

Visual Attraction of K-Pop: A Correlational Study on Visual Aspects of K-Pop Music Videos

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ABSTRACT

Korean Pop is a music genre that is exponentially growing in popularity worldwide and is known for complex visuals in their music videos and performances. This study aims to determine which visual appeal aspect in 4th generation K-Pop music videos makes the video visually appealing that contributes to the most attractive concept to viewers aged 12-18 in the United States. There was minimal research conducted on the topic of visual appeal aspects in K-Pop, but past research expressed that visuals are a crucial factor to K-Pop, identifying gender roles in K-Pop groups and visually expressing messages to appeal to various norms and beliefs. Focusing on the visual appeal aspects in K-Pop closes a research gap while expanding curiosities about K-Pop visuals and its influences on the audience. This research may aid in improving marketing strategies for K-Pop songs, creating visual appeal that best attracts the audience and increasing viewer engagement towards music videos. This correlational research utilized three surveys for the three 4th generation K-Pop music videos, concluding that set design was the most visually attractive aspect of K-Pop music videos and that chaebol crush was the most visually appealing K-Pop concept currently. The findings of this research will help the music industry in the United States develop music videos that are as visually appealing as K-Pop music videos, creating maximum visual appeal for the audience.

Introduction

The growing interest and popularity of K-Pop internationally has skyrocketed throughout the past decade. Although K-Pop has drastically different music culture/norms compared to American Pop, their success has been unmatched regardless, winning numerous prestigious awards, and having a diverse group of listeners and fans worldwide. As a result, K-Pop has made a huge impact on the music industry all over the world, causing K-Pop to dominate other music genres in the market. Therefore, the research that will be conducted aims to aid music companies/industries to create music content that is as successful as K-Pop music videos. The most visually appealing K-Pop concept will expectantly inspire creativity for music artists/companies that intend to reach larger audiences all over the world. In addition to that, the visual appeal of K-Pop music videos may aid in creating an enticing form of marketing for songs that do not get much recognition. According to research by Patricia Aufderheide, a professor at American University, music videos can be used as a form of marketing in order to promote music. Therefore, this study also intends to aid in formulating a marketing strategy that visually entices the audience.

K-Pop groups use a unique title that identifies the distinction between groups, which is known as a concept. Each K-Pop group has their own specific concept that differentiates them from other groups, making each K-Pop group unique (Geddo). The concept of each K-Pop group affects every aspect of how the group functions, such as their clothing, the style of their songs, the role each idol plays, and their music video aesthetics, creating numerous forms of visual appeal for their audience (Carpio). Therefore, the study will use visual appeal as a measurement along with various visually appealing characteristics of a K-Pop music video. The visual appeal of such characteristics will reveal how interested the viewer is in the music video, keeping the

viewer fixated to the video itself. For this study, the participants will analyze the various popular K-Pop music videos from 4th generation K-Pop groups that debuted around 2018 to the present. As most of the older generation K-Pop groups have similar concepts, analyzing 4th generation K-Pop music videos allows for new information of concepts in the K-Pop industry in the future instead of analyzing older groups that are not as prevalent as newer groups. Because 4th generation K-Pop groups are relatively new to the K-pop industry, most of their audience members are younger. A similar age range will be utilized during the conduction of the research study.

From pre-existing research and various perspectives, K-Pop has been visually successful through the portrayal of femininity and Korean music norms that differ from Western music norms. Although K-Pop is very relevant and popular regarding its successes, there are little to no studies on the visual appeal of K-Pop music videos that heavily contribute to a K-Pop song's success. This study aims to determine which visual appeal aspect in 4th generation K-Pop music videos makes the video visually appealing that contributes to the most attractive concept to viewers aged 12-18 in the United States. I hypothesized that the groups that do not follow traditional concepts/styles, such as sci-fi or fantasy music videos, will be the most visually appealing to viewers. Furthermore, I hypothesized that the concepts that are most visually appealing to viewers are those that are cohesive and not overwhelming to the viewer, such as color scheme and choreography.

Literature Review

Physical and Visual Attraction in K-Pop

Visual attraction has always had great importance in the K-Pop industry. From having an idol that plays the "group visual" to using extravagant outfits for performances, K-Pop is known for the specific details that make the genre so visually appealing (Carpio, J. Koo and H. Koo). Depending on the concept of a K-Pop group, the costume design can easily portray the aesthetic of the group while visually attracting the audience (Almqvist-Ingersoll, ITZY). For example, the 3rd-generation K-Pop group, TWICE, dresses extremely feminine and in pastel colors, allowing the audience to perceive the group with a cute, girl crush concept (Han-sol). While the visual appearance of idols contributes to a viewer's attraction, it can similarly influence their clothing style as well. As found in previous research, if a viewer is visually attracted to a K-Pop idol's outfit choice, then they are more likely to have the desire to dress in a similar style to the idol and create the same visual appeal for themselves (J. Koo and H. Koo). Therefore, physical attraction to idols through their visuals creates visual appeal towards K-Pop.

