The Choice of Female Fans: A Study of the Industrialized Star-Making Model of Chinese Girl Group from the Perspective of Fan Consumption

[*]Shuhui Zhu
School of cultural industry,Jilin Animation Institute,Changchun 130013, China
[*]Corresponding author E-mail: 1661105763@qq.com

Abstract: This paper explores the influence of fan consumption on the industrialized star-making model of Chinese girl groups through comparative analysis method and in-depth interviews, taking the differences in fan audiences of girl group in China and Korea and the differences between the girl groups of the two countries as the starting point. The author argues that the fan audience of Chinese girl group is mainly female, and the consumption power of female group is significantly stronger than that of men. In addition, with the development of culture and entertainment industries, people's attitude toward fan consumption gradually improves, and the willingness of fans to consume is gradually increasing, and the consumption level also gradually improves, thus influencing the industrialized star-making model of Chinese girl group. The higher the consumption of the fan base, the greater the influence on the star-making mode of Chinese girl group, which can even influence the composition of the final girl group, team style, etc.

Keywords: fan consumption, female consumption, Chinese girl groups, Korean girl groups, industrialized star-making

1 Introduction

The "industrialized" girl group star-making model mainly originated from South Korea. Since 1998, when Korea formally proposed the policy of "culture as a nation", Korean entertainment companies have been like giant star processing factories, where girl group artists are like parts on an assembly line, undergoing a standardized industrial

process before finally becoming a commodity to be released to the male consumer market. However, we have observed that the proportion of female group fans in China is much higher than that of men. Korean girl group and Chinese girl group also have a very different look due to their different audiences. In this regard, we became curious about which is the main group of Chinese girl group consumers, whether fan consumption has influenced the star-making model of Chinese girl group, what are the differences between Korean and Chinese girl group in terms of role selection, personal experience selection, degree of clothing exposure, makeup discourse, language style, skin color, and hype topics, and how these differences are formed in the Chinese girl group industry. This paper attempts to explore the influence of fan consumption on the industrialized star-making model of Chinese girl groups, and conduct and in-depth study.

2 Review of the literature

2.1 Literature review of fan consumption

Holbrook was the first to put forward the consumption behavior of fanatical fans, believing that such consumption behavior of fans can help them form a unique identity label and emotional identity. Pimentel and Reynolds call the religious fervour of fans consumer fervour. Lee and Smith used rational addiction theory to study the fans of Major League Baseball in the United States. The research showed that the fans' consumption behavior broke the traditional law of diminishing marginal effect and presented a habitual and stable addictive consumption behavior.

While the consumption behavior of fans has also been studied in China, Fang Qi in "An Analysis of the Influence of Marketing Activities Targeting Fans on Consumerism" suggests that the consumption behavior and motivation guidance of fans are an issue that society must face and confront. In "Fan Consumption and the Construction of Fan Economy", Li Kanghua elaborates on the constructive model of consumption behavior in fan culture in the social media era, arguing that there are two kinds of subjects of fans' consumption behavior, namely, consumers as fans and fans as consumers. The main research results of fan consumption from the perspective of consumerism include: Cai Qi's "Star Economy Led by Consumerism: A Communication Interpretation of "Fans". A Communication Interpretation of the Phenomenon" , "A Study of Fan Culture

in the Perspective of Western Consumption Theory" by Yang Ling, "Fan Culture under Consumerism" by Li Li, "'Fan's Carnival': An Interpretation of Online Consumer Culture Fever" by Jin Jin and Zhang Na, etc.

At present, domestic scholars have studied fan consumption behavior from different perspectives, such as psychology, sociology and economics, and have made a full and comprehensive analysis of the motives, characteristics and psychology of fan consumption. However, there is still a lack of research on whether fan consumption affects the star-making model of girl group.

