Korean Popular Culture: An Exploratory Examination among Malaysian Adolescents

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Abstract: In the early 2010s, there has been an increasing interest in the varieties of products and images of South Korean popular culture around the world, a development led by popular music. The Korean popular culture has influenced youth consumption patterns. Today, information has a great influence on the values and lifestyle of society and also gives consumers a lot more options. Teenagers especially are very fond of American popular music, film and fashion because those are what they often see through broadcasting and entertainment. This opportunity has been used by South Korea to commercialize their culture as a commodity package through Hallyu. There is a need to look to Korea popular culture in every dimension because popular culture has a unique set of dimension. This study identifies the critical dimensions of Korean popular culture among adolescents living in the Klang valley. A study was conducted by an exploratory examination among Malaysian adolescents.

Key words: Korean popular culture, K-pop, Hallyu, adolescent, popular culture

INTRODUCTION

Significant shifts have occurred in the structure and direction of the foreign popular culture in the last decade. In an era of globalization, it is becoming intensely important to understand people's acceptance and reactions to foreign popular culture. The popular culture impact can be seen and felt through broadcasting and entertainment. Moreover, today people are more selective and always looking for alternatives to personal satisfaction. For instance, previously American products were considered the best choice among teenagers; these are now increasingly drowned with the emergence of South Korean products ranging from language, drama, film and music. Despite the popularity of South Korean television dramas that embedded the idea of the Korean Wave, the preliminary referents included South Korean popular music. The remarkable success of the Korean Wave has created collective celebration in South Korea.

In the early 2010s, the popularity of South Korean popular music (K-pop), has spread from neighboring Asian countries such as Malaysia, Japan and Taiwan to Europe and the Middle East.

Moreover, the huge youth potential market in Asia creates greater business opportunities. Enormous debate occurs among scholars regarding the concept of Hallyu which referred to the wind hailing from the Korean peninsula, spreading rapidly in East Asia, signalling the coming of Korean popular culture (Lie, 2012). Evidence was shown in the K-pop world Festival in December 2011 that engrossed hopeful K-pop singers from sixteen countries and confirmed its global appeal to Korean popular culture (Choe and Russell, 2012).

The South Korean government, intent on enhancing its soft power along with its export prowess, has actively promoted K-pop (Lie, 2012). Since the middle of the 1990s, the Korean government has embarked on a concerted effort to promote the Korean media industry and pop

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culture as an export industry (Huat, 2010). A study by Jalaluddin and Ahmad (2011) supported the argument earlier mentioned that South Korea has focused more on efforts to export and commercialize their culture through three media products in popular culture, namely, cinema, television dramas and popular music. One of the successful deployments of Korean culture is the price factor. Compared to Hong Kong and Japan drama, Korean drama is cheaper. Lie (2012) claimed that the total of South Korean popular music industry generated US$ 300 million in comparison to US$ 14 billion for the United States and US$ 6.4 billion for Japan, US$ 244 million for Taiwan, US$ 108 million for Hong Kong and US$ 78 million for China. In the same context, Shim (2006) further argues that Korean artists have successfully contributed to the positive impact on the culture of buyers including food, fashion, makeup and skin care and even plastic surgery.

Various styles and fashions of South Korea were followed by teenagers in Malaysia. Moreover, dramas, K-pop music, language, skin care products of Korea brands are progressively becoming very popular in Malaysia especially among the adolescents (Jalaluddin and Ahmad, 2011). Other scholars such as Zakaria (2011) and Cho (2010) found that Korean songs have been accepted by Malaysian teenagers and the aggressive growth of Hallyu has been extensive in Malaysia. Now, there have been concerts by Korean artists organized by the Malaysian organizers to cater for the youth's demand for K-pop music (Jalaluddin and Ahmad, 2011; Ariffin *et al*. (2012) had foreseen Malaysian adolescents have a higher tendency to imitate their favorite role models (i.e., Korean popular celebrities) and expressed their idolization through their buying behavior.