Stereotypical Roles Within K-Pop Groups

Another unique aspect of K-Pop is the unique roles that are given to the idols of the K-Pop group and their concepts. According to Carpio, there are six stereotypical roles that are given to idols: leader, rap, dance, vocals, visual, and center. Each of these roles contribute to the synchronization and organization of the group, thus making K-Pop more visually appealing.

By having an even balance of talent and visuals, K-Pop groups become more visually attractive to a viewer. However, gender roles can also change the stereotypical roles that are given within K-Pop groups. While K-Pop entertainment groups look for talent, they also look for idols that best fit the group's concept. From past research, numerous K-Pop groups have been found to fit the feminine or soft masculinity aesthetic (Almqvist-Ingersoll, Carpio). Therefore, depending on the appearance and talent of an idol, their main role in the group may change. Visual attractiveness of an idol is a contributing factor to the organization of a K-Pop group, which should be considered later in this study.

Societal Influences of K-Pop

As K-Pop is growing in relevance, its influence on society also starts to shape the norms and morals of communities affected by K-Pop. From recent research, K-Pop has been found to culturally and socially affect the mindset of viewers. As a result of cultural movements, such as the Hallyu movement or cultural imperialism, K-Pop has taken the influence of numerous cultures and expressed such in the different songs categorized under K-Pop (Han, J. Koo and H. Koo, Oh and Lee, Greenblatt). Originally, Korean music wanted to imitate Western genres of music, such as blues or R&B, but began to shift as a result of cultural events. As a result, K-Pop produces a unique style of music that can reach an international audience easily. With the wide range of cultural influences, K-Pop also considers a wide range of cultural norms and beliefs, such as gender roles. Throughout the production of K-Pop, female idols have been emphasizing their feminine features through oversexualization, contributing to the misogynistic stereotypes of women (Han-sol, Kim). With the direct portrayal of gender stereotypes and the large audience of such music, K-Pop can influence the morals and beliefs of the viewer negatively and positively. In progressive countries, the portrayal of standard gender roles may be controversial compared to more traditional countries that still follow the original gender roles (Almqvist-Ingersoll, Han-Sol, Kim). The cultural and social morals of the audience should be taken into account to determine any bias while conducting the study.

Underlying Messages in Music

Music videos have been found to be a form of expression for underlying messages or themes. Throughout history, music was used to express controversial and political topics that could possibly be censored by a higher power, such as the government (Han, J. Koo and H. Koo, Oh and Lee). Specifically during East Asian imperialism, music was used as allusions toward the government, hoping the audience would understand the references made (Aufderheide, Oh and Lee). Currently, modern Korean society is less strict with censorship and allows for the expression of underlying messages in K-Pop. Because K-Pop is a blend of various cultures, the messages hidden in K-Pop music videos allude to cultural norms and beliefs worldwide. According to recent studies, 4th generation K-Pop songs have been found to use Latin American, African, and religious references to make the song more complex and appeal to the diverse audience of K-Pop (J. Koo and H. Koo, Oh and Lee). While music videos can be used to disguise controversial or distinctive messages, they can also provide visual aid for K-Pop music videos.

Participants

There were 70 participants who provided responses for this study. The participants' age ranged from 12 years old to 18 years old. K-Pop is especially prevalent with teenagers/older adolescents, causing the age range for the study to start at 12 years old and end at 18 years old. The video clips used are from 4th generation K-Pop groups, where the idols are around the same age as the sample participants. The sample was found in the United States, where K-Pop is still continuously growing in relevance and popularity. Participants were not restricted by their ethnicity, gender, or sex. Knowing that the K-Pop community online is extremely large, participants were gathered by convenience and snowball sampling, where they replied to a social media advertisement that was sent on Discord, Instagram, and TikTok and was shared across the internet to other possible participants that fit the specific age range for the study.

Design

The aim of this study was to determine the most visually appealing aspect of K-Pop music videos and the most visually appealing K-Pop concept from 4th generation K-Pop groups. The study utilized three surveys on Google Forms for each K-Pop music video, quantitatively and qualitatively measuring the ratings of the participants' ages 12-18 regarding the visual appeal of the music videos using correlational research. The independent variable was the visual aspects of the music video, which investigated the participants' visual appeal towards the music video as a dependent variable. The survey quantitatively measures the ratings/statistics of visual aspects and qualitatively measures the positive and negative responses of the participants towards the visual aspects of the music video. All of the surveys contained the same questions but required different responses/ratings from each music video. Sociology professors from West Virginia University conducted a similar study by showing a BTS music video and surveying students with open-ended and closed-ended questions about the idols and their performance, thus making this study method reliable (Song and Velding). Using a survey to determine the correlation between visual appeal and visual aspects is effective since it allows the participants to rewatch and process the video clip to produce a quantitative and qualitative response. The survey responses were anonymous and participants were only required to answer one of the three surveys, but were able to respond to all three surveys if they wanted. The participation in the survey study could be stopped at any time.

