

THE FORMATION OF KOREAN POPULAR CULTURE AND ITS POPULARITY IN THAILAND

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วัฒนธรรมเกาหลี ได้รับความนิยมจากผู้คนจำนวนมากทั่วโลก ในรูปแบบของสินค้าทางวัฒนธรรมที่ถูกบริโภคอย่างแพร่หลายในหมู่คนเอเชียและขยายต่อเนื่องไปยังอีกหลายประเทศ อาทิ อเมริกาเหนือ ตะวันออกกลาง ในการศึกษาครั้งนี้ จะแสดงให้เห็นโครงสร้างและการก่อรูปของวัฒนธรรมเกาหลีที่ได้ผ่านกระบวนการและขั้นตอนต่างๆ ซึ่งล้วนมีความสัมพันธ์และเกี่ยวข้องกับปัจจัยในเรื่องของการเมือง เศรษฐกิจ และสังคม ความนิยมของวัฒนธรรมเกาหลีมีบทบาทที่สำคัญในประเทศไทยมากเช่นกัน โดยเฉพาะ วัฒนธรรมร่วมสมัยของเกาหลี กระแสความนิยมวัฒนธรรมเกาหลี หรือที่รู้จักกันดีในชื่อ Korean Wave หรือ ฮันรยู (คำศัพท์ที่สื่อมวลชนประเทศจีนกล่าวถึงกระแสความนิยมวัฒนธรรมร่วมสมัยของเกาหลี) สามารถจำแนกประเภทออกมาได้หลายหมวดหมู่ อาทิ ภาพยนตร์ ละคร เพลง (เคป๊อป) และสินค้าทางวัฒนธรรมรูปแบบอื่นๆ การส่งออกของวัฒนธรรมเกาหลีนั้นสำเร็จได้เพราะได้รับการสนับสนุนส่วนหนึ่งจากภาครัฐบาล และค่านิยมที่คนเกาหลีส่วนใหญ่ยึดถือ เช่น ความเป็นชาตินิยม การผสมผสานทางวัฒนธรรม ในการศึกษาครั้งนี้ จะแสดงให้เห็นถึงภูมิหลังและโครงสร้างของการก่อรูปทางวัฒนธรรมเกาหลี ซึ่งถูกพัฒนาและกลายเป็นหนึ่งในวัฒนธรรมที่มีอำนาจและบทบาทระดับโลก โดยเฉพาะในภูมิภาคเอเชีย นอกจากนี้กระแสวัฒนธรรมเกาหลียังมีบทบาทที่สำคัญในประเทศไทย เนื่องมาจากปัจจัยของความใกล้ชิดทางวัฒนธรรม ทำให้ไทยรับวัฒนธรรมเกาหลีในรูปแบบของสินค้าทางวัฒนธรรมเป็นจำนวนมาก ซึ่งเห็นได้ชัดเจนจาก สินค้าอิเล็กทรอนิกส์ของเกาหลี อาหารเกาหลี การท่องเที่ยว และอุตสาหกรรมบันเทิงของเกาหลี อย่างไรก็ตาม กระแสความนิยมวัฒนธรรมเกาหลีอาจจางหายไปในอนาคต เช่นเดียวกับวัฒนธรรมอื่นๆที่เคยมีบทบาทในประเทศไทย เช่น วัฒนธรรมจากตะวันตกและวัฒนธรรมญี่ปุ่น (เจป๊อป) ที่เคยได้รับความนิยมในประเทศไทย เนื่องจากทุกๆวัฒนธรรมล้วนมีการคงอยู่แค่ช่วงเวลาใดเวลาหนึ่ง การเผยแพร่-เริ่มเป็นที่นิยม-และจางหายไปในท้ายที่สุด จากนั้นจะถูกแทนที่ด้วยวัฒนธรรมใหม่ๆ สิ่งเหล่านี้คือวัฏจักรทางบทบาทของวัฒนธรรมในทุกๆสังคม รวมถึงวัฒนธรรมเกาหลี

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“Korean popular culture”, more recently, is perceived by many people around the world in the form of Korean cultural product which widely consumed among Asian people and it continues to expand to other continents such as, North America, Middle East, for instance. In this study, I will clarify the structure and the formation of Korean popular culture which encountered many processes in several circumstances since it relates to political, economic and social factors which will be included in this study. In Thailand, the popularity of Korean culture has played a significant role in Thai society in some certain degree, particularly, Korean popular culture. The rise of Korean popular culture as many people know as “Korean Wave” or Hallyu (coined by Chinese media) can be categorized in many categories such as films, dramas, Korean popular songs (K-POP) and the like. The export of Korean culture has been done successfully due to the support of the government and the ideologies that Korean people belong to, simply speaking, nationalism, cultural hybridity, for instance. In this study, I will demonstrate the background and the structure of how Korean popular culture is formed and also became one of the powerful cultures in the global stage, particularly in Asia. Moreover, this also affects to Thailand since Korean popular culture is welcomed by Thai people as obviously can be seen from the influx of Korean popular culture such as Korean electronic products, Korean food, Tourism and Korean entertainment industries, this resulted from the influence of cultural proximity. However, the rising trend of Korean popular culture might gradually fade away in the near future as former dominant culture, Western culture and Japanese popular culture, already passed. Because every culture has the cycle life in the period of time, beginning –rising – falling and finally gradually disappear and the new form of culture might replace the former one. It is the simply cycle of the cultural role in every society, including Korean popular culture.

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CHAPTER I

INTRODUCTION

1.1 Background

The first chapter will give a clarification about research background for its significance, the cause and reason for an ongoing situation regarding to the evolvement and development of Korean popular culture in Thailand and neighboring countries which is related with research objectives and expected result as written below.

The export of Korean popular culture, in fact, is a part of Korean Wave. It could be defined as a national phenomenon and a transnational phenomenon accordingly. The remaining questions are dealing with how and why Korean popular culture was accepted internationally. For Korean Wave, it has been found mostly in the academic of cultural studies area (Chua and Iwabuchi 2008; Howard 2006). However, Korean wave is planned and composed of marketing and business which supported by promoters, public areas and cooperate companies who prepared to selling and promoting Korean culture (Cho and Kang 2005; Han and Lee 2008; Kim and others 2008; Lee, Scott, and Kim 2008). Even Korea seems to put greatly effort to promote Korean Wave as an export internationally by endorsing with famous Korean pop star, celebrities in Korean cultural products and for example; tourism industry. In the meantime, Korean government established “cultural industries” (Chua and Iwabuchi 2008, 28) and related industries as a representative in order to promote the Korean Wave (Kang 2009.) Additionally, the success of Korean Wave also emphasized the concept of Korean popular culture (MARK, 2009). According to Eun-Young Jung’s essay, she stated that “Korean popular culture is

popular overseas, she argues, partly because it is “transnational and hybrid” and “involve[s] combinations of local and foreign elements at multiple levels” (JUNG, 2009 p.78). The phenomenon of Korean popular culture boom, as it is being called “Korean Wave” or “Hallyu”¹ is a sign of new global, at the same time, local transformation in terms of cultural and economic area (W Ryoo, 2009). Some defines the Korean wave as an “enthusiastic preference for Korean popular culture” (Ko, Kang, Lee, and Ha 2005). A popularity of Korean popular culture in Asia comes up with popular music, dramas, and films. The term ‘Korean wave’ basically refers to the popularity of South Korean popular culture in other Asian countries, still, penetrated to the other regions as well. This phenomenon well expressed a regionalization of transnational cultural flows that accompanies with Asian countries willing to accept a cultural production and consumption from other countries which both shared and did not share a common background in terms of historical and cultural aspects (soft power) more over than political or economic factors (hard power). The rising of Korean popular culture led to the fade of Western (American) and Japanese dominance in Asia.

In historical background, South Korea rather concerned about foreigner cultural domination in the country namely, China, Japan than expand their own culture internationally. In terms of politic and economic recovery, South Korea is also a country obtaining recognition in the cultural domain, especially with its popular culture. Korea has long been influenced by China (Confucius tradition, Chinese culture), Japan (Japanese modernity), and the United States (American media culture) (KOCIS, 2011a, 17-18).

¹ In this paper, I use the term Hallyu to identify the flow and popularity of Korean popular culture and exported of Korean popular cultural products themselves.

Recently, the most proper explanation for the rising of Korean popular culture throughout Asia and also the other regions has been results of many factors which will be explain later and other economic development factors. To be more precisely, before the boom of Korean popular culture exploded, nobody have no idea about what kind of the country of South Korea was, not even mentioned to the culture, this is a stereotype of South Korea in the other perspective. For example, the perception that the other perceived about Korea was likely goes to the negative issues such as; war, poverty, division of the country, violent political situation. Those negative images have changed dramatically to the current trendy entertainers new technology, and overall image of South Korea has also changed a great deal after having opened up to contemporary South Korean lives through dramas and movies, plays, fashion, cuisine, games, and animation (Sin, 2002). Lately, Korean popular culture also includes “planned and marketized” enthusiasm for Korean popular culture mostly led by the Korean cultural industry. In consequence, the consumer of Korean popular culture has expanded to all ages since young-teenage-adult to general public both males and females. The transnational flow of Korean popular culture has been flourished since the late 1990s in Asia. The term “Korean Wave” came after Japanese wave in this region. Practically, there are several reasons why Asian people, including Thai people, easily opened up their mind to consume Japanese or Korean cultural products. Many surveys and analysis of Asian consumer’s perception present that Japanese or Korean popular cultural products are regarded as “cultural proximity” that is apply very well for East Asian consumer background (Ayhan, 2010). However, for Thai case, the reason might be different.

Another evidence that could be applied for Thai case taken from Iwabuchi (2002, 120) who argues that Japanese popular culture is rather relevant for Asians consumption of Korean popular culture: “Contemporary popular culture reminds [Korea] (replaced

with Japan) and Asia alike that they share a common temporality and a common experience of a certain regional post-modernity which American popular culture cannot represent well. [Korean] (replaced with Japanese) popular culture embodies a sophisticated co-mingling of the global and local within East Asian context.” This statement seems to apply for Thai case as well since Thailand used to consume both Western (American) and Japanese culture to some extent in the past.

It can be said that Korean cultural products are hybridized and acted as a “transmission belt” for Western (American) cultural trends (Katzenstein, 2002, 32). Since it was a mixture of American cultural products, it made Korean cultural product more important and more accustomed to Thai consumers. It is not just cultural proximity but also a ‘vision of modernization’ and cleverly hybridization of Western and Asian values that made Korean cultural products more acceptable in some Asian countries including Thailand (Shim Doobo, 2006, 40). Korean popular culture plays a significant role in Thai society in many aspects which will be examined later in this research.

Korean popular culture has become an integral part of Korea’s national image. It is a major success both commercially and artistically in domestic as well as international markets (Babakhani, 2004). As a matter of fact, Korean popular culture has become so popular that South Korea is often referred to as the Hollywood of the East, or “Hallyu-wood” (Farrar, 2010). One of the important reasons why Korean popular culture emerged widely in Asia was they perceived it as modern, trendy and civilization while keeping Asian sentiments namely as family values, Confucianism, and long-standing traditions (Dator & Seo, 2004). Asian people feel closer and easily drawn by Korean popular culture. Hence, Korean popular culture is more involved for Asian audiences and has become more popular in Asia than Western popular culture (Farrar, 2010). The popularity of

Korean popular culture phenomenon or as it is being called “Hallyu” paved the way to the growth of South Korea’s industry both economic and cultural exporter, the cleverness of its producers, and the strength of support from the general Korean public (Babakhani, 2004). According to the popularity of Hallyu, Korea foresee the prospect of many benefits to extend the demand for other Korean products such as electronics, cosmetic products, as well as a dramatically increase in foreign tourists visiting the country (Contemporary Korea No. 1, 2011).

Apart from economic success, Korean wave or Hallyu contributed to improved the image of South Korea and social recognition of Koreans in general greatly (Huat & Iwabuchi, 2008). Dator and Seo (2004) stated that, in neighboring’ country’s opinion towards South Korea is viewed as “a prominent model to follow or catch up to both culturally and economically.” In contrast with American culture, which is too dominant to have the problem of struggling with takeover of a non-West culture, and thus cannot achieve the global feel that Korean popular culture has (Dator & Seo, 2004), this statement could be well-expressed in Thailand case. It might said that Korean popular culture were seen as a ‘transborder phenomenon’ and interpreted comparatively to historical predecessors, such as American pop or Japanese pop (J-POP) (Lee, 2005). The basic structure of Korean popular culture is the combination of Westernized modernity and Asian sentimentality (Abigail, 2012). To make it clearer, Korean popular cultures borrow and adopt the strongest point of Western popular culture and remake it into Korean style. This form of redevelopment is a new hybrid technology. Although the ideas behind the products are not new, these hybridized cultural products are, factually, a relatively new cultural construction (Lee, 2005). Korean Wave can be divided into 2 durations distinctively;

1. 1st Korean wave: the creation of a pan-Asian identity

2. 2nd Korean wave or Neo-Korean wave: expand to global markets, the 2nd Korean wave (Neo-Korean wave) started in 2010 when Korean popular culture expanded outside of Asia. Korean popular culture has begun spreading in the Middle East, Africa, Europe, and the Americas. This second Korean famous for the music namely, K-POP², instead of focusing on Korean dramas, and gain so much popularity. Many scholars also pointed out that the quality of Korean cultural products is an essential reason for their success in global market. Since the second phase of the 21st century, Hallyu, which is a part of Korean popular culture developed into a second stage, in which the contents, strategy, and media greatly change. Hallyu illustrating a case of alternative globalization and indicates a new phase in the period of globalization. Taking this into account, “Korean popular culture has gradually developed from passive reception to active participation in everything Korean.”(Chosun ilbo Oct. 4, 2010. p. A20).

Regarding the fact that there have been many studies explored through Korean Wave in Thailand, the results have been shown that Korean Wave was successfully done in Thailand. However, there rarely have a studies that presented the evolvement of Korean popular culture in South Korea which later transfer to Thailand. Therefore, the following part to be exemplified is research questions that will be included in this study.

1.2 Research Questions

- 1) What is the cultural formation process of Korean popular culture?
- 2) How Korean popular culture has been transformed after the end of colonization?

² K-POP is stand for Korean pop in the type of music industry in South Korea.

- 3) How is Korean popular culture export and gain popularity in Thailand?

1.3 Research Hypothesis:

- 1) Cultural formation process of Korean popular culture has been transformed through the process of colonization and cultural imperialism
- 2) Korea popular culture touched the right chord of Thai consumers than any culture as yet

1.4 Research Objectives

- 1) To study the formation of Korean popular culture
- 2) To investigate the success of the export of Korean popular culture to Thailand

1.5 Conceptual Framework

Figure 1.1: The Conceptual Framework model



Source: Created by Author

Figure 1 explains the conceptual framework model that is applied in this study. To begin with the first circle, impact from post-colonization, at this stage once Korea liberalized from Japan, Korean people in searched for their own identity since being colonized by Japan, Korean people hardly expressed their freedom freely and they lose independence due to the annexation by Japan. In the second circle, after the period of colonization has ended, Korea gradually opened its country to accept external factors and developed the country in all aspects such as economic, politic and socio-cultural

issues. At this stage, the emerge of globalization around the world came into the scene, Korea also followed this path and continued to interact with other countries. Due to the influence of other countries such as Japan and United States of America, the process of hybridization was formed at the third stage, particularly effect to Korean culture which modified along with the global changed. Finally, Korean culture transformed itself by adjusting and adopting from the influenced countries as mentioned earlier into Korean popular culture and being able to export as one of the cultural products to other countries worldwide.

1.6 Expected Outcome

It would be beneficial to Thai organization both private and public sectors to learn from the formation of Korean popular culture as a model. Most of all, Thai will be able to reach some particular stage of attention in the other countries eyes, in terms of cultural products as Korea successfully did. Hopefully Thailand will be one of the leading countries who bring their own cultural internationally as an active not a passive recipient anymore in the near future.

1.7 Limitations

As this study explored the formation of Korean popular culture that was firstly found during the end of 1990 onwards, the author will be more focus in the latter period once Korean popular culture was considered as the form of cultural product as an export. Most of the information will be collected through the documents not directly from a primary source from Korean representative. Hence, the author must do apologize in advance.

1.8 Technical terms

- *Assimilation policy*

Refers to, the endeavor of Japanese towards Korean, in order to follow Japanese's way of life during Japanese's annexation over Korea in 1910-1945.

- *Chosun*

Refers to, Korean state (1392-1910) before it was colonized by Japan.

- *Filial piety*

Refers to a core concept in Confucianism, which emphasized on how children should behave and treat their parents.

- *Hallyu*

Refers to the craze for all aspects of South Korean popular culture namely, films, music, dramas, online games, Korean idols, Korean actor and actress, Korean singers. It is widely popular in many countries, particularly in Asia. It was first coined by the Chinese media due to the significant increase of its popularity of Korean culture in China.

- *Koguryo Kingdom*

Refers to the first Korean dynasty and it was one of the Three Kingdoms of Korea (Koguryo, Baekje and Silla).

CHAPTER II

LITERATURE REVIEWS

This chapter firstly presented an explanation on literature reviews in which related to the formation of Korean popular culture which has based on the significant information and critical theories and many factors that will explained in details in this part. In this chapter, I will illustrate the context of cultural information in South Korea thoroughly.

In order to be able to understand the concept of the formation of Korean popular culture, I diversified into two main categories which are listed as follows.

2.1 Related theories

2.1.1 Japanese Colonialism in Korea

2.1.2 Cultural Globalization

2.1.3 Concept of Popular Culture

2.2 Current situation of Korean popular culture

2.2.1 The role of Korean government towards the rise of Korean popular culture

2.2.2 The expression of popular culture diversified by the government

2.1 Related theories

In order to understand the formation of Korean popular culture at a preliminary stage, it is needed to investigate through the historical background in a particular degree.

2.1.1 Japanese Colonialism in Korea

In terms of sociology and anthropology science, it is argued that colonization brings about both positive and negative outcome upon colonial country such as advanced culture, new technologies, improve economic status and etc. On the other hand, colonial country could not have any right to take an action and have to be dependence on the mother country. In Korea, while being colonized by Japan, it is presumed that Japan also brought modernity to Korea unless Korea could fall behind and not rapidly entered to a development country without Japan. Due to Japanese occupation, Korea furthered its growth in many areas such as agricultural industries, emphasizing the role of an authoritarian bureaucratic state. Modernity was introduced to Korea by Japan. Moreover modern social institutions and advanced cultural norms were also brought in Korean from the backward Korean society to a modern one. However, some scholars still argued that Japanese occupation did not provide any benefit to Korean society anymore. On the contrary, it rather interrupted the continuity of the process of development in South Korea according to nationalism ideology. Some of Korean nationalists also stated that Japan did not intend to bring an advanced technologies and knowledge to Korea; it just happened by chanced while Japan occupied Korea. Thus, it were Korea themselves who extremely eager to learn and develop its country during the colonization period. In addition, Korea always attempted to search for its own national and cultural identity even under experienced colonization.

Once Korea liberalized from Japan in 1945, Korea was in a hurry stage to revive its status in all aspects which included economic, political, social structure and cultural identity. The significant period which can be regarded as a turning point in terms of cultural sphere took place during 1990s, in which the essential of culture was in the spotlight that government also took care of and fully support in a bigger scale. In sociology's point of view, colonization contributes a lot of change in the country that was being colonized for a long time and it, certainly, affects to the way of life, norms, social values, culture and etc. In Korean case, for example, since Korea underwent through much hardships according to its history, being colonized by Japan, the divided into two countries that split into North Korea and South Korea, Korea transformed the structure from the traditional country to the modern one during those important situations as mentioned previously. Therefore, Korean way of life began to change from agricultural society to an advanced technology and rich of cultures by opening the country to the global level. This resulted from a mixture of social change such as colonization, social transformation. Moreover, the impact of colonial legacy still leftover in Korea since the long period that Japan colonized Korea and it plays a great influence on Korean culture and society respectively. Owing to the external factor from powerful foreign countries, U.S and Japan, in the past accompanied with the colonization factor, it turned out that Korea was kind of mix of the influence from external factor and the attempt of its nation to develop its country independently.

As for the case of Korea, according to Bruce Cumings who describes the Japanese colonization as an "organized, architectonic colonialism in which the planner and administrator was the model...intervening in the economy, creating markets, spawning new industries, [and] suppressing dissent." This also happened in Korea during 1910-1945 when Japanese occupied Korea. There are five aspects of colonial legacy that still

left in Korea by Japanese occupation namely: an infrastructure of communications and transportation, an industrial base, the strong state, accumulation of high-quality human capital, and nationalism (Yang, 2009). According to Cumings, the results of this characteristic of imperialism for its colonies, especially Korea, are diverse and important. As mentioned earlier, the evidence still exists in Korean society such as infrastructure, opening of ports and heavy investments in communication sectors. Japanese imperialism also resulted in stable currency, credit and banking facilities, uniform weights and measures, which provided a basis for commercial and industrial activity (Cumings, 1984).

In economic sphere, it can be proved that the settle of Japanese occupation in Korea brought about economic and social changes from Japan to Korea. Moreover, Japan also laid a foundation of the development of Korean capitalism, according to the Western scholars of modern Korean history. Apparently, the affect from the colonization by Japan resulted in industrial growth widely in Korea, particularly in 1930-1940, which transformed the traditional agrarian society which was a foundation of Korean way of life for a long time into a dependent and yet developing urban society and capitalist economy (Yang, 2009). The consequences that took place at that time cover: “(1) the penetration of society by capital; (2) the speedy change in the occupational structure of the society; (3) the big scale migration of farmers into urban areas; (4) rapid urbanization; (5) a substantial rise in the number of male industrial workers; (6) an increase in the number of small- and medium-scale Korean capitalists and entrepreneurs (Park, S-W, 1999: 131)”.

During Japanese occupation, there were a lot of changes took place in Korea such as new industrialization, modern infrastructure and the like. However, in scholarly

world there have been two main debates about the contribution whether Japan had on Korea or not. The first one argued that because of Japanese colonization over Korea, Japan brought modernity to Korea and invested many things as well. On the other hand, some scholars also argued that that was the main intention of Japan toward Korea in terms of economic improvement since Japan destroyed and devastated many things in Korea; however, Korea revived the nation after the liberation by the military government and the cooperation from people in the country. It was officially started during 1960s in Park Chung Hee's government that Korea began to launch economic development plans.

Normally, the effect of colonization always led to something changes in the colonial country but in very limited area. Korean economic during the colonization was regarded as a dual economy which means that Korea relied on Japanese both in terms of capital and technology (Cho Kijun, 1973). Apparently, Korean economic development began to improve after the liberation in post-colonial Korea in 1945. Colonization produced both advantage and disadvantage results to Korea economic during the colonial period and also included the postwar era. According to (Eckert, 1991: 4), "In short, modern industrial technology in Korea was not invented, but imported first through Japan during the colonial period. It can be seen that Japan provided a lot of beneficial infrastructure into Korea during the occupation, without Japan, it might took more times to develop all the important structures in Korea.

The social and economic changes in Korea, partly, resulted from Japanese annexation which led to the destruction and construction at the same time in Korea. After the post-colonial period, there was still a great impact that played a significant on Korean economy namely, the extent of industrialization which began in 1930s. Japan set

Korea as a support base to produce supplies for food and war materials as well as developed infrastructure of modern transportation and communications facilities. In addition, Japan also transferred not only the light industries such as textile, but also expanded to heavy industries such as, steel, mine industries to Korea in 1945 (Cumings, 1984:487).

The influences of Japanese colonization over Korea contributed to diverse impact in Korean society which covered cultural, economic and political sector. According to Cumings, the process of industrial revolution in Korea emerged in Korea during 1935-1945 in which the working class was formed and there was a movement to develop the country to be more modernized (Cumings, 1984). Eckert (1991) and Cumings (1984) suggested that Japanese occupation provided a model for nation development in Korea, nevertheless, it could be too early to come to this conclusion since the characteristic of Japanese imperialism might be differed from other countries in terms of colonial policies and strategies (Yang, 2004). In Korea, the overall changes noticeably can be observed during 1945-1960, this period represents the existing impact of colonization and transferred to the next development in Korea. Thus, in this light, the development in Korea could not mention by the attribution of Japanese colonial legacy since the effect was emerged afterwards.

In political science's point of view, Japan ruled over Korea from 1910-1945 and also transformed and modernized Korea into a modern and civilized country. As a consequence, Japanese popular culture or known as a form of Japanized Western culture started to be consumed in Korea widely and rapidly reached to an outstanding form of popular culture and substituted for previous Korean traditional culture immediately. In this respect, the formation of Korean popular culture firstly found in the

early stage of colonial period when the modern forms of mass media such as; newspapers, magazines, radios, films, were presented for the first time in Korea (INC, 1977). Since the period of colonization, the value of Korean traditional culture was gradually faded away from Korean society. Even after the colonization was over in 1945, there was some external factor became into the scene that was, America, which based in Korea and governed the people for 3 years. Therefore, Korea was partly influenced from the Western which can be seen in many institutions in Korea which transform into a modern style.

As soon as Korea liberalized from Japan, the impact of Japanese colonization still can be found in Korean society in post colonization period. In fact, during the period that Japan colonized Korea, Japan had an intention to eradicate Korean cultural identity among Korean people in order to Japanize and turned Korean into Japanese. Nevertheless, Japan also attempted to approach Korean cultural policy either in a minimal stage. For example, the period that Japan occupied Korea can be divided into three time periods: The more militaristic era (1910 – 1919), a period that Japanese authorities allowed some cultural freedom within Korea (1920 – 1931), and a period that Japan launched a policy to force Koreans to assimilate to Japanese culture (1931 – 1945) (Kang 2, cited in Chad R, 2009). Under colonized by Japan was a painful experience for Korean, especially the assimilation policy that Japan tried to get rid of Korean culture, language and identity (Song, 2012).

Many Korean elite who returned from abroad to Korea once Korea liberalized from Japan had a strong intention to eliminate Japanese culture from Korean culture that embedded in Korean and encouraged people to establish the national spirit and identity once again. Thus Korean government put an effort to remove Japanese colonial

legacies from Korean society and finally they released a policy to ban any of Japanese popular cultural products. The first start of this policy can be found in the First Republic under the Rhee Syngman government that launched an anti-Japanese cultural policy. However the process did not run smoothly due to the complication of the colonial experiences that Korean encountered throughout the colonial period. Thus, the traditional life of Koreans was changed and modernized during the colonial rule (Shin 1999; Cumings, 1997: 148-54 cited in Song, 2012).