Despite overwhelming influence of Korean popular culture throughout the world, little empirical evidence has emerged in explaining the dimensions of the intended variable. Thus, this study aims at highlighting confirming dimensions of the new emerging wave. The study is structured in the following way. It begins by defining and further understands the types of popular culture available. Then the existing literature regarding Korean popular culture is examined. This leads to section three which proposes the Korean popular culture model. The model is supported by relevant past popular culture literature. The model outlines the theoretical propositions of Korean popular culture dimensions. It follows with the data analysis and the implications for marketers. The findings are believed to shed light on the popular culture literature especially in the Malaysian context.

Literature review

Adolescents: Teens are categorized as youth between childhood and adulthood and they are just one step away from childhood and a step removed from adulthood. Notoatmodjo (2007) stated that adolescence is a period of human development. It is time for a change or transition from childhood to adulthood which include biological, psychological and sociological changes. In many societies and cultures, teenage years usually begin at the age of 10-13 years and end at age 18-22 years. According to Soetjiningsih, adolescence is a time of transition between the times when children start to become sexually matured which is between the age of 11, 12 and 20 year and this is also known as the phase of young adulthood. Ariffin *et al*. (2012) defined adolescent as the age between 16 and 19 years old. Thus, we adopted this definition for the purpose of the present study due to similar context of the study.

Popular culture: Previous studies have defined popular culture in various way. For instance, Badley *et al*. (2010) define popular culture as the beliefs and and practices. Meanwhile, Santino defines popular culture as the expressive elements of daily life. Both of the theorist argue that popular culture is a struggle between the peasants and the dominant groups in society. They added that it was also not subjected to mass culture or folklore but more like a platform for the exchange between both.

In the same context study done by Ariffin (2010) on the relationship between American popular culture and some selected aspects of consumer behaviour focusing on Malaysian adolescents defines "Popular culture is that which is "in", contemporary and has the stamp of approval of young people". Specifically, the conceptual definition by Ariffin (2010) was adopted from Harper (2000).

Badley *et al*. (2010) mentioned that popular culture also refers to the beliefs and practices as well as objects that have been organized and shared among the population. Among them is the belief of the people, practices and things that are rooted in local traditions, beliefs, practices and objects produced in the political and commercial center. It includes elite cultural forms that have been popularized as well as popular forms that have been elevated to the museum tradition (Badley *et al*., 2010).
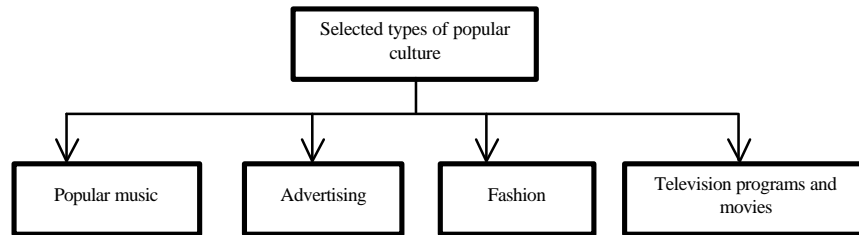
Fig. 1: Selected types of popular culture

Types of popular culture: Figure 1 illustrated four selected types of popualr culture, i.e., popular music, advertising, fashion and television programs and movies.

Popular music: Original music terminology and definitions of terminology aspect is believed that the word 'music' is derived from Greek. Word 'music' is said to have borrowed its use by Muslims in the century 8th-10th Hijrah. As the original word 'music' is of Greek civilization, the definitions formulated by musicology and members of art and science ethnomusicology integrate sound or tone of voice or sound tool for different modes of forming a satisfactory emotions, aesthetics and structure of belief systems that form the basis belief. Korean music reflects the confidence of the people of Korea. Artists can display masculine or sexy image successfully. Artist such as Rain, Seven, Wonder Girls, Girls' Generation, Super Junior, Beast and more have succesfully made a name internationally. Musical success of Korean pop (K-pop) ranked below 100 in the United States prove their music is accepted by the international community. In fact, popular music they spread to European countries such as France when the pop music like Super Junior and Girls' Generation began to gain a place in the hearts of audiences in Europe. Jalaluddin and Ahmad (2011) supported the argument above by stated the Korean popular singers received an overhelming response from fans in France.

