K-Pop, as Arnaud (2023) mentions, "K-pop is the British Invasion for Gen Z but dialed up past 11." The Philippines also ranked 3rd in the highest number of K-pop fans in the world according to 2021 Twitter data (Lago, 2022).

Born between 1997 and 2012, Gen Z is the first generation to grow up with the internet and social media (Meola, 2022), which made it easier for them to access music from all over the world. They have grown with innovation and according to Insider, Gen Z also considers itself more accepting and open-minded than any generation before it.

Statista found that in 2022, 81% of Filipino Gen Zs use social networks more than any other platform. Another study also found that a whopping 74% of them consume online video content for entertainment because of the accessibility of mobile devices and home Wi-Fi (Ramirez, 2023).

Ramirez (2023) also mentions that Gen Zs have limited financial resources to purchase products. Their purchasing power is constrained without access to credit, making it difficult to promote higher-priced or aspirational products. However, marketers still find the Gen Z market worthwhile to study because they will soon become the largest group of consumers (Meola, 2023). By 2026, this generation is hoped to have tremendous purchasing power and brands need to understand the importance of forming relations with them (Wonck,2020).

## **Synthesis of Literature Review**

It is undeniable that the K-Pop industry has been successful in creating idol groups whose popularity goes beyond borders and into the international scene. P-Pop aims to create the same storm that can take on the world by producing their very own idol groups, applying and innovating K-Pop's idol formula with Filipino music and culture.

Gen Z is also poised to become P-Pop's main market as they already love K-Pop. They are also the generation most exposed to and are growing up with social media, global music, and innovation.

Several factors from the literature were found that could contribute to P-Pop's potential to become a global phenomenon. First is their catchy and upbeat music (Raj, 2021). Second, talented performers who went through training systems and could connect with their audience (Bardinas, 2020; Cruz, 2021; Lago, 2020). Third, the visual aspect of it all - from make-up, fashion, choreography, and music videos. Fourth, cultural representation and innovation (Filoteo, 2021; Legaspi, 2021; Mallorca, 2022; Ratcliffe & Bayani, 2022). Lastly, the internet and social media (Jin, 2020, as cited in Engaño, 2022) that make it possible for P-Pop to reach a wider audience both locally and internationally.

Looking at these factors, it is impossible to not be reminded of K-Pop and how it spread globally. With catchy tunes, visual appeal, talented performers, cultural aspects, and social media presence; P-Pop ticks all the boxes that make K-Pop work.

With the lack of current studies giving light on P-Pop and its potential to become a global phenomenon and how this potential is perceived by its poised market, Filipino Gen Zs, there is no other way of finding this out but to conduct a

study that can measure Gen Zs perception of P-Pop's potential as a global phenomenon.

### **Theoretical Framework**

Reception theory is a media and communications theory by Stuart Hall that focuses on how audiences interpret and make meaning of media messages (Media Theory, 2023). It emphasizes the active role of the audience in the communication process, suggesting that individuals do not passively absorb media messages but actively engage with and interpret them based on their cultural backgrounds, experiences, and perspectives.

This theory says that media texts are encoded and decoded; the producer encodes messages and values into their media and these are then decoded by the audience (Revision World, n.d.). However, different audiences will decode the media in various ways and possibly not in the way intended by the producer. The audience can adopt one of the three when decoding the message: dominant, negotiated, and oppositional. Dominant is when there's clear communication and the audience views the media similar to how the producer wants them to. Negotiated is when the audience has some reservations and they accept parts of the producer's views but has their own views on parts as well. Oppositional is when the audience rejects the dominant and creates their own meaning.

In the context of the study on Gen Z's perception of P-Pop's global potential, reception theory becomes highly relevant. Below is how reception theory intersects with and contributes to the research:

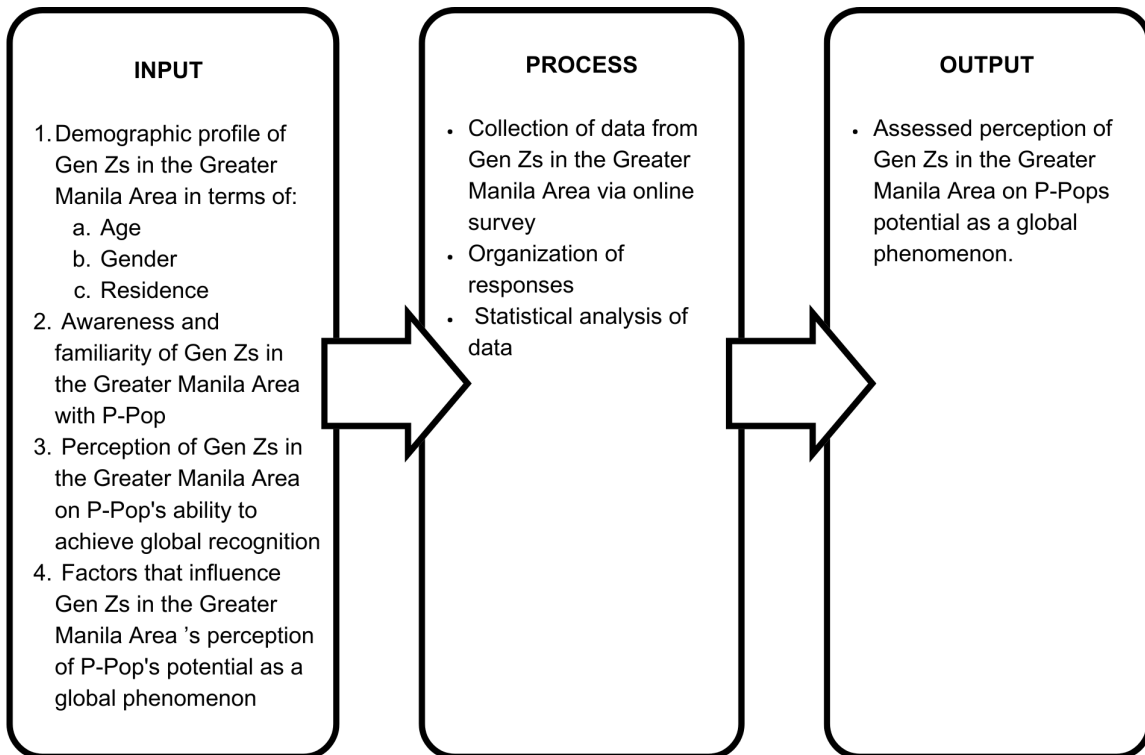
- Active Audience Engagement:



- Reception theory highlights the notion that audiences actively engage with media content, bringing their unique interpretations and perspectives to the table. The study can provide insights into how Gen Zs shape their perceptions of P-Pop's global potential.
- Subjectivity and diversity, and Cultural Influences:
  - Reception theory acknowledges the subjectivity and diversity of audience interpretations. The theory also highlights the impact of cultural factors on audience interpretation. As the study involves Filipino Gen Zs, their cultural background, values, and norms are likely to influence how they perceive P-Pop. Examining the cultural elements in P-Pop that resonate with your audience can provide a deeper understanding of the reception process.

By incorporating reception theory into the study, it can go beyond merely assessing awareness and familiarity to delve into the more nuanced ways wherein Gen Z actively engages with and interprets P-Pop, considering their cultural context and individual subjectivities.

## Conceptual Framework



**Figure 1. Conceptual Framework**

The figure above shows the conceptual framework of the study. The input shows the data that is needed. This includes the demographic profile of the respondents or participants of the study: their age, gender, and residence. This part also includes the participants awareness and familiarity of with P-Pop, their perception on P-Pop's ability to achieve global recognition, and factors that influence their perception of P-Pop's potential as a global phenomenon.

In the process stage, the data needed is obtained through an online survey. After collecting data from respondents, the responses are then organized in a statistical and analytical tool such as Google Sheets. Various statistical methods such as frequency, percentage, mean, and standard deviation are used.

Lastly, the output of the study includes an assessed perception of Gen Zs in the Greater Manila Area on P-Pop's potential as a global phenomenon through a

thorough analysis of data. This provides valuable insights for P-Pop stakeholders and interested researchers alike.

### **Operational Definition of Terms**

- Gen Z - This term refers to the generation comprised of people born between 1997 to 2012.
- Global phenomenon - This refers to the pop culture status that K-Pop has obtained where the genre is recognized and celebrated all over the world.
- Greater Manila Area - This refers to the area in the Philippines consisting of Metro Manila and the provinces of Bulacan, Cavite, Laguna, and Rizal.
- Hallyu Wave - This term is also known as the Korean wave referring to the popularity of Korea's cultural economy around the world, specifically in terms of K-Pop, K-dramas, movies, and other Korean entertainment.
- K-Pop - This refers to Korean popular music originating from South Korea.
- P-Pop - This refers to what is also called Philippine Pop, or Pinoy Pop, a pop music genre that originated in the Philippines and evolved from OPM or Original Pinoy Music.

### **Hypotheses**

This section contains the study's research questions along with their corresponding hypotheses and null hypotheses.

1. What is the level of awareness and familiarity among Filipino Gen Z regarding P-Pop?
  - H: Filipino Gen Z who are active on social media platforms are likely to have high awareness and familiarity with P-Pop.