During the postcolonial period, Korea attempted to search for nation-building. However, Japanese way of life still embedded in Korean society in some certain degree. Even most of the Japanese symbol such as, shrine and other symbols that reflected Japanese imperialism in Korea were pulled down, nevertheless, some influences from Japanese cultural structure from the colonial era still passed onto the post-colonial era, particularly in popular cultural life. Most of nationalists in Korea fully attempted to remove Japanese trait from Korean society in order to establish an official nation-building in the country. For instance, Korean government strictly investigated and removed Japanese vocabulary and expression after the liberation in 1945. There were some other actions that aimed for remove Japanese cultural traits in Korean way of life. As a result, Korean government finally launched a policy to ban the importation of Japanese popular cultural products after 1948 (Song, 2012).

Even Korea prohibited the importation of Japanese popular culture officially; however, there was the flow of Japanese popular culture products penetrated in to Korea both legally and illegally, for example it can be found in comic books and animation fields that mostly imported from Japan. In terms of popular culture influences, Korean media broadly copied the format and structure from Japanese one

such as, TV programs, printed media and more. According to surveys in the mid and late 1990s, more than 75 percent of comic books sold in Korea were Japanese in which Korean people might not realized that it came from Japan (Time Magazine May 3, 1999 and The Economist 1994 April 16). Furthermore, the influences from Japanese popular culture also expanded to music industries, print media and the like. Moreover, Japanese high culture still flowed to Korea without limitation such as, Japanese literature, fine arts. As for modernization, after the post-colonial period, economic development in South Korea improved due to the beneficial of Japanese technologies. It can be seen that Korea learnt and applied many things from Japan as a model. Hence, the impact of Japanese culture continued in postliberation.

South Korean government rigidly controlled Japanese culture as well as the other foreign cultures since the government aware of the power of political resistance to the authoritarian rule of the country. The older generation who experienced a hardship in colonial era fully concerned about the dominance of Japanese culture in Korea, however, the younger generation who did not realized and never went through those experience preferred to consume Japanese cultural products since there were plenty of Japanese products in Korean markets by the 1990s. At that time, many young Korean seemed to be pleased with Japanese popular culture but mostly found in underground market. The policy that ban on Japanese popular culture mainly resulted from the full assimilation policy of Japan during the colonial period. This was one of the reasons that Korean government began to ban Japanese cultural products and legacies, meanwhile, enhanced Korean cultural heritage in Korean way of life. This probably carried over from the unforgettable experience that Korean encountered during the colonization, particularly the use of assimilation policy towards Korean citizens.

Korean government applied the ban on Japanese popular culture until the 1990s when the relationship between Korea and Japan changed considerably. In 1990s, Korea developed its country in several areas such as, culture, politics, and economy. During this time, the ban on Japanese popular culture was lifted in Kim Dae Jung government. In Kim's government, he lifted the ban on Japanese popular culture and established four stages in order to open Korean market to Japanese popular culture. This settlement derived from both internal and external factors that pushed Korea to broader market. Since Korean popular culture has been growth in Korea, therefore, it better good to expand to the international market not just limited to only domestic market. Since then, Korean people felt more confidence in their cultural strength. At the end of 1990s, Korea started to export cultural products to many countries, especially in Asia in various kinds of cultural products.

The critical reasons that Korean popular culture gained its fame from many countries, partly derived from Japan, since Korea followed Japanese style and adapted into Korean way accordingly. Ultimately, Korean able to develop its own cultural industry that exported to many countries. The cause and reason for Korean policy of ban Japanese popular culture from the beginning came to an end due contributed to postcolonial nation-building in developing countries and cultural globalization (Song, 2012). In the postcolonial, Korea needed to construct a modern nation by creating national culture, which was promoted by nationalist education (Gellner 1983; Anderson 1983: cited in Song, 2012). In fact, Japan intended to assimilate the Korean nation into the Japanese nation. As can be seen in the late 1930s, when Japan invaded China, the Japanese colonialists strengthened the assimilation policy and forced Koreans to abandon Korean culture and identity and to assimilate into Japanese culture and identity instead (Song, 2012). For example, Korean people were forced to hold the

similar religion of Japan, Shinto, according to the assimilation policy during the colonization. Under colonial period, in the meantime, Korean learnt and adopted much knowledge from Japan since Japanese culture was regarded as more modern and advanced than Korea. Thus Korea grabbed this change to follow Japanese structure in order to make Korea more civilized and became an advanced country. It was rather difficult to distinguish Japaneseness from modernity in colonial life for Korean where Western modernity was introduced by the Japanese through colonial rule (Shin & Robinson 1991; Armstrong 1997: cited in Song, 2012). Cumings repeated that for Korean it was 'colonialism' while for Japanese it was 'modernisation' (Cumings 1997: 149: cited in Song, 2012). In fact, Korean rather concerned that Korean identity, at that time, might dissolve with Japanese since there had a lot of chances that Korean could lose their identity, assimilation policy. However, it did not become like that in the end, for example. In Korean perception, Korean considered Japan both in positive and negative ways. In a negative view, Japan was a national enemy, a colonial ruler of Korea in which Koreans needed to remove from its history in order to establish a new Korean nation (Song 2003). In a positive view, Korea considered Japan as a 'model' in terms of industrialization and modernization which pushed Korea moved forward and more recently, it also influences to popular culture industry as well.

Obviously, Korean has a complicated attitude, both love and hate, towards Japan regarding to the culture. After the liberation, Korean tried to eradicate Japanese trait out of Korean way of life. Anyhow, Japanese culture still greatly laid in Korean society even the government launched a policy to regain national identity, re-build the nation, reserve Korean culture and limit the flow of foreign dominant culture. In the meantime, the government controlled the popular culture market for the benefit of the country. As for Korea, the control of Japanese popular culture indicates a similar

structure to its economic development: from import-substitution policy to export-led growth (Song, 2012).

After the period of Japanese colonization has passed, United States of America, one of the powerful countries entered to Korea and made a significant role in Korean society in terms of economic, social and cultural aspect to Korea. During the Korean War (1950-1953), America was in the South Korea side that supported liberal / democracy and after the war was over, the effect of American still strongly influenced on South Korea. As a result, Korean people accustomed to American popular culture and also absorbed with the anti-communist and pro-American ideology. In Korean perception, they were willing to accept American culture since they shared an experience according to the Korean War situation. On the contrary, in terms of the influence from Japanese popular culture, it gradually faded away from South Korea after the end of colonization period and the resistance from Korean government to import Japanese popular culture. Nevertheless, it could have been some influence from Japan that still intact in some of the Korean popular culture as mentioned earlier (Kim, 2003; Yoon and Na, 2005a).

In addition, the expansion of colonial modernity, it led to a potential for making diverse and competing forms of identity within a complex field of cultural hegemony. In the context of culture, “nationalism” came into the scene that arises during the colonial period. Korean nationalism started to develop in the late 19th century when the Choson dynasty (the last dynasty in Korea before occupied by Japan) was threatened by foreign powers (Robinson, 1988). Because of a conservative nationalism, that tried to revive Korean tradition. During the colonial period, anyhow, progressive nationalism that looked for modernization took over conservative nationalism, and nationalism also spread broadly among the population, as can be seen by the 1919 popular uprising (Park, 1996).

Especially, Japanese colonialism considered as bitterly Anti-Japanese nationalist consciousness (Tsumi, 1984: 302) and the “catch-up-with-Japan” nationalism feeling among Korean people (Park, 1999: 158), which may cause to push forward the motives and drive for efforts to modernize and develop the independent Korea. Colonialism is definitely a bitter experience to the colonial population, because it totally changes all social, political, economic, and cultural conditions.

Due to the Japanese occupation, it opened the world view for Korean through the Japanese Imperialism. Japan’s Modernization and Industrialization toward Korea noticeably raised Korea’s economy and technology level in various terms such as; modern Education, modern industries and technology. However, Japanese Imperialism attempted to destroy the traditional Korean culture by prohibiting using Korean language and writings in some degree which made Korean people frustrated about these. Nevertheless, once Korea liberalized from Japan and in the process of developing its country in all aspects such as politic, economic and socio-cultural area. The significant situation that took place all around the world during the same period that Korea decided to open its country to foreign countries was Globalization. Since Korea realized that the country was in need to improve the economic status and other areas in order to bring the country more advanced rather than maintained to be a closed country after being an independent nation from Japan. As a consequence, Korea entered to globalized process as many countries also had during that time and it was obvious affected to cultural area in Korean society respectively.

2.1.2 Cultural Globalization

Globalization could be defined in various term such as the global changed in politic, economic globalization, however, in this context, I will merely focus on the

concept of Cultural Globalization which can be reinforced the understandings of how Korean popular culture was formed and developed respectively.

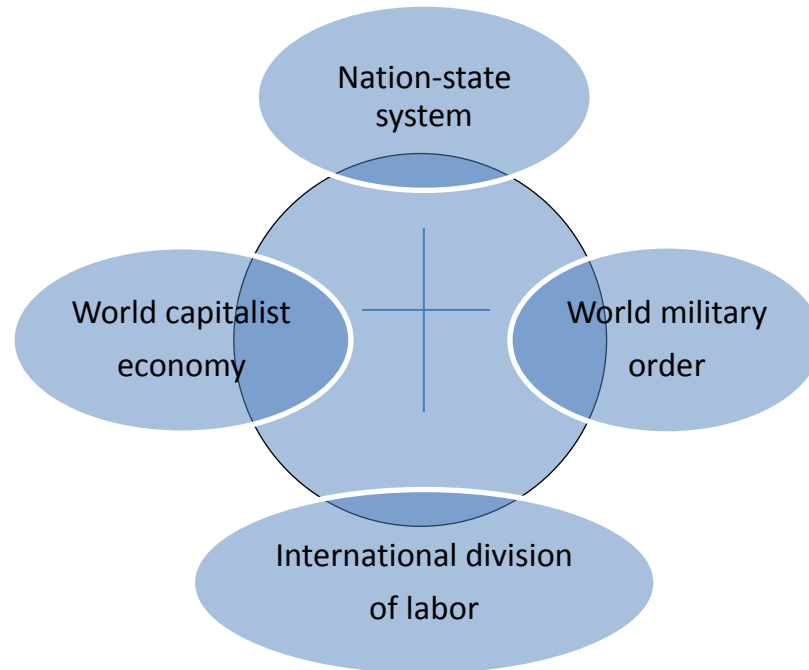
According to Castells who defines Cultural Globalization as “the emergence of a specific set of values and beliefs that are largely shared around the planet” (Castells, 2009, p. 117 cited in L Movius, 2002). Culture transfers freely through the process of mass media interaction. Most of the people realized the emergence of Cultural Globalization through the popular culture icon such as; famous brand like NIKE, ADIDAS and McDonalds which can be seen anywhere around the world. Cultural Globalization also can be seen as a tool to handle with cultural differences and create homogeneity across the globe (Sassen, 1991 cited in L Movius, 2002). Globalization has plays a critical effect to political, cultural and economic power. In terms of media participation, moreover, it is widely associated with Cultural Globalization closely. Many scholars pay attention to the Cultural Globalization term, for instance, John Tomlinson (1999) who emphasizes the significance of cultural practices as core of globalization, “the intensification of worldwide social relations, which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa” by Anthony Giddens (1990, p. 64 cited in L Movius, 2002) who describes the context of cultural globalization.

As Appadurai suggests about five aspects that influence culture in terms of cultural diversity, mainly, compose of a type of movement, namely, ethnoscapes, mediascapes, technoscapes, financescapes, and ideoscapes. Appadurai (1990, 1996 cited in Mirza, 2009). As for Ethnoscapes, it mentions to the group of people, for example, tourists. Technoscapes refers to technology over the countries. Financescapes aims for the currency markets movements. Whereas Mediascapes include the technology of the

media and Ideoscapes mostly focus on political and ideological aspects. The essential factors which drive the flow of Cultural Globalization also related with economic and organizational areas. In brief, Cultural Globalization needs an organizational infrastructure. For example, a form of globalization arise due to the boom of cultural products in developed countries such as, entertainment industries – dramas, films and then export them overseas (Mirza, 2009). The global media rather associates with economic rather than cultural factors. A small number of media conglomerates, in Western countries, dominate over the production and global distribution of film, television, popular music, and book publishing. (Mirza, 2009)

Precisely, globalization is understood as an outcome of the workings of the project of modernity (Giddens, 1991). In the context of globalization, the local and people's everyday life pattern are part of the globalization process. Globalization in the modern society also affects daily routine activity since local actors and institutions are closely relate to external actors and external institutions. According to Giddens, the globalization process has four axes of dimensions as can be seen in the figure below;

Figure 2.1: The dimensions of globalization (after 1990s: 71)



Source: Giddens, 2000

Globalization in Giddens's term has a critical meaning which not only focuses on economic globalization but also includes the transformation of time and space and "action of distance" (1994a, pp.4-5). In this point, the globalization process refers that we live more and more in one world in which we are link together through economic networks, interstate relations, military alliances and the global division of labor (Giddens, 1994). In addition, Giddens also stressed that globalization does not mean only the development of big economic, political and cultural systems and networks. More precisely, globalization does not only deal with a big system but also related to the private and most intimate part of everyone's life. Globalization is a "complex set of changes with mixed and often quite contradictory outcomes" (1994s, p.81). A good example is the industrial development in East Asia which is related to the

deindustrialization of the old industrial core areas in the West (1994a, p.81). Furthermore, on a cultural stage, globalization produces Cultural Diasporas which are related across time and space. Several communities unified by taste, customs and belief, transcending nation-state borders. For instance, as can be found in many lifestyles which focused on specific clothes, films, music and the like. A number of Cultural Diasporas always have a standardized character, influenced and shaped by Cultural Commodification, mass media and advertisement. These processes do not blend our culture, since new lifestyles appear and confront older lifestyles, which always face changes; “Globalization leads also to an insistence on diversity, a search to recover lost local traditions and an emphasis on local cultural identity - seen in a renewal of local nationalism and ethnicities” (1994a, p.81). Globalization is mainly described as the movement or flow of objects, signs and people (or as the material, political and symbolic exchanges) over regions and intercontinental space, and the connectivity or interdependence among them (Held et al., 1999: 16; Tomlinson, 1999: 22).

Cultural Globalization relevant to cultural dimension in globalization, that differed from economic and political dimensions. However, the three dimensions of globalization are involve with the understanding one dimension requires consideration of others (YANG, 2007). Contemporary process of Cultural Globalization has pushed from the formation of new global cultural infrastructures, an expansion in the intensity, volumes and speed of cultural exchange and communication, the increase of Western popular culture, the dominance of multinational culture industries, and a change in the geography of global cultural interaction (Held et al., 1999: 341). Mauro F. Guillen states that globalization is an ideology, always “associated with neoliberalism and with technological solution to economic development and reform” (Guillen, 2001: 236). Crane also advised the two more models of Cultural Globalization, which aims for

Cultural Globalization by various factors, Crane (2002). The first one is reception theory, which related with public responses to Cultural Globalization. This theory presumes the feedback from audiences to the transnational media and the different interpretations of the same materials by different groups. Therefore, the globalization of culture does not mean the homogenization of world culture; it rather acts as multiculturalism, with national or local identities being related (YANG, 2007).

The next theory aimed for several strategies by nations, cities and organizations “for preserving and protecting inherited cultures, regenerating traditional cultures, resisting cultural globalization, and altering or transforming local and national cultures for global consumption” (Crane, 2002: 4). From this point of view, Cultural Globalization connects with competition and negotiation by preserving, positioning, or projecting their cultures in global area. Culture might be weak or strong, referred from Samuel Huntington (Berger, 2002: 15), as well as the capability of government and organizations to deal with globalization changes.

“Cultural Globalization” is a contemporary process in which inspired by establishment of new global cultural infrastructure, the rise of Western popular culture, the dominance of multinational culture industries, and a growth in cultural exchange and interaction across national borders (Held et al. 1999, p. 341). Cultural Globalization accompany with the concept of imperialism (Tomlinson 1991; Schiller 1979; Crane 2002; Curren and Park 2000). The Korean Wave based on the forms of globalization which can be grouped into the following three classifications: the political-economic, the cultural, and the social. For politic and economic backgrounds, support for the popularity of Korean popular culture in Asia which applied with neo-liberalism after the downturn of the communist ideology in the late 1980s as a main contributor to the cultural flow

from Korea to other Asian countries. Most of the countries in Asia decided to open the markets, particularly cultural one, to foreign imports in the 1990s owing to the pressures from the powerful and international financial organizations such as the IMF and WTO circumstance at that time. Thereby, it increased the flow of cultural products independently as well as increased in higher investment in the cultural industry among Asian countries. In this light, the Korean Wave is just the case of Korean cultural industry taking advantage of this changing market situation (Shim 2006; Kim 2009). Hyejung stated that “Korean cultural products are the Korean version of American commercial culture, and Hallyu³ is simply an extension of the Korean export industry that includes the culture industry” (Hyejung, 2003). In this regard, Korean cultural products played the similar role as the other manufactured goods that are exported to other Asian countries. Nevertheless, the same scholar viewed Hallyu as a complex and dynamic process of Cultural Globalization which rolls in both directions rather than in one direction.

In the case of Korea, a Cultural Globalization also took place which can be traced back from Korean history. Korea, once, used to be an isolated country until the end of 19th century, when Korea first started to open its country to outside world. In Chosun era, the last dynasty in Korea, the export of foreign culture was prohibited, particularly, Western culture. However, it could not resist the demands from the West and Japan to open the door along with the powerless of Chosun dynasty. In the end, Korea had to use open door policy towards Western and Japanese culture through Western missionaries and Westernized Japanese.

However, the process of Cultural Globalization in Korea was rather restricted until 1987s; when the official democracy was strengthened after the long period of time under

³ Refers to, the craze for all aspects of South Korean popular culture.

controlled by military dictatorship. There also a heavy pressure from Western countries, particularly, from America in 1980s urged Korean to open its cultural market to abroad. Due to the economic crisis in 1997, this situation forced Korean government to open its cultural market step by step. The second phase of globalization in Korea started in the mid of 1990s in Kim Young Sam government, the first civilian government, who hold neoliberalism as the basic ideology and pursued advance globalization by joining the WTO in 1995 and the OECD in 1996. At this stage, it can be seen as a greatly expansion of information and communications industries and vastly of information technologies such as electronic devices, and the internet into the simple lives of Korean people. This situation also supported the flourish of Cultural Globalization in the way of unlimited access to foreign culture. However, this process was an outcome of the ongoing situation at that time (IMF crisis) that the Korean cultural values changed from the Confucian to Western due to the foreign organization. Still, there had some kind of opposition on Korean people side.

According to Wallerstein, he suggests the concept of World Systems Analysis (WSA) which ignored the idea about the third world or “under-developed” world. WSA deny the nation-state as the most productive unit of social analysis and imply that it is kind of the distinction between “core countries”, “semi-periphery” countries and the “periphery” countries (Wallerstein, 2004). The characteristic of core countries covers quality skill, capital-intensive production while periphery countries focus on low-skill, labor-intensive production and so on. Therefore, in terms of globalization discourse, it is an invented term that kind of complicated and mixes of the core and the periphery and serves the need of creating ever-new “frontiers for the free flow of goods and capital” (p. 86). The goal of Globalization is to establish new markets and make use of raw materials for capitalist market. Having said so, globalization cannot defined or integrated

into a single format, it is regarded as many sets of processes and structures that relate to each other. In Wallstein's view, globalization viewed as a structuralism and connects to networks and flows.

Due to the extremely changes in globalization era in Korean society along with the influx of foreign cultures into the country, it contributes to the new form of an integration between global and local factors combined altogether which is called "Glocalization" Since the procedure of globalization in each countries are different, it leans on the cultural formation, structure and the realization of globalization in each societies. In this respect, it identifies that the difference background of cultural system impact the degree of globalization in the local culture and industry (Mosco, 1996). Whereas globalization keeps developing around the world, the management of globalization process is resisted by a format of glocalization in each countries and regions. Therefore, based of glocalization concept, it explains the structure of transnational media, culture and cultural products.

According to Robertson, glocalization defines as a combination of the words "global" and "localization". It makes a specific form of global products and services to match with particular local and regional appreciations and demands (Robertson, 1995). The process of glocalization of local media and culture required cultural objects, promotional teams in order to expand to global market. Therefore, it is remade to cover the component of local culture which blends smoothly to match with the taste of local market demand, cultural preference and audience responsiveness. However, it should be noted that there are some complicated adaptations of universal cultural objects from the global cultural form which acquired culturally encoded from the local industry itself (Roudometof, 2003). In particular, glocalization deals with the adaptation of global

cultural objects which attempt to appreciate local market tastes with the purpose of expand its market worldwide.

“Commodification” is one of the factors which glocalizing media and pop culture and maintains specific cultural values along with originating the new model of culture which intact in local customs, value and local tastes. In the case of the popularity of Korean popular culture, it showed the process of glocalization through commercialization and distribution of the content that have already blended and adapted for the targeted market, launching cooperative programming and motivating Asian values in those contents. The outstanding product of the Korean popular culture goes to Korean popular dramas and K-POP music⁴ which were seen as a very successful one because of the attractive content, the mixture of Western, Asian and the like. All in all, it represented Korean popular culture value as well.

The combination of global and local elements which covers economy, politics and cultural areas contributes to glocalization process. Robertson defines glocalization term as an idea of particularism within universalism and universalism within particularism as originally used by Wallerstein (quoted by Robertson, 1992, p. 97). This signifies the relativization process of the main concept of “glocal.”

In the other countries, they also have the process of glocalization, Japan, for example. Japanese popular culture was seen as a pioneer country which glocalizing the other cultures. Nevertheless, the process of Japan seemed to be differed from Korea. Japanese media industry eliminated any symbols of “Japanness” from the content produced for international exportation including TV cartoons, TV dramas, and comic books (Iwabuchi, 2002). In Korean case, Korean dramas, it was produced by copied from

⁴ K-POP stands for Korean popular music, mainly pop song which sang by Korean boy band and girl groups.

Japanese dramas as a model. However, Korean production teams recreated into their own tastes, narratives, and emotional touches (Lee, D. H., 2004). Korean was differed from Japanese in the case that Korean media still reserved its own cultural values in the cultural products. Korean production thought of the local audiences and consumers as a priority when they produced the dramas, for instance. The popularity of Korean popular culture indicated that most of Asian audiences also appreciated the dramas that the local audiences consumed. The success of Korean drama in domestic was an indicator for Korean production companies to decide which way they should proceed in international markets.

In Korean entertainment industry, one of the significant processes is “localization” strategy in which entertainment companies mostly applied with their stars. By training and instructing them every skill in order to promote to overseas markets. One of the prominent and powerful entertainment companies in Korea, SM Entertainment, also applied this method with their artists. Lee Soo-man, the founder and producer of SM, mentioned that “Culture Technology” (CT) is a key strategy of his company. Due to the development of technology these days, they can acquire many important resources to fulfill their plan. Lee stated in an interview with KBS⁵ that, “The final state of Hallyu would be sharing and returning added value through localization”. Once the boom of Korean popular culture or Korean Wave emerged, government in recipient countries aware of the influx of Korean popular culture and concerned that they might lose their cultural identity. Thus, Korean cultural industries started to familiarize and make a good relationship with the local market. For example, many

⁵ KBS is Korean Broadcasting System which managed by the public sector.

Korean singers flew into Asian cities to promote their album and meet their fans in person in order to make them feel closer as such.

Apparently, the success of Korean Wave, partly, derived from a glocalization process which Korea followed the structure from Japan. In Korea's perception, Japan is a good model in recreated its own cultural products by coping and adapting the model from American media industry. Korean media industries attempted to follow Japanese's glocal strategies for its own sake and later Korea reached the successful stage in terms of cultural industry. Japanese glocalization's structure applied "multi-window" media production; which means a media being transformed into different categories; (Kim 2005). A good example can be seen from "Japanese comic book" that further developed in to many kind of entertainment genres such as animated film, dramas and finally sell in DVDs form and original soundtrack also included. The result of multi-window tool of Japanese popular culture accelerated a popularity cycle of entertainment industry and also enhanced its market share accordingly. Therefore, Korea learnt the structure from Japanese model and applied into Korean style which also increases in the other areas to add more values in the process of glocalization in Korean system.

Since the emergence of globalization and glocalization took place in Korea and it directly affected to the formation of Korean popular culture. These also contributed to a new creation of a mixture from several significant elements as everyone perceived as; "Cultural Hybridity". As for Korean popular culture, the term of cultural hybridity demonstrates various impact on the establishment of Korean popular culture since Korea encountered a lot of influences from foreign countries due to the essential situation from the history such as, colonization, civil war and the like. As a consequence,

Korean popular culture tends to follow the external factors that penetrated into the country without notice.

Homi Bhabha (1994), stated “cultural hybridity is constructed by indirect power dynamics where globality is contested and negotiated by locality by moving through semiotic or symbolic detours”. “Hybridity” is the term to describe the newness of various different forms of migrant or minority group expanded in the Diasporas of the modern and postmodern periods (W Ryoo, 2009). The term hybridization indicates the margin where cultural differences come into contact and conflict (Bhabha (1994). Thus, hybridization shows a possible release from the singular identities that are created when class, race or gender are seen as priority or exclusive categories of cultural analysis (Macey, 2000, p. 192). Hybridity is the mixture of relational and inventive as a function of its unavoidable and systemic condition. Hybridization is one of the features to present the current trend in cultural production and consumption included globalization and localization of cultural industry. In the context of hybridization, cultures create new forms and establish a new connection with each other. Hybridization is an unavoidable course for all contemporary cultures, postcolonial cultures, and regarding with this account theoretically is essential to understand the politics of global and local intersections. It is clearly seen as a beneficial discourse to understand the rising of global cultures. Cultural Hybridization take place as local cultures and participants interact and deal with global forms, applying them as resources through which local peoples establish their own cultural spaces, as illustrated in the case of South Korean popular culture. Hence, one may believe that globalization, especially in the scope of popular culture, generates an unpredictable, fluid and creative form of hybridization that works to maintain local identities in the global context (Cho, 2005; Shim, 2006).

In this light, Korean popular culture is relevant to the study of global communication. Since this phenomenon necessarily communicative, focus on a sharing and mediating culture as a transmitted structure of meanings lie in symbolic form and action through which people communicate, understand each other, and develop their new identities (W Ryoo, 2009). Another discourse that also explains the success of Korean popular culture is “Regional Cultural Affinities”. The success of the Korean popular culture is firmly related to the capability of South Korean culture and media industry to adapt and adjust Western or American culture to match with Asian appreciation. Western culture seems to be different from China (a prior country that also played an influence to Korean culture), however, the direct importation of Western popular cultural are not tend to succeed since a certain non-negotiable cultural difference, for example. Eventually, Korean popular culture well-adjusted and reinterpreted Western culture into Asian taste and style, in which most of Asian consumers willing to accept it. Formerly, Japan used to claim that they were once the model of cultural interpreter between the West and Asia. Unfortunately, Japanese popular culture and its interpretation of Western popular culture did not reach to all audiences, particularly, Asia. The reason behind that might come from its too much post-industrial, too Westernized, and too individualistic to the extent that they seem unimaginable, incommensurable (W Ryoo, 2009). On the other hand, Korean popular culture tends to maintain cultural affinities with China and other Asian countries whereas also being just Westernized enough to mediate information from West to Asia. Korean popular culture position are in-between both in economic and political power that is not too progressive or left behind but also the development of cultural industry and the degree of its hybridization, relieves its connection with many Asian neighboring countries such as China, Taiwan, Vietnam and Singapore (Park, 2006).

