

Synthesis of Panel 3

Cherish Aileen A. Brillon, Panel Chair

Ms. Guevarra talked about a relatively unexplored topic on K-pop gender queer cover groups and how they define themselves vis-à-vis their favorite K-pop performers and how they are accepted supposedly by this teen subculture despite their gender identification. Some notable highlights, the findings of the study have something to do with how K-pop groups give them an inspiration as a member of “third sex”. For Nicky Song, it has become a way for her to be recognized as a celebrity though *sabini Maam* just a minor celebrity but still it’s celebrity nonetheless. And of course the role of social media in the formation of the fandom or a community of K-pop fans. Dr. Joven actually looked at the connection between Hansik and Hallyu and he talked about the role of Korean cuisine in promoting or propagating a Korean taste and how Filipinos have appropriated Korean cuisine to imagine a culture but of course this appropriation is not one way because as he also discussed, the localization or hybridization actually play the big part on it. The last one has something to do with the Kopinos. Ms Sadorra talked about popularity of Korean films in the country and how it has provided for us a context by which to interpret Korea’s concept of a multicultural society especially as it pertains to the Kopinos or to put it in another term, the Kosians because Kopinos has become a highly sensitive and debatable term in Korea and in the Philippines.

The concept of the k-pop group is introducing an androgynous or the ambivalence of sexuality, which is very important in terms of the idea of sexual expressions and gender expression so you also have that concept. I do hope it gets to be explored more.

A lot of Filipinos are looking for what is a Filipino taste. But the question is should we look for what is a Filipino taste or rather should we accept that the Filipino taste is a hybrid of our colonial and our precolonial history.

The reason you are so drawn to Korean films (mainstream) is because it is the same as the structure of the Philippine romantic films. It's just that the Koreans try to approach it in a comedic, light hearted manner and we do it in a melodrama, which is very much rooted to the Filipino culture.



Cherish Aileen A. Brillon is the current Program Head of the Department of Communication of Far Eastern University and the adviser of the FEU Film Society. She finished her MA in Media Studies major in Broadcasting at the UP College of Mass Communication with a specialization in political economy and is now taking up her Ph.D. in Philippine Studies, Tri-College Program at the Asian Center this time focusing on spectatorship and space studies. She has already presented in various conferences on such topics ranging from gender, new media, sentiment analysis of social media, urban studies, and the analysis of spaces and nostalgia in migrant cinema.