Advertising: Research by Stewart *et al.* (2003) has demonstrated that people are influenced by the images portrayed in magazine advertising. This situation suggests that brief exposure image has the ability to affect a person's perception toward a certain product. A widely accepted explanation for celebrity endorsers' effects has been that celebrities bring credibility to advertising messages (Choi and Rifon, 2007). Advertisers are well aware of the positive influence that celebrities can bring to a persuasive message; therefore it is unsurprising that approximately 25% of all United States television commercials feature celebrities (Shimp, 2000). In addition,

Choi and Rifon (2007) argue that when celebrities are hired as endorsers in advertising, marketers hope that consumers accept and consume the meanings that these celebrity endorsers and link these meanings to their products. Therefore, the researchers assume that the community of users today have shifted the symbolic nature of their products in their lives to construct their self-image.

Fashion: Fashion is also regarded as one of the types of popular culture (Ariffin, 2010;Ariffin *et al.*, 2012). Bao and Shao (2002) argue that teens want to be "cool" and "sweet", that is they want to be exclusive and cutting edge in terms of fashion. Young people all over the world are becoming more and more fashion conscious. Thus, it appears that advertising, peers and celebrities/role model have potential to contribute to brand choices among young people. An study by Scotti (2000), "The same, Only Different" has further discussed the youthculture phenomenon. She mentioned 45% teenagers like trying new products before they become popular. Scotti further argued that teens tend be characterized by individual taste, style and attitude, for example, body piercing (Bao and Shao, 2002).

In the same sense, dance videos contain a great deal of fashion-related products, they were lowest in brand appearances. Another related study, done by Hogg and Banister (2000), reveals that top stars have the power to make certain looks popular and fashionable. The researchers found that the imitation of fashion trends was an important instrument for meaning transfer from the pop stars to the adolescents.

Another research by Motale *et al.* (2014) stated the factors thought to have contributed to the increase in male fashion consciousness include gender role fragmentation, the use of celebrity sportsmen as fashion models and the increased popularity of men's fashion magazines that promote the concept of the metrosexual new man.

Television programs and movies: Several scholars have found music video to be a format that still warrants

investigation in part because of the increasingly sexualized nature of a form of popular culture as well as the persistence of gender and racial stereotypes in music videos despite changes in society that have raised the status of women and ethnic minorities (Railton and Watson, 2005;Wallis, 2010).

As we know media such as television programs and movies also bring a great influence to society. Society tend to watch a television program or movie when they have holiday or during family gatherings. Gen-Y has been heavily influenced by media, including movies and television (Bennett, 2006). Lunia and Abani also state the radio, Television (TV), movies, video games, cell phones and computer networks have asssumed central roles in our children's daily lives. Many in this segment listen to music via the radio; have access to an average of 62 television channels and are frequent movie goers (Morton, 2002).

For the length of time that the young people watch television, the image they receive of male and females is out of the hands of parents or teachers; instead these transmitted images are in the hands of scriptwriters and advertising agencies (Stewart *et al.*, 2003). According to a similar study done by Strinati (2000), television determines what people think and what they do and thus controls them psychologically and socially. The mass media has a huge influence on people of all ages but teenagers are exposed to mass media more than any other adults.

A study by Roberts (2000) found that youths' accessibility and exposure to the full array of media as well as the social contents in which media exposure occurs is due to their access to electronic media such as television. It was found that more than 97% of homes represented in his study had a television, VCRs and audio system. He also found that 70% have video game players; and more than two-thirds have a personal computer. In study by Roberts and Christenson (2001) and Ward and coauthors mentioned, it is estimated that US adolescents and young adults watch an average of between 30 min and 3 h of music videos per day.