The local culture is fully involved with the global focus on commercialization. According to Wallerstein, the concept of hybridity related with the context in the first and third world, center and periphery, and colonizer and dominated settings (Wallerstein, 1991). The hybridization of culture contributed to a new sphere for rational resistance against the dominant cultural force. However, the hybrid cultural sphere still intact with the former colonial territories, referred from Bhabha (1990).

From the former study about the Korean Wave, it has been a reference for cultural hybridization. It is referred that the achievement of the export of Korean popular culture showed the hybrid nature of Korean popular music content and its related music industry. Specifically, Korean idol music and artists are the outcome of the developed hybridization and new systems that provide exporting operations in the music industry, Shim (2006). For example, the composition of Korean popular music both lyrics and choreography are developed from Western style with more visual entertainment that is very outstanding in Korean popular music these day. Therefore, with those reasons, the export of Korean popular music is easier to spread to the other countries as well as Korean dramas. Shim explained that the hybridization in Korean popular music came up with the struggle to merge their music into popular global music formats. According to his study, the structure of Korean popular music that copied and transformed from the influence of the Western contributed to the Korean Wave's growth surely improved Korean music business scene (Lee, D. Y., 2004; Shim, 2006), but did not nurture new regional interaction, as hybridization would suggest.

Compared to Japanese popular culture, Korea applied the same format of Japanese structure. With the heavily exportation of Korean popular culture, it boosted up the economic growth in Korean media industry successfully (Chua, 2004). The Korean

Culture Ministry which is in charge of handling the main support programs and expanding the Korean Wave phenomenon outbound as well as followed up with the sixteen government agencies about the progress of each representative which deal with many activities, for instance. As for the Korean Ministry of Culture and Tourism, Korea already had a plan to foster Korean popular culture in some destination countries in order to enhance the popularity of Korean Wave such as; Brazil, Russia, India and China. To achieve this plan, the budget to support these programs was approximately about \$300 million (Yang, 2006).

It can be seen that the “communication” is rather important tool to communicate between local and foreign culture in order to make a mutual understanding between the two countries. Globalization, Glocalization and Hybridity are a good example in the case that it is all needed to use a good communication to learn, take and borrow the other cultures and finally applied with their own style and method. Therefore, it could not be possible to create something new without “Cultural Communication”. Cultural communication means a common interaction between two cultural regions with different cultural background and symbolic such as; languages and this communication take place between two groups or through mass media. Hence, the interactions between the two different cultures contribute to inter-cultural communication and via these exchanges in information and the basis for understanding of other cultures can be formed (Yaple et al., 1989). It help exemplify the process of reinforce the cultural proximity between the cultural exporters of origin country and the local culture. It can be diversified into three stages: 1) a stage of separation between the two cultures 2) a stage of one-way communication 3) a stage of mutual communication and the response from the local culture. These also covered cultural superiority / inferiority, cultural similarity / differences and economic relations (Baldwin et al., 2002;

Gudykunst et al., 1997; Livingstone, 1990). The flow of cultural product in international area attracted by the differences in economic development and cultural characteristics (Barnett et al, 1999; Fuentes-Bautista, 2000) as well as the distribution systems and political influences (Wildman et al., 1993). To make it clearer about this communication, it is needed to consider several relevant factors, for example, the structure of cultural industry, economic area and relationship between importer and exporter, social-cultural aspect and process of development and the cultural characteristics of the recipients (McAnany, 1986).

In this regards, the result of being colonized by Japan contribute both positive and negative effects in Korean society. In terms of economic, Korean received and learnt through Japanese structure while being colonized and later it helped improved economic status in Korea greatly. As for socio-cultural aspect, traditional Korean culture was intruded by the dominance of Japanese culture since Japan occupied Korea and used a power to control command and launch a policy to limit and restrict the freedom of expression among Korean people. In this respect, the role of “Cultural imperialism” has been applied in Korean society since then.

Cultural Imperialism relates to cultural domination, nation’s beliefs, values, knowledge, behavioral norms, and style of life by main nations over than a peripheral one. It started in the 1960s as part of a Marxist ideology of advanced capitalist cultures that stressed on consumerism and mass communication. However, some scholars criticized that this theory lose it term to recognize the important local resistance to imperial culture, particularly the increase in nationalism in oppose to globalization while neglects the processes of negotiation, adaptation, and indigenization on the part of receiving cultures (Curren and Park 2000; Robertson 1994). Therefore, it can be regarded

that instead of a global, uniform culture as a result of cultural imperialism, local indigenous cultures are discovered again, and hybrid cultures are constructed (Appadurai 1990; Nederveen Pieterse 1995).

Regarding to Tomlinson (1991), cultural imperialism covered a concept of cultural domination in the global space. It clarified why Western culture ruled over the other cultural industries. Especially, U.S. cultural imperialism has a strong impact to many countries over the world. According to Hamelink (1983), American popular culture had a capability to eliminate local cultures and substituted local cultural by mass produced instead. This trend can be seen in several developing non-Western (Hamelink, 1983; Mattelart & Mattelart, 1986; Tomlinson, 1991). In addition, non-Western culture or Eastern culture is always seen as inferior to Western one. Even though, most of local cultures inclined to assimilated with the imported culture, however, it still maintained in its own unique, taste, style and identity (Bhabha, 1996; Friedman, 1995; Morley, 2006).

Therefore, Korea at that time, in the search for its own identity since Korea encountered many influences from foreign culture and it played a critical role in Korean society. For instance, Korea being colonized by Japan and later U.S. set up a military base in Korea during 1950-1953. The inflow of foreign culture suddenly penetrated into Korean culture through the political circumstance and people just accepted it without realization since it accompanied with the other factors so Korean just mingled with it. As a result, “Cultural Identity” in South Korea considered as one of the important issues that should not be neglected in the scope of Korean popular culture. The founding of cultural identity as a cultural policy objective has provided an important basis for cultural regulation. Japanese culture and North Korean culture have also included in the regulated cultural sector. Regulation of some Western popular culture was based on the

perception that Western popular culture might be threatening the cultural tradition in South Korea. Moreover, cultural identity has been used as a tool for resisting the growth in cultural globalization.

Began in the late 1980s, Korean government has applied open-door policy with foreign cultural industries slightly. From 1988, films and music records were imported from foreign countries was formally allowed and foreign film companies were able to distribute their products directly within Korea (Yim, 2002). Furthermore, in Kim Dae Jung's government, it was the first take off for Korea to open the door to Japanese culture in 1998. According to the influence of cultural nationalism, traditional culture has been regarded not only as the root of Korean cultural identity but also as a positive way to deal with the issue of cultural identity. Especially, historical factors such as Japanese colonialism, ethnic division and the influx of western culture have played a critical role to cultural identity policy. Moreover, the boom of cultural exchange in the globalization era has an effect to maintain and develop Korean cultural identity. In this light, the field of cultural policy for constructing cultural identity has expanded from cultural heritage and traditional arts during the 1970s to contemporary arts and the cultural life of people during the 1980s.

At the meantime, the formation of cultural identity also highlighted an important aspect to improve cultural industries and cultural exchange with foreign countries. In the globalization era, cultural identity has been considered as a significance factor of the competitiveness of the state. During the 1986 Asian Games and 1988 Olympic Games, it obviously can be seen as an important event to support cultural policy which related with cultural identity from an international perspective, for example. The cultural identity term has regarded as a driving force in the evolution of Korean cultural policy.

Consequently, cultural identity impacted on cultural policy since the government applied it as a tool to control cultural area. Moreover, the value of culture in economic development and social environment term also emphasized.

As mentioned above, South Korea encountered a great impact from the influx of foreign culture on national cultural identity. According to the influence of this historical experience, Korea concerned that contemporary cultural globalization based on uneven cultural flow between nations would threaten its own national cultural identity and domestic cultural industries. After the liberation of 1945, the recovery of cultural identity by decreasing and removing the legacy of Japanese colonialism has become a significant part of cultural policy (The Ministry of Culture and Information, 1979, 248). The government has tried to rebuild in effect, the poor national culture by re-evaluating traditional culture and intensifying research and education on Japanese colonialism in the past (Yim, 2002). Moreover, before 1998, the government banned Japanese popular culture such as; performance, art in Korea. On the contrary, Korea rather concerned that Japanese culture will surpass and threaten the existing of Korean cultural industries, However, things has been changed in Kim Dae June government, with the establishment of open door policy with Japan as mentioned earlier in post-colonial period.

Cultural Identity adapted to cultural globalization according to an advanced information technology and the boom of cultural flow in global commodities has been one challenge of cultural policy. In this situation, the formation of cultural identity as a policy contributed to government regulation and support for cultural sector. The cultural identity term had a role in terms of protecting domestic cultural industries under the circumstance of cultural globalization. Through controlling the expansion of foreign cultural products by limiting in the area of cinema and broadcasting media,

government tried to decrease the negative image of globalization on Korean cultural identity and domestic cultural industries. Therefore, the number of domestic films was controlled by government. For example, more than 25% of broadcasting hours of films should include with domestic films. Also, 30%-50% of broadcasting hours for animation should include domestic animation (Ministry of Culture and Tourism, 2000b, 308–329). However, the importance of traditional culture still encountered with some limitations due to the declination of traditional culture to an increase of hybrid culture in contemporary society. Besides, the cultural exchange that kept increasing in globalization era as well as the international cultural industry war had performed as an obstacle to improve Korean cultural identity.

From the previous content, it simplifies that the importance of popular culture has related with many sectors in the society both private and public section. Under the scope of culture, popular culture is considered as one kind of a soft power. In fact, the concept of power can be categorized into two types: hard power and soft power (Koehane, Robert and Nye, Joseph S. Jr., 1998). Soft power comprise of resources such as culture (attracted to others), values and foreign policies (Yoon 2011). Joseph Nye gave a definition of soft power as a mean to archive in world politics and it is an indirect power that has an effect to people's behavior in the country through cultural or ideological tools. On the contrary, hard power applies with military or economic forces to manage in the nation. Soft power based on values or culture to attract and bring the cooperation from others. In this light, cultural influence, which can be regarded as kind of a soft power is a significant factor to promote national interests. The structure of Soft Power in South Korea can be described as (1) Korea's cultural capital expansion is derived from the growth of cultural information exchange between nations by socio-changeable factors, for example, the digital revolution and globalization. (2) Especially,

the target country that South Korea's cultural capital made the largest profit went to Japan, at \$346 million (Ryu, 2003). (3) The growth of cultural capital in South Korea firstly established by the private sector, based in the business field in which public or government sector came later.

Therefore, Korea at that time, in the search for its own identity since Korea encountered many influences from foreign culture and it played a critical role in Korean society. For instance, Korea being colonized by Japan and later U.S. set up a military base in Korea during 1950-1953. The inflow of foreign culture suddenly penetrated into Korean culture through the political circumstance and people just accepted it without notice since it accompanied with the other factors so Korean just mingled with it. As a result, "Cultural Identity" in South Korea considered as one of the important issues that should not be neglected in the scope of Korean popular culture.

South Korea is a country that held a strong traditional culture for a long time according to Korean history. However, there is no distinct identity of Korean culture since Korea used open door policy with Western country. Due to a long period of colonization by Japan and heavily received an influences from Western culture, Korean people still in the search for their own identity. Hence, the issue of cultural identity was the first priority to be discussed. After the period of colonization was over, Korean encountered with the impact of Western culture and they claimed that, due to political, traditional culture and ineffective of Korean society, it led to the loss of Korean identity. Scholars and bureaucrats had lack a competence to manage with the cultural issue. Therefore, Korea had no choice but had to adapt the structure in terms of economic, technology, culture and social development from Western. Korean culture that blended from an influence from Western were largely and important aspect to be considered. Korea

borrowed many important factors from Western in order to form its own culture or being called “Indigenization”. Through the process of conscious modification, unconscious assimilation, which contributed to, the evolution and development of a new form of Korean culture with an outstanding of Korean identity (Kim, 1976). The founding of cultural identity as a cultural policy objective has provided an important basis for cultural regulation. Japanese culture and North Korean culture have also included in the regulated cultural sector. Regulation of some Western popular culture was based on the perception that Western popular culture might be threatening the cultural tradition in South Korea. Moreover, cultural identity has been used as a tool for resisting the growth in cultural globalization.

Began in the late 1980s, Korean government has applied open-door policy with foreign cultural industries slightly. From 1988, films and music records were imported from foreign countries was formally allowed and foreign film companies were able to distribute their products directly within Korea (Yim, 2002). Furthermore, in Kim Dae Jung’s government, it was the first take off for Korea to open the door to Japanese culture in 1998. According to the influence of cultural nationalism, traditional culture has been regarded not only as the root of Korean cultural identity but also as a positive way to deal with the issue of cultural identity. Especially, historical factors such as Japanese colonialism, ethnic division and the influx of western culture have played a critical role to cultural identity policy. Moreover, the boom of cultural exchange in the globalization era has an effect to maintain and develop Korean cultural identity. In this light, the field of cultural policy for constructing cultural identity has expanded from cultural heritage and traditional arts during the 1970s to contemporary arts and the cultural life of people during the 1980s.

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According to an influence of cultural nationalism, traditional culture term matched with this situation since it was the fundamental standard to analyze Korean cultural identity and also a tool to manage with cultural identity issue. In addition, the fact that Korea encountered Japanese colonization, the division of the nation and the influence from Western culture, it directly affected to cultural identity policy in South Korea. On the one hand, the formation of cultural identity which leaned on Korean traditional culture was accumulated as a power to support anti-communism, state-led economic development strategy and the political legitimacy in Park's government. From the previous reasons, the first take off in the evolution of cultural policy, the value of culture has been considered as an important part of cultural policy.

In addition, cultural identity policy has been formed for 2 main objectives; a way to restrain cultural globalization and a way for globalizing national culture and the arts. Since 1990s onwards, the re-formation of cultural identity contributed to the improvement of cultural industries, along with the support of economic value of culture

and the arts. Besides, the government realized that the formation of cultural identity brought about the international competitiveness of domestic cultural industries. This proved that the cultural identity had teamed up with economic term for the evolution of cultural policy. On the one hand, with the stress on the formation of cultural identity, it also led to the regulation of culture and the arts by the government. The identity of Korean traditional culture which composed of state-led nationalism, anti-communism and political and economic reasons have responsible for regulation of the cultural sector. In the scope of cultural policy, cultural identity defined and acted differently due to the political, economic and socio-cultural changed. Hence, cultural identity still had an influenced in creating cultural policy accordingly.

In order to make it distinctly, I will classify through the important period that happened in South Korea according to Korea history which experienced a lot of changes in their society. Firstly, I will begin with the discontinuity between Korean traditional culture and contemporary culture, according to the 3 reasons below:

1) Influence of Japanese colonialism (1910–1945)

- Distort Korean cultural identity by the enforcement of a cultural assimilation policy at the end of the Japanese colonial period (Ki-baik Lee, 1984, 361–372).

2) The divided Korea (1945-present)

- The differences and heterogeneity between South and North Korea place in the whole area of society, including language, culture and the arts as well as the ideologies.
- South Korea = Democracy & Capitalism VS North Korea = Communism & Socialism (Yim, 2002).

3) The Korean War (1950-1953)

- Western culture stepped into Korean society since the late 19th century and growth rapidly since the Korean War of 1950 (Capitalism and commercialism).

Along with the modernization and the influx of Western culture (American). Tradition Korean culture, therefore, was intruded and transformed and surrender to Western culture to that extent. Owing to Japanese occupation (1910-1945), the divided Korea (1945-present), fast modernization and the influx of Western culture have tended to deteriorate Korean traditional culture, and the Western culture rising as a new way of life. “In particular, throughout the process of modernization since the 1960s, Western popular culture based on capitalism and commercialism has swept the country, and as a result, has substantially affected the way of life of people” (Yim 2002, 39).

In contrast, it has been suggested that a unique cultural identity is likely to promote a sense of competitiveness within cultural industries in a global society. In fact, these perceptions led to deepening the need to strengthen cultural identity. As a consequence, from the middle of the 1990s, the establishment of cultural identity has been regarded as an important policy issue in response to cultural globalization in South Korea. The establishment of national culture and cultural identity were first emphasized by the government of the first republic (1948-1960), and then followed by the next governments with more concrete actions by carrying out through the cultural policy (Yim 2002, 39-41). The launching of cultural policy has pushed South Korea to rediscover its cultural tradition and establish a cultural identity against the cultural globalization.

Cultural Identity adapted to cultural globalization according to an advanced information technology and the boom of cultural flow in global commodities has been one challenge of cultural policy. In this situation, the formation of cultural identity as a policy contributed to government regulation and support for cultural sector. The cultural identity term had a role in terms of protecting domestic cultural industries under the circumstance of cultural globalization. Through controlling the expansion of foreign cultural products by limiting in the area of cinema and broadcasting media, government tried to decrease the negative image of globalization on Korean cultural identity and domestic cultural industries. Therefore, the number of domestic films was controlled by government. For example, more than 25% of broadcasting hours of films should include with domestic films. Also, 30%-50% of broadcasting hours for animation should include domestic animation (Ministry of Culture and Tourism, 2000b, 308–329). However, the importance of traditional culture still encountered with some limitations due to the declination of traditional culture to an increase of hybrid culture in contemporary society. Besides, the cultural exchange that kept increasing in globalization era as well as the international cultural industry war had performed as an obstacle to improve Korean cultural identity.

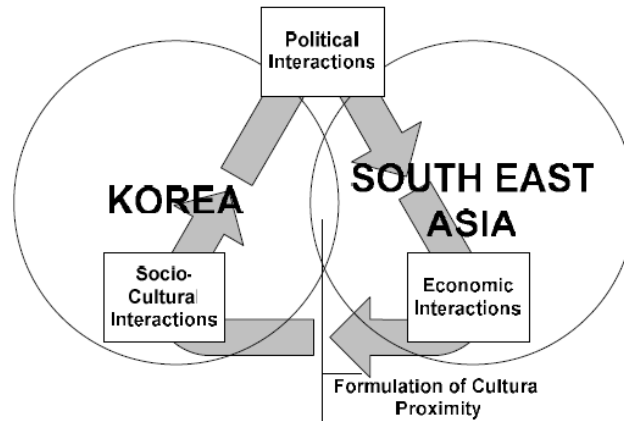
After Korea liberalized from Japan and turned into the republic of Korea, every government gradually attempted to establish a purely Korean culture by launching cultural policies and campaign in order to increase awareness among Korean people and also global perception towards Korea. “Nation Branding” is considered as a key solution to manage with the formation of Korean popular culture. According to British consultant Simon Anholt, he defined “nation brand” or “nation branding” as the terms of how countries are acknowledged by the others. The process of nation branding composed of many phases which covered internal and external factors as follows (Cheng, 2008):

- (1) To gain a better understanding of a national image in order to specify the country's core significant conditions. This will distinguish the image of the country from the others.
- (2) To communicate the identity of the nation and image to the outsiders in another countries and to remodel the other's perception of the country. Overall, the core of a nation branding attempt to build international opinions of the country's brand in order to contribute to politically, economically, and culturally session consistently.

According to the concept and some background of Korean popular culture that described earlier, it illustrates the basic idea of how Korean popular culture is formed. In the next part, I will exemplify the concept of cultural globalization that link to the formation of Korean popular culture accordingly.

Apart from the impact of globalization that pushed Korea move forward to contact with other countries in a global stage. There is also another important factor that should be regarded in this respect namely, "Cultural Proximity".

Figure 2.2: A Framework of Analysis of Cultural Proximity



Source: Suh, Cho and Kwon, 2008

From the above framework, Korea and Southeast Asian countries had a close relation in terms of political, economic and socio-cultural interaction and this can be regarded as a formulation of cultural proximity since Korea and Southeast Asian countries consistently interact in various areas as previous mentioned. Therefore, this also impact to the culture between Korea and Southeast Asian nations as well.

According to Straubhaar (Straubhaar, J. (1991), in fact, local audiences prefer to consume domestic cultural products. However, if the domestic one does not match with audience's taste, they incline to select cultural products that import from foreign countries. This statement help explained the distribution of Asian products in the Asian region (Richstad, 1998) and the export of Korean audio-visual programs to the countries with have also based on Confucian culture, particularly in East Asian countries (Yoo and Kyung, 2001; Huh, Jin, 2000). Obviously, the location of each country plays an important role to define an influence and flow of the culture throughout the country. In Korean

case, Korea is located in East Asia, thus, it is no surprisingly that Korea considerably gains much influences in terms of social, economic and cultural aspects from its neighboring countries such as, Japan, China, for instance. As a result, the term “Cultural Proximity” could represent this situation distinctly, especially for Korean popular culture which fully falls in the case of Cultural Proximity.

The concept of “Cultural Proximity” is coined by Joseph Straubhaar who conducted research on Latin American audience preference for local and foreign pop culture products. In his empirical studies in Latin America, Straubhaar (1991, 56) found that the audiences seek for Cultural Proximity in TV programs and prefer national material first and in case that the national products are not accessible or displeasing in some stages, they are likely to look next to the regional Latin American market, for whose formation cultural proximity is the most essential factor. Cultural proximity includes cultural and the similarity of the languages, images, lifestyles, values, ethnic types, sense of humor and gender roles (Straubhaar, 2003, 77-78).

According to Straubhaar (1991, 1996), cultural proximity defines as an existing region-centered media flows. It also explained a big influence on consumer in specific region. “Audiences will first seek the pleasure of recognition of their own culture in their program choices,” and “Programs will be produced to satisfy this demand, relative to the wealth of the market” (p.181), stated by Cunningham, et al. (1998). Taking cultural proximity into account, most of the local audiences prefer to choose the imported program that more relevant to their background or have some cultural background in common. Hence, the local audiences are able to distinguish some cultural factors that came in the imported program easily. If the content link to their cultural background, it is easier to perceive them. In brief, the cultural proximity deal with the possibility of

local audience to choose the content that imported from oversea. Particularly in Asia, Americanized media formats and content (Lee, D.Y., 2004; Yoshino, 1999; Wang, 2006) pushed the cultural independence issue which based on homogenized global culture.

On the contrary, Iwabuchi argues that cultural commonalities are not given and cultural proximity is “becoming” and not an essential “being.” (Iwabuchi 2002, 131-134). Koichi also proposes that the intraregional cultural flow links populations of East Asia not through traditional values, but through popular culture (Iwabuchi, 2002). Popular culture consumption is certainly one dimension of the appearing of consumer culture commonalities. Popular culture patterns offers the long-needed chances to condition to East Asians with each other by disclosing them to attractive (handsome, beautiful, etc.) images of screen personas of the regional ‘others’. Even though, Korean history seems to be painful, however, Korean popular culture is one of the factors that gradually change an image of Korea in a positive way. Assistant minister and director of Korea Overseas Information Service, Yoo Jae-Woong argues in his study (Yoo, 2007) that as more people consume Korean pop culture products, their image of Korea tend to change in positive direction in thought, emotion, and intent.” (Lim, 2007).

Cultural proximity in each country involved with international exchange of cultural products. Taking this into consideration, the characteristic of the culture that weaker than the influence of the external culture, it was easy to assimilate with those of the stronger culture. In this respect, the characteristic of foreign culture that transfers to recipient’s country have a great impact to cultural consumption system. Therefore, the recipient’s country tended to consume those of cultural product that imports from foreign culture. The assimilation of culture will increase through globalization era as well as the high technology, well standard of living, mass media information and the

development of internet worldwide. The scope of cultural proximity is identified by language, and the communication of human exchanges between sender and receiver. Cultural proximity will increase if the flow of cultural products between countries active at all time (Hester, 1973; Kim et al., 1996). As a result, if any recipient countries have high cultural proximity, it means that the tendencies of the flow of foreign cultural products are going to be increase as well.

Cultural proximity evaluated by considering through its similarities and differences of characteristic between the two cultures as well as languages, values, technology and living standards (Chung, Cho, Kwon, 2008). An investigation of the interactions between the two cultural regions indicates a relationship of the cultural interactions, the cultural proximity and international flows of the cultural products (Straubhaar 1991; Bonvillain 1993; Featherstone 1990; Hall 1992; Marcus et al. 1986). When cultural product transfer to a recipient country, it also accompany with the cultural values of the exporter that enter to the recipient country. Thus, the cultural values of the country that export the culture are blended with the local values through a process of adjustments and conflicts. In this light, the competitiveness of cultural products relies on the amount of cultural values that blended with local values. There also have other factors to be considered, that influences the competitiveness of a cultural product, together with the political, socio-cultural and economic environments of the importing country. In the case of Thailand, this has some proximity with Korea in the aspect of religious values. Since Thailand and Korea also hold Buddhist as one of a main religions in the country in terms of traditional values, for instance.

To be more precisely, Thailand also considered as an Asian countries, even though Thai less shares some common cultural background with Korea, compare to other East Asia countries. Nevertheless, in some respect, Thai received and consumed contents that based on Asian sentiments for a long time. For example, when Japanese popular culture dominated in Thai market, Thai consumers aware that, the content that exported from Japan were interesting and easy to consume such as Japanese trendy dramas, J-POP songs and etc. This is a sample of a previous culture which used to dominate in Thailand. Hence, as for Korean popular culture, which paved a way in Thai market, began to blend and create the structure that suitable to Thai consumers who also considered as an Asian people either for a broader market. In addition, characteristic of Thai consumers are likely to be more open-minded and prefer to select the content that match with their taste. Besides, Korean popular culture is something an advanced step ahead of Japanese popular culture due to the quality of its content, the variety of Korean cultural product which enhances the awareness towards Thai consumers accordingly.

The successful of the formation of Korean popular culture in Thailand, partly, was a result from the proximity of its culture. For instance, the popular of Korean entertainment industries among Thai consumers depends on several compositions such as, the content, the selling point, the standard and quality of the products that Korea aim for international market. Korea also do a research and development before expand their market outbound. Since Thailand is one of the countries that located in Southeast Asia. It might not too difficult for Korea to expand its market to Thailand by applying a concept of cultural proximity correspondingly.

2.1.3 Concept of Popular Culture

The significant aspect that should be considered as a main focus in this study is the context of Korean popular culture which clearly illustrates the role and its impact of culture in any society.