- H<sub>0</sub>: There is no significant difference in awareness and familiarity levels between Filipino Gen Z who are active on social media platforms and those who are not regarding P-Pop as a global phenomenon.
2. How do Filipino Gen Z perceive P-Pop's ability to achieve global recognition, considering factors such as catchy tunes, visual appeal, talented performers, cultural aspects, and social media presence?
- H: Filipino Gen Z perceives P-Pop's ability to achieve global recognition positively due to its catchy tunes, visual appeal, talented performers, cultural aspects, and social media presence.
  - H<sub>0</sub>: Filipino Gen Z do not hold a positive perception of P-Pop's ability to achieve global recognition, and there is no correlation between their perceptions and factors such as catchy tunes, visual appeal, talented performers, cultural aspects, and social media presence.
3. Do Gen Zs perceive cultural representation and innovation as important elements for P-Pop's to achieve global recognition.?
- H: Cultural representation and innovative elements in P-Pop's music, visuals, and concepts positively contribute to its global recognition potential among Filipino Gen Z.
  - H<sub>0</sub>: Cultural representation and innovative elements in P-Pop's music, visuals, and concepts do not have a significant impact on the global recognition potential as perceived by Filipino Gen Z.

### **III. METHODOLOGY**

#### **Research Design**

The study utilized a quantitative-descriptive research design. A survey collected quantitative data on awareness, familiarity, perception factors, and demographic information.

Quantitative research is aimed at generating knowledge and understanding the social world (Burrell & Gross, 2017). Quantitative-descriptive research method gathers quantifiable data to statistically analyze a population sample and these numbers can show patterns, connections, and trends over time and can be discovered using surveys, polls, and experiments (Heath, 2023). Descriptive research aims to develop theories, classify emerging phenomena, and primarily address "what" or "how much" questions (Gray et al., 2017).

The survey asked questions about the factors that influence Gen Z's perception of P-Pop. The questionnaire included multiple-choice and Likert-scale-type questions. They were used to assess the respondents' awareness and familiarity with P-Pop, beliefs and perceptions about P-Pop's potential as a global phenomenon, and what factors influence these perceptions. Questions about P-Pop's cultural representation and innovation were also asked.

After asking the questions related to Gen Z's awareness and familiarity with P-Pop, the survey provided P-Pop music videos for the respondents to watch. This is to ensure that all respondents, before being asked about their perception of P-Pop's potential as a global phenomenon, are aware of what P-Pop is and what is being referred to in the following questions since the study focuses on modern P-Pop composed of trained idol groups.

Music videos were selected over other P-Pop content as they best represent the factors identified such as catchy music, visual appeal, and talented performers. Kim (2017) mentions that music videos are cultural products and are one of the most popular forms of music among today's youth. The youth are also the most active group who consume and produce digital media content. Music videos that were shown were selected based on popularity and relevance to the study. The music videos chosen were the most popular tracks of the top 3 P-Pop groups during the time of writing in January 2024 which were "Gento" by SB19, "Maharani" by ALAMAT, and "Karera" by BINI.

### **Locale of the Study**

The research was conducted in the Greater Manila Area, Philippines. The area consists of Metro Manila and the provinces of Bulacan, Cavite, Laguna, and Rizal (Senate of the Philippines, 2012).

This area was selected to be the scope of this study because it consists of provinces from three of the most populated regions in the country. According to the Philippine Statistics Authority, Region IV-A (CALABARZON) had the largest population in 2020 with 16,195,042, followed by the National Capital Region (NCR) with 13,484,462 and Region III (Central Luzon) with 12,422,172. This area was also chosen for the convenience of the researcher and due to time and logistical constraints.

## **Respondents of the Study**

The study was comprised of 385 Filipino Generation Z individuals aged 18-26 years old residing in the Greater Manila Area. They were reached out through online platforms and passed all the following criteria:

1. Filipino
2. Generation Z, born 1997-2006
3. 18 to 27 years old
4. Currently residing in any part of the Greater Manila Area (Metro Manila, Bulacan, Cavite, Laguna, and Rizal)

To avoid involving vulnerable groups in this study, the population was limited to Gen Zs aged 18 to 26 years old, excluding the age group consisting minors below 18 years of age. Consequently, failing to meet these criteria would lead to disqualification from participating in the study.

## **Sampling Procedure**

The study utilized random sampling to ensure that every individual in the target population had an equal chance of being selected. This method is commonly used in research to enhance the representativeness of the sample, thereby improving the generalizability of the findings to the entire population. It has a sample size of 385 respondents. This sample size is derived from the nationwide Gen Z population estimated to be nearly 11.7 million (Philippine Statistics Authority, 2022, as cited in Gawan-Taylor, 2023). The sample size was calculated using a 5% margin of error and a 95% confidence interval. This nationwide sample size was applied to a more limited, Greater Manila Area due to the lack of available data about the specific area's Gen Z population.

$$n = \frac{Z^2 \cdot p \cdot (1-p)}{E^2}$$

Formula:

Where:  $n$  is the sample size,

$Z$  is the Z-value (the number of standard deviations from the mean) corresponding to the desired confidence level,

$p$  is the estimated proportion of the population (commonly set to 0.5 for maximum variability),

$E$  is the margin of error.

Given:

Population size ( $N$ ) = 11,700,000

Margin of error ( $E$ ) = 0.05 (5%)

Confidence level = 95%, which corresponds to a Z-value of approximately 1.96

Proportion ( $p$ ) = 0.5 (this maximizes the sample size and is used when the true proportion is unknown)

First, calculate the sample size without considering the population size:

$$\begin{aligned} n_0 &= \frac{(1.96)^2 \cdot 0.5 \cdot (1-0.5)}{(0.05)^2} \\ n_0 &= \frac{3.8416 \cdot 0.25}{0.0025} \\ n_0 &= \frac{0.9604}{0.0025} \\ n_0 &= 384.16 \end{aligned}$$

Next, adjust for the finite population size using the following formula:

$$n = \frac{n_0}{1 + \frac{n_0 - 1}{N}}$$

Substitute  $n_0 = 384.16$  and  $N = 11,700,000$ :



$$n = \frac{384.16}{1 + \frac{384.16 - 1}{11,700,000}}$$

$$n = \frac{384.16}{1 + \frac{383.16}{11,700,000}}$$

$$n = \frac{384.16}{1 + 0.00003275}$$

$$n = \frac{384.16}{1.00003275}$$

$$n \approx 384.15$$

Therefore, the required sample size for a population of 11.7 million with a 5% margin of error and a 95% confidence interval is approximately 384. For this study, the researcher chose rounding up 384.15 to 385 to ensure a slightly larger sample size which can be beneficial for achieving more precise results.

The use of a random sampling method in this context is particularly effective because it minimizes selection bias and increases the likelihood that the sample will accurately reflect the diverse characteristics of the larger population.

To further ensure the study results' accuracy, potential biases and their mitigations were identified.

- Selection Bias

Potential Issue: Selection bias could occur if certain subgroups within the Gen Z population had a higher or lower chance of being included in the sample.

Mitigation: By employing random sampling, the study ensured that every individual in the population had an equal opportunity to be chosen. This reduces the likelihood of over- or under-representation of specific subgroups.

- Non-response Bias

Potential Issue: Non-response bias might arise if a significant number of selected respondents chose not to participate, potentially negatively affecting the results.

Mitigation: Efforts were made to encourage participation, such as providing clear information about the study's purpose, guaranteeing confidentiality, and offering incentives for participation.

- Geographical Bias

Potential Issue: The sample was applied to the Greater Manila Area, which may not perfectly represent the nationwide Gen Z population due to regional differences

Mitigation: The study acknowledged this limitation and took steps to ensure that the Greater Manila sample was as representative as possible. While data specific to the Gen Z population in the Greater Manila Area was not available, the research aimed to use a sample size large enough for the whole country's population.

- Sampling Error

Potential Issue: There is always a degree of sampling error in any study, which reflects the difference between the sample estimate and the true population parameter

Mitigation: By calculating the sample size with a 5% margin of error and a 95% confidence interval, the study aimed to keep the sampling error within acceptable limits. This ensures that the

sample size is adequate to provide reliable estimates for the population.

### Data Gathering Procedure

Tasks	Oct - Nov 2023	Dec 2023 - Jan 2024	Feb - March 2024	April - May 2024	June 2024	July 2024	August 2024
Preparation of Research Proposal	█						
Submission of Research Proposal		█					
Presentation of Research Proposal		█					
Data Collection			█	█			
Data Analysis				█			
Research Paper Writing				█	█		
Finalizing of Research Paper					█		
Presentation of Research Paper					█		
Revision of Research Paper						█	
Submission of Research Paper							█

**Figure 2. Gantt Chart of Research Timeline and Activities**

Above is figure 2 showing the timeline of various activities which the researcher conducted in the study. The research proposal was made and finalized in the first term of academic year 2023-2024, from October 2023 to January 2024. Data collection was done during the implementation stage in the second term of academic year 2023-2024, from February 2024 to early May 2024. Since the data collection finished early, the researcher went ahead to start the data analysis and research paper writing early, starting in May 2024. The research paper was presented on June 2024, revised and finalized on July 2024, and lastly, submitted on August 2024.