Korean popular culture: Jalaluddin and Ahmad (2011) defined Korean popular culture also known as Hallyu or Hanryu as the popularity of South Korean popular culture in other Asian countries. In the same sense, Yang (2012) stated that Korean popular culture is also known as Korean Wave while both studies done by Ravina (2008) and Lee (2011) pointed out that Korean popular culture refers to a surge in the international visibility of Korean culture.

The term'Korean Wave' also known as Hallyu or Hanryu, refers to the popularity of South Korea as popular culture in the countries of Asia. Korean wave "Hallyu" refers to a surge in Korean culture internationally, starting in East Asia in the 1990s and continued more recently in the United States, Latin America, Middle East and parts of Europe (Raviv, 2008). As a result, the Korean wave is shown as a regional cultural trend marking the success of Korean culture (Lee, 2011).

Among the strong popular culture is pervasive among communities films, TV dramas and pop music. TV drama is one of the most popular cultural and public interest. Because many are interested in Korean culture which indirectly leads to the many benefits of their national income of Korean popular culture influences. Koren wave and its popular culture brings different levels of influence in some parts of East Asia; China, Hong Kong, Taiwan, Singapore, Japan, the Philippines and Malaysia (Jalaluddin and Ahmad, 2011). They also found that many young people in Malaysia have been influenced by Korean culture, especially of their artists in the types of music, dance and fashion.

Nicknamed the "Korean Wave" (Hallyu in Korean) has been given by the mass media and the researchers to Korean cultural products like television drama, popular music and movies are increasingly popular in neighboring countries of Korea. Since mid-1990, the Korean popular culture has spread in countries such as China, Hong Kong, Taiwan, Singapore at first and then spread to Southeast Asian countries such as Vietnam, Thailand, Malaysia and Indonesia, followed by Mongolia, Japan and also outside of East Asia (Yang, 2012).

In another vein, Raviv *et al.* (1996) who examine the phenomenon of adolescent's idolization of pop singers believe that music, singers or bands have special placement within a youth culture as they are seen to represent specific symbols. They propose that idolization of pop singers is based mostly on two important components: worship (adoration) and modelling. Raviv *et al.* (1996) define adoration (worship) as an unusually intense admiration and reverence of an idol. This can be expressed in behaviour such as actively collecting information and artefacts related to the idol or trying to meet him/her personally. Modelling on the other hand refers to the desire to be like an idol which may involve imitation of the idolized figures for example, copying their dressing sense, hairstyle, speech, activities and any other social behavioural patterns (Raviv *et al.*, 1996). Based on these findings, we anticipate that role modelling and expression of idolization will help to explain the popular culture construct as shown in Fig. 2.
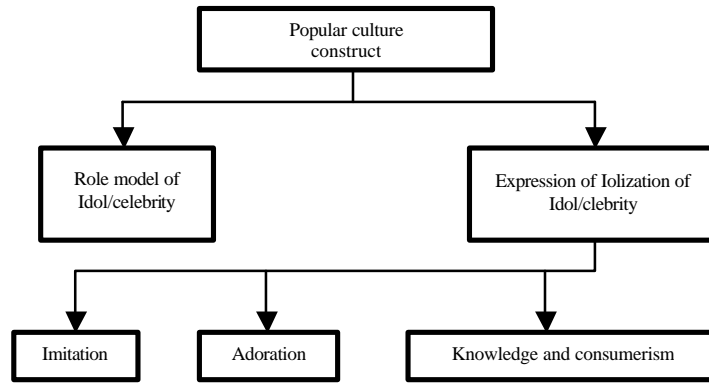
Fig. 2: The dimensions of popular culture construct for Idol/ celebrity (Ariffin *et al.*, 2012;Ariffin, 2010; Raviv *et al.*, 1996; Harper, 2000; Hogg and Banister, 2000; Martin and Bush, 2000; Bush *et al.*, 2004)