Instruments

The questions were used to analyze and rate the effects of visual appeal on the participants based on varying music videos to later determine what is the most visually appealing K-Pop concept. There were 11 questions in each survey, totalling up to 33 questions from all surveys. Google Forms was used due to its convenience and feature that made graphs/charts based on the responses, thus making it more accessible and easy for both the participant and the researcher. Because the age demographic was 12-18, there were only 11 brief multiple choice questions in each survey in order to keep the participants interested and maintain focus during the survey. Instead of the participants watching the whole music video that averaged out to be around three minutes each, each survey featured a 30-40 second clip of the chorus, also ensuring the participants do not lose interest or focus. The three most popular 4th generation music videos based on the viewership were selected to be used in the surveys. The three music videos with the most views were IVE's AFTER LIKE, NewJeans' DITTO, and ENHYPEN's Future Perfect music video. The first two questions asked the participants about their age and what gender they are physically attracted to in order to gather the study's basic demographic information. The study quantitatively measured ratings through a numeric scale of one (lowest) to five (highest), such as "Rate the outfit choice in this music video from 1-5." The study qualitatively measured ratings through the questions such as "Does the synchronization of the choreography strengthen or weaken the visual appeal of this music video?" or "What was the biggest influence on your answer about the set design?" which was a follow-up question after rating the set design in the music video. The study questions may have some bias due to the study relying on the opinions of the participants as they did not express any past attitudes before participating in the study. Similar results would be collected from the participants in the future because Google Forms saves the responses and cannot be changed unless the settings of the form are altered. Although similar results would be collected, if this study was conducted in the future, the participants may have different opinions than they had before, thus somewhat altering the responses in the future. While the surveys had the 30-40 second clips for the participants to analyze, there is a possibility that the ratings may be somewhat flawed due to not showing the full music video, proving a limitation for the need to keep the participants engaged and focused.

Procedures

After the research was approved by the IRB, a social media advertisement was posted to Discord and Instagram to get participants for the surveys. The participants had to reply to the advertisement, which sent them an automated message that explained the purpose for the research, the procedures following the surveys, and the link to the three surveys on Google Forms. The message also mentioned that the surveys could be sent to other participants that were within the specified age range for the study. The same advertisement was also shared to teachers and adults throughout the community who would be able to share the surveys to those interested and qualified. Three different surveys were made based on the music video but had the same questions for each form. The Google Forms surveys embedded the music videos and a timeframe for the participants to analyze by themselves. The participants were told that they were only required to complete one of the three surveys, but completing all three surveys was more beneficial as it provided more data. The survey links were open for three weeks to collect sufficient data.

Results

Among the three surveys, 44 to 70 participants in the United States gave responses in the span of three weeks. When the participants were asked who they were physically attracted to, 48% chose men, 22% chose women, 24% chose both men and women, 3% chose anyone, and 3% chose no one. This question was asked to ensure there was no bias in the question that analyzes the physical attractiveness of the K-Pop idols. As for the age, 5% of participants were 12 years old, 3% were 13 years old, 3% were 14 years old, 8% were 15 years old, 27% were 16 years old, 33% were 17 years old, and 21% were 18 years old. The age of the participants might have created bias in their responses regarding the visual appeal questions, thus using this question for demographic data and to identify possible implications.

The outfit design of K-Pop music videos had a more positive than negative response to the participant's visual appeal. The participants were asked if the outfit choice of the respective music video influenced their visual appeal towards the video. Based on the three music videos, 76% of participants claimed the outfit choice influenced their visual appeal and 24% claimed that the outfit choice did not influence their visual appeal. For each music video/survey, the participants were asked to "Rate the outfit choice in this music video from 1-5." Of the 70 responses in Survey I, 12% rated the outfit choice negatively by giving a score of 2 or less, 36% rated the outfit choice neutrally by giving a score of 3, and 52% rated the outfit choice positively by giving a score of 4 or higher. From the 68 responses in Survey II, 25% rated the outfit choice negatively, 24% rated the outfit choice neutrally, and 51% rated the outfit choice positively. Of the 44 responses in Survey III, 16% rated the outfit choice negatively, 27% rated the outfit choice neutrally, and 57% rated the outfit choice positively (Figure 1).