According to Hall, popular culture is the thing that struggles between dominant and subordinate groups are fought, won and lost. (Stuart Hall, cited in James Procter, 2004). As Hall mentioned, the popular 'can never be simplified or explained in terms of the simple binary oppositions that are still used to habitually map it out: high and low; resistance versus incorporation; authentic versus inauthentic, experiential versus formal; opposition versus homogenization' (WTB: 470, cited in James Procter, 2004).

Cultural products are 'ideological' since they indicate or express the values of the economic base and, thus, the dominant culture of society (Karl Marx (1818–83), cited in James Procter, 2004). Importantly, nevertheless, Hall differs from Marx in his argument that popular cultural forms like advertising are not simply a secondary reflection of the economic base but as a 'constitutive of society'. It is composed of 'constituent factors (cultural, social, political) every factors are essential and all of which help define the superstructure. In brief, while Marxist argue that economics indicates cultural production ('economic determinism'), Hall come up with 'New Left' intellectuals, by argues that cultural production also determines the social and economic climate. Regarding Hall's argument, the result determines that politics are inseparable from popular culture and that popular culture is central (rather than secondary) to political debate. Obviously, if popular culture is unfixing or guaranteed beforehand by the economic section then its meaning and function can be rearranged through cultural intervention. The most apparent meaning that, Hall also emphasized, it

viewed as that which ‘sells’; it is the latest Hollywood blockbuster or what is currently number one in the pop charts. This is an understanding of popular culture premised on commercial success. It is a definition that, Hall says, ‘brings socialists out in spots’ (NDP: 231) since it is connected with the manipulation of the people, the working classes. In addition, popular culture does not have a fixed, a true value; ‘[p]opular forms become enhanced [and degraded] in cultural value, go up [and down] the cultural escalator’ (NDP: 234). More importantly, the context of popular culture is established from an attempt to make it rather than founding (James Procter, 2004).

To be more precisely, since 1960s, Korean popular culture discourse was not totally established yet but after 1980s-1990s in which there had appropriate factors that contributed to the discourse of Korean popular culture. Hence, culture was considered as a “popular consumer good”. According to the less influence of “political discourses” that derived from the successful of democratization, the establishment of Korean popular culture and the importance which came from an increasing in internationalization to identify the relationship between self and the other set up for the conditions (K Sug-In - Korea Journal, 2003). From Western perspective, particularly U.S. and U.K., stressed that the significant of Korean popular culture is an outcome of industrial dynamics within East Asian cultural interactions persistent with the region connected with politics, economy, and cultural hegemony. For instance, Korean popular TV dramas played an important role to screen an inappropriate Western values and mix Korean traditional value, Confucianism, which dominate in many Asian countries (Chua, 2004; Lin & Tong, 2008). It is needed to admit that Korean TV production and staff are capable to apply many techniques which show the impressive storyline of the dramas that attracted the attention of Asian audiences wholeheartedly (Chua, 2004; Hanaki, et al., 2007). Due to the rise of the Korean popular culture, Korean government turned

their way to sponsor the entertainment industry in order to enhance Korean economic share overseas (Lee, K. H., 2008). With the shape strategies of Korea, including with the government speculated the main target to Asian markets so they fully invested in an export-oriented media and culture industry. Apparently, even Korean media industries have just taken off to global market; many Asian countries already adapted and adopted the structure from Korea accordingly.

More recently in South Korea, there is also a one kind of the export in Korea in recent years, "Korean Popular Culture". In the past few years, the demand for Korean popular culture kept increasing day by day which covered films, dramas, popular music and the like. The rise of Korean popular culture has broadly covered social and cultural practices all over Asia (Kim, S., Robinson, M., and Long, P., 2006.) More recently, the growing trend to consume Korean popular culture spreads as far away as East Europe, America, South America and even Africa, contributing transnational consumers/viewers communities across the world (KNTO, 2005a cited in Kim, S., Robinson, M., and Long, P., 2006). Apparently, it has a great popularity in East and Southeast Asian countries (D Shim, 2006). As same as the definition of culture, the discourse of "popular culture" can be defined in various meanings. Williams defines different meaning of popular culture as "widely favored or well-liked", "inferior kinds of work", "work deliberately setting out to win favor", "well-liked by many people", "made by people for themselves" (Williams, 1883, 236-237). Overall, the definition of popular culture has different meaning and objective, however, any definition of popular culture contributes to a complex combination of the different meaning of the term culture with the different meanings of the term popular (Storey 2006, 4).

Obviously, popular culture consists of beliefs, practices and objects that are part of everyday life (Storey 2006, 2). This also covered mass media entertainment as a producer and consumers of the culture, for instance, printed media, popular music, dramas and films, which are mostly consumed by the general audiences. More importantly, the significance of popular culture has a direct impact and influences on public attitudes and consumption in the society at this moment. Interestingly, the influence of popular culture is one of the tools to entertain oneself since it is proclaimed by the mass media through television, radio and the like. It raises the interest of entertainment and information industries (Andersen and Taylor 2005). It can be seen that popular culture should be considered as one of a social phenomenon that take place in any society around the world and it also have an influences to people's way of life. For instance, the reason why many people choose to consume Korean popular culture also resulted from the addiction to the symbol of its characteristic of Korean popular culture. Western popular culture used to dominate in Asian countries for a certain period of time in the past; however, at the end of 1990s onwards, Asian popular culture such as, Japanese and Korean popular culture formed its own culture and exported to many countries all around the world (Tonny, 2012). In addition, popular culture can be regarded as a culture that popularized and supported by the influence of globalization which enhanced by technology of information and mass media (Danesi, 2008 cited in Tonny, 2012).

The role of popular culture also associated with mass culture in which mass culture determines popular culture as a production from mass industrial techniques and selling to gain more profit from consumers. More precisely, it can be said that mass culture is popular culture that produced for mass market (Strinati, 2004 cited in Tonny, 2012). Furthermore, popular culture is considered as a way for new domination, the

attraction of popular culture towards the consumers led to the creation of commodity society, as can be seen from several popular cultural products such as, games, TV program, animation, films and the like. Popular culture, besides, effects to the society since it plays a significant role to the movement of any societies that capable to develop cultural ideals, bring about resistance and activism which illustrated the social change (Fedorak, 2009 cited in Tonny, 2012).

In Korea, the promotion of popular culture started from 1990s onwards, Korean government put a great effort to support Korean media industry and Korean popular culture to export worldwide. To investigate the process of the export of Korean popular culture to the other countries, it should focus on the key contents that led to this situation namely; film, drama and popular music. Since those three categories has a specific target. Therefore, in order to analyze the impact of Korean popular culture, it is required to manage with those factors in particular. Thanks to the support from the government that came later, which encouraging the competitiveness of the domestic cultural industries, Korean culture, in particular the popular culture has succeeded to appear in global perception. Korean popular culture, finally, became one of the most influential cultures that play a significant role to many countries. According to the rise of the Korean Wave, this phenomenon was emerged due to the cultural policy through many years. The government has fully supported the Korean Wave in a global scale. For example, it has opened many Korean Cultural Center in different countries (Hwang D. 2012). In the part of Southeast Asian countries, which have its own cultural tradition that is different by each country including Thai culture. Regarding to the entertainment and popular culture consumption, Thailand which located in Southeast Asian also consumed Korean popular culture extremely, especially, in Thai female youths and Korean popular culture is also seen as a vital factor that impact to Thai society these days.

According to the commercial of popular culture, the great profit from the export of popular culture pushed a great expansion of popular culture obviously. However, most of the popular culture consumers are consisted of population of non-consumers; this conflict always takes place in contrast to an exact pop culture phenomenon, which has a fix structure. In terms of Korea, who brought its popular culture exported to many countries successfully gained a profit from the consistency of export industries accompanied with the full resources of heavy industrial, high technology and gadgets as a product exports. In this light, it help changed image of Korea from a rarely well-known country to one of the top destination that many people would like to visit. Apart from the perception of Korean through TV dramas, the increase of the promotion of Korean tourism improved more understanding of Korean popular culture as well.

The expansion of Korean popular culture in Asia has rapidly increased because of media commodification. Due to the government and nation support, Korea further its growth throughout Asia and able to export its cultural products widely. The boom of Korean popular culture, as being known in terms of “Hallyu” or “Korean Wave”, exceeded in several part such as; political, cultural, and industrial impact on the region. Up until now, Korean popular culture expanded unlimited and improved economic sector in transnational business. The popularity of Korean popular culture which lined under the current Korean Wave is regarded as a successful of Korea by the Korean public. In addition, Shin stated that, it also helped improved Korean status in international perception, for example. According to the big hit of Korean TV dramas, it boosted up Korean popular culture in many countries and it tended to grow further in the future (Shin, 2005, para. 1). Therefore, the genuine of Korean popular culture can be regarded as a form of national culture that appeared from the influence of Globalization and was a part of the Korean Wave.

In this light, most of Korean politician saw this as a good opportunity to improve Korean image and increase soft power in Korea so that they kept finding a resource to promote Korean culture through the popularity of Hallyu in order to attract the tourists and increase the number of export. Apart from entertainment industry, Korea government foresees the rise of Korean language which received a lot of interest from people oversea. Since they already planned to establish an additional 500 King Sejong Institutes (to promote Korean language) overseas by 2015 (Kim, 2009). Additionally, Korean government also coordinated with UNESCO to enhance national image. Korea is an active member of the UNESCO Executive Board, participating in eight intergovernmental committees of UNESCO and hence adopting on a greater role in shaping global cultural debates and policies (Diplomatic White Paper, 2009). As can be seen in June 2008, Korea became a board member of the Intergovernmental Committee of Intangible Cultural Heritage, had a voice in determining and preserving elements of cultural heritage around the world (Diplomatic White Paper, 2009).

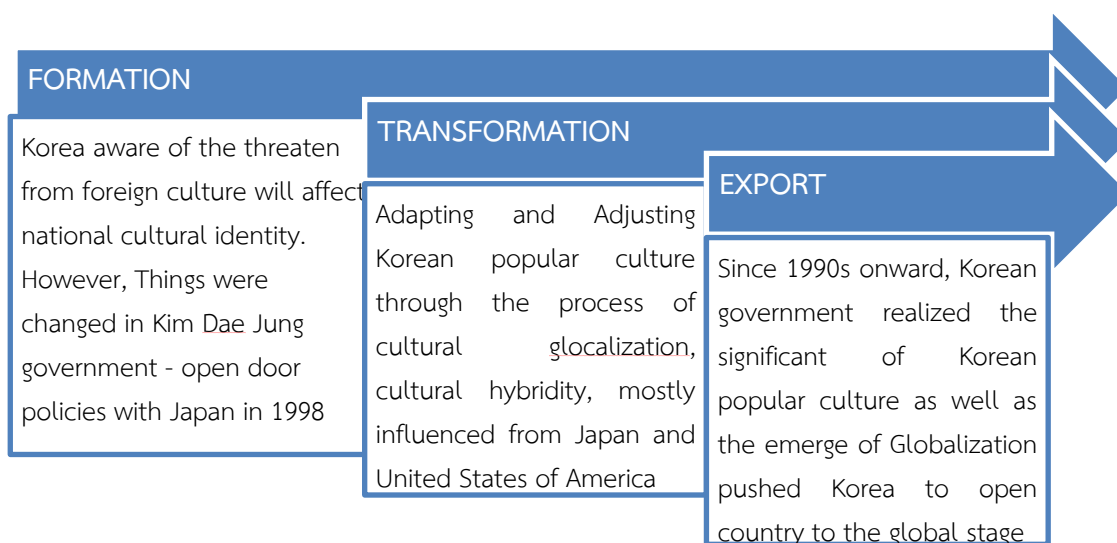
2.2 Current situation of Korean popular culture

In this part, I will give a clarification about the current situation of Korean popular culture in terms of its establishment, function and its popularity in many countries briefly. To show the formation and impact of Korean popular culture, I will first start with the role of Korean government towards the rise of Korean popular culture which will be explained as follow.

2.2.1 The role of Korean government towards the rise of Korean popular culture

First of all, it can be said that the first step that Korea considered the significance of its own culture resulted from the reason that Korea aware of the threaten from foreign culture (Contemporary cultural globalization) will affect national cultural identity. Therefore, it contributed to the deepening of the need to strengthen Korean cultural identity in Korean society. Even though, before 1998, the government banned Japanese popular culture in Korea due to the awareness of Japanese culture might surpass and threaten the existing of Korean cultural industries. As a consequence, Korean government re-evaluating traditional culture and intensifying research and education on Japanese colonialism in the past, eventually, Things were changed in Kim Dae June government, with the open door policies with Japan in 1998 (lifted the ban on Japanese popular culture) and then Korea began to modify and hybridize its own culture as one of the product as a cultural export.

Figure 2.3: The model of the formation of Korean popular culture



Source: Author

Even now, Korean government attempts to improve Korean popular culture through cultural diplomacy. In addition, Korean government tried to apply cultural diplomacy to improve Korean image in foreigner's perception which conducted in many ways such as promoting popular culture, language, Korean food and the like. In this regard, the term "Hallyu" seems to be fit very well for Korean government to promote Korean popular culture internationally. Therefore, they tried to maintain and eagerly supported this kind of Korean popular culture industry namely; the production of Korean dramas, films (Kim, 2009). It is known that the attempt to promote Korean popular culture mostly drove by private sector; however, Korean government had also fully put an effort to sponsor its action by, for example, promoted tourism by using Korea stars/ idols as an endorsement. Additionally, government also brought Korean popular television out of the country to increase its popularity widely.

South Korean government rigidly controlled Japanese popular culture as well as the other foreign cultures since the government aware of the power of political resistance to the authoritarian rule of the country. The older generation who experienced a hardship in colonial era always concerned about the dominance of Japanese popular culture in Korea, however, the younger generation who did not realized and never went through those experience preferred to consume Japanese cultural products since there were plenty of Japanese products in Korean markets by the 1990s. At that time, many young Korean seemed to be pleased with Japanese popular culture but mostly found in underground market. The policy that ban on Japanese popular culture mainly resulted from the full assimilation policy of Japan during the colonial period. This was one of the reasons that Korean government began to ban Japanese cultural products and legacies, meanwhile, enhanced Korean cultural heritage in Korean way of life. This probably carried over from the unforgettable

experience that Korean encountered during the colonization, particularly the use of assimilation policy towards Korean citizens.

Korean government applied the ban on Japanese popular culture until the 1990s when the relationship between Korea and Japan changed considerably. In 1990s, Korea developed its country in several areas such as, culture, politics, and economy. During this time, the ban on Japanese popular culture was lifted in Kim Dae Jung government. In Kim's government, he lifted the ban on Japanese popular culture and established four stages in order to open Korean market to Japanese popular culture. This settlement derived from both internal and external factors that pushed Korea to broader market. Since Korean popular culture has been growth in Korea, therefore, it better good to expand to the international market not just limited to only domestic market. Since then, Korean people felt more confidence in their cultural strength. At the end of 1990s, Korea started to export cultural products to many countries, especially in Asia in various kinds of cultural products.

2.2.2 The expression of popular culture diversified by the government

The evolution in Korean popular culture has been investigated through the implementation of changes in a various practices and workplace traditions through each government. These changes have had a profound impact on Korean society and in some cases led to turmoil as centuries-old practices fall to the pressures of 21st century life (HC Lee, 2003). In this regard, I will trace back from 1990s onwards when Korean government began to lift the ban on Japanese popular culture gradually.

President of South Korea: Kim Young Sam (1993-1998)

In this administration, they established Ministry of Foreign Affairs and Trade, Republic of Korea (MOFAT) with a purpose to enhance cultural exchange of Korean popular culture abroad and cultural programs. Moreover, MOFAT also persuaded a potential leader from other countries to promote Korean image by sharing cultural information and promoting several campaigns to develop countries by reviving intellectual exchange programs. Ministry of Culture, Sport and Tourism (Korea) (MCST) was also establish in Kim's administration with a purpose of conveying a better image by supporting cultural products such as; computer games, drama, films, music, and animation, for instance. The MCST mainly enhanced the content industry and sports which differed from the other organizations in the previous government. Moreover, another important aspect to be concern was that, the MCST focused to establish a Sports International Cooperation Institution and improved Korean image as a nation that full of culture and sports activities.

In Kim's government, he launched a campaign called "Creation of the New Korea" which aimed to enhance the image of Korea in global perspective (Young, 1995; 1996; 1997). According to many changed and several policies in Kim's government, when compared to previous government, it can be seen that Kim applied cultural democracy, regional culture, cultural industries and cultural tourism, unification, and the globalization of Korean popular culture as the main purpose for cultural policy. Additionally, the formation of cultural identity was included as an essential objective for cultural policy. Kim's governments firmly strengthen the significance of culture and arts in Korea. There had obvious plans that emphasized those policies such as; "The new five-year plan for promoting cultural development" (1993), "the master plan for cultural

welfare” (1996), and “the cultural vision 2000” (1997) (Ministry of Culture and Sports, 1993; 1996; 1997). In 1997, Kim attempted to manage with cultural policy in order to support and promote cultural exchange by launching guideline that related with cooperation between socio-cultural programs (H Yim, 2002).

Under Kim Young Sam’s government, they launched the globalization policy in order to revise the cultural policy in international cultural exchange term. In addition, the formation of cultural identity has been considered as a factor that pushed regional development in a global society. Kim Young Sam’s action plans, for example:

- In this period, the term “Koreanness” was emphasized. Since this government was established, there were many opinions which required for cultural policies.
- From the middle of the 1990s onwards, the establishment of cultural identity has been regarded as an important policy issue in response to cultural globalization in South Korea.
- There were evidence that a scholar mentioned that there were less budget that support for cultural in Korea so people extremely need a concrete cultural policy to make a progress in terms of national culture and it also gave Koreans more spirit and philosophy (Chosôn ilbo, 1-4-1993).
- In response, Kim Young Sam, at once, established the Ministry of Culture and Sports with full functions and organization.
- Furthermore, the Korean Culture Policy Institute was also established in 1994 which aimed for improving the relationship between South and North Korea’s cultures.

- According to the former situation, they declared ‘Globalization of Seoul Culture’ and held a festival to enhance Korean traditional culture (Chosôn ilbo, “Ch’oech’o ûi munhwa chôngsajin” (The First Culture Blueprint), 5-19-1995).
- In addition, most of the governors pointed out the significance of reviving traditional culture and promoting cultural programs.

President of South Korea: Kim Dae-jung (1998-2003)

In 2002, the government established several important organizations such as; the Ministry of Foreign Affairs and Trade (MOFAT), the Ministry of Culture, Sports and Tourism (MCST), the Ministry of Education (MOE), the Korea Image Committee and other related agencies which have been working to improve the image of the country. The cultural identity point once reaffirmed in 1990s, “culture is widely regarded as a key dimension to globalization” as Tomlinson (1999,12–22) mentioned (Ministry of Culture and Sports, 1993; 1996; 1997). According to the fact that, Korea aware of the inflow of foreign culture that might be threaten to Korean culture since there were many experiences from the history both Japanese colonization and globalization process that developed from time to time. Korea concerned that the cultural identity might be gradually blended and lost to the influenced factors. Subsequently, from the mid of 1990s onwards, the formation of cultural identity has taken into account as an essential policy to deal with cultural globalization in the country. Compared to previous government, Kim rather concerned about cultural policy more than Park’s government since the surrounding situation and the external factors changed.

Later on, the realization of the value of culture still in effected to the Kim’s government in which they handled with the cultural sectors. This recognition related

with Korean traditional culture that respected the spiritual according to the influence of Confucianism.

However, the purpose of cultural policy still was seen as one of the significance issue of Kim Dae Jung's government. Due to four important plans for cultural policy namely; the plan for cultural policy of the new government (1998), the five-year plan for the development of cultural industries (1999), the vision 21 for cultural industries (2000a) and the vision 21 for cultural industries in a digital society (2001). Obviously, Kim Dae Jung's government highlighted the importance of promoting cultural industries and cultural exchange with North Korea, this policy firstly found in this government (Ministry of Culture and Tourism, 1998; 1999; 2000a; 2001). The related policies being called "sunshine policy" which set up for improving the relation with North Korea firstly found in Kim Dae Jung's government. Moreover, the structure and the exchange value of culture reconcile the relation between South and North Korea in a positive direction. In opposed to former government, they mostly focused on cultural identity issue in order to improve cultural industries merely.

Even though, they applied open door policy with North Korea since 1980s onwards (Chun Doo Hwan government), there were few concrete exchange programs before 1998. Until the start of Kim Dae Jung in 1998 that the cultural policy that related with unification issue regarded as an important policy to be pursue. Kim had foreseen the important of a national culture as a tool for reunification for South and North Korea. Kim Dae Jung followed a sunshine policy consistently so that there had "6.15 Agreement between the South and the North" in the end. This agreement strengthens the relationship of two Koreas in many aspects such as; social, culture and economic area. According to this agreement, it led to an improvement of exchange programs both

in cultural and the other areas between South and North Korea in the form of joint programs and mutual visiting programs of artistic works (The Ministry of Unification, 2000, 88–89). Moreover, since 1998 onwards, the media from North Korea such as; films got a permitted to broadcast in South Korea as well as the arts and unification project also raised in this period. Hence, cultural policy regarded as a tool to reinforce relationship between two Koreas in terms of anti-communism and reunification accordingly. As for unification policy, the main purpose was revived the cultural identity of Korea and promoted the cultural exchange between South and North Korea. Additionally, Kim Dae Jung's government also began to use open door policy with Japan in order to allow Japanese culture to South Korea.

Kim Dae Jung's government supported cultural industries in a positive direction by means of developing the international competitiveness of domestic cultural industries at the end of the 1990s. There were some different points to be considered; since this government invested in cultural industries which contrasted to the policy that used during 1970s-1980s. The economic value of the cultural industries aimed for enhancing cultural industry policy. Kim Dae Jung has totally stressed on cultural industries as an essential resource in creating national wealth (Kim Dae Jung, 1998a,b). On the contrary, the formation of cultural identity has been considered as an important factor to cherish cultural industry area. This also referred by cultural products that associated with culture and the arts, which composed as a cultural identity. Kim Dae Jung's action plans, for example:

- Since 1997 onwards, the cultural term became an important issue after the economic crisis hit Korea in the late 1997.

- Korean people were really need a ‘cultural president’, so that most of the candidates in the government tried to deal with the cultural related policies by managing with Korean traditions for both nurturing national pride and economic recovery (An Introduction of the Cultural Policies of Presidential Candidates , 11-20-1997).
- In 1998, the Korean authorities launched the first five-year plan to upgrade its entertainment industry, including training potential talent at universities (Onishi, 2004).
- In October 1998, Korea and Japan set an agreement to the joint declaration on “New Korea—Japan Partnership for the Twenty-first Century”.
- Some of the planned operations included Korea to end its 53-year ban on imports of Japanese popular culture.⁵⁰ (“Highlights of Action Plan for ROK-Japan Partnership.” The Korea Times, October. 2. 1998).
- Kim Dae Jung announced that 21st century would be the flourish period of culture and the cultural industry would be applied as a national strategic industry.
- In this regard, the Ministry of Culture and Tourism was in charge of this duty and announced that the traditional culture would be developed by promoting cultural festivals and designating special cultural areas for tourism (A Report of the Ministry of Culture and Tourism), 4-17-1998).
- The term traditional culture were used to assemble national power to block the military dictatorship, however, this term began to change its role by ‘promoting the genuine culture’ which differed from ‘theirs’ as Korea focused on the globalized world-order.

- This government foreseen the progressive to promote cultural products, such as dramas, films, food, K-pop and the like.
- Since culture is seen as one kind of an export industry and sustained the economic growth, included enhancing cultural perception for foreign consumers.
- The culture ministry also applied as a tool to protect the copyright in terms of overseas exports of cultural contents.
- In 2001, The Korea Culture & Contents Agency (KOCCA) was established in order to increase and improve Korean cultural content industry domestically and internationally under the Ministry of Culture, Sports and Tourism.
- KOCCA was in charge of exploring the method to develop Korean cultural industry; music, entertainment area and so on.
- So far, Korea moved from IT city to CT (culture technology) city gradually. KOCCA representative, Kim Joon-han, mentioned that when Korea was in developed state, they struggled through manufacturing industry but right now the country is in the state of developing country, they further move up through cultural industry accordingly.
- Since the ban of Japanese culture which has been set for over 5 decades got lifted in this administration in 1998, there were not much events that led Korean cultural market wide-open, which caused globalization and improved competitiveness (Shim 2008; Yang 2007).

President Lee Myung-Bak, Current President (2008-2012) – The first president with a business background

In Lee's administration, he announced and emphasized the significant of "nation branding" policy more than any previous government since it was a main driving force to improve the image of the country. In order to fulfill this policy, this government provided many leading nation branding experts to give an advice in Korea. The increase in nation branding implied that diplomatic representation has emerged and the cultural exchange and export should also include as a part of South Korea's political change (Cheng, 2008).

According to the Korea Times, "The 21st century is an era of soft power, which emphasizes culture, knowledge, technology, value sharing and international exchanges." said by Yim Sung-Joon, president of the Korea Foundation. This emphasized Korean government to find a method to enhance Korean image through soft power. Joseph Nye mentioned in his book, *Soft Power: The Means to Success in World Politics*, that soft power is an indirect power which influence the behavior of other nations through cultural or ideological tools. Whereas hard power is placed on a direct power that control a country, for example, military power and economic section. Many literatures which reviewed about soft power insisted that each nation can influence the others through expanding its culture. From Nye's point of view, cultural influences which can be seen as a soft power, is an essential tool to improve and promote national image. Nation branding is a means that collect most of the nation supplies which support to the goal of national interests. In this respect, public diplomacy and cultural diplomacy are considered as a part of nation branding. If a nation branding campaign accomplish, it also led to a better image in the global perception through its values and highlighting a soft power role in the country.

Another important factor that enhances more value in nation branding campaign is, “Hallyu” or “the Korean wave.” When it comes to Korean Wave, it composed of several significant of Korean popular culture such as; Korean popular music (K-POP), dramas and films which attracted many audience, especially, Asian people. The beginning of the Korean Wave first started in the early 1990s, and continued to grow further after 2003. Hallyu or Korean Wave has well received from many Asian audiences because it touched the right chord of Asian sentiments. As a consequence, Lee Myung Bak government obviously concerned about Korean image in international perception, therefore, he officially launched national branding campaign in 2008.

In Lee’s government, the Ministry of Culture, Sports, and Tourism announced that they would focused on improving Korean national brand as a main cultural policy in order to make a country grew stronger in the future. To archive this plan, the ministry had to support arts and cultural sectors fully to reach a wider recognition in international area. Yu In Chon, Cultural minister said that “Letting our culture be known to other countries is the top priority for the government. It is time that not only the economy but also our culture be known to other countries”. There was also another related ministry that helped improved nation branding; Ministry of Foreign Affairs and Trade (MOFAT), that including another three partners, The Korea International Cooperation Agency (KOICA) is the largest, Korean Foundation (KF) which set up for promoting cultural exchange and mostly involve with nation branding campaign. The last one is the Overseas Korean Foundation which responsible for Korean cultural activities abroad.