MATERIALS AND METHODS

The data were collected through a structured questionnaire survey. Quota sampling method was used by approaching Malaysian adolescents residing in the Klang valley (an area comprising Kuala Lumpur-capital city of Malaysia, its suburbs and adjoining cities and towns in the state of Selangor. The present study used a quota for five demographic factors namely gender, ethnicity, family income level and regional areas in Klang valley). Sampling quotas were established by the Department of Statistics, Malaysia. An equal percentage for both gender and age groups were taken into consideration. As mentioned in an earlier section, the present study focused on the age group of 16-19 years old. For the age group between 16-17 year, the present study focused on the adolecents in the upper secondary schools. On the other hand, the respondents in the age group between 18-19 year old were taken from pre-university, pre-diploma, teacher training center, certificate and diploma students from four main areas in the Klang valley Malaysia. Klang valley was chosen based on the fact that it has the highest population density in Malaysia with 7.2 million people.

Consistent with the current population breakdown, the quota sampling for ethnic groups was set at 67 Malays, 25 Chinese, 7 Indian 1 and 1% other ethnics. The areas selected are divided into five main areas: North, South, Central, Eastern and Western parts of the Klang valley. Gombak district including areas North and South covering Sepang Selangor. Central region consists of Putrajaya area including the Eastern part of Cheras, Selangor and the Western part covers Damansara. After conducting this study, data collected were analyzed using the Statistical Packages for the Social Sciences (SPSS).

The main component method with varimax factor rotation was conducted to identify the dimensional variables of Korean popular culture.

The structured questionnaire was divided into two main sections. Section A contained the main part of the questionnaire. The factors contributing in this study are role model and expression of idolization. However, in expression and idolization have three sub-dimensions namely imitation, adoration and "knowledge and consumerism". There are two variables adopt in the questionnaire by other similar survey role model (5 items) from Ariffin (2010) and expression of idolization (19 items), from 19 items divided into three sub dimensions of imitation (5 items), adoration (5 items) and knowledge and consumerism (10 items) from Ariffin *et al.* (2012) and Raviv *et al.* (1996). In every question, the respondent filled the answer sheet using the 7-point Likert scale represented by strongly disagree, disagree, slightly disagree, neutral, slightly agree, agree and strongly agree.

Section B was designed to draw demographic characteristics. It contained 8 items on personal particulars of respondents, namely: gender, ethnicity, religion, age, primary school education, education level, total combined monthly income of both parent and total monthly allowance income in Klang valley.

Demographic profile: The result of the study showed that the sample's demographic profiles revealed an upscale sample with considerable variation in terms of gender, ethnicity, religion, age, primary and secondary school education, highest education level, family income level and regional areas in Klang valley.

Table 1 shows that 43.1% respondents were male and 56.9% were female out of 153 respondents. The findings conclude that male Malay adolescents were 52.3%, followed by Chinese 36.6%, Indian 9.2% and others only

Table 1: Respondent total profile (N = 153)

Respondents' demographic	Categories	Frequency	Percentage
Gender	Male	66	43.1
	Female	87	56.9
Ethnicity	Malay	80	52.3
	Chinese	56	36.3
	Indian	14	9.2
	Others	3	2.0
Religion	Islam	82	53.6
	Buddhism/taoism	41	26.8
	Christinity	15	9.8
	Hinduism	15	9.8
Age	16 years old	26	17.0
	17 years old	25	16.3
	18 years old	14	9.2
	19 years old	88	57.5
Primary school education	SRK	92	60.1
	SRJK (C)	55	35.9
	SRJK (T)	6	3.9
	Private school	-	-
Education level	PMR	29	19.0
	SPM/SPVM	47	30.7
	STPM	15	9.8
	Certicate	35	22.9
	Diploma	27	17.6
Total combined monthly income	Below < RM999	15	9.8
	RM1000-RM2999	52	34.0
	RM3000-RM4999	49	32.0
	RM5000-RM6999	27	17.6
	RM7000-RM8999	10	6.5
Total monthly allowance	Below <RM1000	60	39.2
income of both parent	RM 101-RM200	59	38.6
	RM200-RM300	34	22.2

2.0%. Most of the respondents' religion is Islam (53.6%), followed by Buddhism (26.8%,) and Christianity and Hinduism had the same percentage (9.8%). Besides that, most of the respondents are aged 19 years (57.5%) and the second highest percentage are respondents aged 16 years (17.0%). The lowest percentage arerespondents aged 18 years (9.2%).