Outfit Choice

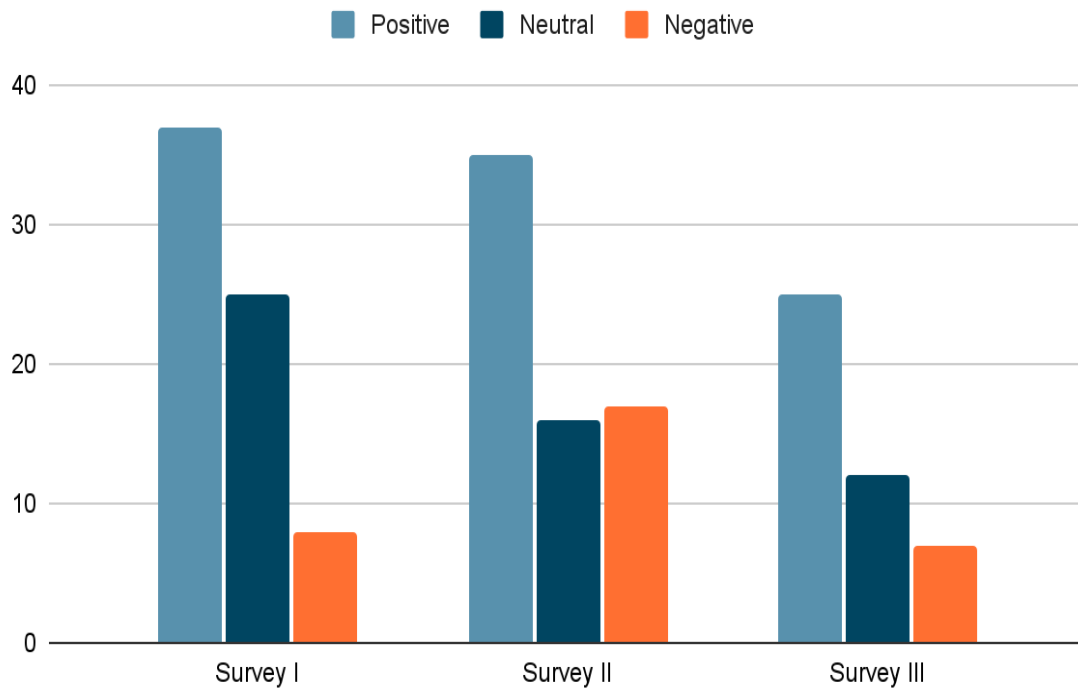


Figure 1. Outfit Choice

The synchronicity of the choreography had an overwhelmingly positive response to the visual appeal of the participants. The participants were also asked if the choreography influenced their visual appeal. From the three music videos, 91% of participants were visually attracted by the choreography, while 9% were not visually attracted to the choreography. The participants were asked to “Rate the choreography from 1-5.” In Survey I, 15% of the 70 responses rated the choreography negatively, 34% rated neutrally, and 51% rated positively. From the 68 responses in Survey II, 17% rated negatively, 31% rated neutrally, and 52% rated positively. Of the 44 responses in Survey III, 5% rated the choreography negatively, 27% rated the choreography neutrally, and 68% rated the choreography positively (Figure 2).

Choreography

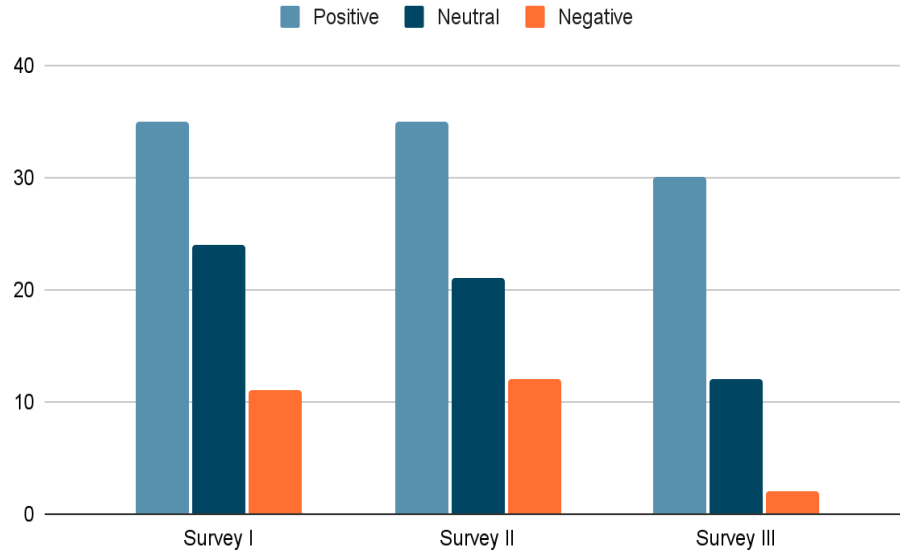


Figure 2. Choreography

As there are numerous factors contributing to the set design of a K-Pop music video, the participants were asked “What was the biggest influence on your answer about the set design?” to determine what was the most influential set design factor that affects the participants' visual appeal. From the three music videos, 57% enjoyed the setting, 30% enjoyed the lighting design, 7% enjoyed the backdrop, and 1% enjoyed other aspects of the set design, such as film and color (Figure 3).