The data-gathering procedure for the survey involved a systematic approach to participant recruitment, survey development, and data management. The target population, Filipino Gen Z, was reached through online platforms like social media and educational institutions. Before the survey began, participants provided informed consent after being presented with a clear statement outlining the study's purpose and procedures.

Designed using the online platform Google Forms, the survey featured multiple-choice and Likert-scale questions to measure participants' awareness, familiarity, and perception of P-Pop's global potential. Demographic questions were also included to profile the participants. Before any of the survey and demographic sections, in the first section of the online survey questionnaire, there was a consent form to remind and reassure participants that all their answers would remain confidential and be handled with discretion. Additionally, adhering to the principle of respect for persons in research ethics, the researcher made sure participants understood that their participation was voluntary, that they may always opt out of the study, and that choosing not to participate would not impact their overall well-being.

The survey was distributed via online platforms, Facebook, Messenger, and UPOU Myportal from February 2024 to May 2024. The invitation does not explicitly mention or hint that the participants will be answering P-Pop related questions. They only find out what the study is about when they open the link to the survey. This is done to avoid initial judgement and make sure that the respondents were randomly selected Gen Zs in the Greater Manila Area and not only P-Pop fans or people already familiar with and interested in P-Pop.

The participants read the questions, and selected and typed their answers on the online survey. They were not forced to answer invasive, personal, or uncomfortable questions. It was purely voluntary and they may leave the survey link and withdraw their participation at any point of the survey. The researcher did not share any personal information or survey results.

To gather a higher response rate and fulfill the sample size of 385 respondents, the respondents had a chance to win ₱500.00 via GCash, and one lucky winner was selected randomly. The researcher also partnered with Philippine

Animal Rescue Team (PART) and pledged 5 pesos for every survey answer and 0.50 for every post share. Both of these were personally funded by the researcher.

The researcher also obtained a certification from the Panel on Research Ethics on finishing TCPS 2: CORE 2022, the Course on Research Ethics based on the Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans. The researcher affirmed to comply with all research ethics requirements. All information and data in this study are true, complete, accurate, reliable and ethically collected from secure, confidential, and voluntary participation.

### **Data Analysis**

The results obtained from the online survey in Google Forms were tabulated and subjected to statistical analyses. The distribution of responses across demographic variables were also examined.

- For Hypothesis 1: Compare social media activeness level to the level of familiarity with P-Pop.
- For Hypothesis 2: Analyze which factors were deemed important by the respondents the most and the overall ranking of these factors.
- For Hypothesis 3: Examine the impact of cultural representation and innovative elements on the perception of global recognition potential.

Frequency and percentage were used for the demographic profile and responses concerning the three hypotheses above.

Formula:  $\% = f/N * 100$

Where: % = percentage

f = frequency

N = total number of participants

Weighted mean was used to compute the average of the responses on the Likert-scale-type questions.

$$\text{Formula: } \bar{x} = (\sum x) / n$$

Where:  $\bar{x}$  = mean

$\sum x$  = summation of weighted mean

N = sample size

Standard deviation was computed to find out the variability of the data obtained.

$$\text{Formula: } s = \sqrt{\frac{\sum_{i=1}^N (x_i - \bar{x})^2}{N - 1}}$$

Where: s = sample standard deviation

N = the number of observations

$x_i$  = the observed values of a sample item

$\bar{x}$  = the mean value of the observations

### III. RESULTS AND DISCUSSION

This part of the paper presents the gathered and analyzed data that sufficed the research objectives, which are as follows: (a) determine the significant relationship between the level of activeness on social media platforms and the level of awareness and familiarity with P-Pop; (b) determine the significant difference between the perceived P-Pop's ability to achieve global recognition and its factors; (c) determine the significant difference between the perceived P-Pop's ability to

achieve global recognition and its cultural showcase, innovation and representation elements. The researcher was able to gather data from 385 respondents.

### Demographic Profile of the Respondents

**Table 1. Demographic Profile of the Respondents according to Age**

**Table 1.**  
**Demographic profile of the respondents according to Age**

Interval	Frequency	Percent
18-19	45	11.7
20-21	124	32.2
22-23	113	29.4
24-25	62	16.1
26-27	41	10.6
Total	385	100.0

Table 1 shows that the 11.7% (45 out of 385) of the respondents are age between 18 to 19 years old, 32.2% (124 out of 385) are age between 20 to 21 years old, 29.4% (113 out of 385) are age between 22 and 23 years old, 16.1% (62 out of 385) are age between 24 and 25, 10.6% (41 out of 385) are age between 26 and 27. Overall, most of the respondents are age between 20 and 21 years old.

**Table 2. Demographic Profile of the Respondents according to Gender**

**Table 2**  
**Demographic profile of respondents according to gender**

Classification	Frequency	Percent
Man	98	25.5
Non-binary/non-conforming	15	3.9
Prefer not to respond	8	2.1
Transgender	1	.3
Woman	263	68.3
Total	385	100.0

Table 2 shows that 25.5% (98 out of 385) are men, 3.9% (15 out of 385) are non-binary/non-conforming, 2.1% (8 out of 385) prefer not to respond, 0.3% (1 out of 385) are transgender, and 68.3% (263 out of 385) are women. Overall, most of the respondents are women.

### Social Media Activeness and Familiarity with P-Pop

**Table 3. Level of Activeness in Social media**

**Table 3**  
**Descriptive Statistics on the level of activeness in social media**

Social Media	Mean	Std. Deviation	Interpretation	Rank
Facebook	2.966	.8935	Often	2.00
TikTok	2.447	1.2002	Sometimes	4.00
Instagram	2.719	.9461	Often	3.00
Twitter/X	2.252	1.1349	Sometimes	5.00
YouTube	2.984	1.0205	Often	1.00
Overall	3.403	.7264	Active	

**Legend:**  
**1.00 – 1.49: Not at all**  
**1.50 – 2.49: Sometimes / Least Active**  
**2.50 – 3.49: Often / Active**  
**3.50 – 4.00: Always / Very Active**

Table 3 shows that YouTube ranked first with the mean of 2.984 and standard deviation of 1.0205. This implies that the respondents are often active on YouTube. However, Twitter / X ranked last with the mean of 2.252 and standard deviation of 1.1349. This implies that the respondents are sometimes active on Twitter / X. Lastly, TikTok has the greatest standard deviation of 1.2002 which implies that respondents have different opinion on their level of activeness. Overall, most of the respondents are active on the use of social media.



**Table 4. Frequency of seeing P-pop related content**

**Table 4**  
**Descriptive Statistics on frequency of seeing P-Pop related content on social media**

Level of frequency	Mean	Std. Deviation	Interpretation
Frequency of views on social media	2.577	.9129	Often

**Legend:**  
**1.00 – 1.49: Not at all**  
**1.50 – 2.49: Sometimes**  
**2.50 – 3.49: Often**  
**3.50 – 4.00: Always**

Table 4 shows that the respondents often used their social media on P-Pop related content.

**Table 5. Most frequently used social media platform in seeing P-Pop related content**

**Table 5**  
**Frequency distribution of the respondents according to the most used social media platform in seeing P-Pop content**

Responses	Frequency	Percent	Rank
Facebook	129	33.5	1.00
Instagram	11	2.9	6.00
TikTok	120	31.2	2.00
Twitter/X	59	15.3	3.00
YouTube	35	9.1	4.00
I do not see P-Pop related content on social media.	31	8.1	5.00
Total	385	100.0	100.0

Table 5 shows that Facebook rank first with 33.5% (129 out of 385) as the most frequently used social media platform on P-Pop related content. However, Instagram ranked last with 2.9% (11 out of 385) as the least. Overall, Facebook is commonly used social media platform on P-Pop related content.

## Level of awareness and familiarity among Gen Z regarding P-Pop

**Table 6. Familiarity between P-Pop and K-Pop**

**Table 6**  
**Descriptive Statistics on the level of familiarity between P-Pop and K-Pop**

Classification	Mean	Std. Deviation	Interpretation
P-Pop	2.465	.8747	Somewhat Familiar
K-Pop	3.055	.9599	Familiar

**Legend:**  
**1.00 – 1.49: Not at all**  
**1.50 – 2.49: Somewhat Familiar**  
**2.50 – 3.49: Familiar**  
**3.50 – 4.00: Very Familiar**

Table 6 shows that the respondents are somewhat familiar with P-Pop with the mean of 2.465 and standard deviation of 0.8747. However, the respondents are familiar with K-Pop with the mean of 3.055 and standard deviation of 0.9599. Moreover, the respondents have different opinion about their familiarity with K-Pop groups due a higher standard deviation. Overall, the most of the respondents are familiar with K-Pop.