For higher level education, most of the adolescents were SPM/SPMV holders (30.7%), diploma holders (17.6%), PMR holders (19.0%) and STPM only 9.8%. Furthermore, the highest of the total combined monthly income of both parents ranged between RM1000 to RM2999 (34.0%). Some 32.0% of the respondents were from families where both parents' monthly income ranged from RM3000-RM4999 and another 6.5% between RM 7000-RM8999. On the other hand, only 9.8% had parental monthly income below RM999.

Table 1 also represents the frequencies of respondents' total monthly allowance income. The highest percentage of respondents get an allowancebelow RM100 (39.2%) followed by RM101-RM200 (38.6%) and the lowest percentage of respondents get RM201-300 (22.2%) monthly.

RESULTS AND DISCUSSION

Data analysis techniques:
Exploratory factor analysis: An Exploratory Factor Analysis (EFA) traditionally has been used to explore the possible underlying factor structure of a set of observed variables without imposing a preconceived structure on the outcome and it is also described as orderly simplification of interrelated measures. By performing EFA, the underlying factor structure is identified.

Other than that, according to Ibrahim (2002), factor analysis is a multivariate technique and would confirm the dimension and also indicate which of the items are most appropriate for each dimension. This research used the principal components method with varimax rotation of factor to identify the characteristics dimension of Korean popular culture and which is consistent with the analytic procedure. Hair *et al.* (2009) argued the an examination of the rotated factor matrix, only the items with a factor loading of 0.32 and above were considered as significant in interpreting the factor.

Besides that, the factor analysis used consists of Kaiser-Meyer-Olkin (KMO) of sampling adequacy, variance explained and also eigenvalues criteria. According Hair *et al.* (2009), KMO was used to measure sampling adequacy with acceptable range of above than 0.5. Hair *et al.* (2009) also argued that the eigenvalues criteria is the sum of the square factor loadings of each variable has a value >1.0 is considered significant.

Data analysis: Table 2 shows the result of factor loading and dimension using exploratory factor analysis. Factor analysis use varimax rotation procedure suggestion by Arifffin (2010). The Kaiser-Mayer-Olkin measure of

Table 2: Factor loading and dimension

Factor	Item of factor	Loading
Factor 1 (V1)	KC_2: I listen to my favorite Korean singer/music band's music	0.823
	KC_6: I get to know the lyrics of my favorite Korean singer/music band's songs.	0.799
	KC_4: I watch my favorite Korean singer/music band on CD or TV	0.790
	KC_5: I get to know the melodies of my favourite Korean singer/music band's songs	0.789
	KC_8: I get information about my favorite Korean singer/music band on TV, newspaper, internet and friends	0.787
	KC_7: I discover about my favorite Korean singer/music band on TV, newspaper, internet and friends	0.747
	KC_9: I think my favorite Korean singer/music band quality is good	0.734
	Eigenvalue	15.283
	Prevent total variance	63.680
	Mean	4.320
Factor 2 (V2)	IM_2: I adopt my favorite popular Korean singer/music band's hairstyle	0.777
	RM_1: My favorite popular Korean singer/music band provides a good model for me to follow	0.742
	RM_2: My favorite popular Korean singer/music band leads by example	0.716
	RM_3: My favorite popular Korean singer/music band sets a positive example for others to follow	0.706
	1M_5: I adopt my favorite popular Korean singer/music band's behavior	0.703
	IM_1: I adopt my favorite popular Korean singer/music band's style of dressing	0.781
	IM_3: I adopt my favorite popular Korean singer/music band's opinion	0.622
	KC_10: I am attracted to my favorite Korean singer/music band because of how they dress	0.609
	RM_4: My favorite popular Korean singer/music band exhibits the kind of behavior that I try to imitate	0.599
	RM_5: My favorite popular Korean singer/music band acts as a role model for me	0.576
	Eigenvalue	1.824
	Prevent total variance	
	Mean	7.602
	3.73	
Factor 3 (V3)	AD_2: I buy souvenirs related to my favorite Korean singer/music band	0.836
	KC_3: I attend my favorite Korean singer/music Band's performances	0.825
	AD_3: I get in touch with other fans of my favorite Korean singer/music band	0.771
	AD_4: I collected personal details about my favoriteKorean singer/music band	0.733
	AD_1: I hang my favorite Korean singer/music Band's poster	0.726
	IM_4: I adopt my favorite popular Korean singer/music band's mode of speech	0.708
	KC_1: I purchased a number of my favorite Korean singer/music band's cassettes and CDs	0.679
	Eigenvalue	1.275
	Prevent total variance	5.313
	Mean	3.200