2.2 Literature review of female consumption

In Western societies, the issue of women's consumption has been explored in a number of research theories on women's studies and sociology of consumption, which appears scattered in various writings and literature, deeply exploring women's emancipation and development, gender equality, and the social context and cultural significance of women's consumption. This has enabled women to gain social advancement, access to resources, and opportunities for development in a new era and a new social culture of consumption. Among these studies, Baudrillard's The Consumer Society and Celia Lurie's The Culture of Consumption are considered the most representative treatises.

Most Chinese studies on female consumption focus on consumption characteristics, consumption psychology, and consumption motives. In her article "Consumer Culture and Female Consumption", Shen Rui analyzes the relationship between consumer culture and female consumption, and more comprehensively elaborates the role of female consumption. In her article "Exploration of female consumption behavior", Cen Liyang points out the main characteristics of current female consumption in China: explosive consumption after being suppressed, consumption with inconsistent words and actions, and symbolic consumption. In addition, domestic research results on women's consumption include Zhou Rong's "A Brief Discussion on Women's Consumption Psychology and Behavior", Fu Liyun's "Thinking about the Motivation of Irrational Consumption Behavior-From Women's Consumption Behavior on Clothing", and Gao Xiaohua's "Rational and Irrational Female Consumption Behavior".

2.3 Literature Review of Culture Industry Theory

The cultural industry is the standardization, unification, and programming of mass cultural products. The term "cultural industry" was first coined in 1947 by Adorno and Hockheimer in their book Dialectic of Enlightenment. In this book, they focused on the idea that culture and art had become a form of industrial production, with a small number of production centers meeting the needs of a large number of dispersed consumers through standardized production methods. Since its inception, the cultural industry theory has been met with mixed reviews. Jameson, a staunch supporter of Adorno's critical theory of cultural industry, published a book Late Marxism: Adorno or the Persistence of Dialectic in the 1990s, in which he expressed his support for Adorno's views and argued against them, arguing that Adorno's critical theory of culture industry was correct, in line with the social context of the time, and was a revelation of the nature of the reality of the time. Fiske, however, does not agree with Adorno's theory of culture industry. In his works "Understanding Mass Culture" and "Reading Mass Culture", he points out that Adorno simply regards "the mass" as an audience without thinking and seriously ignores the autonomy and complexity of the mass.

The study of Adorno in China started late, since the 1990s. Zhang Yibing's book "Dialectical Imagination without Tone: A Textual Interpretation of Adorno's Dialectic of Negation" was the starting point of the study of Adorno's theory of culture industry in China, which revealed the true theoretical meaning of Adorno's masterpiece "Dialectic of Negation" for the first time. Since then, there has been a boom in the study of Adorno's theory in China, and the main achievements include: Zhao Haifeng's "A Study of Adorno's Dialectic of Negation", Zhang Liang's "The Historical Construction of "The Logic of Collapse": A Textual Interpretation of Adorno's Early and Middle Philosophy", and Chen Shengyun's "The Modern Theory of Negation". Chen Shengyun's "Modernity of Negation: Understanding Adorno" and Xie Yongkang's "Critique and Rescue of Metaphysics: The Logic and Impact of Adorno's Negative Dialectic".

According to the overall situation of the current academic research on cultural industry theory, scholars have bet most of their attention on the study of the characteristics of cultural industry theory, the effects of culture industry theory and the influence and limitations of cultural industry theory.

Using "fan consumption star-making", "fan star-making model" and "industrialized star-making" as keywords, we found 19 papers related to this study after searching the

Internet. Only one article could be found with the keyword "fan economy of female groups", while no literature was found on whether the fan economy affects the star-making mode of girl groups. This shows that although domestic and foreign scholars have studied fan consumption and cultural industries, there are still few studies on the influence of fan consumption on the star-making model of Chinese girl groups, so the research direction of this paper is innovative.

3 Research Methodology

This paper uses comparative analysis and in-depth interviews in an attempt to answer the above questions.