Influences on Set Design

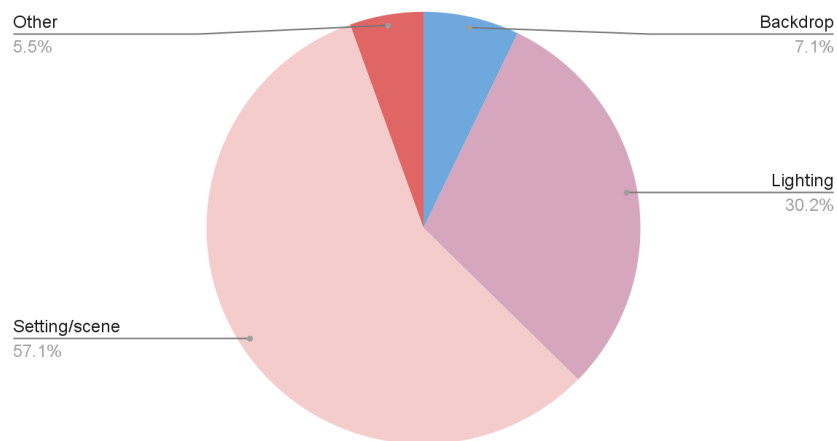


Figure 3. Influences on Set Design

For each music video, the participants were also asked to “Rate the set design from 1-5.” From Survey I, 5% rated the set design negatively, 18% rated neutrally, and 77% rated positively. In Survey II, 18% rated

negatively, 26% rated neutrally, and 56% rated positively. Survey III found that 9% rated negatively, 25% rated neutrally, and 66% rated positively (Figure 4)

Set Design

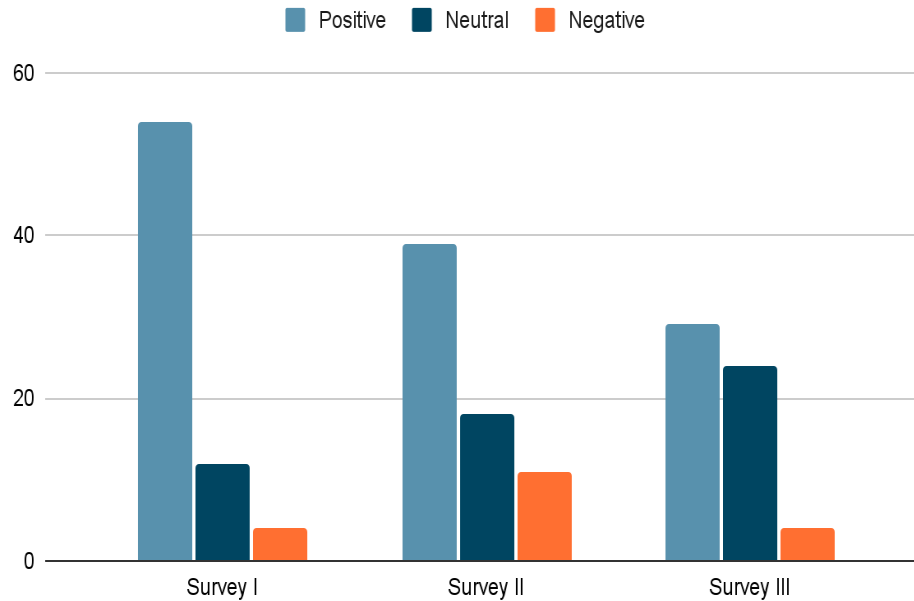


Figure 4. Set Design

The participants also expressed positive, neutral, and negative attitudes towards the set design. The question asked was “What was the biggest influence on your answer about the set design?” Majority of the positive and neutral responses focused on the cohesion of visual aspects, such as the color, lighting, and film quality blending together to become visually appealing to the viewer. The negative responses toward set design specifically focused on the set design being entirely too excessive or too plain, making the music video less visually appealing overall (Figure 5).

Positive/Neutral Responses Toward Set Design
“The fireworks! I also really love the fact that they matched the sparkle of the clothes to the sparkle of the fireworks!!”
“I love the camera quality! I feel like it created something very nostalgic feeling despite the outfits looking very Gen Z. The blurriness also matches the very soft emotion and the song portrayed!”

“I think both the setting and lighting create a certain ambiance to the scene/music video that's really interesting and makes it seem more retro than modern.”
“[I like] the corresponding color scheme to each outfit.”
Negative Responses Toward Set Design
“I really liked the set design, but it also felt a little too much as well.”
“Based on the duration specified, the scene is a bit plain in comparison to the previous two. It also has less movement, besides them dancing, which makes it less intriguing to watch.”