**Table 7. Number of frequencies of P-Pop groups the Respondents are Familiar with**

**Table 7**  
**Demographic profile of the respondents according to the P-Pop groups you are familiar with**

Response	Frequency	Percent	Rank
Did not Answer	26	6.8	1.00
SB19, BINI, MNL48	25	6.5	2.50
SB19	25	6.5	2.50
SB19, MNL48	18	4.7	4.00
SB19, BINI	17	4.4	5.00
SB19, BINI, BGYO	14	3.6	6.00
SB19, BINI, BGYO, MNL48	10	2.6	7.00
SB19, ALAMAT, BINI	9	2.3	8.00
SB19, BINI, 4th Impact, MNL48	8	2.1	10.00
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, HORIZON	8	2.1	10.00
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48	8	2.1	10.00
SB19, BINI, BGYO, MNL48, HORIZON	7	1.8	13.00
SB19, BINI, 4th Impact, BGYO, MNL48	7	1.8	13.00

SB19, ALAMAT, BINI, BGYO, MNL48, HORI7ON	7	1.8	13.00
SB19, ALAMAT, BINI, MNL48	6	1.6	15.50
SB19, ALAMAT, BINI, BGYO, MNL48	6	1.6	15.50
SB19, BINI, MNL48, HORI7ON	4	1.0	18.00
SB19, BINI, 4th Impact	4	1.0	18.00
SB19, ALAMAT, BINI, MNL48, HORI7ON	4	1.0	18.00
SB19, MNL48, HORI7ON	3	.8	24.00
SB19, BINI, BGYO, HORI7ON	3	.8	24.00
SB19, BINI, 4th Impact, MNL48, HORI7ON	3	.8	24.00
SB19, BINI, 4th Impact, BGYO	3	.8	24.00
SB19, ALAMAT, MNL48	3	.8	24.00
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, VXON, HORI7ON	3	.8	24.00
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, G22	3	.8	24.00
SB19, 4th Impact, MNL48	3	.8	24.00
BINI	3	.8	24.00
SB19, HORI7ON	2	.5	36.50
SB19, BINI, HORI7ON	2	.5	36.50
SB19, BINI, BGYO, MNL48, VXON, G22	2	.5	36.50
SB19, BINI, BGYO, KAIA	2	.5	36.50
SB19, BINI, 4th Impact, HORI7ON	2	.5	36.50
SB19, BINI, 4th Impact, BGYO, HORI7ON	2	.5	36.50
SB19, BGYO, MNL48	2	.5	36.50
SB19, ALAMAT, BINI, MNL48, KAIA, G22, HORI7ON	2	.5	36.50
SB19, ALAMAT, BINI, MNL48, KAIA	2	.5	36.50
SB19, ALAMAT, BINI, BGYO, MNL48, KAIA	2	.5	36.50
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, KAIA, HORI7ON	2	.5	36.50
SB19, ALAMAT, BINI, 4th Impact, BGYO	2	.5	36.50
SB19, ALAMAT	2	.5	36.50
SB19, 4th Impact	2	.5	36.50
MNL48	2	.5	36.50
ALAMAT	2	.5	36.50
VXON, DIONE	1	.3	101.00
SB19, MNL48, KAIA	1	.3	101.00
SB19, MNL48, G22, PPOP Generation	1	.3	101.00
SB19, MNL48, G22	1	.3	101.00
SB19, MNL48, DAYDREAM	1	.3	101.00
SB19, MNL48, Calista	1	.3	101.00
SB19, KAIA, Calista	1	.3	101.00
SB19, DAYDREAM	1	.3	101.00
SB19, BINI, VXON, G22	1	.3	101.00
SB19, BINI, MNL48, VER5US	1	.3	101.00

SB19, BINI, MNL48, KAIA, VXON	1	.3	101.0 0
SB19, BINI, MNL48, KAIA, G22, HORIZON, LITZ	1	.3	101.0 0
SB19, BINI, MNL48, G22, HORIZON	1	.3	101.0 0
SB19, BINI, G22, HORIZON	1	.3	101.0 0
SB19, BINI, BGYO, MNL48, YGIG, VER5US	1	.3	101.0 0
SB19, BINI, BGYO, MNL48, VER5US, DAYDREAM	1	.3	101.0 0
SB19, BINI, BGYO, MNL48, LITZ	1	.3	101.0 0
SB19, BINI, BGYO, MNL48, KAIA, VXON, HORIZON	1	.3	101.0 0
SB19, BINI, BGYO, MNL48, KAIA, HORIZON	1	.3	101.0 0
SB19, BINI, BGYO, HORIZON, AJAA	1	.3	101.0 0
SB19, BINI, BGYO, DAYDREAM	1	.3	101.0 0
SB19, BINI, 4th Impact, VXON, G22, PLUUS, HORIZON	1	.3	101.0 0
SB19, BINI, 4th Impact, MNL48, HORIZON, VER5US	1	.3	101.0 0
SB19, BINI, 4th Impact, MNL48, HORIZON, Calista	1	.3	101.0 0
SB19, BINI, 4th Impact, MNL48, G22, HORIZON	1	.3	101.0 0
SB19, BINI, 4th Impact, BGYO, MNL48, VXON, G22, HORIZON	1	.3	101.0 0
SB19, BINI, 4th Impact, BGYO, MNL48, KAIA, VXON, G22	1	.3	101.0 0
SB19, BINI, 4th Impact, BGYO, MNL48, KAIA, G22, YGIG	1	.3	101.0 0
SB19, BINI, 4th Impact, BGYO, MNL48, HORIZON	1	.3	101.0 0
SB19, BINI, 4th Impact, BGYO, MNL48, Calista, PPOP Generation	1	.3	101.0 0
SB19, BINI, 4th Impact, BGYO, MNL48, 1st.One, KAIA, HORIZON, Calista, VER5US	1	.3	101.0 0
SB19, BGYO, VER5US, DAYDREAM, PPOP Generation	1	.3	101.0 0
SB19, BGYO, MNL48, HORIZON	1	.3	101.0 0
SB19, BGYO	1	.3	101.0 0
SB19, ALAMAT, KAIA, VXON, PLUUS, YGIG, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, VXON, G22	1	.3	101.0 0
SB19, ALAMAT, BINI, MNL48, KAIA, VXON, G22, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, MNL48, KAIA, VXON, G22	1	.3	101.0 0
SB19, ALAMAT, BINI, MNL48, KAIA, VXON	1	.3	101.0 0
SB19, ALAMAT, BINI, MNL48, G22, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, G22	1	.3	101.0 0
SB19, ALAMAT, BINI, BGYO, MNL48, VXON, HORIZON	1	.3	101.0 0

SB19, ALAMAT, BINI, BGYO, MNL48, KAIA, VXON, Press Hit Play, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, BGYO, MNL48, KAIA, VXON, HORIZON, Calista	1	.3	101.0 0
SB19, ALAMAT, BINI, BGYO, MNL48, KAIA, VXON, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, BGYO, MNL48, KAIA, VXON, G22, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, BGYO, MNL48, KAIA, HORIZON, YGIG	1	.3	101.0 0
SB19, ALAMAT, BINI, BGYO, MNL48, KAIA, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, BGYO, MNL48, KAIA, G22, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, BGYO, MNL48, HORIZON, VER5US, PPOP Generation	1	.3	101.0 0
SB19, ALAMAT, BINI, BGYO, MNL48, G22	1	.3	101.0 0
SB19, ALAMAT, BINI, BGYO, MNL48, 1st.One, KAIA, VXON, G22, Press Hit Play, PLUUS, YGIG, DIONE, Yes My Love, Calista, VER5US, DAYDREAM, LITZ, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, BGYO, MNL48, 1st.One, KAIA, VXON, G22, PLUUS, HORIZON, YGIG, Yes My Love, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, BGYO, MNL48, 1st.One, KAIA, VXON, G22, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, BGYO, G22	1	.3	101.0 0
SB19, ALAMAT, BINI, BGYO	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, YGIG, Calista	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, MNL48, VXON	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, MNL48, KAIA, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, MNL48, G22, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, MNL48, 1st.One, Press Hit Play, Calista	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, MNL48	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, KAIA, VXON, G22, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, G22	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, VXON, HORIZON, VER5US	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, VXON, HORIZON, DAYDREAM	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, VXON, HORIZON, Calista, DAYDREAM	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, VXON, G22, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, VXON	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, PPOP Generation	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, KAIA, VXON, HORIZON, YGIG, Calista, DAYDREAM	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, KAIA, VXON, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, KAIA, VXON, G22, HORIZON, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, KAIA, VXON, G22, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, KAIA, HORIZON, DIONE, VER5US	1	.3	101.0 0

SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, KAIA, G22, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, KAIA, Calista	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, KAIA	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, G22, Press Hit Play, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, G22, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, 1st.One, KAIA, VXON, G22, Press Hit Play, PLUUS, HORIZON, YGIG, DIONE, Yes My Love, Calista, VER5US, DAYDREAM, PPOP Generation, LITZ, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, 1st.One, KAIA, VXON, G22, Press Hit Play, PLUUS, HORIZON, YGIG, DIONE, Yes My Love, Calista, PPOP Generation, LITZ, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, 1st.One, KAIA, VXON, G22, Press Hit Play, PLUUS, HORIZON, YGIG, DIONE, Calista, VER5US, PPOP Generation, LITZ, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, 1st.One, KAIA, VXON, G22, Press Hit Play, PLUUS, HORIZON, YGIG, DIONE, Calista	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, 1st.One, KAIA, VXON, G22, PLUUS, HORIZON, YGIG, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, 1st.One, KAIA, VXON, G22, PLUUS, HORIZON, Calista, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, 1st.One, KAIA, VXON, G22, HORIZON, YGIG, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, 1st.One, KAIA, VXON, G22	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, 1st.One, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, MNL48, 1st.One	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, KAIA	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, HORIZON, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, 4th Impact, BGYO, 1st.One, HORIZON	1	.3	101.0 0
SB19, ALAMAT, BINI, 1st.One, KAIA, VXON, Press Hit Play, PLUUS, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, 1st.One, KAIA, VXON, G22, Press Hit Play, DIONE, Yes My Love, DAYDREAM, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, 1st.One, KAIA, VXON, G22, PLUUS, YGIG, Yes My Love, VER5US, LITZ, AJAA	1	.3	101.0 0
SB19, ALAMAT, BINI, 1st.One, KAIA, VXON, G22, PLUUS, YGIG, Yes My Love, AJAA	1	.3	101.0 0
SB19, ALAMAT, BGYO, HORIZON	1	.3	101.0 0
SB19, ALAMAT, 4th Impact, MNL48, VXON, Press Hit Play, HORIZON, PPOP Generation	1	.3	101.0 0
SB19, ALAMAT, 4th Impact, MNL48, VXON	1	.3	101.0 0
SB19, ALAMAT, 4th Impact, MNL48, HORIZON	1	.3	101.0 0
SB19, ALAMAT, 1st.One, VXON, YGIG, Calista, DAYDREAM, PPOP Generation	1	.3	101.0 0
SB19, 4th Impact, MNL48, HORIZON	1	.3	101.0 0
SB19, 4th Impact, MNL48, G22, HORIZON	1	.3	101.0 0
SB19, 4th Impact, MNL48, Calista	1	.3	101.0 0
SB19, 4th Impact, BGYO, MNL48	1	.3	101.0 0

SB19, 4th Impact, BGYO, HORIZON	1	.3	101.0 0
BINI, 4th Impact, MNL48	1	.3	101.0 0
ALAMAT, BINI, MNL48, KAIA, VXON, G22, HORIZON	1	.3	101.0 0
ALAMAT, BINI, MNL48, KAIA, VXON, G22, AJAA	1	.3	101.0 0
ALAMAT, BINI, MNL48	1	.3	101.0 0
Total	385	100	

Table 7 shows that 6.8% (26 out of 385) of the respondents did not answer this section, 6.5% (25 out of 385) are familiar with SB19, BINI, and MNL48 only and SB19 only, 4.7% (18 out of 385) are familiar with SB19 and MNL48 only, and 4.4% (17 out of 385) are familiar with SB19 and BINI only. Overall, most of the respondents are not familiar with the list of P-Pop group.

**Table 8. Familiarity of P-Pop groups through Social Media**

**Table 8**  
**Frequency distribution table of the respondents according to the familiarity of P-Pop groups through social media?**

Response	Frequency	Percentage
Yes, I got familiar with these groups through social media.	315	81.8
No, I got familiar with these groups but not through social media.	32	8.3
Not applicable	38	9.9
Total	385	100.0

Table 8 shows that 81.8% (315 out of 385) of the respondents responded yes, they are familiar with these groups through social media, 8.3% (32 out of 385) responded no, they are familiar with these groups but not through social media, and 9.9% (38 out of 385) responded that it is not applicable. The majority of the respondents said they are familiar with P-Pop groups through the use of social media platforms.

**Table 9. How the Respondents got familiar with the P-Pop groups they**

**Selected**

**Table 9**  
***Frequency distribution table of the respondents on how they got familiar with the P-Pop groups you selected.***

Response	Frequency	Percent
A friend of mine is a fan of the group BINI	1	.0278
Although I said yes, I first heard about BINI and KAIA from my younger sister who likes P-Pop.	1	.0278
By watching them always	1	.0278
Events (i.e. UP Fair)	1	.0278
Family and friends	1	.0278
Friends	1	.0278
got familiar with them with their first MV and single	1	.0278
I got familiar with the following groups due to my friends.	1	.0278
I got familiar with them through my friends	1	.0278
I have friends who would talk to me about P-Pop and then send me videos through social media, if that makes sense.	1	.0278
ILYSM Concert	1	.0278
It all started last 2019 when my friend told me about a viral video of the ppop boy group SB19. Since then up until this day, I've been into different ppop groups.	1	.0278
Just by the radio	1	.0278
Met them at events	1	.0278
My friends shared or posted on their story about these P-Pop Groups	1	.0278
My sister plays mostly p pop songs	1	.0278
On TV	1	.0278
other people talking about them	1	.0278
Pop culture osmosis, friends talking about it and seeing ads on twitter/ YT but ignoring them	1	.0278
Radio primarily	1	.0278
Random posts by algorithm	1	.0278
Recommendations/passing mentions by friends	1	.0278
SB19 through friends, DAYDREAM because my old UPD Classmate is one of the members	1	.0278
Spotify recommendations and people talking about them	1	.0278
Spotify/ through siblings	1	.0278
Television	1	.0278
Television and mall shows.	1	.0278
The 4th Impact since they auditioned on X-Factor. MNL 48 when they first performed on Showtime. BINI is through TikTok; I love their humour and talents.	1	.0278
Through a friend	1	.0278
Through my cousin from San Pedro	1	.0278
Through my friends who listens to them	1	.0278
Through social conversation with my close friends.	1	.0278
Through their music	1	.0278
Through watching television and eventually through social media.	1	.0278
With my friends who are fans of the group.	1	.0278
Word of mouth and more of advertising sa tv and shows	1	.0278
<b>Total</b>	<b>36</b>	<b>100.0</b>



Table 9 shows that most of the respondents have different ways to get familiarize with P-Pop groups aside from social media platforms.

**Perceptions of Filipino Generation Z individuals in the Greater Manila Area  
toward P-Pop's global potential**

**Table 10. Perceptions of Filipino Generation Z individuals in the Greater Manila Area toward P-Pop's global potential**

*Table 10*  
*Descriptive Statistics on the perceptions of Filipino Generation Z individuals in the Greater Manila Area toward P-Pop's global potential*

Statements	Mean	Std. Deviation	Interpretation
P-Pop can achieve global recognition	3.452	.7022	Agree
P-Pop can become a global phenomenon	3.327	.7786	Agree

**Legend:**  
**1.00 – 1.49: Strongly disagree**  
**1.50 – 2.49: Disagree**  
**2.50 – 3.49: Agree**  
**3.50 – 4.00: Strongly agree**

Table 10 shows that the respondents agreed that P-Pop can achieve global recognition with the mean of 3.452 and standard deviation of 0.7022. Moreover, the respondents also agreed that P-Pop can become a global phenomenon with the mean 3.327 and standard deviation of 0.7786. However, the respondents also differ about becoming global phenomenon since it has the highest standard deviation. Overall, most of the respondents agreed that P-Pop can achieve global recognition.

## Factors that influence Filipino Generation Z individuals in the Greater Manila Area's perception of P-Pop's global potential

**Table 11. Level of Importance of Factors**

**Table 11**  
**Descriptive Statistics on the factors that influence Filipino Generation Z individuals in the Greater Manila Area's perception of P-Pop's global potential**

Factors	Mean	Std. Deviation	Interpretation	Rank
Catchy music	3.738	.6006	Very Important	3.00
Appealing music videos	3.660	.6382	Very Important	4.00
Performers' looks	3.351	.7529	Important	8.00
Choreography	3.626	.6336	Very Important	6.00
Other media content (e.g. dance practice videos, performance videos, vlogs, interviews)	3.657	.6348	Very Important	5.00
Talented performers	3.810	.4978	Very Important	2.00
Incorporation of Filipino cultural aspects	3.436	.7120	Important	7.00
Social media presence	3.823	.5103	Very Important	1.00

**Legend:**  
**1.00 – 1.49: Not at all**  
**1.50 – 2.49: Least important**  
**2.50 – 3.49: Important**  
**3.50 – 4.00: Very Important**

Table 11 shows that the factor Social media presence ranked first with the mean of 3.823 and standard deviation of 0.5103. This implies that social media presence is a very important factor in influencing the Filipino Generation Z individuals in the Greater Manila Area's perception of P-Pop's global potential. However, the factor Performers' look ranked last with the mean of 3.351 and standard deviation of 0.7529. This implies that performers' look is important factor in influencing the Filipino Generation Z individuals in the Greater Manila Area's perception of P-Pop's global potential. The majority of the respondents considered social media presence as a very important factor among other factors.