3.1 Comparative analysis method

The comparative analysis method can be understood as a method of examining between things and exploring their patterns and differences according to certain criteria. This thesis compares and discusses the similarities and differences among Chinese girl groups in terms of formation team styles, and by comparing the number of fan audiences of Chinese girl groups with those of Chinese and Korean girl groups. In addition, although the Chinese girl group model has developed its own characteristics, borrowing from Korea, it is clear that the girl groups formed in different cultures have differences in characteristics, models, standards, and fan base. Therefore, in this paper, we selected teams in China and Korea that can represent the characteristics of girl groups in both countries for comparison, namely Chinese girl groups THE9, Rocket Girls 101, and X-SISTER and Korean girl groups IZ*ONE, Kep1er, and IVE, to analyze the differences between girl groups in China and Korea.

3.2 In-depth interview method

The interview questions were divided into two main parts.

The first part, which mainly deals with the basic information of the interviewees, including their age, gender, and education.

In the second part, the research questions were downscaled to interview questions.

In this interview, questions will be asked to the interviewees from three aspects,

including interview questions related to star-following behavior, interview questions related to consumption behavior, and interview questions related to the industrialized star-making model of girl groups. Through this in-depth interview, we aim to gain a deeper understanding of fan consumption behavior and female group fan base, so as to better study the influence of fan base on the star-making model of Chinese girl groups.

4 Analysis and Discussion

4.1 Reasons why fan consumption affects the industrialized star-making model of Chinese girl group

4.1.1 Differences in fan group affect the criteria of industrial star-making models for girl groups

Table 1 Female group profile

Combination name						
	China girl groups			Korean girl groups		
Basic information	THE9	Rocket Girls 101	X-SISTER	IZ*ONE	Kep1er	IVE
Debut Date	2020.5.30	2018.6.23	2020.9.4	2018.10.29	2021.1.3	2021.11.1
Debut Method	talent show	talent show	talent show	talent show	talent show	Company Launches
Fan base	Female group	Female group	Female group	Male group	Male group	Male group
Team size	9	11	7	12	9	6

In this study, three girl groups were selected as representative subjects in China and Korea, including THE9, Rocket Girls 101, and X-SISTER in China, and IZ*ONE, Kep1er, and IVE in Korea. There are 5 music videos from each girl group were selected as the sample for this study (IVE currently (IVE has only produced 4 MVs, so the sample size is 4). These girl groups are as is well-known and representative girl groups in recent years, which are typical for this study. A comparative analysis of Chinese girl groups and Korean girl groups shows that there is little difference in the number of girl groups between the two countries, and in terms of debuting, Chinese girl groups are mainly in the form of talent shows, while Korean girl groups are mainly in the form of talent shows and company launches. But the two countries are completely different

in terms of fan audience, the Chinese girl group's fan base is mainly female, while the Korean girl group's fan base is mainly male, which largely affects the two countries' star-making platform in creating the standard of the girl group.

Table 2 Number of female group clothing and shorts and skirts

Female group	Number of garments	Number of shorts and skirts
IZ*ONE	26	23
Kep1er	14	11
IVE	11	8
Korea	17	14
THE 9	18	5
Rocket Girls 101	15	4
X-SISTER	7	3
China	13	4

Reflecting on the costumes of the girl group members, it is shown that among the three Korean girl groups, the average number of costumes changed by each girl group in the music video reached 17 sets, and among these costumes, the number of shorts and skirts reached 14 sets, accounting for more than 80%. In Chinese girl groups, the number of costumes and the number of shorts and skirts are significantly lower than those of Korean girl groups, especially the difference between the number of girl group members wearing shorts and skirts in music videos and Korean girl groups is relatively large. From this, it can be reflected that the Korean girl group's male pandering behavior is more serious than the Chinese girl group.

Analyzed from the skin tone of the girl group members, the three Korean girl groups, the members have fairer skin tone. In the Chinese girl groups have fair or yellowish,or wheaten skin. From this point on, we can see that Chinese girl groups are more diverse in style and aesthetics compared to Korean girl groups.