Figure 5. Responses Toward Set Design

The participants were asked about how physically attractive they saw the idols in the music video. From all three surveys, 91% of the responses stated that the idols’ physical attractiveness influenced their visual appeal towards the music video, while 9% of responses were not influenced by the physical attractiveness of the idols. Each survey contained different K-Pop groups, meaning the participants’ physical attraction to the idols may vary and create a limitation to the data. Survey I and II featured female groups IVE and NewJeans, and Survey III featured the boy group ENHYPEN. From Survey I, 9% of the responses rated the physical attractiveness of the idols negatively, 17% rated neutrally, and 74% rated positively. In Survey II, 10% rated the idols negatively, 18% rated neutrally, and 72% rated positively. In Survey III, 16% rated negatively, 18% rated neutrally, and 66% rated positively (Figure 6)

Physical Attractiveness

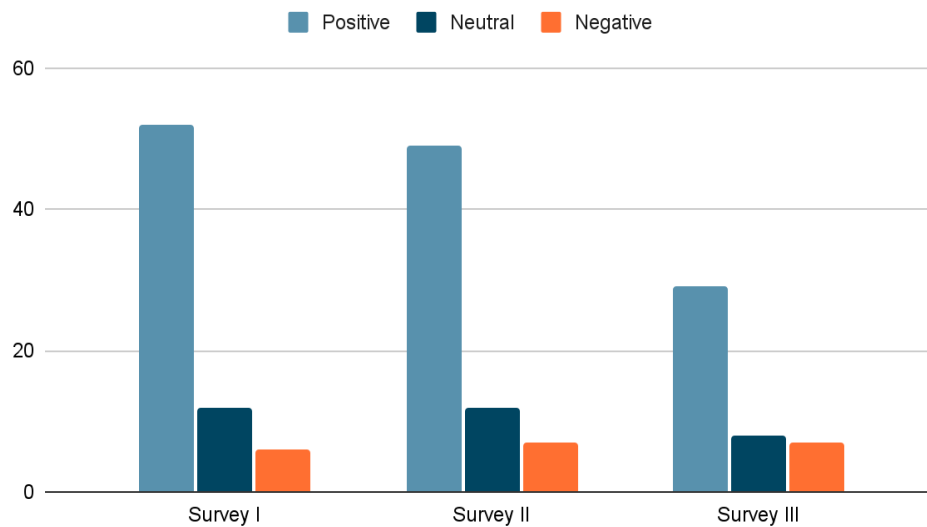


Figure 6. Physical Attractiveness

Each survey concluded the most visually appealing aspect of the music video. Based on the three surveys, set design was the most visually attractive to the participants, where 44% of responses favored set design. Furthermore, 26% of the responses favored the choreography of the music videos, 24% favored the physical appearance of the idols, and 16% favored the outfit design of the idols (Figure 7). Survey I and Survey II concluded that set design was the most visually attractive, while Survey III found that the choreography was the most visually attractive for the respective music video (Figure 8).

Most Visually Attractive Aspect

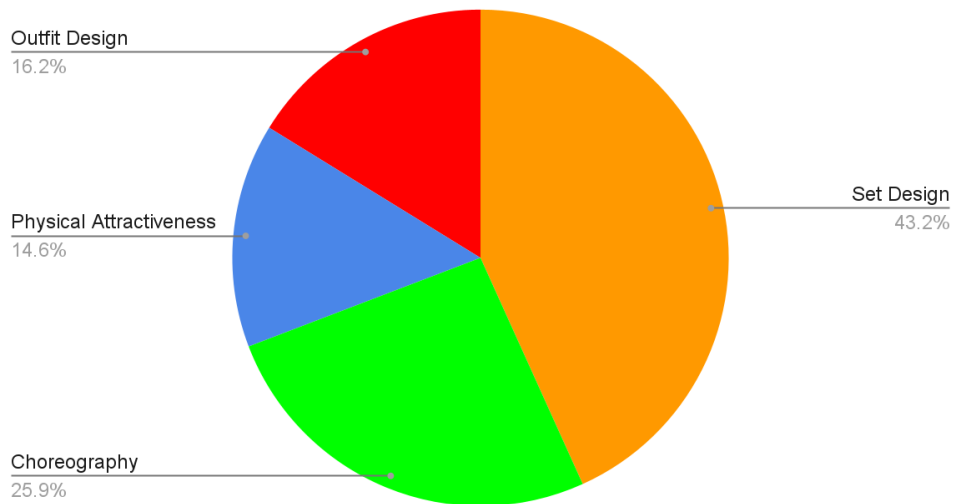
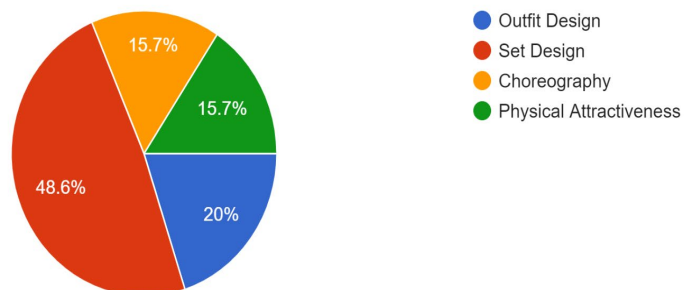


Figure 7. Most Visually Attractive Aspect

Survey I:

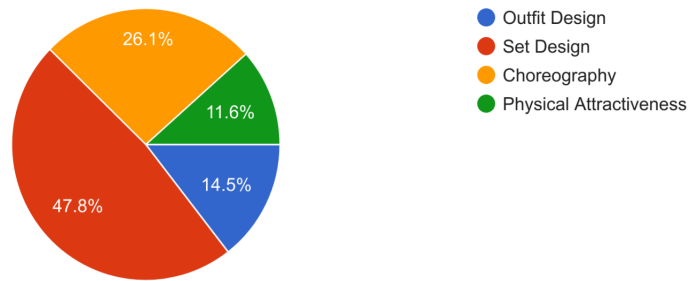
Which aspect was the MOST visually appealing in this music video?