The objective of nation branding and cultural exchange was not limit only at enhance Korean image but also included economic sector as well. To support the export of Korean cultural product in various categories such as animation, music and dramas, it contributed to improve the economic growth. Under Lee's government, since they realized the important of cultural industry, the Korean cultural service started to do a research about marketing trend, consulted with private sectors in order to gain a better cooperation between private and public sectors. To accomplish this plan, the government had to figure out the foundation of characteristics in Korean cultural industry. In addition, they had to connect with the external partner in the global stage to expand Korean image to the other countries. Above all, the government should take this into account as one of the government policy so that every sector could gathering and helped planning this campaign successfully. It can be seen that in Lee's government, he strengthened the important of the export of Korean popular culture and also Korean cultural products as one of the export.

Recently, Korean government highlighted the significance of cultural issue for national economy. Particular in Lee's government, he fully supported creativity content included policymakers also applied 'creative contents industry' which was followed the model from UK format. Lee's government progress the content industry as a main driving force for improving national economy (Dal, 2012). Lee Myung Bak's action plans, for example:

- In this government, they intended to set up a national brand committee to boost up a brand status in the country which could be able to compete with the other advanced countries.

- This administration planned to form the new committee which composed of the experts in various fields such as media, marketing, culture and arts as well as the prestigious public relation organizations will be included to promote the image of the nation.
- The Ministry of Culture, Sports, and Tourism in Lee's government revealed the main purpose to improve Korea's national brand by paying attention to cultural policy so that the country will be known by the other countries in the near future.
- Therefore, this government fully supported cultural related factors for the most recognition from the other country's perspective as much as they can.
- There was another organization which also responsible for nation branding, the Ministry of Foreign Affairs and Trade (MOFAT) (Cheng, 2008).
- Lee's administration is the first government to initiate nation branding in Korea with a cultural exchange to foreign countries.
- Even Korea encountered an economic crisis during this period; however, they still provided a lot of budget to promote Korean culture considerably.

CHAPTER III

RESEARCH METHODOLOGY

This chapter describes a process of research design which plan to use in conduct the research and obtain the information. Data information and resources are described as followed:

3.1 Data Collection Methods

This study is a qualitative research. Thus, the qualitative method then will be applied to confirm the previous work through the following method as follows:

3.1.1 Formal Source

Formal source is acquired through online text, online journal, publication, national report, related previous research and studies, library records and online statistics from many reliable associations for a formal source. In addition, data sources are collected from both private and public sectors in Korea and Thailand accordingly. Document source consists of information which collected from many researchers including analysis of related academic documents such as thesis paper and related researches from libraries. Documents collected from printings, articles from magazines and also included in the information that acquired from internet sources.

3.1.2 Informal Source

As for informal source, those gathering through various tools such as webpage, short article in the newspapers, and news article on the website that collects altogether to explain more details in this study. In terms of a secondary resource, the focus group

discussion will be conducted in terms of the reception of Korean popular culture in Thailand, focusing on entertainment industries in order to figure out the popularity of Korean popular culture in Thai market as one of a main objective in this study.

3.1.3 Literature Research

Most of the data is collected from literature research by acquiring thoroughly through documentary research and text analysis which fully relates to the formation process of Korean popular culture. Additionally, it will indicate the formation process of Korean popular culture and the transformation of Korean popular culture after the end of colonization through a critical analysis.

3.1.4 Interview

In order to investigate the success of Korean popular culture that exports from Korea to Thailand, I will select some of the important key informant, who relates to Korean Entertainment Business in Thailand, as a representative to collect the opinion, attitude and the perception of the popularity of Korean popular culture that is still widely consumed in Thai society.

Since the key informant that researcher had an interview with, is a person who is directly working in Korean Entertainment Company which is based in Thailand, SM Entertainment, one of the top three biggest music companies in South Korea which runs entertainment business both music and talented stars, as well as the position that she holds, Event and Marketing Manager. Thus, the key informant greatly provides valuable information according to the export of Korean popular culture, in terms of Korean popular music, and its popularity which plays a significant role in Thai market.

3.2 Analysis

The researcher analyzes the information mainly from various methods which will be described as followed:

3.2.1 Consultation

To fulfill the structure and the whole content in this study, the researcher manages to consult with the advisor on weekly basis in order for developing conceptual framework and discussing analytical results.

3.2.2 Literature Analysis

Most of the information and data will be collected from many theories and previous research which related to this study. The researcher will analyze the information in the context of how Korean popular culture was formed by referred to the relevant theories such as Concept of Colonization, Cultural Globalization, Cultural Hybridity, Cultural Proximity and the like. Previous researches also included in order to show the background and the result of those studies.

Apparently, the researcher will apply the conceptual framework that supports the content in this study by analyzing the relationship between Korean popular culture and its related factors which contribute to the formation of Korean popular culture. Most of the details will be gathered in the form of analytical descriptive research which will be illustrates in each well-ordered chapters respectively:

Chapter 4: The formation, the popularity of Korean popular culture and the data of the Korean cultural products export abroad

Chapter 5: The participation of Korean government and private sectors towards the rise of Korean popular culture

Chapter 6: The Accomplishment of Korean Popular Culture and Interview Data

Chapter 7: Conclusion and Discussion

3.3 Scope of study

In order to analyze the process and the formation of Korean popular culture and its popularity that spread widely throughout many countries around the world, including Thailand, It is needed to review a former study that related to the structure of Korean popular culture and political area that accompanied within Korean cultural society for a long time since Korean first started to establish its own Korean cultural products as one of the major exports. Additionally, the data of the export of Korean cultural products which enters to Thailand will be explored.

3.4 Ethical Issue

According to a literature review, the data and the information that included in this study, it also include values and worldviews, definitions, research design, approaches to data collection, source of the data and circulation of the result. Many implications of the ethical issues will be clarified and discussed in order to explain the situation of the foundation of Korean popular culture which has its own structure in the developing of cross-cultural relationship.

Researcher has been realized that in case of Thailand, as a recipient country in terms of the flow of foreign culture, Korean popular culture, Thai people also has to revive and sustain their own unique identity whereas adopting and adapting to the

influence from the dominant culture, Korean popular culture. Hence, a good communication and appropriate strategy are very important for researcher to entering cross-cultural situations.

3.5 Interview Guideline

The data and the information of an interview acquired from the main objective of this study, in order to study the formation of Korean popular culture and investigate the success of the export of Korean popular culture to Thailand. Thus, an interview questions and results also related to the main objective of this study.

Then researcher also applies with the key concepts which included in this study; concept of Korean popular culture, marketing strategies of Korea popular culture, concept of Cultural Proximity, context of Cultural Globalization and the cycle of Korean popular culture.

As a result, through the objectives and concept of this study, it contributes to related questions that researcher considers thoroughly according to the objective and the concept. Finally, researcher gains an important attitude and opinion from a key informant by analyzing and summarizing as can be found in Chapter 6.

CHAPTER IV

THE FORMATION, THE POPULARITY OF KOREAN POPULAR CULTURE AND THE DATA OF THE KOREAN CULTURAL PRODUCTS EXPORT ABROAD

In this chapter, I will illustrate the background of the popularity of Korean popular culture and also analyze why Korea popular culture successfully entered to many countries suddenly. The sudden rise of the Korean popular culture as being known as “Hallyu” or “Korean Wave” contributes to a rapid growth of Korean popular cultural products such as; films, dramas and Korean popular music (K-POP) which spread widely throughout the world, particularly in Asian countries as a main destination. The emerged of Korean wave began since the end of the 1990s. The term “Korean Wave” mostly refers to the popularity of Korean popular culture across Asia.

Here is the overall structure that I will go exemplified in this chapter, those are listed as follow:

4.1 The Development of Korean Popular Culture

4.1.1 Characteristics of Korean Wave

4.2 The Neo Korean Wave

4.3 Main Categories of Korean Popular Cultural Products

4.3.1 Dramas

4.3.2 Music

4.3.3 Films

4.1 The Development of Korean Popular Culture

Firstly, I will classify into 3 stages of the development of Korean popular culture which referred from Korean Tourism Organization;



Source: (KTO, 2011)

The 1st phase in which Korean popular official emerged, began during 1997- early 2000, it widely expanded to the countries which located in East and Southeast Asian countries such as, China, Taiwan, Vietnam. The content included Korean pop song and Korean TV dramas. Particularly in China with the famous drama called “What is love”.

Later on, during 2000s onwards, the popularity of Korean popular culture further expanded to Japan, China and more countries in Southeast Asia. At this stage, the most popular content fall into dramas categories such as, Winter Sonata, Dae Jang Geum which became a big hit in Japan and Hong Kong respectively.

As soon as, Korean popular culture emerged broadly, after the late of 2000s, Korean popular culture settled in a stable stage. In this respect, the expansion of Korean popular culture covered China, Japan, Southeast Asia, Middle Asia, Europe and U.S. Furthermore, the prominent content at this stage focused on idol groups and singers.

According to the information above, the phenomenon of Korean Wave in the first stage began with Korean popular music and Korean dramas mainly in China. The growth stage started around 1998–1999, in which Korean popular culture expanded to many Asian countries such as; Taiwan and Vietnam. The significant period was in 2000–2004 when Korean Wave reached its peak and paved the way for Korean fever phenomenon throughout Asia, particularly in Japan and Southeast Asian countries. Finally, until 2005 up until now, the spread of Korean Wave enter to many parts of the world such as; Middle East and Latin America. The establishment of the Korean Wave developed from the searchers approach used by Korea's private sector. Independent media and entertainment industries have reacted with the rise of the Korean cultural products in simple way. All part of the distributors which involved with the boom of Korean Wave such as; directors, producers, actors and the like just continue to work in their own path response to the impact of Korean Wave that spread widely.

In the end, Korean cultural industries keep producing a better quality for their product in order to attract and export to the target countries which also enhance the rise of the Korean Wave at the same time. At this stage, it can be seen that the popularity of the Korean Wave did not plan from its start but an instinctively response in international cultural aspect which derived from reactions from the consumers. Apparently, the popularity of the Korean Wave expanded widely in many parts of the world. A popularity of Korean dramas, *Winter Sonata* and *Dae Jang Geum*, was a good example to show how famous of the Korean cultural entertainment product played a critical role in the recipient country. Moreover, it also makes a better image of Korean in international sphere. In the past, Korean dramas and Korean films were the two main driving forces for enhancing the Korean Wave. In recent years, Korean popular music

have been in the forefront of Korean popular culture through many activities such as live concerts, idol TV programs, which have been doing very well, especially among Asian countries. Even though, Korean films are not as popular as Korean dramas. However, Korean films are perceived in international stage through attending in many well-known film festivals such as; Cannes Film Festival. It is obviously seen that the Korean Wave has a strong influence to foreign consumers and also embrace various categories of Korean popular culture.

More interestingly, according to a report published by the Samsung Economic Research Institute (SERI) in 2005, it described that the effect of Korean Wave can be divided into 4 stages as follows: (SAIS: US-KOREA 2010 YEARBOOK, 2011)

- 1) Foreigners begin to consume Korean cultural products, dramas and music, for instance. Mexico Egypt and Russia are included in these criteria.
- 2) Consumers begin to purchase the product that relate to Korean popular culture, by visiting Korea after watched the drama, for example. Japan, Taiwan, and Hong Kong were fallen in this regard.
- 3) In the third stage, foreign consumers buy the product that labeled as made in Korea. China and Vietnam were belonging to this group.
- 4) In the last stage, foreign consumers prefer Korean lifestyle and praise Korean culture. Referred back in 2005, no countries reached this stage yet. Surprisingly, in recent years it has a sign that “Thailand” seemed to have more possibility to reach the fourth stage since there has evidence that many urban Thai youth in Bangkok have been enthusiastically mimicking Korean fashion trends and Korean lifestyle from head to toes. The spread of Korean popular culture peaked to the point that a former Thai minister of culture concerned that the Thai youth might

had disregarded their own culture in the near future (SAIS: US-KOREA 2010 YEARBOOK, 2011).

As mentioned earlier, the expansion of Korean Wave firstly spread from China, Japan and Taiwan then to Southeast Asia and recently has been entered to the Middle East, North America, Europe, Africa and South America geographically. In this century, Korean culture in foreign perception was changed since the spread of Korean popular culture has helped change the attitude of Korea. Furthermore, the rapid economic growth in Korea also developed the image of the country. As a result of the spread of the Korean Wave, Korea was seen as a new hub of cultural content due to its dynamic and variety of the global culture which create a new resource for international area. For Korea, encountered a harsh time and hardly known from foreigners in the past, turned into a dynamic and diversity of the world culture in the 21st century. Obviously, in 21st century, it is a prosperity time of multiculturalism and cultural diversity. The emergence of the Korean Wave could be one of an example that represents a new value and new cultural phenomenon which tend to continue and grow further if Korea maintaining its quality and keep developing its own culture. Above all, it is needed to gain recognition from a global area as a part to drive it either (Hwang, 2012).

Apparently, the impact of Korean Wave or mostly being called as “Hallyu” applies to the fact that Korea became one of the outstanding cultural influences in Asia and in many more countries in the near future. As prior mentioned that the rise of the Korean Wave first started with the export of cultural product, dramas, to China and then further expand to the other countries later. So far, the export of Korean cultural products has

been broadly expanded to many continents around the world such as, Middle East, Europe, South America, Africa and North America.

4.1.1 Characteristics of Korean Wave

The competitiveness of the Korean Wave can be described in many reasons due to its effective at the lower cost, the use of social networking service (SNS), the promotion plan from entertainment industries such as Pre-promotion through YouTube and overseas expansion as a trial market and the like (KTO, 2011).

Table 4.1: The users in Social Networking Services (SNS)

Country	Korea	Japan	Taiwan	Philippine s	Vietna m	<u>Thailand</u>	China
	57,281,1 82	113,543,6 84	7,316,633	38,833,639	56,770 ,902	99,514,2 97	9,358,642

Region	<u>Asia</u>	North America	Europe	South America	Middle East
	566,273,899	123,475,976	55,374,142	20,589,095	15,197,593

Source: KTO, 2011

According to the table above, Japan ranks the top users who use Social Networking Service (SNS) which accounted more over than 100 million. Surprisingly, Thailand following from Japan closely at the second place of the top frequented SNS users that almost reaches 100 million. This indicates that SNS plays a critical role for audiences in many parts of the world in terms of consuming various media through social networking services such as, YouTube, Facebook, Twitter and the like. As a result, the convenience from a capability to access the media through SNS, Korean popular culture or the boom of the Korean Wave also gain a benefit from it. By promoting their cultural products through SNS which is very comfortable and convenience, and furthermore, it is the most rapid tool for audiences to enjoy consuming them freely.

In Thailand, the main targets of the SNS users are teenagers and first jobbers, who frequently access to internet every day. Especially, Thai teenagers who are obsessed with the Korean popular culture such as, Korean popular idols, Korean dramas, Korean popular songs, as a consequence, they are extremely active to access these through SNS media as mentioned earlier. It has to be admitted that, the growth of a high speed internet and an influence from the power of SNS these days, are the main tools to push and support the progress of Korean popular culture among the international consumers to be able to access the information widely and rapidly.

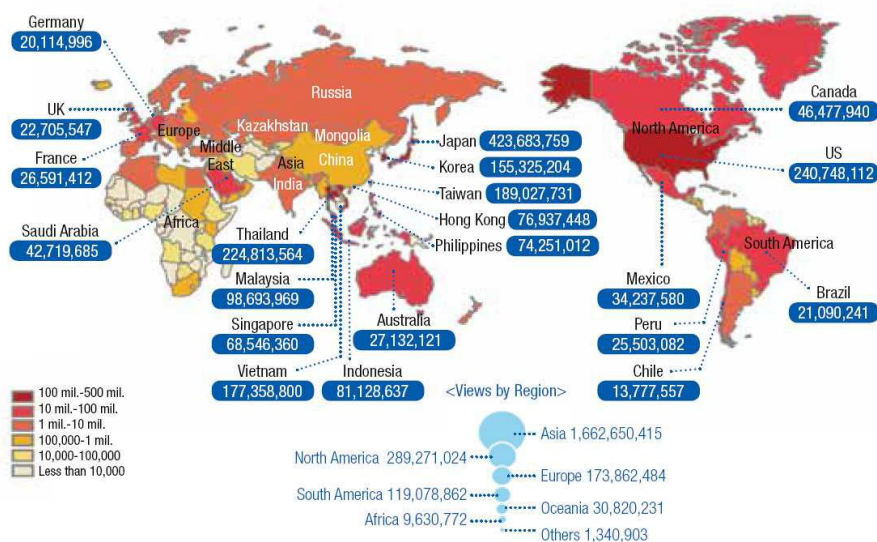
For example, in case of Korean popular music, so far people can access through the internet to update the news and watch music video of their favorite artist at once on the releasing date. Moreover, Korean entertainment companies also provide an official channel on YouTube with English subtitle, especially for international fans, in

order to promote not merely in domestic market but also expand to many consumers around the world.

Furthermore, the impact of Social Networking Services (SNS) also applied to the exporter, Korea, which takes this opportunity as a channel to communicate with the consumers more conveniently and get a full advantage from this point as well. As can be observed through SNS media, many Korean idols and singers set up an account such as, twitter, to update their news, upload a daily life photo, promote an events and significantly, to communicate with their fans through this online media services, for example.

In terms of consumers' side, it makes them feel closer and keep them update at all time with the power of internet in this globalization world. Therefore, to compare with the past, the advanced of technologies these day plays an important role to increase the perception of Korean popular culture in many countries around the world, including Thailand.

Figure 4.1: Number of views of k-pop videos on YouTube until 2011



Note: GDP based on Purchasing Power Parity per capita.

Source: JoongAng Ilbo. "The number of views of K-POP videos on YouTube reached 2.3 billion in 235 countries last year." (January 2, 2011).

Source: JoongAng Ilbo, 2011

According to the figure above, it demonstrates that the popularity of K-POP expands worldwide. From the viewing number on YouTube, it covers millions of viewers throughout the world in 235 countries approximately. From the figure, it shows that the country that frequently consumes K-POP is included people in the U.S., Japan and Thailand which are higher than the number of people in Korea. If ranks by the number of viewers, Japan come in the 1st place of people who watch/consume K-POP the most, then U.S. comes in the 2nd place and finally Thailand ranks in the 3rd place with the number of 224 million views. It obviously can be seen that K-POP is rather popular among the people in East Asian and Southeast Asian countries. Since the combination of the viewers in these two regions, it is about 69% of the total k-pop views on YouTube. However, North America is still one of the big continents that consume K-

POP in a certain degree as well. As for China, the country that Korea first export its cultural product, the less views in China results from the restrict policy of Chinese government to the exposure of the influx of foreign cultural products.

4.2 The Neo Korean Wave

When the first Korean Wave peaked up from the craze of Korean films and dramas in early 2000s which mostly based in Asia, the current wave associates with Korean popular music which known as “K-POP” that spreads wider than the previous wave to many countries in various region around the world. The main cultural product shifted from Korean drama to Korean popular music. Obviously, Korea popular singers are in the scene now and leading the Neo-Korean Wave thus far. In addition, many Korean idols and singers widely gains popularity from Southeast Asian fans at a certain degree. In terms of the target countries that Korea aims for an export, it also moved from Asia to Europe and America as can be seen that there hold live concert which performed by Korean singers in European countries and the feedback from European fans rather appreciated to see their favorite star in real life. Moreover, this team up with the high advanced technology from the online media tools that helps spread the second wave broadly.

Table 4.2: Differences between the First Korean Wave and the New Korean Wave

	Korean Wave	New Korean Wave
Genre	Mostly dramas	More genres such as K-pop
Location	Asia	Across the world
Leaders of the trend	Mass media-led dispersion	Voluntary evangelism among local fans

Source: AHN, 2011 Samsung Economic Research Institute

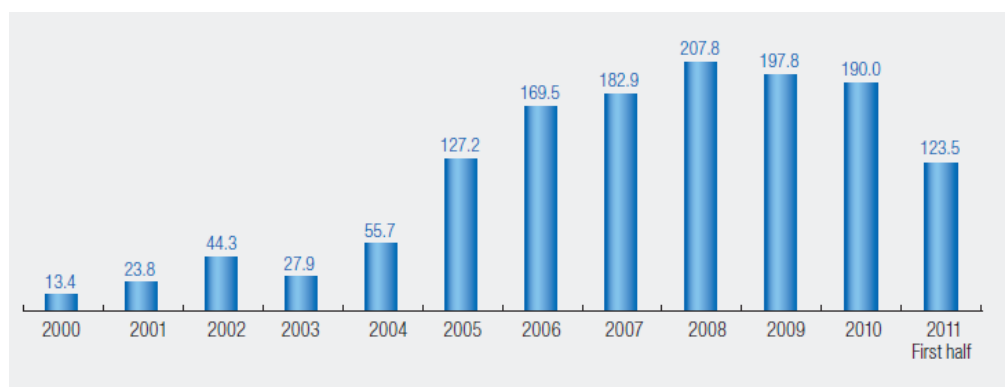
According to table above, it distinctly can be seen that the target of the Korea Wave between the first Korean Wave and the Neo Korean Wave incredibly moved from dramas to K-POP music. The first Korean Wave in early 2000s mainly focused on Korean dramas such as *Winter Love Song*, *Dae Jang Geum*, and etc. Nevertheless, in Neo Korean Wave the main center shifted to popular music such as young Korean boy bands and girl groups who frequently fly overseas to promote their album.

As for the location of the destination, it also expanded from Asia to many countries around the world such as North America, Middle East. Since the attractive of Korean popular singers and their music appeal to wider audiences not only limit to just local and Asian audiences but also appeal to international audiences. This is one of the reasons that Neo Korean Wave differs from the first Korean Wave. The popularity of Korean films and Korean dramas shared some common cultural background (cultural proximity) between Asian neighboring countries such as filial piety, family values and love affairs that not too expose compared to the Western, therefore, Asian audiences easily perceived and consumed it massively. However, the characteristic of Korean popular music is more variety than Korean dramas and Korean films. The content of the music goes international in terms of choreographer, sound and rhythm, fashion and artist performance. Korean popular music combines the essential elements of Asian and Western smoothly, thus, the impact of Korean popular music goes beyond Asian and Southeast Asia across the world.

The major difference of the first Korean Wave and the Neo Korean Wave is the external participation of supporters and promotion. Simply speaking, government was the key person that enhanced the rise of the Korean Wave in early 2000s with a lot of

participation by launching several policies and programs that aim for promoting Korean popular culture. However, for neo Korean Wave, a main supporter changes from government to local fans accordingly. In this respect, local and international fans act as an active user who seeks for Korean cultural products and contents enthusiastically.

Table 4.3: Income from Audiovisual Services in Korea's Balance of Payments (US\$ million)



Source: AHN, 2011

The impact of Neo Korean Wave contributes to the increase of Korea's balance of payments since 2003s onwards. This is an interesting trend to be explored. Referred from table 4.3, the amount of an income gradually increased year by year, this derived from Audiovisual Services in Korean popular music. Even though the number slightly dropped during 2009-2010, however, the figure rose up again in the first half of 2011 solely. This situation probably resulted from the cliché of its format and style which I will be clarified in further details in the last chapter about the existing of Korean popular culture in the near future. More importantly, the perception towards Korean image has

been changed greatly due to the prosperity of Korean popular culture in foreign perspective.

Began in the late 1990s, the Korean cultural products that exported to overseas such as, dramas, music, film and the like kept increasing , particularly, Korean dramas. The main target destination countries included Japan, China and countries that located in Southeast Asia. In 21st century, the trend gradually shifted from dramas to K-POP (Korean popular music) industry through the development of Internet and communication service, especially, the massive users of social networking services (SNS) such as YouTube, twitter and Facebook. Since the impact of the Korean Wave, as can be seen through YouTube Hits for Korean Music Videos as of 2010, in Asia the number peaked at 566,273,899 (Asia). Moreover, among the countries that located in Asia, Japan was the highest viewers who accessed through YouTube at 113,543,684 (Japan) and the second went to Thailand at 93,514,297. While North America was the second in terms of the region at 123,475,976 in United States of America 94,876,024 (This illustration is based on an image originally published in the JoongAng Daily on January 16, 2011 as can be referred to Figure 4.1).

Therefore, the popularity of K-POP fans rapidly expanded from Asia to Europe, North America and remote countries that we could not imagine that the rise of the Korean Wave could be able to reach there. The rise of Neo Korean Wave definitely gained benefit from the internet and social media tools as a driving force to pull off to global audiences with unlimited access of Korean popular culture in which the first phase of the Korean Wave could not able to compare with. In addition, the target of Korean popular culture also varies depends on the age and class structure.

In the end, the Korean Wave developed to the next stage as being called as the “Neo-Korean Wave.” The critical point that differentiates the Neo-Korean Wave from the previous Korean Wave is the growth and development of internet that everyone can access immediately. Along with the advent of electronic devices which up-to-date all the time such as, mobile phones, tablets so that everyone can access through SNS anytime. Hence, many audiences can consume and perceive the cultural content through those easily. For example, people might have to watch their favorite drama through broadcasting television or buy in a form of DVD in the past. However, at this moment, everyone can watch or download the content from internet once it first premiered. This case can be seen from the power of the audiences who enthusiast to see their favorite Korean idols even they have never been performed in their countries, this derived from the impact of the internet that plays a significant role worldwide.

In fact, the popularity and great feedback of K-POP mostly came from overseas fans rather than local fans in Korea. Due to the success of the Neo-Korean Wave gradually expanded out of the country, for instance, many English language portal sites which published about Korean idol and pop star’s news and articles gained more viewers who visited the site than domestic Korean music portal sites itself. For example, the famous website that posted about news and gossip of Korean celebrities and idols had 3 million hits and 70 million page views per month. More than 40% of the website’s visitors based in the United States; another 10% are in Canada, 10% are in Singapore, and 10% are in other countries such as Australia and the United Kingdom (Contemporary Korea No.1, 2011).

4.3 Main Categories of Korean Popular Cultural Products

Korean cultural products can be diversified into many categories, in this context; I will focus on some of the important one that has been played an outstanding role in global market for over past ten years. Those are listed as follows;

4.3.1 Dramas

Every country has a different reason for liking the Korean dramas. Americans seem to like Korean dramas because they are relaxing and cheerful. Europeans focus on the uncomplicated plot and romantic story. Korean dramas are very positive. In Asia Korean dramas inspire the viewers to discover new lifestyles and trends. In the Middle East Korean dramas are popular, because they are safe to show on television and less explicit love making scenes are shown in the drama. Also historical dramas are popular in the Middle East, because they show respect for leaders of a country. They are used in Jordan, UAE and Saudi Arabia as ‘propaganda’ to strengthen the leadership of the monarchs in those countries (Korean Culture and Information Service, 2011c).