Table 3 Female group skin color

	White	Wheat color	yellowish
IZ*ONE	12	0	0
Kep1er	9	0	0

IVE	6	0	0
The 9	6	3	0
Rocket Girls 101	8	0	3
X-SISTER	5	0	2

In addition to clothing and skin color, this study also analyzed the personality characteristics of the different members of the Chinese and Korean girl groups. The comparative analysis found that the Chinese girl group has at least one member whose style is cool or queen-like, and in recent years, unisex style has gradually become a more popular style among the Chinese girl group, while the Korean girl group members' style is also more varied, but overall, it is still mainly sweet and cute. In addition, there is a big difference in the team style of the two countries' girl groups. Korean girl groups emphasize the consistency of the team style to deepen fans' impression of their team style with a unified, bright visual effect, while Chinese girl groups are different, with Chinese girl groups placing more emphasis on individual characteristics and changing the choice of clothing according to individual characteristics, instead of chasing after uniformity. Obviously, there is a big aesthetic difference between male and female, therefore, in the face of different fan audiences, the two countries have adopted different star-making standards for girl groups, Korean girl groups style is mostly sweet, cute, and sexy and other male aesthetics as the standard, and the members of the group are uniform style of young women. The Chinese girl group is gradually "not defined" as the standard, the girl group members have different personalities, and age is no longer a constraint for the girl group.

4.1.2 Female consumption-dominated fan base influences the outcome of the industrialized star-making model of Chinese girl group

In the process of conducting in-depth interviews, I found that men and women have distinctly different opinions on whether fan consumption has influenced the star-making model of Chinese girl groups and what aspects of the star-making model of Chinese girl groups have been influenced by fan consumption:

"I've also chased quite a few groups, both Chinese and Korean, and in the last few years I've noticed that Chinese girl groups seem to be starting to become different from Korean ones."

"The overall personality of the Korean girl group seems to be a little more uniform, and China doesn't seem to have this preoccupation."

"Of course they will consume, do not spend money on how the company will promote them ah, now the star-catching consumption should be very common, right."

"Spend money, too, but I spend less, I still prefer to spend on the game than spend on chasing stars."

"When the creation of 101, I also spent a lot of money, but fortunately in the end, my favorite people successfully debuted, if the future still chase talent show, I guess still have to spend money."

"Well, as I said before, how will the company promote them without spending money, so I think to some extent it still has an impact. As for which aspects, the number of shots, the number of stages many aspects will be affected, right?"

The results of the interviews revealed that Chinese girl group, whether in terms of team style or makeup choices, no longer copy all the Korean groups as before, but have their own characteristics, and gradually began to create a team with Chinese characteristics. In addition, I also found that nowadays, the Chinese fan base is more receptive to the act of star-crossing consumption, consumption level, consumption willingness are also increasing, the emergence of these phenomena, to a certain extent, affect the results of the girl group debut, and even determine the girl group debut in the order. The higher the consumption of the fan base, the greater the impact on the star-making model of Chinese girl group, able to influence the composition of the final girl group, team style and other aspects.

In the study of female consumption, it has been pointed out that a significant number of women have the tendency to consume irrationally, especially in the state of excessive excitement or sadness, and the desire to consume becomes stronger. Obviously, compared with men, women have higher consumption in the process of following stars, and female fans have more purchasing power than male fans, so Chinese fans can have more influence on consumption than Korean fan groups. Major talent shows such as "Idol Trainee" and "Creation 101" have made fan vote an important factor in the final debut, which means that the more consumption, the more it can influence the outcome of female group star-making. The fan' economy provides a large and fixed flow of talent shows, creating huge profits for advertising sponsors and video website platforms, which is the permanent source of the vitality of talent shows and the fundamental guarantee that they can maintain sustainable development.