70 responses



Survey II:

Which aspect was the MOST visually appealing in this music video?
69 responses



Survey III:

Which aspect was the MOST visually appealing in this music video?
44 responses

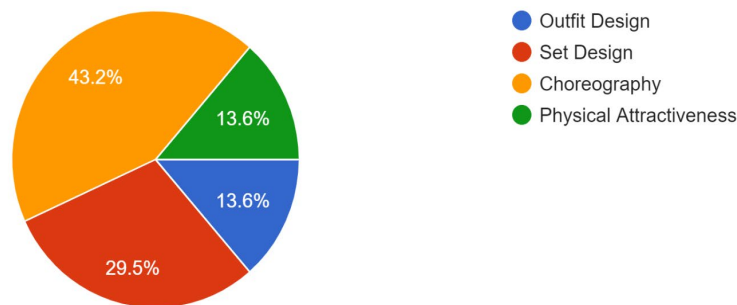


Figure 8. Surveys and Most Visually Appealing Aspects

Discussion

Majority of the participants found that the set design of the K-Pop music videos was the most visually appealing aspect of the video, which is presented in the 44% of responses that chose set design as the most visually appealing to the viewer. Furthermore, the set design of the K-Pop music videos had the most positive ratings compared to the other visual appeal aspects with 77% positive ratings in Survey I, 56% in Survey II, and 66% in Survey III, proving that majority of the responses positively reacted to set design and created the most visual appeal to the participants. Although set design was the most visually appealing aspect to the participants, the other visual aspects still had a large impact on the visual attraction of the viewers. 91% of the responses felt a strong influence of visual appeal from both the choreography and physical attractiveness of the idols, and 76% of responses felt that outfit design had a large influence on the visual appeal. Because the other visual appeal aspects also highly impact the visual appeal influence of the participants, it can be assumed that all visual appeal aspects are still important to the visual attraction of a K-Pop music video and that all aspects work in an inter-related manner. Despite the fact that set design was found to have the most influence and visual attractiveness from the survey responses, the other aspects still remain relevant and should not be overlooked when producing K-Pop music videos.

The K-Pop music video in Survey I was found to have the most positive ratings for each visual appeal compared to the other two surveys. In the results of Survey I, the majority of the participants rated each visual appeal aspect with a positive rating/response. The music video, “AFTER LIKE” by IVE, received around 50% positive ratings from the outfit design and choreography, where outfit design had 52% and choreography had 51%. The music video also showed that 70-80% of responses rated the set design and physical attractiveness of the idols 77% positive ratings regarding the set design, and 74% positive ratings for the physical attractiveness. However, this data does not assume that the other two music videos from Survey II and III did not receive somewhat similar feedback. Majority of the participants also believed that Survey II and III were still visually appealing, but did not have as many positive ratings compared to Survey I. Because Survey I’s “AFTER LIKE” by IVE was found to be the most visually appealing of the three music videos, it is reasonable to conclude that the concept of IVE is the most visually appealing 4th generation K-Pop concept. In an interview done with Elite Daily, Wonyoung, a member of IVE, claimed that IVE’s concept was “chaebol crush,” translating into “rich crush” (Bell). Chaebol crush is a new K-Pop concept that highlights the sophistication of the idols, portraying them as wealthy and elegant. The concept has increased in relevance due to IVE’s increasing popularity, proving that newer concepts are more visually attractive than older concepts, such as girl crush.

Implications

The findings from this research study will expand the scope of research in the music industry, especially within the music industry in the United States. The music industry in the United States should use this data to alter the music video production to have a similar style to K-Pop music videos, gaining similar amounts of success and attention towards K-Pop. The growing relevance of K-Pop has spread to the United States and similar success can happen for American music artists as well. For example, the finding of set design being the most visually attractive to viewers can be applied to music videos created in the United States by creating more extravagant set designs for their music video productions.

Additionally, the findings of this study may also aid in finding what aspects are the most visually appealing to viewers in a broader scope than K-Pop. Since there has been limited research on the visual aspects of music videos, this study may influence the research of visual appeal of music videos and find specific factors that contribute to an individual’s attraction to specific visual appeal aspects. This will help improve the marketing strategies of various music videos as marketers will be able to identify what specifically attracts viewers, creating higher viewership and increasing profits originating from the music videos.