**Table 12. Ranking of Factors**

**Table 12**  
**Descriptive Statistics on the most important to least important for P-Pop to achieve global recognition**

Factors	Mean	Std. Deviation	Interpretation	Rank
Catchy music	3.099	2.4771	Slightly important	1.00
Appealing music videos	4.351	1.9105	Neutral	3.00
Performers' look	4.901	2.1903	Slightly not important	6.00
Choreography	4.364	1.6227	Neutral	4.00
Other media content (e.g. dance practice videos, performance videos, vlogs, interviews)	5.278	2.1489	Slightly not important	7.00
Talented performers	3.852	2.2950	Neutral	2.00
Incorporation of Filipino cultural aspects	5.291	2.3125	Slightly not important	8.00
Social media presence	4.865	2.3876	Slightly not important	5.00

**Legend:**

**1.00 – 1.49: Most Important**

**1.50 – 2.49: Important**

**2.50 – 3.49: Slightly important**

**3.50 – 4.49: Neutral**

**4.50 – 5.49: Slightly not important**

**5.50 – 6.49: Not Important**

**6.50 – 7.49: Least important**

**7.50 – 8.00: Not at all**

Table 12 shows that the factor Catchy music ranked first with mean of 3.099 and standard deviation of 2.4771. This implies that the respondents consider catchy music as a slightly important factor for P-Pop to achieve global recognition. Moreover, the respondents have different opinion about this factor since it has the highest standard deviation. However, the factor Incorporation of Filipino cultural aspects ranked last with the mean of 5.291 and standard deviation of 2.3125. This implies that the respondents consider incorporation of Filipino cultural aspects as slightly not important factor for P-Pop to achieve global recognition. Overall, most of the respondents consider a catchy music as the most important factor of among the other factors.

### Table 13. Perception of P-Pop's global potential

**Table 13**  
**Descriptive Statistics on perception of P-Pop's global potential**

Statements	Mean	Std. Deviation	Interpretation	Rank
P-Pop can effectively showcase Filipino culture on the global stage.	3.494	.6697	Agree	3.00
P-Pop can effectively innovate with Filipino culture on the global stage.	3.512	.6696	Strongly Agree	2.00
P-Pop can effectively represent Filipino culture on the global stage.	3.517	.6849	Strongly Agree	1.00

Table 13 shows that last statement ranked first with the mean of 3.517 and standard deviation of 0.6849. This implies that the respondents strongly agree about their perception of P-Pop that can effectively represent Filipino culture on the global stage. However, the respondents also differ on their views about it since it has the highest standard deviation. Moreover, the first statement ranked last with the mean of 3.494 and standard deviation of 0.6697. This implies that the respondents agreed about their perception of P-Pop that can effectively showcase Filipino culture on the global stage. Overall, most of the respondents perceive that P-Pop can effectively represent Filipino culture on the global stage.

### Significant relationship between Filipino Gen Z who are active on social media platforms and the level of familiarity with P-Pop

Strength	Pearson	Spearman	Kendall
Negligible	0.00	0.00	0.00
Weak	0.10	0.10	0.06
Moderate	0.40	0.38	0.26
Strong	0.70	0.68	0.49
Very Strong	0.90	0.89	0.71

(Wicklin, 2023)

**Table 14. Correlations on Level of Activeness on Social Media and Level of Familiarity**

**Table 14**  
**Correlations on level of activeness on social media and level of familiarity**

	Kendall's tau_b	Level of familiarity
	Correlation Coefficient	.220**
Level of activeness on social media	Sig. (2-tailed)	.000
	N	385

\*\* . Correlation is significant at the 0.01 level (2-tailed).

Legend:  
 0.00 – 0.0549: Negligible  
 0.055 – 0.2649: Weak  
 0.265 – 0.4949: Strong  
 0.495 – 0.71: Very Strong

Table 14 shows that the Kendall's tau\_b correlation coefficient is 0.220 and interpreted as weak correlation. This implies that the level of activeness on social media has a positively weak correlation with the level of familiarity of P-Pop groups. Moreover, since the computed p-value (0.000) is less than the critical p-value (0.01), then there is a highly significant relationship between the level of activeness on social media and the level of familiarity of P-Pop groups. This implies as the respondents becomes more active on social media they tend to be more familiar with the P-Pop groups. Overall, the variable of being active on social media is highly related to the level of familiarity of P-Pop group.

## Significant difference between the perceive P-Pop's ability to achieve global recognition and its factors

**Table 15. Hypothesis Test Summary between the perceive P-Pop's ability to achieve global recognition and its factors**

<b>Hypothesis Test Summary</b>				
	Null Hypothesis	Test	Sig.	Decision
1	The distribution of Catchy music is the same across categories of Perceive global recognition.	Independent-Samples Kruskal-Wallis Test	.000	Reject the null hypothesis.
2	The distribution of Appealing music videos is the same across categories of Perceive global recognition.	Independent-Samples Kruskal-Wallis Test	.000	Reject the null hypothesis.
3	The distribution of Performers' look is the same across categories of Perceive global recognition.	Independent-Samples Kruskal-Wallis Test	.008	Reject the null hypothesis.
4	The distribution of Choereography is the same across categories of Perceive global recognition.	Independent-Samples Kruskal-Wallis Test	.000	Reject the null hypothesis.
5	The distribution of Other media content is the same across categories of Perceive global recognition.	Independent-Samples Kruskal-Wallis Test	.000	Reject the null hypothesis.
6	The distribution of Talented performers is the same across categories of Perceive global recognition.	Independent-Samples Kruskal-Wallis Test	.000	Reject the null hypothesis.
7	The distribution of Incorporation of Filipino cultural aspects is the same across categories of Perceive global recognition.	Independent-Samples Kruskal-Wallis Test	.000	Reject the null hypothesis.
8	The distribution of Social media presences is the same across categories of Perceive global recognition.	Independent-Samples Kruskal-Wallis Test	.000	Reject the null hypothesis.

Asymptotic significances are displayed. The significance level is .05.

The table above shows that the computed p-value (0.000 and 0.008) is less than the critical p-value (0.05), then there is a significant difference between the perceived P-Pop's ability to achieve global recognition and all its factors. This implies that the achievement of P-Pop groups on global recognition is dependent to all factors.

**Significant difference between the perceived P-Pop's ability to achieve global recognition and its cultural showcase, innovation and representation elements**

**Table 16. Hypothesis Test Summary between the perceived P-Pop's ability to achieve global recognition and its cultural showcase, innovation and representation elements**

<b>Hypothesis Test Summary</b>				
	<b>Null Hypothesis</b>	<b>Test</b>	<b>Sig.</b>	<b>Decision</b>
1	The distribution of Cultural showcase is the same across categories of Perceive global recognition.	Independent-Samples Kruskal-Wallis Test	.000	Reject the null hypothesis.
2	The distribution of Innovate is the same across categories of Perceive global recognition.	Independent-Samples Kruskal-Wallis Test	.000	Reject the null hypothesis.
3	The distribution of Represent is the same across categories of Perceive global recognition.	Independent-Samples Kruskal-Wallis Test	.000	Reject the null hypothesis.

Asymptotic significances are displayed. The significance level is .05.

The table above shows that the computed p-value (0.000) is less than the critical p-value (0.05), then there is a significant difference between the perceived P-Pop's ability to achieve global recognition in all elements. This implies that the achievement of P-Pop groups on global recognition is dependent to all elements.

**IV. SUMMARY, CONCLUSION, AND RECOMMENDATIONS**

**Summary and Conclusions**

Gen Zs in the Greater Manila Area are revealed to be very active on social media. They do see P-pop-related content on social media, mostly on Facebook and TikTok. Although the majority of Gen Zs in the Greater Manila Area consider themselves only somewhat familiar with P-Pop, it was found that the more active they are on social media, the more likely they are to encounter P-Pop-related content and become familiar with P-Pop. A huge majority, 81.8% of Gen Zs in the Greater

Manila Area got familiar with P-Pop groups through social media. Out of all social media platforms, Facebook was found to be the most frequently used social media platform on seeing P-Pop related content.

Between P-Pop and K-Pop, most of the respondents are familiar with K-Pop and they are somewhat familiar with P-Pop. When given a list of P-Pop groups to select those they are familiar with, it was found that most of the respondents are not familiar with the P-Pop groups.

In terms of Gen Zs in the Greater Manila Area's perception of P-Pop becoming a global phenomenon, all results were positive. Gen Zs in the Greater Manila Area agree that P-Pop can achieve global recognition and become a global phenomenon. The respondents differ about becoming global phenomenon since it has the higher standard deviation between the two. Essentially, and in reality, global recognition comes first to achieve global phenomenon.

When asked which among the factors of P-Pop are the most important, each factor was deemed important or very important by majority of the respondents. Consistently, among all the factors, more than half of the respondents consider them very important. The factor that ranked first was Social media presence, followed by Talented performers and Catchy music. Therefore, all factors were found to be important and Social media presence stood out as the most important.

When asked to rank the most important to least important factors, Catchy music ranked first and Incorporation of Filipino cultural aspects ranked last. However, both have significant standard deviation. Therefore, Gen Zs in the Greater Manila Area consider catchy music as a slightly important factor and Incorporation of Filipino cultural aspects as slightly not important factor for P-Pop to achieve global recognition.



Moving forward to the perception on cultural representation and innovation found in P-Pop, Gen Zs in the Greater Manila Area views this positively. The majority of the respondents agree that P-pop can effectively showcase, innovate with, and represent Filipino culture on the global stage. The respondents strongly agree about their perception of P-Pop that can effectively represent Filipino culture on the global stage. Therefore, cultural representation and innovative elements in P-Pop's music, visuals, and concepts positively contribute to its global recognition potential among Filipino Gen Z.