TV drama is one of the best and famous products which export from Korea to neighboring countries. It has greatly impact to audiences, especially, towards Asian people. The popular drama that gains a great feedback from Thai audience namely, Winter Sonata, Dae Jang Geum and Full House that have gained tons of fans in Thailand and also did very well in neighboring countries. According to the Broadcasting Law of 1987, the Korean Broadcasting Committee was set to oversee all broadcasting channels in the country. The most important matter of this law was to make sure of the time slot of each program which is required at least 10 percent of their broadcasting hours to

news programming, 40 percent to cultural/educational programming and 20 percent to entertainment programming (Kyu Kim and others, 1994, p.105-107). Most of the dramas that are exported from Korea are kind of the contemporary, young, urban romance category (Huat, 2006). One thing to be considered is “Asian sentiments”, Korean dramas prefer to present love relationships in a tender way, meaningful, nostalgic and emotional than sexual stories (Abigail, 2012).

The turning point started in year 2000, one of an important period to be considered which the era of Korean television was emerges. Korean broadcasters expanded the market outside the country. The success of many Korean TV dramas namely; *autumn in my heart* (KBS, 2000) and *Winter Sonata* (KBS, 2002) brought about the term “Korean Wave” to overseas market. In March 2004, KBS (Korean Broadcasting System) has begun its global network and set up the KBS Global Center. MBC (Munhwa Broadcasting Channel) also expanded marketing department for serving foreign markets. Since there was a demand for Korean TV programs, such as variety shows, reality programs and especially Korean TV dramas (Veluree, 2007-2008).

The most wanted Korean dramas are on-air in Prime-time, which are broadcast around 9.55 –10.55 p.m. (21.55 -22.55) in Korea. Prime-Time dramas receive the highest popularity both from local and international audiences which are exported to a global market. After a very successful that came from international popularity, the director of the 1st drama, *autumn in my heart*, that paves a way for Korean drama in international market, Yoon Seok-ho, had a very great idea to create his drama which differ by the seasons of Korea; *Winter Sonata* or *Winter Lover Song* in 2002, *Summer Scent* in 2003 and *Spring Waltz* in 2006, that once again gained so much popularity from many audiences

The success of Winter Sonata was unbelievable; it is not merely gain many fans from international countries but also led to the boom of tourism, from culture to economics scale. In terms of economic, Winter Sonata has brought about 230 billion yen, or 2.3 trillion won from Japan. Furthermore, Korea also indirectly earned more income from foreign tourists, who visited the location which was presented in the drama and other indirect economics effects (KBS, 2004).

“Dae Jang Geum” or mostly known as Jewel in the palace is also regarded as a Korean drama that is broadcasted in many countries and gains a high popularity but the impact is different. After it was exported to 17 countries, including Arab and European market, MBC realized how good feedback was, so they keep drama’s location and named it as “Dae Jang Geum Theme Park” for the tourist attraction. Hallyu is not just bringing the culture out from Korea; it is also drawing people into the country. The number of tourists coming to Korea to attend concerts or visit locations where films and television dramas were shooting is expected to double in 2004 to 400,000 (KBS, 2004).

Table 4.4: Standard price for MBC TV dramas in global market

Country	Price (Per 1 Episode)
Japan	20,000 –100,000 USD
Taiwan	20,000 USD
Thailand and Malaysia	4,000-8,000 USD
Vietnam	1,000 USD

Source: Veluree interviewed with Haewon Chin, Senior marketing officer, MBC, 2006

From the table, the selling rate to Thailand is cheaper than Japan and Taiwan and since the feedback of Korean TV dramas getting higher from time to time. This is also one of the reasons that Thai buyers still depends on Korean TV drama due to the price and its consistent popularity. In Japan and Taiwan, the export price per episode was rather high because Korea, at the first start, set up the standard price quite high since they acknowledged that there has a high potential of Japanese and Taiwanese consumers who willing to purchase it at any cost. Additionally, Korean producers also classified the cost by averaging from economic background and cost of living by each country accordingly.

In average, Korean drama costs around 6000 and 12.000 dollars (Sung, 2010). Since the competition of each broadcasting increase, the quality of the dramas also improves respectively. Apart from the dramas that has been done very well both in domestic and international market, more recently, the popularity of Korean popular music also became into the scene which knows as “K-POP” music.

Since 1990s onwards, Korean broadcaster industries started to export Korean dramas overseas. This trend spread throughout Asia and its neighboring countries, moreover the request of Korean dramas also increased from time to time. In fact, Asian countries were not considered as a main destination which mostly consumed a program exported from abroad until the 1980s. Waterman and Rogers (1994), explained that “countries of the Asian region as a whole have a relatively low dependence on imported programming, and a relatively very low dependence on intra-regional program trade” (p. 107) before 1990s. Most of the governments in Asian countries had to act as a gatekeeper to block any cultural influences from foreign countries. Nevertheless, as the globalization took place in the 1990s, they had to adjust to the current flow by opening

the market to international programs. In the early of 1970s, the programs which imported from oversea limited at lower 1% of total airtime in CCTV of China. However, thing was changed in the late 1990s, the airtime of foreign imported programs increased over 20-30% according to different regions in China (Hong, 1998, p. 71).

After that, Korean drama increased its popularity widely in China, Hong Kong, Taiwan, Vietnam and Thailand. For instance, the export of Korean dramas to Vietnam increased about 56% of all foreign programming in 1998 (Korea Culture and Tourism Policy Institute, 2005). There was a time that the trend of Korean drama slightly dropped; however, the emerged of Dae Jang Geum (A Jewel in the palace) sustained it at that time. It was proved by its highest rating at all time in Hong Kong in the last episode of the drama with more than 40% audience ratings. Refer to the Ministry of Culture and Tourism (2005), the amount of an export of Korean dramas extremely rose from US\$5.5 million in 1995 to US\$102 million in 2005. Nevertheless, due to the anti-Korean Wave expanded in some countries, the total export in 2006 lessens to US\$95 million as can be seen from table below:

Table 4.5: Korean television program export and import (1995-2006) (Unit: US\$ million)

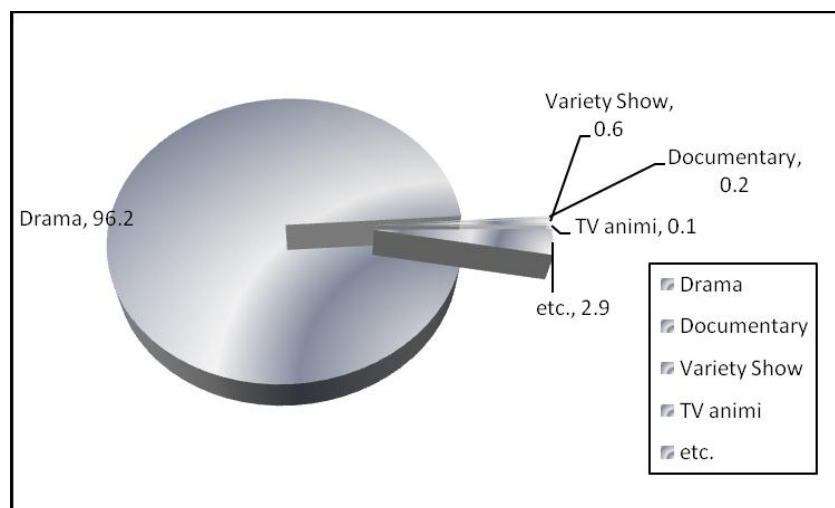
Year	1995	1997	1999	2001	2003	2005	2006
Export figure	5.5	8.3	12.7	18.9	42.1	102	95
Import figure	42.2	57.2	28.7	20.4	28	43	72

Source: Ministry of Culture, Sports and Tourism, 2008

From the table 4.5, it can be seen that the export of Korean TV program consistently increased year by year since 1995 onwards; in the meantime, the import figure of foreign TV program was more than the number of export figure during 1995-2001. However, the trend was changed since 2003, when then number of export figure was higher than the import figure. It can be presumed that, this resulted from the popularity of Korean Wave in the second phase which contributed to the increased in the export of Korean TV program.

Furthermore, in the survey of annual trade of Korean television programs the exports of Korean TV programs have jumped over 30 percent in five years consecutively during 2001-2005. The total export incomes of Korean TV programs exceeded total imports by 2001. Finally, total export revenues of Korean TV programs in the years of 1999 – 2006 reached \$418 million. This total income contributed by Korean TV exports during these eight years were three folds more income than all imports combined in Korea during the same time.

Figure 4.2: The export of Korean TV Programs



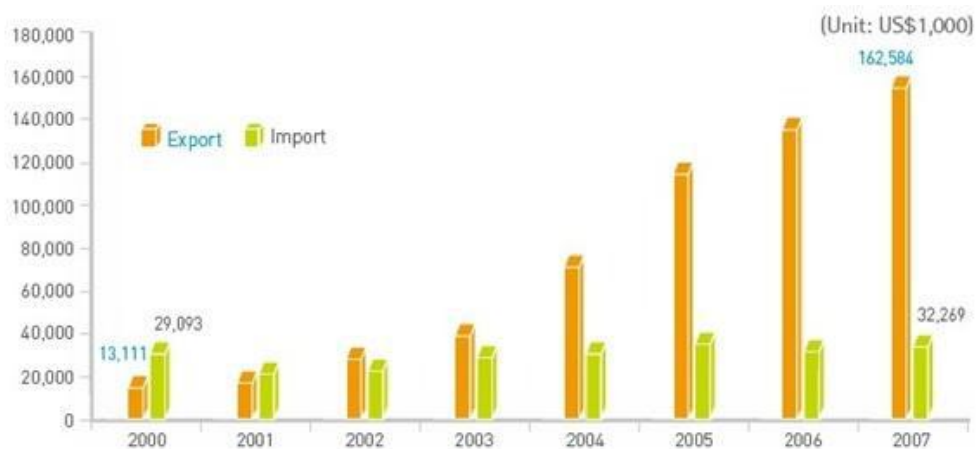
Source: Korean Broadcasting Commission, 2006.

According to Figure 4.2, it demonstrates that the number of Korean TV dramas held the maximum imports in four Asian countries: Japan, Taiwan, China, and Hong Kong. This obvious implies the demand of Korean drama consumption that export from Korea by Asian countries distinctly. However, Korean government just appeared into the scene when the phenomenon of Korean Wave was entered the heyday stage. Korean government provided some of the budget to support Korean cultural industries for a time being. As a result, they set up the Korea Culture and Content Agency in 2001 with a full budget, approximately US\$90 million (Ministry of Culture and Tourism, 2001). Later on, government also sponsored many activities that related to cultural industries in order to enhance the popularity of Korean popular culture.

In Asia, the most prominent country that exported popular culture in the past has been Japan since the 1980s. Japan was seen as a hub for Asian content in Western markets and foreign audiences. Nevertheless, the coming of Korean Wave recently has become an option for global market. Korean entertainment media and content is able to compare with those from Japanese in international markets. Korean media industry started to do a business with Western entertainment media industry since the standard of Korean quality improved and also exported to Asian countries as well as joint programming of regional content. According to some experts in Korean TV station, it is explained that the Korean Wave has passed its peak of popularity in 2006. Since many East Asian countries began to lessen the import of Korean cultural products such as dramas. Still, the total export of Korean dramas maintain in a good status among other competitors. Due to the boom of Korean dramas in recent years, Asian markets have a great demand for Korean dramas in various kinds of plots and genres to serve the demand of their audiences.

Recently, many Asian buyers have an interested and expectation in Korean dramas. Since most of the Asian viewers prefer a content with luxurious and vivid life in urban scene. So far the theme and the tone of the dramas that viewers demand are romantic comedy with happy-ending scene is also the most popular choice. Thus, the buyers tended to choose Korean dramas and broadcast in their countries. The main objective in export Korean drama abroad is to modify the content that suitable for local and international market. The marketing of Korean program is varying which depend on the characteristic of the target local television program. Most importer of Korean dramas such as; China, Taiwan, Thailand, and Vietnam carefully think about the quality of content rather than the possibility for local business using the imported content (Hyejung, 2011).

Figure 4.3: Exports and imports of Korean TV programs



Source: KOCIS 2011a, 27

According to above figure which described the data of exports and imports of Korean TV programs, the tendency of Korean TV programs exports gradually increased during 2000-2003; however, the number suddenly rose during 2004 and continued to increase without stop. While the number of imports TV programs abroad into Korea remained stable and not changed that much. This implies that, the exports of Korean popular culture, in this regard TV programs, did very well and it also help enhanced economic sectors at the same time due to the income of the exports. Since 2004, the rise of Korean Wave (phase 2 or Neo Korean Wave), spread to Korean popular music (K-POP), began to be a big hit once again so that the exports of Korean TV programs also gained the benefit accordingly.

Overall, Korean drama industries pushed a great change in Korea and also help turned the status of its nation from an import country to export, according to popularity of Korean dramas since 2002 (Choi, 2011). Korea became one of the competitors with the leading countries in terms of cultural exporters such as U.S and Japan. Many Asian countries also try to follow Korean drama structure such as its production, setting, the quality of the dramas and the like in order to adjust with their local standard by learning from Korea as a role model.

4.3.2 Music

Korean popular music, or in short, K-POP is well-known as Asianized or globalized Korean popular music. Interestingly, it matches very well with this quote, “regionalized production and globalized consumption”. Lately, the demands of Korean popular idols have expanded the geographical borders from East Asia to other regions as well (Lee, 2012). Korean popular music is a good example from the aspect of ambivalence of global culture. The component of Korean popular music, music style,

fashion, and choreography, artist management of K-POP are mainly influenced by American and Japanese popular music. Famous Korean singers who had promoted activities in overseas countries such as, BOA, Rain, also adapted American pop artists' style. For example, BOA was known as the Korean Britney Spears, and Rain, the Korean Usher. Since they have had the same style as the Western artists did such as strong dancing, fashion style and etc.

In addition, the song lyric and music arrangement also adapted from American R&B and European techno music. Even the listeners already bear in mind that what kind of music of those major music entertainment companies are, however, if we look deeply inside the music are actually influence from American hip hop, R&B, and European techno. The transnational of K-pop does make a reasonable reason for the big Korean Music companies that indeed require a lot of investment with the production cost. Therefore, to make a profit, they have to expand the market outbound not only in their own country. The popular music industry was set up to focus on idols, artists and literally, the production capital and experience were collected. This kind of situation can be call as "the logic of cultural capital"

For music industry in Korea, the leader and pioneer company, goes through Lee Soo-man, the founder of SM entertainment, who brought the popular music industry in Korea to the 'Korean wave' phenomenon. His company strategies mostly borrowed and adopted several techniques such as producing, distributing, and recruiting idol artists from Japan's most potential production house, Johnny & Associates, and blended with Western or American popular culture style. Finally, the outcome was the mixture and duplicate into Korean popular music as we can see nowadays in Korean popular music market.

The cultural hybridization which related to Korean popular culture simplifies how Korea is making major advancements in globalization and improving transnational culture sharing between East and West (Abigail, 2012). The obvious one goes through combining Eastern languages and cultures by mix of Western language and culture in music. Korean popular songs always have a lyric part in English, rap verse or another part in the music, and recently some of the songs aim to the American market which are entirely in English. As a result, this hybridization works out to maintain local identities in the global context.

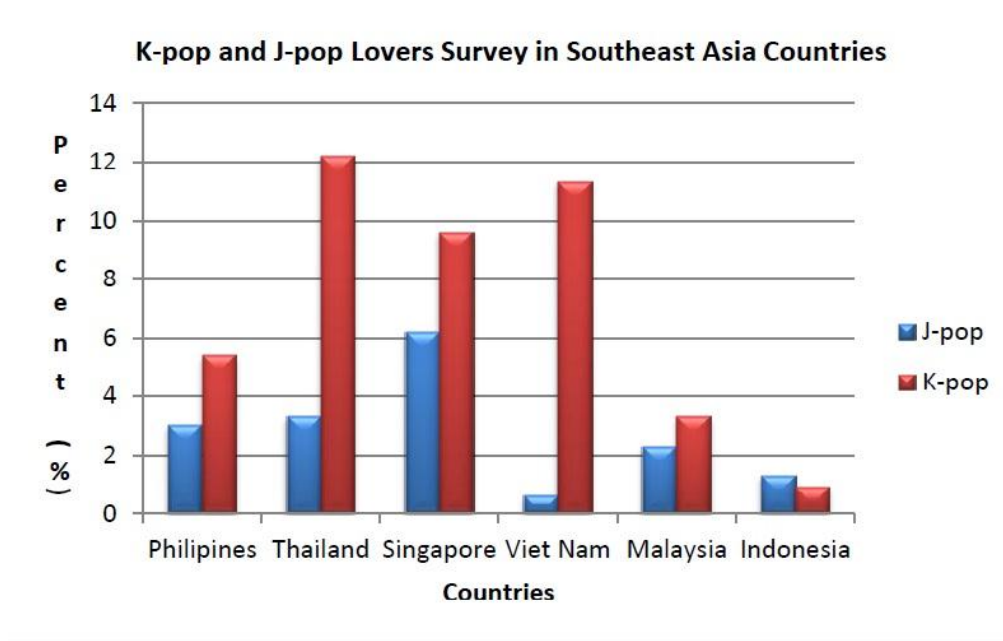
K-POP expanded to global market due to the variety of its music as mentioned earlier. Korean music producers try to create the songs by collecting several trends from different countries, blending it by technical structure and made it catchy , strong beats, and good hooks that easily to get stuck in the listener's head. Precisely, the high standard for sound quality sets Korean popular music superior to foreign pop music (Contemporary Korea No. 1, 2011). Moreover, there were some collaboration between American artist and Korean singer since they are also recognizing the potential of hybridization portrayed in Korean music industry. For example, Will I AM of the Black Eyed Peas is decided to collaborate with 2NE1 that will be released soon. He also said that, "The plan is to make someone from Korea big in every country, not just in Korea" (will.i.am, 2011).

According to nationalism, pan-Asian identities, and globalization, the emerging of Korean Wave has strengthened production, marketing, circulation, and most importantly, consumption (Huat & Iwabuchi, 2008). "Hallyu texts function as a cultural medium or symbolic space through which viewers can project and engage their own lived experiences and emotional realism shaped by modernization" said Keehyeung Lee

(2005). “Because k-pop songs have such diverse backgrounds, they are that much more likely to be accepted internationally” (Jeong, 2011). For example, most of Korean singers record their albums in the local languages of the country that they aim to promote their album, this kind of strategy cannot be seen in the United States or any other countries. The success of Hallyu is the latest cultural sign that audiences are becoming transnational (Ireland, 2007). This new phenomenon gives an example of how cultural change happened and how a new culture is formed. “The Korean Wave is not just “Korean,” but a byproduct of clashing and communication among several different cultures” (Contemporary Korea No. 1, 2011)

Apparently, one of the significant reason of the success of Korean pop music also came from the skillful and well management by Korean music industry and Korean media sector which putting a Korean identity and sentiment into the cultural product. Besides, Korea is the country that work out and localized Japanese popular culture into new Korean identity cultural product beyond another countries that Japanese culture has been exported ever since.

Figure 4.4: K-POP and J-POP Lovers Survey in Southeast Asia Countries by NTV (Japanese TV station)



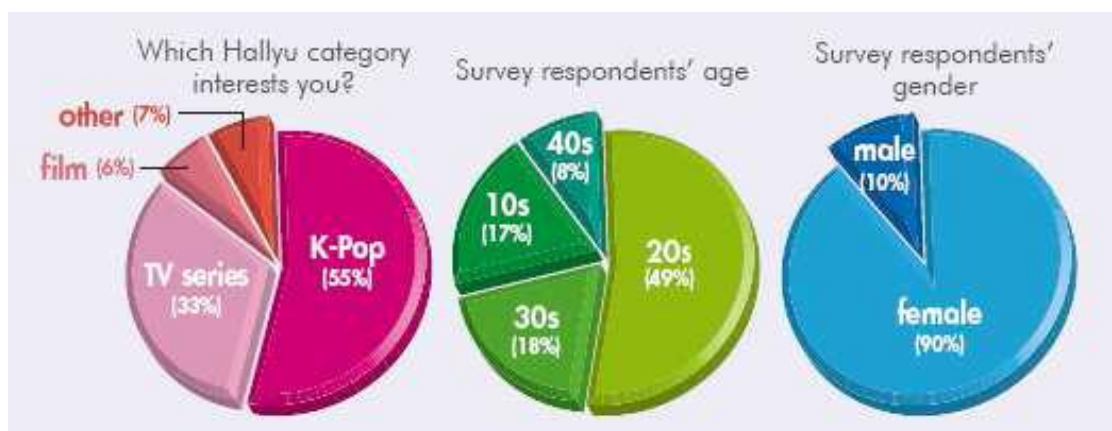
Source: NTV, 2011 cited in Tonny, 2012

According to above figure, it can be seen that Thailand ranked the first who consumed Korean popular cultural products following by Vietnam respectively. This also represents that most of the countries in Southeast Asia widely influenced by the impact of Korean popular culture consistently. Interestingly, Thailand and Vietnam seemed to perceive Korean popular culture and Japanese popular culture highest among other Southeast Asian countries. In Thailand, it quite outstanding to see the influx of foreign culture flooded into Thai society since Thailand always acts as a recipient country and welcomes various cultural products from foreign countries including Korea and Japan.

Thailand, even though, has less shared a common background with Korea and Japan which belong to East Asia. However, Thai consumers prefer to consume most of

the cultural products that import from those countries in a certain degree. This might derived from the attractive contents and marketing strategies from Korean and Japanese cultural products that attract to Thai and many Southeast Asia audiences accordingly.

Figure 4.5: Hallyu survey (Reprinted from K-pop. A new force in pop music)



Source: The Korean Culture and Information Service, 2011

In 2011 the Korea Tourism Organization conducted an online survey about Hallyu and more than 12,000 non-Koreans participated in this online survey from 102 countries. The result shows that, more recently K-POP category gained the most popularity among other genre of the other Korean cultural products. According to the above data, 55% of the respondents interested in Korean popular music follow by TV series and Korean films respectively. In terms of the ages, respondents in their twenties are the main target when it comes to Korean popular culture. More importantly, female is solely the key consumers who attracts to Hallyu phenomenon.

Interestingly, the rise of the Korean Wave officially began in 2000s in Japan and China in terms of the export of Korean dramas (Yang, 2012). However, it could not be

deny that the emerge of Korean popular music (K-POP), recently, paved the way in the forefront of Korean cultural products in many countries all around the world.

4.3.3 Films

Korean films considered as the prior product that started to sell to the foreign countries in the earlier stage in Korea. From the data of Korea film exported abroad, it was sold to many countries in Asia. Obviously, it gained US\$14 million at the Japanese box office for 1.2 million moviegoers and reached the first at Hong Kong box office, which was barely found in case of overseas in the late 1990s (Kim, 2000). Korean films were expanded its popularity to prestigious film festivals as well such as; Cannes and Berlin film festivals. The export figure of Korea films listed as table below:

Table 4.6: Korean films export (1995-2006)

(Unit: US\$)

Year	1995	1997	1999	2001	2003	2005	2006
Amount Exported	208,679	492,000	5,969,219	11,249,573	30,979,000	75,994,580	24,514,728
Number Exported	15	36	75	102	164	202	207

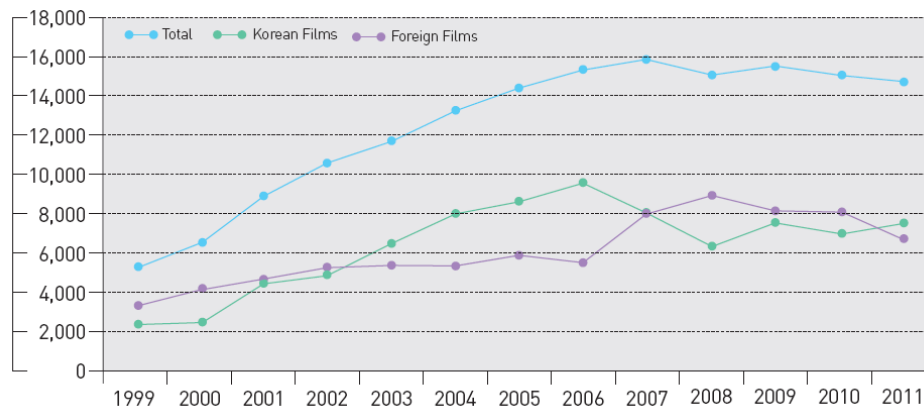
Source: Korean Film Council, 2008

From the table 4.6, the number of Korean film export during 1995-2005, the number reached its peak in 2005. It was the result of the rise of the Neo Korean Wave at that time after the popularity of the Korean dramas. Korean film industry also gained a

benefit from them as can be seen through the income of films exported. According to the table, it obviously can be seen that since 1995 onwards, the trend of Korean films export gradually increased year by year without any single drop. Nevertheless, in 2006 the number decreased to 24,514,728 as many experts used to predict the decline of Korean cultural products due to cliché of film plots and cultural hostility toward some countries tended to decline. In 2006, the export of Korean films suddenly fall down, this situation urged an alarm Korean films business to recover this circumstance since Korean films used to have been done very well over the past few years. Moreover, one of the main reasons resulted from the important country, Japan that mostly imported Korean content, since Japan gradually showed a sign of some displeasure towards Korean films (the data export to Japan declined to \$10.3 million in 2006 while the amount exported in 2005 was \$60.3 million).

In this light, Korean had a significant condition with Japan that was, Japan purchased Korean films copyrights before the production is officially done, and this resulted from the mass of Japanese fan base towards Korean stars and the substitution of some Hollywood films that did not do well in Japan.

Figure 4.6: Total cinema admissions for Korean and foreign movies by year (in ten thousands)



Source: The Korean Film Council, 2011

According to above figure, Korean domestic films market continuously growth during 2001-2005, however, the important turning point can be spotted in 2006 when foreign films began to increase while Korean films plunged and then the trend kept going in nearly stage between Korean films and foreign films.

It is obviously can be seen that Korean dramas and movies were the two main driving forces and maintained in the forefront according to the export of several Korean cultural products. However recently there has been a decline in the exports of movies as can be seen from above figure, also the exports of Korean dramas to East Asian countries are going down. More recently Korean popular song is leading the Korean wave instead of Korean dramas which was very successful in the past.