4.2 Be wary of the industrialized star-making model, girl groups should not become mass commodities

In the course of the study, I found that the phenomenon of fan consumption influencing the industrialized star-making model of girl groups brings a series of negative effects such as fan group climbing, pooling of funds to fight the pitch, waste of resources, and commoditization of girl groups to a certain extent. In the future, the girl group should be alert to these negative effects in the process of building, industrialized star-making model can certainly quickly bring high revenue, but it ignores the individual personality. The pursuit of speed will not only cause harm to individual team members, but may also reduce the girl group to a mass commodity, the girl group market homogenization, market saturation and other negative effects, thus undermining the development of the girl group market.

To create a girl group does not have to pursue speed, but to create a high quality, a high level, with positive guidance and integration of Chinese characteristics of the girl group should be the goal pursued by the star-making platform.

5 Summary and Reflection

This study investigates the phenomenon of fan consumption influencing the industrialized star-making model of girl groups through a comparative analysis method and in-depth interviews. It is found that although the Chinese girl group model is borrowed from South Korea, there are significant differences in the fan base between the two, i.e., and the Chinese girl group fan base is predominantly female, while the Korean girl group fan base is predominantly male. Due to the difference in the fan base, the girl groups of the two countries have gradually embarked on different development paths to cater to the market. With the development of China's culture and entertainment industry, Chinese girl groups have gradually started to find a suitable path for their own development. By studying the girl groups in recent years, I found that compared with Korean girl groups, Chinese girl groups are more diversified in style and more diverse in their choice of makeup style, which are more inclined to female aesthetics, while Korean girl groups are more uniform and emphasize group style. In addition, due to the different consumption concepts of men and women, the consumption of Chinese girl group fans more obviously influences the degree and standard of the star-making model

of girl groups.

It is worth noting that although fan consumption can bring huge benefits, fan consumption affects the industrialized star-making model of Chinese girl groups of this phenomenon will also bring the negative impact of powder group climbing, pooling of funds to play cast, waste of resources, excessive industrialized star-making model, moreover, will cause irreversible damage to team members, female group market. These negative effects are worthy of caution and reflection.

Since, this study is based on a small sample, there is still a possibility of imprecise data. In future studies, researchers in the field of cultural industries may need to pay more attention to the phenomenon of female fans' consumption influencing industrialized star-making patterns, as well as to expand their research on industrialized star-making patterns.

References

[1] Miao Wenyu. (2021). An analysis of the current situation and influence of Chinese female fans' consumption culture in the era of self-media. *Modern Marketing (Business Edition) (07),* 112-113.

[2] Zhang Liangcong & Jiang You. (2020). Cultural industry theory reinterpreted: rethinking in the context of aesthetic capitalism. *Studies in Chinese Literature* (02), 16-22.

[3] Liu Guanjun. (2015). A Critique of the Values of Consumerism in Contemporary China. *Social Science Research* (06), 143-147.

[4] Zhen Weili & Xiao Liang. (2019). A study on the trend of localization of Korean star-making model in China. *Modern Business* (33), 61-63.

[5] Shi Rongrong & Huang Hui(2021). Research on the influencing factors of fans' consumption behavior--an analysis based on "best effort purchasing behavior". *Mall Modernization* (09), 10-12.

[6] Liu Ruichen. (2021). A study on the carnival phenomenon of domestic girl group talent shows

[7] Sheth, J. N., Mittal, B., & Newman, B. I. (1999). *Consumer behavior and beyond.* NY: Harcourt Brace.

[8] Yuxuan Zhang.(2017).Research on Consumer Buying Behavior and Satisfaction Based on Fans Economy.(eds.)*Proceedings of 2017 International Conference on*

Education Innovation and Social Science (ICEISS 2017)(pp.56-61).

[9] Gao Fang.(2021).Adorno's Cultural Industry Theory in the Environment of Internet Development. *Wireless C ommunications and Mobile Computing.*

[10]Yining Zhang.(2021).Research on Fans' Consumption Motivation Behind E-commerce Live Broadcasting-- Take Li Jiaqi as An Example. *International Journal of Social Science and Education Research*(2).