Closing the Gap

Past research relating to K-Pop focused on the reason that K-Pop has been successful internationally, especially regarding the uniqueness of the music and sales of albums. However, there was no research that focused specifically on the visual appeal of any genre of music videos, especially K-Pop music videos. Exploring the visual appeal aspects of K-Pop music videos, specifically how visually appealing they are to viewers, closes a part of the gap regarding the successes of K-Pop while also expanding the scope of research and opening up more opportunities to research K-Pop for the future. Additionally, this research provides more information for marketers in the music industry to promote music videos and songs effectively, potentially creating marketing opportunities that are visually attractive to a specific audience.

Conclusion

The purpose of this study was to find the most visually appealing aspect of 4th generation K-Pop music videos and determine the most attractive 4th generation K-Pop concept to viewers aged 12-18 in the United States. The data was collected through three surveys in the span of three weeks, questioning the participants about the visual aspects and reactions to the respective K-Pop music videos. Qualitative and quantitative data was collected from this study in order to determine the visual attraction to specific aspects of a K-Pop music video. As a result of the study, set design was quantitatively concluded to be the most visually appealing aspect and outfit design was the least visually appealing aspect of the three K-Pop music videos shown in the surveys. The participants found that the lighting and film style especially highlighted the set design of the respective music videos. Although outfit design and choreography were hypothesized to be the most visually appealing, the two visual aspects were not as visually appealing to the participants compared to set design. With such findings, the most visually appealing concept shown from the three music videos was chaebol crush. The sophisticated and glamorous set design portrayed in IVE's "AFTER LIKE" music video received the most positive ratings from the three music videos, thus proving the visual attractiveness of a relatively new concept. While the most visually appealing music video aspect and K-Pop concept have been identified, there is no research on the reasoning/influence behind such choices or visual attraction. Despite the difficulties regarding the accessibility and reliability of the surveys, the research process went smoothly and successfully with proper organization and the large pool of participants.

Future Directions

Future research regarding the visual appeal of K-Pop music videos should analyze the specificity of the visual aspects of music videos. Instead of determining which aspect is the most visually appealing to the viewers, future areas of research should determine what exactly makes the visual aspect appealing to the viewer. By addressing the reason why a visual aspect is so appealing to the audience will help individuals related to the music industry create visual content that caters to their target market. Since the most visually appealing aspect of K-Pop music videos was revealed through this study, an interview can be conducted in the future with an individual who is specialized in visual effects in the music industry, identifying the motivations behind various visual aspects and how they affect the viewer's visual perception of the music video. Such research will allow for music video producers to make content that is visually enticing and creates more viewership for the video itself, especially in the music industry in the United States.

Another way to expand the scope of research is to specifically identify what factor of visual aspects influences one's decisions. In the three surveys, the responses showed that the set design was the most visually appealing aspect of the music videos. This type of data can be collected similarly to how this study was conducted but with the consideration of potential limitations. The study would need a large sample size that is affected by the music industry in the United States. Furthermore, choosing a new arrangement of music videos for the surveys may be difficult depending on the individual choices made by the researcher. The music videos of this study were chosen based on their popularity and their relevance to 4th generation K-Pop groups. The music videos should be chosen based on the most recent generation of K-Pop groups during data collection in order for the data to be relevant with current music trends.

Limitations

K-Pop is an extremely broad range of subgenres. Although the music videos may be full of visual appeal aspects, the participant may not find the music video appealing based on their music taste or interests. The surveys

failed to ask the style of music that the participants were interested in, which negatively affects the responses from the survey through the production of inconclusive or dishonest responses regarding the visual appeal of the music videos. The findings could have been altered from not considering the desired music style of the participants. Furthermore, the anonymity of the surveys allowed for unqualified people to participate in the study. The age range for the study was 12-18 years old and the scope was within the United States. As a result, numerous survey responses could be deemed invalid due to not fitting in the specific range for research. These invalid responses may have changed the outcomes of the data collection, but the anonymity of the surveys protects such responses from being filtered out of the responses that fit the participant criteria.

When creating the three surveys, the music videos were embedded into the Google Form link. However, Survey III's music video had stopped working within the first three days of data collection, causing the responses of the survey to be lower than the other surveys provided.

The lack of responses from Survey III may lead to inconsistency in the correlation between the visual appeal aspects and the participants' visual attractiveness to the music video. If the responses from Survey III were equal to the responses from Survey I and II, then the most visually appealing aspect of K-Pop music videos may have changed to an alternative aspect. Because the responses for the research were anonymous, there was no way to eliminate the participants' responses from Survey I and II that did not respond to Survey III, causing the data to be inconsistent when comparing the three surveys overall.

During the research process, there were no sources available that discussed the visual aspects of a K-Pop music video. When searching through credible databases that were available, such as EBSCO or Google Scholar, the majority of the sources found focused on the successes on K-Pop or the rhythmic interpretation of K-Pop songs instead of the visuals of such music videos. Therefore, the variables used in the study were created based on research for standard music videos without being in a specific genre. One article by the Korea JoongAng Daily was used to identify the steps/factors identified when filming a K-Pop music video, which aided in creating respective variables for K-Pop music videos specifically. However, this was only one source that was found through the databases available to me, which heavily limits the variables and research used in the research.

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