CHAPTER V

THE PARTICIPATION OF KOREAN GOVERNMENT AND PRIVATE SECTORS TOWARDS THE RISE OF KOREAN POPULAR CULTURE

In this chapter, I will analyze the role of both public and private sectors in Korea which also included the participation of the government in terms of supporting and promoting the rise of Korean popular culture in domestic and international markets.

The analyze of this study will be presented into 2 main categories as follow;

5.1 The Participation of Public Organizations

5.1.1 The KOCCA (The Korea Culture & Contents Agency)

5.1.2 The Culture Archetype Project

5.1.3 The Participation of the Government

5.1.4 South Korea's Branding Campaign

5.1.5 Policy and Programs Export

5.2 The Participation of Private Organizations

5.2.1 Private company and media's strategies

5.2.2 Entertainment Company Strategies

5.1 The Participation of Public Organizations

When it comes to culture, every country has a long history if trace back to the formation of the culture, this also applies to the case of Korean popular culture in the

same way. Since Korean popular culture has been encountered many processes in order to establish the strong culture as can be proved from the impact of its popularity these days, for example pushing popular culture as one of the exports which gained a high volume of profit. However, during the process of cultural formation, cognitive and cultural elements are merged at individual level. According to the rapidly changing situation during “the Western impact and reform” period, new ideas and concepts were brought into Korea from the West, mainly through Japan.

In fact, Korea is the country that has long been formed a unique traditional culture for about two thousand year ago from the record. The outstanding of Korean popular culture characteristic is described as a prosperity and well-documented historical heritage, which led to the deep understanding of cross-culture interactions and also enhanced the significance of economic and social development of the country. Even though, Korean popular culture, partly, influenced from China. Nevertheless, Korea still reserved its own traditional culture from its root stably. In Korean history, culture is distinctly shaped by the influx of foreign culture as a model which Korea adopted and adapted in to Korean way of life which relevant to the norms and values later properly. More recently, the craze of Korean popular culture, as being perceived as “Korean Wave” is considered as a Korean version of Western popular culture that spreads its popularity to many countries around the world, particular in East Asia and Southeast Asia respectively and it tends to extend to the other continent such as, North America, Middle East and so on in the near future (MJ Seth, 2007).

Apparently, due to the rise of Korean popular culture as mentioned earlier, Korean government set up several organizations to serve for the promotion of Korean popular culture both inbound and outbound. Therefore, Korean government cooperates

with private and public sectors in order to sustain the boom of Korean popular culture as illustrates below:

5.1.1 The KOCCA (The Korea Culture & Contents Agency)

The KOCCA was established by the Ministry of Culture and Tourism (MCT) in August 2001, through the objective of promoting the culture and content industries. Since 2000s onwards, Korean government realized the importance of culture, thus, they supported the promotional policy for some industries. In this light, the government fully aims for cultural industries. The KOCCA's key main mission established for supporting the exportation of cultural products, the education for content creation, culture technology (CT), and granting other financial and policy supports for related industries. The important concept, for instance, the "age of creativity, culture and content" came to the scene in Roh Moo-hyun government. Some of the cultural policy such as "advent of the age of the creative culture-based economy", "Culture and content based on creativity and feelings has a great influence on the competitiveness of the national economy" (8-9). (MCT, 2005) Those example policies launched for the promotion of Korean popular culture and it obviously further to the next development of culture and content.

In terms of Culture Technology (CT), it was fully related to the activities that the KOCCA undertaken. The importance of culture technology strengthen the domain of digital media in relation to culture and content (Choi, 2006: 94-95). The definition of Culture Technology (CT) means "in a narrow sense, technologies used in the value chain of culture content from the planning, commercialization, loading to media platforms, to distribution, and in a wide sense, complex technologies which are necessary for enhancing added value to cultural products, including knowledge and knowhow from

humanities and social science, design, and arts as well as science and engineering” (MCT and KOCCA, 2005: 4). Broadly speaking, the Culture Technology could be able to apply in both raw cultural materials to value-added cultural content products. The government intended to mobilize and organize the cultural content through cultural policy. Moreover, the main purpose was to reinforce the industrialization and commercialization of culture, the usefulness of content, and also, the development of the national economy.

As for Cultural exports, the KOCCA extremely focused on the purpose of cultural exports. Especially, once the financial crisis in 1997 was over, Korea realized the significance of the exports since it was the one of the critical way to overcome the economic crisis. Since then Korean fully supported the export in many areas which included the culture as an exports as well. However, this policy first appeared in public policy and public discourse, in the late of 2000s. This derived from the new phenomenon that suddenly emerged as being known as “the Korean Wave” across Asia. Even though, there was some sign of the support for cultural industries from the Korean government in the early 1990s. In Kim Dae-jung government, at that time, the rise of Korean popular culture, Korean Wave, hit many countries and this was one of the reasons that attracted the public attention and excitement in which the concepts of popular culture can be served as one of the export products. As a result, the Government entirely promoted the discourses of cultural policy such as cultural content, cultural technology and cultural exports since it emphasized the role of popular culture that enhanced its economic value in a full extent.

Thus, popular culture can be regarded as a policy tool to manage with technological classification as industrial forms of content under the national economic

objective for exportation. In this respect, Korea had a vision to be a negotiator between different factors, as a supplier of the cultural content and provide the public desire in order to increase more benefit in the nation according to the high competitive of the economy. Therefore, one of the main incomes of the country also derived from the outstanding content of Korean popular culture.

5.1.2 The Culture Archetype Project

The term “culture archetype” appeared in the official documents for the first time in 1999: “Five-year plan for cultural industry promotion” (1999) and the Cultural Industry Promotion Act (1999) (K.-b. Kim, 2006). The Project was developed in a concrete form in the subsequent government documents. In “Cultural industry vision 21: Five-year plan for cultural industry promotion” (MCT, 2000), composed by the MCT as a revision of the previous year’s plan, the Project was planned as building a multimedia database for the culture information network service, a database of traditional culture “to be used as materials for the planning and creation in the cultural industries and as social indirect capital” (MCT, 2000: 17). The MCT and the KOCCA continued to invest the total of 55 billion Korean won from 2002 to 2006 (MCT, 2006). This was a large amount of money unprecedentedly spent on the cultural industries: it amounted to 20 percent of the whole budget managed by the KOCCA in the same period.

The key main policy of this project indicates the relationships of economy, culture, the cultural industries, digital technologies and the transnational of popular culture. Furthermore, it also affected to the development of Korean popular culture with its advancement in the global market. In order to accomplish the main goal of this policy, the state performed as a negotiator between economic and culture aspects. In this regards, cultural policy presents the outcome of post-developmental by supporting

popular culture as one of the main revenue of the country. At this stage, the significant of popular culture is not merely limited to cultural area which contributes to the economic sector but also covers socio-cultural resources that integrates and boosts up national economy in a higher level. Consequently, popular culture plus technologies turns into an important policy for government to handle with it.

Referred to the famous statement in Korea “content is competitiveness,” and the mobilization of culture for solving political, social and economic problems, the novel phenomenon of “culture as resource” simplifies the essential role of popular culture in the globalization context (Yúdice, 2003). For example, started in 1999 when Korea became aware of the popularity of Hallyu, Korea’s Ministry of Culture and Tourism (MCT) took the first step to provide a budget for creative and cultural industry activities and initiatives (The MCT changed to the Ministry of Culture, Sport and Tourism (MCST) since 2008). Moreover, the legislation of the Basic Law for the Cultural Industry which issued in 1999 supported the cultural industry in domestic market. Therefore, in Roh Moo Hyun government, they reduced the restriction on Korean cultural policy in order to give more freedom to cultural industries (MCST, 2008).

The noticeable change can be found in 2000 when the budgets for cultural industries surpassed 1% of the government’s total budget, this indicates the improvement of cultural infrastructure for cultural places such as museums and cultural centers, for example (Kim, Lee and Son 2003). Since then the government heavily input the financial support to cultural area consecutively as can be seen from the total cultural budgets which have continuously rose from: 47.6 billion won (0.63% of the total budget) in 1994 to 120 trillion won (1.3% of the total budget) in 2004 (MCST 2008). From the beginning, KOCCA and Korean government during Kim Daejung, Roh Moo-hyun and

Lee Myung-bak, have been incorporated with cultural and economic sector harmoniously. In other words, KOCCA is established for supporting and promoting Korean cultural programs and product in international market (Russell 2008: 122). KOCCA's main objective is, attempt to enhance cultural industry and cultural technology that included the process of distribution abroad. KOCCA was in charged with many activities that related to several cultural content promotions and also serving the other international matters that contributed to the sustainability of Korean popular culture.

It can be said that, the characteristic of Korean cultural industry, particularly in popular culture, developed steadily in a proper structure with the full support from government that pushed Korea reached a wider volume in the international market accordingly. Korean popular culture has not capable to compare with Western popular culture as yet nevertheless, the performance of Korean popular culture extremely expanded to many countries, especially among Asian recipients. This is a good sign for Korea to develop further in the near future to reach the global standard.

In the following part, I will discuss about government policy and the structure of the program of the export. Since the participation of government works closely with the cultural industries, particularly, in terms of an outbound export. Thus, in the next part, it will demonstrate some basic foundation of the policy and program export that contributes to the rise of Korean popular culture as an export product.

5.1.3 Participation of the Government

Since the rise of the Korean Wave extends and expands to many countries broadly, Korean government endeavors to maintain and sustain this phenomenon

through its cultural policy. In 2012 the Ministry of Tourism, Culture and Sports just released an advisory committee in order to find a way to sustain the rise of the Korean Wave. Moreover, the ministry also responsible for promoting Korean popular culture in domestic and international market by provided a budget about 230 million dollars for the plans in the next 2014 and 2015 (C. Cho, 2012b). The other ministries that also involves in supporting and promoting Korean culture are, the Ministry of Foreign Affairs and Trade and the Korean Broadcasting Commission that visit the countries that Korean cultural products reached it such as, South America, the Middle East and Africa. For instance, the ministry fully supports Korean films in many international film festivals in order to emphasize the recognition of Korean films abroad.

In addition, the government considered the significant of the Korean Wave in two aspects;

- 1) Korean Wave or the rise of Korean popular culture as a cultural product that export outbound earns more revenue to the country. Japan is one of the biggest markets that consume many products from Korea including Korean popular culture. Among Asian countries, Japan is the developed country and has a high potential in purchasing power. For example, Korean drama DVD would cost 10 times more in Japan than in Malaysia and Japanese people also willing to purchase it. Japan is an interesting case which has a high potential to consume Korean cultural product in a certain degree. The answer for this situation might develop from the reason that Japanese consumers demand a new version of popular culture which can be represent a cultural symbol for all East Asian countries. In addition, there also some other factors that play a significant role to Japanese consumers such as local religion, local reconstructs of global popular culture, social networks and class relation which identify the cultural consumers.

2) Korean government intends to promote Korean image as a brand. Owing to the popularity of Korean popular culture, some neighboring countries considered Korea in a positive image than in the past. For instance, people who often consume Korean dramas might have imagined that Korea is a modern nation and has a luxurious and pleasant lifestyle in urban area. The government strongly believes that Hallyu help changed a positive image of South Korea in the global perception towards Korea. Ban Ki Moon, in his position as a minister of Foreign Affairs and Trade in Korea, stated that Hallyu has brought respect to Korea. Something that was lagging behind since Korea reached its status as the eleventh biggest economy in the world (Joo, 2011, p. 496). Korean fully invests and maintains its popular culture since Korea always aware of the influx of foreign culture into their countries (Joo, 2011). In 1987, Korean government realized the popularity of Hollywood films which might dominate in Korean films market, for instance. In 1998, therefore, Korea lifted the ban on Japanese popular culture. The ban towards Japanese popular culture first appeared in 1945 after Korea liberalized from Japan, most of Korean people never imagined that Korean popular culture, one day, will be accepted and gained many attraction from the other countries since Korean people, on the contrary, concerned about the influx of powerful foreign culture such as, American and Japanese culture, that kept flowing into Korea. Hence, the idea about their popular culture would dominates in the other countries was something that could not be able to happen in Korean people's perception.

As a result, as soon as the rise of Korean popular culture emerged broadly, Undoubtedly, Korean people feeling proud of their culture wholeheartedly. This results from the feeling of nationalism among Korean people, as can be seen in Korean media

that normally talk about Korean popular culture in a positive way that , so far, have done very well in many countries. Thus, Korean people mostly count on Korean media who always writing an article about the rise of Korean popular culture in a positive direction. This derives from the positive attitude of Korean people towards the success of the export of Korean popular culture.

Due to the successful of Korean cultural products as an export among the economic crisis in 1997, Korean government considered Hallyu as an economic tools in order to gain more benefit (Oh, J. 2011 cited in Park & Chang). Korean government fully supported this phenomenon by put a lot of effort to sustain and enhance the expansion of Korean popular culture and Korean brands in international level. Thus, government launched a policy that related to Hallyu into two forms as a regulation and promotion policy which included the full support from the government, developed the labor capacity of cultural industries (developing man-power), and constructed facilities in order to support cultural industry entities, loaning the capital for film-makers or content providers and advertising for copyright campaign (Shin, 2011 cited in Park & Chang, Korea Communications Commission, 2011a). Moreover, the Ministry of Culture, Sports and Tourism (MCST) also invested about US\$1 billion in order to open Korean cultural centers in foreign countries to export Korean popular culture (Park & Chang). Moreover, there also had a separate agencies and services to support the main government which covered Cultural Content Industry Office, Korean Tourism Organization, Promotional Group for Asian Hub City of Culture, Korean Culture and Information Services, Visit Korea Committee, and Presidential Council on Nation Branding, and the others which under the control of the MCST (Park & Chang).

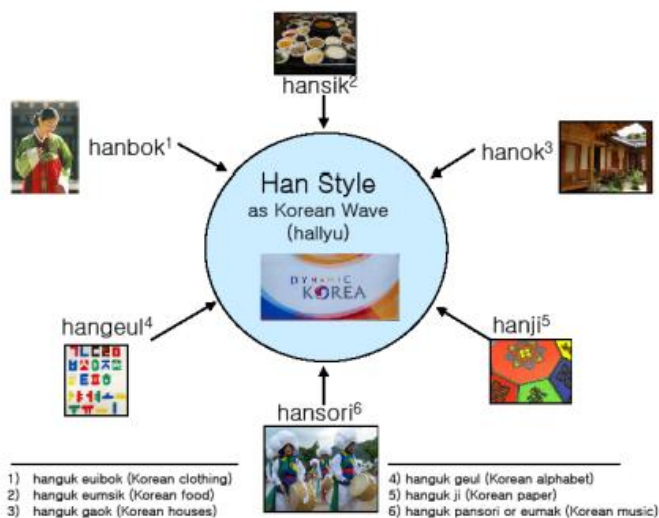
The critical reasons that the government as well as the MCST fully paid attention to Hallyu was to expand the influence among the government agencies through various ways (Park & Chang). For example, many related organizations and institutions helped spread Korean popular culture abroad by using Korean Hallyu stars as an endorsement to promote its popular culture more easily and consumer, at once, automatically perceived it, as can be seen in Korean tourism website. In addition, Korean business sector also took part in promoting Korean popular culture along with the support from the government through the promotion of Korean cultural products for the sake of their economic improvement in the further level (Cho & Kang 2005; Han & Lee 2008; Kim et al. 2008; Lee, Scott, & Kim 2008).

More precisely, some scholars define the terms Hallyu into two versions as Hallyu 1.0 and Hallyu 2.0 (Sohn, 2011). In this respect, Hallyu 1.0 refers to a one-way flow of Korean popular culture from Korean stars to fans outside of Korea and Hallyu 2.0 refers to a multidirectional process in which the consumers of Korean popular culture are not only limited to consumer of Korean cultural products but also included co-creators (Park and Chang). Korean government also launched some of the policies that support the rise of Korean popular culture such as introducing the Basic Law for Cultural Industry Promotion in 1999 (accompanied by a budget of \$148.5 million) and establishing the Culture and Content Agency under the control of the Ministry of Culture and Tourism in 2001 (Shim, 2006). Moreover, they also managed with the capitalist approach, which began in the mid-1990s with governmental promotion of media production as a national strategy for Korea, continues to harness the Korean Wave to the economic logic of develop mentalism by not only requiring coherent commercial

strategies such as co-production and localization (Keane 2006), but also by praising the government's efforts to maximize the Korean Wave.

Due to the high demand of Korean Wave abroad, Korean government launched a new plan that related to the significance of Korean identity in order to emphasize and support the existence of Korean popular culture which is known as "Han-Style". This project released for stressing the awareness of traditional Korean culture such as Korean clothes (hanbok), Korean food (hansik), Korean houses (hanok), the Korean alphabet (hangeul), Korean paper (hanji) and Korean music (hansori). The purpose of this project was to increase a national strategy in the globalization era (Suh, 2007).

Figure 5.1: The Han-Style Project



Source:

http://210.95.200.119/100_ncktpa/400_Book/100213_2009journal/19.pdf#page=62

The above image represents the six main factors which were included in Han Style Project. All of them reflect each important elements of Korean traditional culture, to begin with hanbok or Korean traditional clothes that show how the national clothes still can be found in some important events. Hansik or Korean food refers to a healthy Korean food that combine of several ingredients and side dishes which is Korean way of eating. Hanok or Korean traditional house which located in many areas in Korea, it can be seen as a very unique symbol of Korean house, for instance.

As a matter of fact, government intend to seek for a productive cooperation between non-profit organizations and private cultural organizers, who were a main driving force to push forward the rise of Korean popular culture. So far, Korean cultural industry strategies set a goal for the development in national economy. Since South Korea became one of the major export of many cultural products including entertainment industries such as, dramas, films, music, animation and the like. As a result, Korea promptly promoted the rise of Korean popular culture or Korean Wave that widely expanded across many countries in Asia and further expand to remote countries in other regions as well.

Overall, government attempted to maintain and sustain the boom of Korean popular culture consistently by took an action in several aspects that will lead to growth of Korean popular culture in the global stage. In the following part, I will clarify more about some of the significant policy that government applied in this regard.

5.1.4 South Korea's Branding Campaign

In Lee Myung Bak's government, Nation Branding leading as one of an important policy to upgrade Korean national image, as a result, Korean government realized the significance of soft power such as culture, for instance. Therefore, Korea started to promote its popular culture overseas in order to create a good reception of the country. As a consequence, in Lee's government, they launched the nation-branding project in March 2009 with many important issues such as; promoting Korean popular culture and Korean Wave abroad which successfully consumed among Asian neighboring countries. The purpose of this plan was help developing economic growth in the country by providing a technological support (Kim, 2011).

In addition, Korean government also applied cultural diplomacy to improve Korean image through many aspects which included popular culture, language and the arts. Since the demand of Korean popular culture abroad tended to increase steadily, government attempted to sustain this phenomenon by providing some budgets to support Korean Entertainment Industries apart from the support from private sector. Government acknowledged that the impact of Korean popular culture or Korean Wave directly relevant to improve the image of the country. Thus, government used this phenomenon to persuade the tourists visit to Korea and on the other hand it can help increase the amount of Korean export in the same way.

The concept of nation branding took place in Korea during 1990s due to the awareness of external power such as foreign popular culture. For example, in the late 1980s, American products abundantly flowed into Korea; therefore, it urged people in the country realized the significance of nationalism. However, this led to a critical

changed in Korean society since Korea, at the end, changed the status from an import country to an export one in terms of its own cultural product that they export to many countries across the world.

Since globalization introduced to Korea, the country needed to follow along with the global changes. As can be seen in the case of several organizations in Korea which were established during 1990s in order to improve and develop the nation such as, the cultural industry bureau in 1994 which set up for promoting the media industry on the world stage (Shim, 2006), the corporation from a large conglomerates groups such as Samsung, LG which invested a lot of budget in entertainment industries. As for the marketing strategies, Korean also borrowed and adapted Japanese marketing strategies and applied and adopted it to the taste of their target consumers and Korea fully supported and promoted Korean cultural products overseas broadly. In this light, Korea was more enthusiastic compared to Japan. Nevertheless, Korea gained a lot of benefit from high revenues flowing into the country; the main objective for Korea was to create a positive image of the country in international stage.

Korean nation branding and its marketing strategies helped increase the awareness of Korean popular culture both domestic and international markets through the product placement and Hallyu stars endorsement, for instance. Moreover, the benefit from the export of Korean cultural products not only increased economic status but also enhanced national image as mentioned earlier. This resulted from several parts which include cultural policies, marketing strategies and cooperation from both public and private sectors accordingly. In Thailand, the popularity of Korean Wave can be proved that national cultures can sell across borders. Cultural hybridization can be

utilized as a transnational marketing to bridge the gap between the export countries and the recipient's countries. In Thailand case, Thai audience's appreciation of Korean cultures has contributed to a hybrid form of consumption.

5.1.5 Policy and Programs Export

There were many important factors regarding to the market price of Korean programs that determined the figure of program export. The prior budget that provided for creating each program in Korea is delivered to cover domestic and international market. Besides, Korea is seen as superior one since the price of the exporting programs is cheaper than those in Japan or Western countries (Hollywood). In the case of Korea, there are two main factors that related to the price. There is no rule for setting the price of a program. Most of the production costs are covered within the country. Revenue from international markets is additional. "Foreign broadcasters will buy the program if the price is lower than the advertising revenue expected from airing it"; mentioned by Kim Shin-il, a producer of KBS's Global Strategy Team (Shim, 2006). Moreover, the flourished of Korean TV programs recently derived from the price competitiveness and the process of the people who was in charge of export section.

In Asian countries, Korea gained more benefit compared to Japan and Western programs due to the gap of the price. Since the price of Japanese programs is more expensive than those in Korea. Obviously, when Korea started to export the programs outbound in the early 1990s, the figure was higher than those produced from Japan. From the start, broadcasting team have fully involved in the process of exporting and marketing the programs. Park Jae Bok, deputy chief of the Overseas Business Team of

MBC⁶, stated that Korean dramas were well received by many Southeast Asia audiences even before brought into China. The impressive figure of an export programs can be seen from the case of Japanese market. The popular drama from MBC, “Dae Jang Geum” which claimed from the highest rating of 57 percent in South Korea and outstanding recorded in Hong Kong at the maximum percentage of 95% who watched this drama, moreover, this was regarded as the first Korean historical drama that officially aired more than 50 countries around the world which gained the income of 10 million dollars from broadcasting rights and DVD sales (MBC). On the one hand, another famous drama from KBS, “Winter Sonata” also did extremely well in terms of the rating and feedback from international audience, particularly in Southeast Asia, however, it did not reach its peak as Dae Jang Geum did, for example.

There are also other important key players apart from Korean government, since the independent production was supported by the government. The three main broadcasters (KBS, MBC, and SBS⁷) formed an alliance production companies to deal with the new rule. After that, it tended to be a good sign for the broadcasters to seek a way for oversea exportation through establishing KBS Media, MBC Productions, and SBS Productions, and managed with their own program export. For example, the obvious one was the case of “Winter Sonata” which was produced by PAN Entertainments, an independent production company, and all rights are reserved by KBS. KBS producer, Kim, clarified that at that time they did not realized the important of overseas income so they allowed the production companies took care the copyrights in Asia instead. However, when it came to Winter Sonata, they acknowledged the amount of overseas

⁶ Munhwa Broadcasting Corporation, one of the major national South Korean Television.

⁷ Seoul Broadcasting System, a private commercial broadcaster in South Korea.

sales so they did not let the outsource production handled it anymore. In the past, the main target for overseas market was the North American and aimed at Korean American who lived over there and Asian market. Once the jackpot of Winter Sonata broke out, KBS take turn to pay attention at Asian market and overseas countries by themselves.

In terms of another important entertainment industry such as, films, government launched a policy to limit the quota for the amount of an import films. Therefore, local films had enough room to earn more profit in domestic market. Moreover, government also support an official event that is being held every year in Korea such as the Pusan International Film Festival that encouraged Korean films industry and emphasized the popularity of Korean films in the world market.

In this light, if we take turn and look through the rise of Korean popular culture by each category, in this chapter, I select the entertainment category to show some figure of the export in order to see overall image of its process.

5.2 The Participation of Private Organizations

As mentioned previously about the role of public organization in South Korea which takes a significant role to enhance and sustain the phenomenon of Korean popular culture both domestic and international level. However, there also has participation from Korean Private Organizations that gives their hand to support the existing of Korean popular culture or Hallyu for their own advantage and for the nation respectively.

5.2.1 Private company and media's strategies

The popularity of K-POP is widely expands from Japan and Southeast Asia to North and South America, Europe, and the Middle East. One of the significance reasons of those demand resulted from the influence of internet such as YouTube and social networking services such as twitter, Facebook which contributes to the rapidly growth of K-POP worldwide.

As a matter of fact, the growth of Korean popular culture has just stepped out of the country in the early 2000s. Later, Korean TV program became a big hit among Asian countries. Due to the boom of Korean Wave in many countries, Korean media industry and broadcasting system gradually changed the structure accordingly. For instance, the production has upgraded the quality of production line in order to enhance the domestic media competition. It can be observed that the stage of the growth of Korean popular culture can categorized into 3 stages: the introductory, penetrative, and mature stages (Hyejung, 2010). Referred back to Korean history which encountered a painful hardship, the rise of Korean popular culture or Hallyu suddenly considered as a very important tool to revive Korea in the other perceptions through Korean media

This finding is also what Sue Jin Lee (2011) found in her research where she compares the difference in how Korean media covers hallyu and American media writes about the topic. American newspapers write about South Korea in an underdog position. They claim that Japanese popular culture is more dominant in the region. But also that South Korea is a 'rising star'. South Korean newspapers however are more favorable about South Korean popular culture. Especially the news about Hallyu in Japan and China is written in a very nationalistic tone.

In Asia, the spread of the Korean Wave took off in China with the export of Korean drama in 1997 and it expanded to Taiwanese market later. Many Korean dramas have done very well when exported to overseas and received a great feedback from the audiences (Chua, 2004; Heo, 2002). Since then, the demand for Korean dramas also entered to Southeast Asia such as Malaysia, Vietnam and Thailand. Regarding to the successful export to China, as a consequence, the popularity of Korean Wave rapidly came to Indonesia, Thailand, the Philippines, and Vietnam (Chua, 2004; Kim, J. M., 2007). Until 2000, Korean dramas and another part of Korean popular culture fully formed in Asian countries and also passively welcomed by local audiences (Chau, 2004; Heo, 2002; Shim, 2006).