In terms of correlations on level of activeness on social media and level of familiarity with P-Pop, it was found that there is a highly significant relationship between the level of activeness on social media and the level of familiarity of P-Pop. The variable of being active on social media is highly related to the level of familiarity of P-Pop. Therefore, as the respondents becomes more active on social media they tend to be more familiar with the P-Pop.

There is also a significant difference between the perceived P-Pop's ability to achieve global recognition and all its factors. Therefore, the achievement of P-Pop on global recognition is dependent to all factors.

Similarly, there is a significant difference between the perceived P-Pop's ability to achieve global recognition in all elements. This implies that the achievement of P-Pop groups on global recognition is dependent to all elements.

## **Recommendations**

Based on the research findings, the researcher recommends the following. First, for P-Pop and its stakeholders such as artists, managements, and record labels, the study's findings recommends to focus on improving on all the factors,

most especially on Social media presence. This factor is found to be extremely important in Gen Zs from the Greater Manila Area's perspective for P-Pop to gain global recognition. It was found that majority of the familiarity to P-Pop happens through social media and similarly, Social media presence was also deemed the most important factor. If P-Pop does aim to follow suit with the impact of the K-Pop wave, the research results comparing P-Pop and K-pop familiarity also supports the Social media presence factor.

Moreover, closely following Social media presence as the main focus should be Talented performers and Catchy music. Over 80% of the potential Gen Z market deem all these three factors very important for P-Pop to gain global recognition.

Furthermore, the incorporation of cultural aspects in P-Pop is viewed by Gen Zs from the Greater Manila Area positively. However, this factor only ranks seventh among the important factors for P-Pop to gain global recognition. Although P-Pop is seen as an effective medium for cultural representation and innovation, and majority of the respondents see it as an important factor, it is second to the least important among the ranking. P-Pop stakeholders are still encouraged to incorporate cultural aspects but it must be in combination with other higher ranking factors.

Lastly, for future research regarding perceptions on P-Pop, the researcher recommends having a shorter time frame for distributing surveys and gathering data. The data collection of this study lasted more than two months. A lot has happened in the P-Pop scene within that time frame. Within those months, P-Pop has hit the mainstream with BINI having successful global viral hits (allchartsPH, 2024), becoming the most listened OPM artist in the country (Bautista, 2024), securing a 3-day sold-out concert (Severo, 2024), and topping multiple music charts including Billboard PH (Go, 2024). These changes may affect the respondents' perception.

The respondents' idea or familiarity of P-Pop when the data collection started may be completely different from when data collection ended.

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## Appendices

## APPENDIX A

### Survey Matrix

There is no previous research as of writing to adapt from so this study will not be adapting a survey from any previous research. The study will create multiple-choice and Likert-scale questions based on the reviewed literature.

Below is the matrix for the questionnaire:

Objectives	Data Needed	Questions
Determine the significant relationship between the level of activeness on social media platforms and the level of awareness and familiarity with P-Pop	Gen Zs activeness on social media	How active are you on social media?
		How active are you on Facebook?
		How active are you on TikTok?
		How active are you on Instagram?
		How active are you on Twitter?
		How active are you on YouTube?
	Amount of exposure to P-Pop content	How often do you see P-Pop related content on social media?
		In which social media platform do you see P-Pop content the most?
	Level of familiarity with P-Pop	How familiar are you with P-Pop?
		How familiar are you with K-Pop?
		Select P-Pop groups you are familiar with (Select N/A if you are not familiar with any).

		How familiar are you with the groups you selected? (Select N/A if you selected N/A in the previous question)
		Did you familiarize yourself with these P-Pop groups through social media? (Select N/A if you selected N/A in the previous question)
		If you answered NO, please mention below how you got familiar with P-Pop.
Determine the significant difference between the perceived P-Pop's ability to achieve global recognition and its factors.	Gen Zs attitude towards P-Pop's ability to achieve global recognition.	Can P-Pop achieve global recognition?
		Can P-Pop become a global phenomenon?
	Importance of each identified factor of P-Pop	How important is catchy music for P-Pop to achieve global recognition?
		How important are appealing music videos for P-Pop to achieve global recognition?
		How important are performers' looks for P-Pop to achieve global recognition?
		How important is choreography for P-Pop to achieve global recognition?
		How important are other media content (dance practice, performance videos, vlogs, interviews) for P-Pop to achieve global recognition?

		How important are talented performers for P-Pop to achieve global recognition?
		How important is the incorporation of Filipino cultural aspects for P-Pop to achieve global recognition?
		How important is social media presence for P-Pop to achieve global recognition?
Determine the significant difference between the perceived P-Pop's ability to achieve global recognition and its cultural showcase, innovation and representation elements.		Rank each factor from most important to least important for P-Pop to achieve global recognition.
		Can P-Pop effectively showcase Filipino culture on the global stage?
		Can P-Pop effectively innovate with Filipino culture on the global stage?
		Can P-Pop effectively represent Filipino culture on the global stage?

## APPENDIX B

### Survey Questionnaire in Google Forms

### SURVEY: Filipino Gen Zs in the Greater Manila Area's Perception of P-Pop as a Global Phenomenon

Good day! I am Karla Buñag, a student from University of the Philippines - Open University, currently working on my capstone project with the title A Study of Filipino Gen Zs Residing in the Greater Manila Area's Perception of P-Pop's Potential as a Global Phenomenon.

**Only answer this survey if you fit the following criteria:**

1. Filipino
2. Generation Z, born 1997-2006
3. 18 to 27 years old
4. Currently residing in any part of the Greater Manila Area (Metro Manila, Bulacan, Cavite, Laguna, and Rizal)

Please take your time to read, understand, and answer each question.

You may enter your GCash number at the end of the survey for a chance to win 500 pesos!

Be rest assured that your responses will be treated with the utmost confidentiality. All the information you provide will be kept strictly confidential and used solely for research purposes. No personally identifiable information will be disclosed, and your responses will be aggregated and analyzed as a whole.

Your privacy is of the utmost importance and the highest ethical standards in handling and protecting your data will all be adhered to. Please feel free to express your opinions openly and honestly, knowing that your confidentiality is of top priority.

By continuing to answer this survey and submitting your responses, you confirm that you understand and agree that your participation in this survey is voluntary, all the information you provide will be kept confidential and used only for research purposes, and that your individual responses will not be shared or disclosed to any third party.

[Mag-sign in sa Google](#) para i-save ang iyong pag-usad. [Matuto pa](#)

\* Tumutukoy sa kinakailangang tanong

---

Age \*

Pumili

---

Gender \*

Pumili

---

Currently residing in \*

Pumili

Susunod I-clear ang form



# SURVEY: Filipino Gen Zs in the Greater Manila Area's Perception of P-Pop as a Global Phenomenon

[Mag-sign in sa Google](#) para i-save ang iyong pag-usad. [Matuto pa](#)

\* Tumutukoy sa kinakailangang tanong

## Awareness and Familiarity

How active are you on social media? \*

	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Always

How active are you on Facebook? (If you do not have Facebook, select left-most Not at all or 1) \*

	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Always

How active are you on TikTok? (If you do not have TikTok, select left-most Not at all or 1) \*

	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Always

How active are you on Instagram? (If you do not have Instagram, select left-most \*  
Not at all or 1)

	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Always

How active are you on Twitter/X? (If you do not have Twitter/X, select left-most \*  
Not at all or 1)

	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Always

How active are you on YouTube? (If you do not have YouTube, select left-most \*  
Not at all or 1)

	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Always

How often do you see P-Pop related content on social media? \*

	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Always

In which social media platform do you see P-Pop content the most? \*

- Facebook
- TikTok
- Instagram
- Twitter/X
- YouTube
- I answered "Not at all" in the previous question. I do not see P-Pop related content on social media.

How familiar are you with P-Pop? \*

- |            |                       |                       |                       |                       |               |
|------------|-----------------------|-----------------------|-----------------------|-----------------------|---------------|
|            | 1                     | 2                     | 3                     | 4                     |               |
| Not at all | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Very Familiar |

How familiar are you with K-Pop? \*

- |            |                       |                       |                       |                       |               |
|------------|-----------------------|-----------------------|-----------------------|-----------------------|---------------|
|            | 1                     | 2                     | 3                     | 4                     |               |
| Not at all | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Very Familiar |

Select the P-Pop groups you are familiar with (If you are not familiar with any, skip this question).