sampling (KMO) is 0.93. Firstly, this research have two independent variables (i.e., role model and expression of idolization) and also had three sub-dimensions (i.e., imitation, adoration, knowledge and consumerism). However, after exploratory analysis was conducted, it was found that the variables merged into three independent variables namely Factor 1 (V1), Factor 2 (V2) and Factor 3 (V3). The variables was relabelled as a Factor 1 (V1) knowledge and consumerism, Factor 2 (V2) role model and imitation and Factor 3 (V3) adoration.

Loading for Factor 1 (V1) has 7 item explaining 63.680 of the variance. Factor 2 (V2) has 10 item explaining 7.602 of the variance and Factor 3 (V3) has 7 item explaining 5.313 of the variance. In Table 2, Factor 1 (V1) consists of

7 item and all items are from variable expression of idolization sub-dimension knowledge and consumerism (KC_2, KC_6, KC_4, KC_5, KC_8, KC_7 and KC_9). F2 (V2) consists on 10 items, 5 items are from variable role model (RM_1, RM_2, RM_3, RM_4 and RM_5), 4 are items from variable expression of idolization sub dimension imitation (IM_1, IM_2, IM_3 and IM_5) and 1 item from knowledge and consumerism (KC_10). Lastly, F3 (V3) consists on 7 items all items are from the expression of idolization sub-dimension, 4 items are from the adoration (AD_1, AD_2, AD_3 and AD_4), 1 item is from imitation (IM_4) and 2 items are from knowledge and consumerism (KC_1 and KC_3).

CONCLUSION

The findings from this study suggest some interesting implications for academics and marketing practitioners. This will provide an opportunity for retailers to manipulate the findings to design a refined marketing strategy to meet the basic needs of youth and adolescents. Results from this study also could provide understanding of how retailers will influence popular culture in South Korea. This situation allows retailers to develop strategies to promote example and imitation, knowledge and consumerism and choose the appropriate authentication brand (i.e., Korean popular artist) or use a spokesperson for their product or service to maximize promotional activities. The campaign effectiveness will be more prominent when retailers use artists such as Girl's Generation, PSY, Super Junior or other Korean artists who have high popularity among teenagers.

The complexity of the consumer decision making process makes it very difficult to build a theory that can adequately explain or predict the behavior of teenagers use in the presence of Korean popular culture influences emerging in Malaysia. Continued efforts should be taken to carry out further research on the impact of Korean popular culture worldwide. Marketers from various industries will continue to survive and contribute to economic growth. As product manufacturers find new markets for adolescents has increased worldwide, hence the need to understand the results of the use of youth were at the same time becoming increasingly important as well. Some argue that adolescents are at the forefront of globalization (Dasen, 2000; Schlegel, 2001). The youth market offers an important target market (Cassidy and Schijndel, 2011). Success in the changing global market will mean companies need to develop a deeper understanding of their positions and health in this regard. Given the rapid growth and market opportunities in developing countries, it is important that this information

be obtained for these markets. In the long term, all parties involved in a variety of industries in the market aimed at adolescents must be prepared to face the challenges brought about by changes in their choices. Marketers and retailers need to be involved consistently in studying trends of rapid and changing needs of youth in modern Malaysian society especially in luxury products.

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