- SB19
- ALAMAT
- BINI
- 4th Impact
- BGYO
- MNL48
- 1st.One
- KAIA
- VXON
- G22
- Press Hit Play
- PLUUS
- HORIZON
- YGIG
- DIONE
- Yes My Love
- Calista
- VER5US
- DAYDREAM
- PPOP Generation
- LITZ
- AJAA

How familiar are you with the groups you selected? (If you skipped the previous question, select left-most "Not at all" only) \*

	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Familiar

Did you familiarize yourself with these P-Pop groups through social media? (If you selected the left-most "Not at all" in the previous question, select N/A) \*

- Yes, I got familiar with these groups through social media.
- No, I got familiar with these groups but not through social media.
- N/A, I selected the left-most "Not at all" in the previous question

If you selected "No, I got familiar with these groups but not through social media" in the previous question, please write down below how you got familiar with the P-Pop groups you selected.

lyong sagot \_\_\_\_\_

Bumalik

Susunod

I-clear ang form

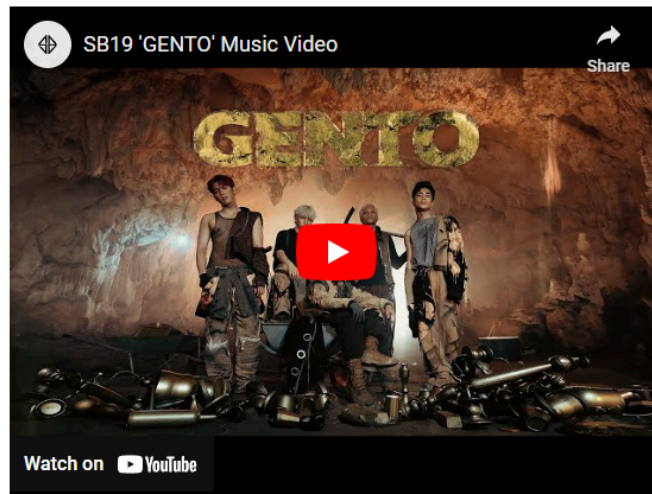
# SURVEY: Filipino Gen Zs in the Greater Manila Area's Perception of P-Pop as a Global Phenomenon

[Mag-sign in sa Google](#) para i-save ang iyong pag-usad. [Matuto pa](#)

## Music Videos

Please watch the P-Pop music videos below to be guided in the next questions.

SB19 - Gento



ALAMAT - Maharani



BINI - Karera



# SURVEY: Filipino Gen Zs in the Greater Manila Area's Perception of P-Pop as a Global Phenomenon

[Mag-sign in sa Google](#) para i-save ang iyong pag-usad. [Matuto pa](#)

\* Tumutukoy sa kinakailangang tanong

## How Gen Z perceives P-Pop's Ability to Achieve Global Recognition and Factors that Influence it

Please take your time to answer the questions and statements below.

P-Pop can achieve global recognition \*

Strongly Disagree      1      2      3      4      Strongly Agree  
                 

P-Pop can become a global phenomenon \*

Strongly Disagree      1      2      3      4      Strongly Agree  
                 

How important is catchy music for P-Pop to achieve global recognition? \*



	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Important

How important are appealing music videos for P-Pop to achieve global recognition? *					
	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Important

How important are performers' looks for P-Pop to achieve global recognition? *					
	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Important

How important is choreography for P-Pop to achieve global recognition? *					
	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Important

How important are other media content (e.g. dance practice videos, performance videos, vlogs, interviews) for P-Pop to achieve global recognition? *					
	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Important

How important are talented performers for P-Pop to achieve global recognition? *					
	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Important

How important is the incorporation of Filipino cultural aspects for P-Pop to achieve global recognition? *					
	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Important

How important is social media presence for P-Pop to achieve global recognition? *					
	1	2	3	4	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Important

**Rank each factor from most important to least important for P-Pop to achieve global recognition.** (With 1 being the most important factor and 8 being the least important factor.) \*

Note: If you are using a mobile device, you might need to scroll horizontally to be able to view and select more ranking options.

	1	2	3	4	5	6	7	8
Catchy music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Appealing music videos	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performers' looks	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Choreography	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other media content (dance practice, performance videos, vlogs, interviews)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Talented performers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Incorporation of Filipino cultural aspects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Social media presence	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

P-Pop can effectively showcase Filipino culture on the global stage. \*

1      2      3      4

Strongly Disagree               Strongly Agree

---

P-Pop can effectively innovate with Filipino culture on the global stage. \*

1      2      3      4

Strongly Disagree               Strongly Agree

---

P-Pop can effectively represent Filipino culture on the global stage. \*

1      2      3      4

Strongly Disagree               Strongly Agree

[Bumalik](#)   [Susunod](#)   [I-clear ang form](#)

## SURVEY: Filipino Gen Zs in the Greater Manila Area's Perception of P-Pop as a Global Phenomenon

[Mag-sign in sa Google](#) para i-save ang iyong pag-usad. [Matuto pa](#)

**Thank you so much! Don't forget to click Submit!**

Please enter your GCash number if you want to join the raffle and get a chance to win 500 pesos via GCash. The winner will be selected randomly and will be notified via text message on the same GCash number. Thank you!

Iyong sagot \_\_\_\_\_

[Bumalik](#)   [Submit](#)   [I-clear ang form](#)

Huwag isumite kailanman ang mga password sa pamamagitan ng Google Forms.

Ginawa ang form na ito sa University of the Philippines. [Lulat ang Pag-abuso](#)

**Google Forms**

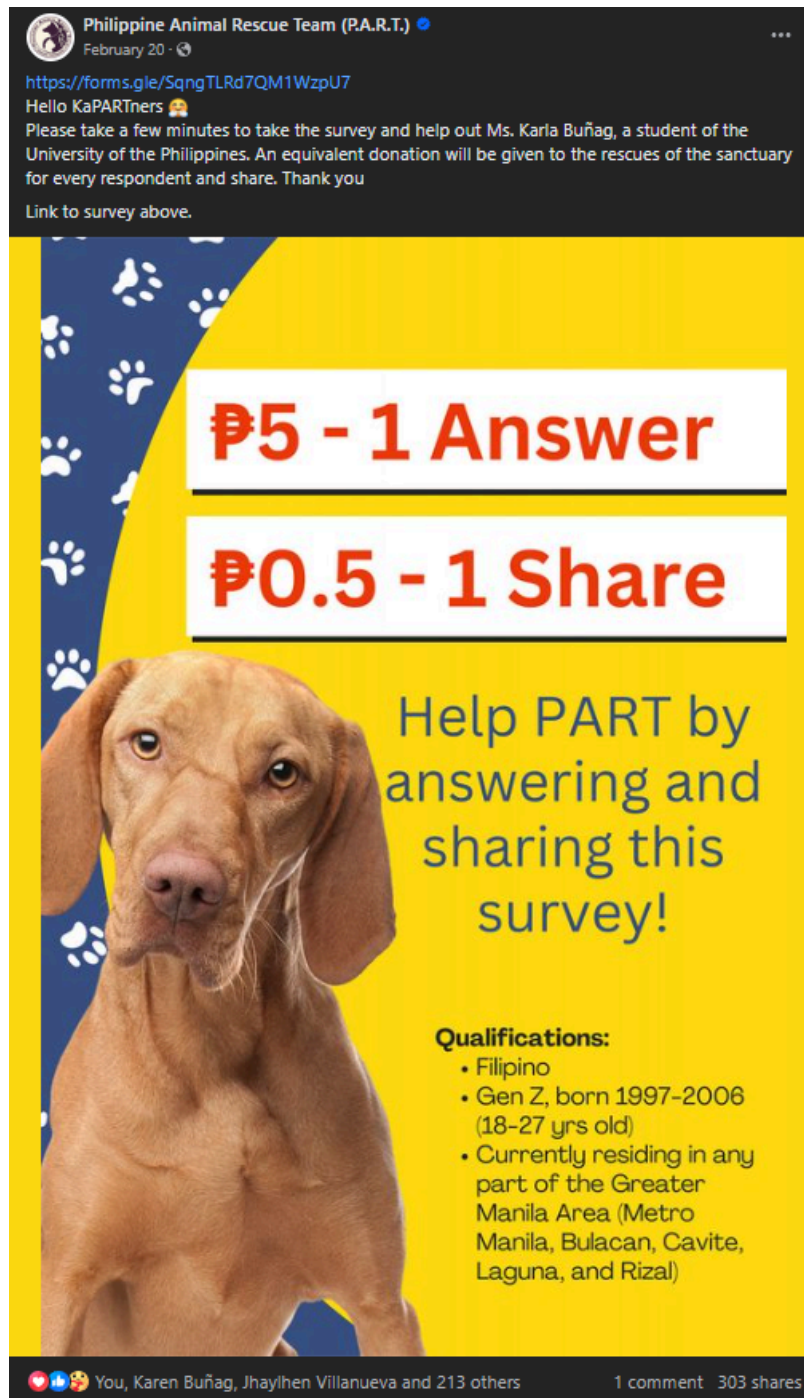
## APPENDIX C

TCPS: CORE 2022 Certificate of Completion



## APPENDIX D

### Partnership with Philippine Animal Rescue Team (PART) post



**Philippine Animal Rescue Team (P.A.R.T.)** •  
February 20 · 🌐

<https://forms.gle/SqngTLRd7QM1WzpU7>  
Hello KaPARTners 🐾  
Please take a few minutes to take the survey and help out Ms. Karla Buñag, a student of the University of the Philippines. An equivalent donation will be given to the rescues of the sanctuary for every respondent and share. Thank you  
Link to survey above.

**₱5 - 1 Answer**

**₱0.5 - 1 Share**

Help PART by answering and sharing this survey!

**Qualifications:**

- Filipino
- Gen Z, born 1997-2006 (18-27 yrs old)
- Currently residing in any part of the Greater Manila Area (Metro Manila, Bulacan, Cavite, Laguna, and Rizal)

You, Karen Buñag, Jhaylhen Villanueva and 213 others · 1 comment · 303 shares