Table 5.1: Korean Market Opening Strategy

Industry	Strength	Weakness	Scale and pace of opening
Movie	<ul style="list-style-type: none"> - Competitiveness enhancement after market opening - Infrastructure improvement including movie theaters and funding 	<ul style="list-style-type: none"> - Lack of original scenarios - Too much emphasis on producing mega hits or blockbuster movies 	Gradual opening
Broadcasting	<ul style="list-style-type: none"> - Competent human resources - Loyal viewership 	<ul style="list-style-type: none"> - Unfair contract practices - Shortage of capital, obstacles to scale up 	Active opening
Music	<ul style="list-style-type: none"> - Solid demand for local pop music - High popularity among teens 	<ul style="list-style-type: none"> - Marketing practices focusing on "PR expenses" - Disputes over copyrights 	Full-scale opening
Gaming	<ul style="list-style-type: none"> - World's best high speed internet network - Enthusiastic players and supporting environment (Cybergame cafes) 	<ul style="list-style-type: none"> - Violence, obscenity, addiction issues - Overseas big brands' control over domestic market 	Full-scale opening
Animation	<ul style="list-style-type: none"> - Experience and technological capabilities - Infrastructure related to UCC boom 	<ul style="list-style-type: none"> - Lack of producers and writers with original ideas - Long payback period 	Cautious opening
Character	<ul style="list-style-type: none"> - Past success cases like "Avatar" - Stable sources of profit like mobile content 	<ul style="list-style-type: none"> - Loose regulation on illegal download and distribution - Items only suitable for Korean market 	Full-scale opening

Source: Shim, 2000

From the table above, it clearly can be seen that Korea set up a critical marketing strategy to open its market outbound included the support for popular cultural products. Korea, at this rate, ready to accept the cultural products from other countries since Korea already built its own popular culture stably (Kim Young-pyoung, Choi Byung-sun & Shin Doh-chull 2006, p.76). One of the reasons that Korea decided to open its market abroad was, Korea wanted to maximize the volume of foreign direct investment with other countries around the world. According to the table, it represents the massive scale of Korean popular culture industry which aims for promoting in international market, particularly select from the main categories that make a great profit to the nation such as movie, broadcasting, music, gaming, animation and character. Obviously, music, gaming and character are considered in the full-scale opening group due to high demand from foreign market and the growth of its industries. In the meantime, cultural discount term is a good explanation to explain why Korean popular culture rather popular among Asian countries, since many consumers tend to choose and consume the content that share some common background such as language, values and norms ” (Song, 2003; Lee Sang-woo & Lee Hanyoung, 2004).

Interestingly, since 1990s onwards Korea attempted to reorganize cultural industry in order to find its own pure national identity once Korea passed through industrialization and globalization process. As a result, Korean media industry and private organization considered as the key factors and major vehicles to improve economic sector and export cultural from Korea to overseas countries as well.

5.2.2 Entertainment Company Strategies

- Invest in a full production

Korean Entertainment Company fully invests in the production process, starting from casting, training, producing and making a talent to be a star. In order to achieve the successful stage, most of the entertainment company officially holding an audition from time to time from local people and also extend abroad in order to recruit talented foreigner. For example, in 2013, S.M. Entertainment opens a global audition in Korea, Japan, China, USA and also in Thailand apart from monthly audition in USA and Japan (<http://www.smtown.com/Link/GlobalAudition>). This indicates that Korean Entertainment Company always seeks for a new talent and produces them to be an artist and finally export them as one of the product. Once the candidates pass the audition, they will go through an intensive process over a year or more than that to be trained in all steps to become a multi-talent in singing, dancing, acting, songwriting, studying foreign languages and etc.

- Cooperate with foreign production

In order to grab more attention in the global scale, Korean Entertainment Company arrange to coordinate with prominent foreign producer, choreographer, song-writer to produce the song with suits both local and international taste. As can be seen from the international fans who try to follows along the song and dancing step from their favorite artists.

Below is some example of the successful Entertainment Company in South Korea that I pick up from its growth and sales profit as shown in figure 5.2.

Figure 5.2: Sales and Operating Profit at S.M. (Unit: 100 million won)



Source: AHN, 2011

S.M. Entertainment is one of the most influential Entertainment Companies in South Korea which runs an entire business with talented singers and stars. Furthermore, they also produce many top tier K-POP artists and exports to many countries all around the world. According to figure 1, it apparently can be observed that the sales rate continuously increased from 2007 to 2010 without any decline as well as operating profits also developed from deficit amount to surplus in 2009-2010 consecutively. This simply illustrates the growing trend of Korean Entertainment industries in the past few years which result from the company strategies and important factors by referring from its sales and operating profit of the company, as such.

CHAPTER VI

THE ACCOMPLISHMENT OF KOREAN POPULAR CULTURE AND INTERVIEW DATA

In this chapter, I will exemplify the data of how Korean popular culture has been exported to other countries and its successful statistic will be explored. To be clearer understanding, the interview will be provided in order to support the performance of the influx of Korean popular culture in Thailand. Those of the information are listed below;

6.1 The data of Korean Popular Cultural export to other countries

6.1.1 The statistic of recipient countries of Korean popular culture

6.1.1.1 China

6.1.1.2 JAPAN

6.1.1.3 France

6.1.2 Interview with SM True, Thailand

6.2 The Information of the Korean Wave and Korean cultural export in Thailand

6.2.1 The data of Korean Popular Cultural Products in Thailand

6.2.2 The Result of Korean Wave and Korean cultural export in Thailand and other countries

6.1 The data of Korean Popular Cultural export to other countries

Korean cultural exports are covered in many categories such as; films, dramas, music and other related products which received a great response in recent years. During 2001-2010, the annual income from exporting Korean cultural contents increased from 12 million USD to 172 million USD, and the number of the Korean TV programs exports also increased from 55.5 million USD to 121.8 million USD between 2004 and 2010 which was a very progressive figure. On the contrary, the total import of foreign programs into Korea was increase only from 1762 to 2000 (KISID 2004, 2010). Compared to the export figure, the number was very different (Chang, 2012).

Table 6.1: The economic profit of Hallyu cultural capital

Profit factors	Income (millions of dollars)	Percentage of GDP
Export goods of cultural capital	918	0.07%
Tourism	825	0.09%
TV or Movie content	130	0.02%
Total	1,872	0.18%

Source: KITA Report, 2005

In this regards, it is needed to review about the reasons that cultural products are able to export across oversea countries successfully. Firstly, Cultural exports which aim for global market are not specific, therefore, they allow worldwide audiences to

‘project [into them] indigenous values, beliefs, rites, and rituals’ (Olson, 1999: 5–6). Secondly, local characteristic always show as symbolic forms of national heritage, attract to consumers freely regarding to the countries. Increasingly, the (re)construction of national culture not only consolidates nationalism (Hobsbawm, 1983), but also provides to global capitalism, as diverse cultures become a resource in the global cultural supermarket (Goodman, 2007). Thirdly, it relates to the concept of glocalization which already mentioned in chapter 2, it used in global marketing to deliver goods and services to the taste of a particular market (Robertson 1992). Furthermore, it helps foreign marketers to connect their commodities with local communities (Kraidy, 2005). Meanwhile, those particular countries probably mimic foreign concept and apply with their own country. This is the hybridization of national culture.

It has to admit that, the popularity of Korean popular culture has resulted from the cultural policies in the scope of cultural and creative industries. The scope of cultural industries first began in 19th century, when cultural production was considered as a commercial tool to export to other countries. Recently, the impact of cultural industries has not limited as a soft power but gradually moved to be part of economic section which can be seen as one kind of a hard power. Moreover, the cultural policies were mostly related to the information and communication technologies (ICTs) closely. Since the popularity of Korean cultural industries increased day by day, many companies expanded its business through these cultural products to, especially, East and Southeast Asia countries.

For example, according to the flourished of Korean programs, the export of TV programs rose from \$5.5 million in 1995 to \$150.9 million in 2007, the main exported countries mostly based in East Asia, particularly, Japan (57.4%), Taiwan (18.4%), and

China and Hong Kong (8.9%) respectively. If categorized by the type of an export, Korean dramas came first at 87.8% and entertainment program at 8.4%. Another Korean cultural product which played a significant role in Korean cultural industries was Korean films. Traced back in the late 1990s, Korea exported many films to Asian countries and, at the meantime, Hollywood also purchase a copyright and do a remake version namely; *Siwora* (2000) = *Lake House* in Hollywood in 2006, *Yeogijeogin geunyeo* (2001) = *My Sassy Girl* in Hollywood in 2008. They speculate that, Korean dramas and Korean films tended to do well and more success in the future since they had many target audiences widely.

Recently, the boom of Korean popular music has been widely spread to global market. From the export revenue, Korean music is exported about \$80.9 million in 2010 which higher than the number in 2009. In addition, Korean music industry exported about \$177 million in 2012. It obviously seen that K-POP music was one of the important cultural part of Korean cultural products. One of the significance driving forces of Korean cultural products progressive is multimedia and telecommunication technologies which composed of many functions such as production, distribution and the like (Dal, 2012).

In order to understand the nature of Korean culture as an export product, it is required to know more about Korean culture industries in domestic and international market. Korean cultural market, so far, open its market to external factors which led to the more competitive between each countries. In the meantime, there has been a strong backup from the government to permit conglomerates companies (chaebols) to involve with the cultural industry. Thus, they started to invest in Korean culture industry and government also fully supported by the industrial policies as can be seen from the

establishment of the Culture Industry Bureau in the Ministry of Culture in 1994 as well as the Culture Industry Promotion Act in 1999. Later, the cultural issue has been seen as one of the most significant industrial strategies in Korean market.

According to the government and private sector reinforcement, Korean culture industry has been transformed greatly. Owing to this changed, Korean culture industry has rapidly growth which obviously can be seen from the number from Ministry of Culture, Sports and Tourism. The cultural market has increased in percentages every year during 1999-2003 (MCT, 2003: 28). Even the number dropped in a small amount during 2003, the annual growth still a double for the GDP in the country (MCT, 2007: 23). In 2005, the income from the cultural industries which included much kind of Korean cultural products, the publishing industry sector earned the most among the others (MCT, 2007). In terms of entertainment industry, Korean TV drama also made a big hit among neighboring countries, particularly, Asian countries. At the end of 1990s, Korea began to export Korean dramas outbound in various countries, including Thailand and it received a great response.

Overall, it can be seen that Korean culture industry has encountered many changes due to the support from private and public sectors which derived from the open door policy to foreign cultural market. In consequence, Korean had more options to consume cultural products from other countries and, at the meantime, Korean cultural products have also expanded and exported to global markets which later became a trend as being called “Korean Wave” and it tends to increase greatly among Asian countries. In this light, the scope of Korean Wave needed to be investigated thoroughly as follows;

Firstly, have to take a look at the geographical and cultural scope of the Korean wave that is not just limited to Confucian East Asian countries. The boom of Korean Wave expanded to those who are non- Confucian dominated countries like Malaysia, Egypt, Latin America, central Asia, and Russia. In the view of Korean popular culture as a soft power, the expansion of Korean cultural products appeal to several areas because it produces new potential for Korea to project its soft power to various regions namely, East Asia, central Asia, Latin America, and even to Europe and North America.

Secondly, the popularity of Korean entertainment media; dramas and films, paves the way for Korean Hallyu stars to gain more famous either which indicates that Korea gained a lot of attention from many audiences around the world due to the boom of the Korean wave. More recently, there has been a tentative that Korean wave slowly went down, therefore, Korean cultural industry enthusiasts to maintain its popularity in many ways. Since the popularity of Korean wave expanded to many countries, particularly in Asia, there also had a group of “anti-Korean wave” which has formed to resist the influx of Korean popular culture in the countries that Korean wave widely expanded such as ; China, Japan. This is an example of the powerful of culture as a soft power which can turn into a negative impact as well. Korea’s economic status is ranked in the high place in the world list. According to the popularity of Korean popular culture, GDP per capita and the size of the economy is a good symbol of a country’s cultural potential. In this light, Korea can be regarded as one of the leader of the non-Western cultural trends in Asia (Lee, 2009).

Table 6.2: The share of Korea's exports of cultural goods by partner (unit: percent)

Year	US	Japan	Germany	France	Taiwan	Hong Kong	China	Asia 10
1996	55.74	22.29	0.90	3.21	0.86	1.81	0.69	26.42
1997	60.00	14.69	0.55	2.64	1.48	5.53	0.80	23.51
1998	61.23	15.35	0.85	2.43	1.96	1.08	0.85	20.60
1999	63.84	17.52	0.43	2.09	1.61	0.73	0.92	22.86
2000	60.27	21.48	0.22	1.14	0.92	0.57	0.68	26.11
2001	52.46	16.45	0.26	2.68	2.09	0.84	1.99	25.11
2002	55.37	17.41	4.01	1.43	2.78	1.62	3.22	29.63
2003	52.11	17.37	1.03	1.52	3.19	0.78	1.52	27.99
2004	52.61	20.80	2.70	4.68	3.23	0.91	1.31	28.05
2005	33.65	19.05	1.39	15.63	4.92	0.68	2.28	29.09
2006	31.55	13.02	9.64	12.40	3.36	0.87	8.32	26.79
2007	23.95	11.30	17.95	0.37	13.28	7.62	10.62	48.43
2008	30.55	9.47	19.69	0.67	9.30	7.29	6.86	36.96

Note: Asia 10 includes China, Hong Kong, Indonesia, Japan, Malaysia, Philippines, Singapore, Thailand, Vietnam and Taiwan.

Source: Authors' calculation based on UN COMTRADE and Korea International Trade Association.

Source: Jeong & Se, 2005 based on UN COMTRADE and Korea International Trade Association

According to the above table, it shows the number of the share of Korean cultural products as an export in key important countries. Among the important countries, U.S., Japan and the countries that located in Asia were the major countries that imported Korean cultural products the most. It can be seen that the total exports to Asia 10 has rose from its started in 1996 to over 30% in 2008, at the same time, the trend in Japan was declined. In Hong Kong and China, the total number of an export suddenly increased during 2006-2008 accordingly.

In this light, cultural products consisted of two categories namely: unique cultural products such as original arts, sculptures, and antiques and reproducible cultural products such as recorded music, films, books, and the like (Schulze, 1999). Reproducible cultural products are created with the expectation of benefit in return. From the information above, the data of cultural exports is covered both two categories:

total cultural exports and exports of reproducible cultural goods such as books, newspapers, other printed media, recorded media, films and video games (JG Kim, 2011).

6.1.1 The statistic of recipient countries of Korean popular culture

Generally, the popularity of Korean Wave spread to Asia which accompanied with Confucian cultural and values. First took off in China and Taiwan in the mid1990s, then expand to Japan in early of 2000 and finally officially entered to Southeast Asian countries such as; Vietnam, Thailand, Malaysia and Indonesia. In Southeast Asia, the order of the cultural products that export from Korea are dramas then films and popular music respectively.

6.1.1.1 CHINA

In China, the flow of Korean popular culture first started with the export of the Korean dramas in 1997, and later expanded to the other cultural product to Asian countries (Jaffe and Kim, 2010). The official of Korean popular cultural product in China began with the high rating of Korean dramas which recorded as the highest rating for foreign program. The exports of the Korean programs to China extremely increased from \$12.7 million in 1999 to \$37.5 million in 2003 (Shim, 2006). Since then, the demand for Korean popular culture expanded to other categories such as Korean popular music to various targets in China, Hong Kong and Taiwanese audiences. This contributed to a large fan group of Korean idol stars and the popularity of Korean popular songs also increased accordingly.

Table 6.3: ANNUAL EXPORT OF KOREAN CULTURAL PRODUCTS BY DESTINATION

ANNUAL EXPORT OF KOREAN CULTURAL PRODUCTS BY DESTINATION
(Unit: million US\$, %)

Year	China	Japan	Southeast Asia	North America	Europe	Others	Total
2006	233.2 (18.5)	343.9 (27.2)	109.6 (8.7)	340.4 (27.0)	98.0 (7.8)	136.9 (10.8)	1262.1 (100.0)
2007	306.8 (21.7)	356.6 (25.3)	173.8 (12.3)	356.2 (25.3)	121.8 (8.6)	95.3 (6.8)	1410.5 (100.0)
2008	362.8 (20.1)	371.9 (20.6)	355.4 (19.7)	407.1 (22.6)	183.6 (10.2)	123.2 (6.8)	1804.0 (100.0)

SOURCE.—MCT (2008) p. 101 for the year 2006; MCST (2009b) p. 97 for the year 2007; MCST (2010b) p. 81 for the year 2008.

Source: MCT, 2008, 2009b and 2010b

According to above table, the annual export of Korean cultural product to China from 2006-2008 kept increasing year by year. This proved that many Chinese people perceived and purchased many cultural products that imported from Korea in several terms. In addition, more than half of the Korean culture products exported to Asian countries as a main destination. More than 80 percent of China's total import from the Korean culture industry was in the field of the game industry in 2008, followed by 10.6 percent from the character industry, 5.4 percent from the publishing industry, and 2.2 percent from the broadcasting industry (Yang, 2012).

Although, in China, the government rather strict in importing foreign cultural products into the country, however, Korean capable to overcome those obstacle by exporting the unique and some common cultural background that they shared with China through its cultural products that Korea exported to China. For instance, Korean

drama, that is regards as a trendy drama, yet it still covered the plot that related to families-center, filial piety. Therefore, Chinese audiences feel closer to consume that kind of content. Therefore, from the table, it indicates that Korea can further exported more products to China during 2006-2008.

Table 6.4: EXPORT OF KOREAN BROADCASTING PROGRAMS BY DESTINATION, 2005-2010

EXPORT OF KOREAN BROADCASTING PROGRAMS BY DESTINATION, 2005-2010 (Unit: 1,000 US\$, %)						
Destination	2005	2006	2007	2008	2009	2010
Japan	65,511 (61.9)	47,632 (48.2)	53,494 (57.4)	79,113 (68.7)	74,791 (63.1)	81,615 (53.9)
China	12,822 (12.1)	12,442 (12.6)	8,328 (8.9)	9,300 (8.0)	12,171 (10.0)	18,216 (12.0)
Taiwan	11,942 (11.3)	20,473 (20.7)	17,131 (18.4)	7,769 (6.7)	11,616 (9.9)	20,011 (13.2)
Southeast Asia*	8,584 (8.1)	12,686 (12.8)	8,271 (8.9)	4,533 (8.2)	11,857 (10.6)	13,771 (9.1)
U.S.A.	2,281 (2.2)	733 (0.7)	792 (0.8)	6,025 (4.8)	3,996 (3.4)	1,996 (1.3)
Others	4,745 (4.5)	4,878 (4.9)	5,249 (5.6)	3,954 (3.4)	4,065 (3.4)	15,789 (10.4)
Total	105,885 (100.0)	98,844 (100.0)	93,265 (100.0)	115,694 (100.0)	118,496 (100.0)	151,398 (100.0)

SOURCE.—MCST (2010b), p. 335 for the period from 2005 to 2007; KBI (2009) p. 17 for the year 2008; KOCCA (2010) p. 15 for the year 2009.

* Southeast Asia includes Singapore, Thailand, Vietnam, Malaysia, and the Philippines.

Source: MCST, 2010 and 2010b

Categorized by the destination, the export of Korean popular culture broadly expanded to many countries in East Asia, Japan, China and Taiwan and Southeast Asia respectively. On the contrary, the content that brought to recipient countries also differ which depends on the characteristic of each countries. From the data in above table, the export of Korean cultural products in broadcasting programs type is just one of the proofs that confirmed the rise of Korean popular culture in the other countries. Once again, For China, the number gradually declined during 2005-2007, this might resulted from some of the anti-Korean Wave and some restriction to consume Korean cultural

products. Since China applied a cultural policy by limit the importation of foreign cultural products, such as TV dramas in 2007 (Choi, 2011). However, in 2008, the number increased again. In contrast to the number of Japan which the number kept increase since 2005 until 2010 continuously.

6.1.1.2 JAPAN

The striking point in Japan with the boom of Korean popular culture took off with the rising of Korean drama called “Winter Sonata” in 2003. It is regarded as the first official of Korean cultural product export from Korean to Japan. The important target in Japanese market is mostly focus on middle-aged women. Since the first broadcasted of Winter Sonata, it was a huge success in East Asian and its neighboring countries. The great impact of Korean drama “Winter Sonata” was estimated around 84 million won and 3 trillion won in DVD sales in Japan. The filming location also gained benefit from the increased in number of foreign tourists. The Nami Island which was the location that this drama was shooting suddenly became popular after the broadcasted of Winter Sonata and considered as one of the popular in tourist attraction (KOCIS, 2011a) for example. Later, it moved forward from Korean dramas to Korean popular music. In Japan, Korean dramas were the first category of Korean popular culture that penetrated to Japanese market and it was very successful. Because of the popularity of Korean dramas, it contributed to an exchange of each culture between Asian countries.

First of all, it is required to analyze the relationship between Japan and Korea in terms of cultural aspects, since Japan is the country that combines of much complicated and dynamic media industry. Thus, Korea always be prepare and careful to prevent the coming of Japanese popular culture and exposing the Korean media

industry to more open competition from Japan (Seiko, 2006). Even Korea still dazzled with the great impact of the Korean Wave in Japan. In reality, Japan interested in Korean popular culture about ten years ago, in 1995 (Ogura, Kanryuu and Koodansha, 2005 cited in Seiko, 2006). However, Korean television program did not do well only in Japan but also in other part of Asia countries, for instance, Taiwan, Singapore, Vietnam and Thailand.

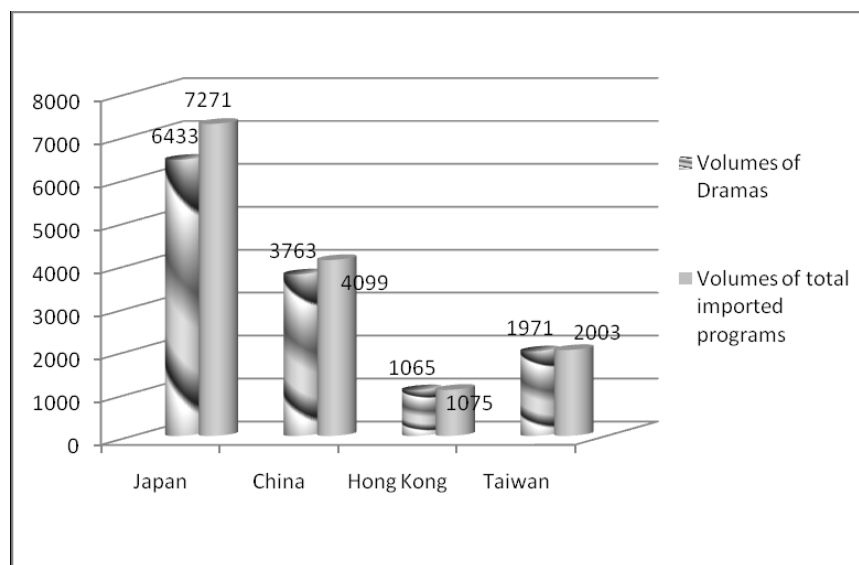
Taking this into account, the born of “Korean Wave” replaced the “Japanese Wave” which had dominated before. Korea planned the structure really well in terms of creating the culture that can appeal not only in domestic but also the other countries by appealing to common cultural structures and values. Once Korean media such as the export of TV drama reached a successful stage, even Korea came to stage of development in this industry later than Japan on another country. Korean media industry does not limit this kind of culture within Korea. Obviously, before the Korean Wave started in Asia, there was a Japanese Wave. Earlier than that, “Soap opera” dramas were being produced for the television industry in most countries with a developed television broadcast technology. Edward T Hall gave an idea of the ideal communication advanced which said that “transmitting meaning as closely as possible to the way it was conceived”. He proposed in an ideal communication process, messages travel without distortion between a sender and a receiver (cited in Seiko, 2006).

Finally, the flow of Korean Popular Culture spreads to Japan broadly. Since then the perception towards Korean popular culture in Japanese perception such as, music, films, dramas and the like, seems to be changed over the past few years. In Japan, it first started officially in 2003 when Korean drama called “Winter Sonata” broadcasted on

public channel, NHK, in Japan and it became a big hit once it first on-aired, then Korean popular culture penetrated to Japanese society greatly. Later on, another form of Korean popular culture were distributed from Korea to Japan such as music, variety program, tourism industry and the others. The characteristic of K-POP, entertainment and culture from Korea has become a simple part of the Japanese scene.

Apparently, Japanese popular culture was once banned in Korea, however, those banned was over in 1998. Then the flow of Japanese popular culture has entered to Korea continuously (Kwon, 2010).

Figure 6.1: The Volumes of Export Korean TV Dramas to Four Countries



Source: Korean Broadcasting Commission, 2006

From the above figure, it presents that the export of Korean TV dramas successfully done in East Asian countries. Particularly in Japan, the imported dramas' ratio among total imported Korean programs was 88% (6,433 dramas of 7,271 total imported programs) (Hyejung, 2010). Obviously, it can be seen that Japan is regarded as

the main market for Korean to export its cultural product since the demand of Japanese people tends to consume Korean cultural products more in the future and in different type of products. In 2005, 87% of Korean film exports were to Asian countries and 79.4% went to Japan. In addition, the reason why Japanese people prefer to choose Korean cultural product was, the quality and the content of its cultural product such as, Korean dramas and Korean films that mostly export to Japanese market. Korean cultural products had a huge market share in Japan and Korea attempted to make any content that will serve Japanese's audiences taste for advance benefit in the future.

6.1.1.3 France

In European countries, the big event which can be regarded as an important phenomenon that indicate the rise of Korean popular culture in Europe took place in France where the spectacle of K-POP concert which held by SM Entertainment company. With the great demand from European fans who called for K-POP entertainers to perform over there, most of the audiences were teenagers and they came from several countries such as Great Britain, Germany, Spain, Italy, Sweden and Poland who flied there in order to watch their favorite K-POP idols performed in person (Contemporary Korea No.1, 2011) All the fans extremely enjoyed the live performance and also observed by several media from Europe as well as Asia. As they published many articles that expressed about the craze of Korean popular culture in the form of K-POP music by European fans which transferred from Asia to Europe by now. Even the French media also fascinated with the rise of K-POP and admitted that the trend is transcended from Asia to wider fans which included the Middle East, Africa, Europe, and the Americas.

6.1.2 Interview with SM True, Thailand

The situation of Korean popular culture in Thailand has been an explosive phenomenon in the past few years with the flow of Korean cultural contents such as, dramas, films, animation, food, tourism, music and the like. In order to acquire valuable information regarding to how Korean popular culture has been exported and gained popularity in Thailand, the critical opinion and reasonable attitude from a reliable source will be included in this interview as below;

First of all, refer to the concept of Korean popular culture, Thitepapha Ungphakorn, Event and Marketing Manager of SM True mentioned that, in Thai market, most of the audiences are the teenagers who live in urban area and have a high potential in purchasing power. As can be seen from the comments of the fan club of Korean idols, they prefer to be a fan of Korean boy bands, and attracted by the appearance of Korean idols. Since most of Korean singers group together and all of them are good-looking. Above all, since they are Asian people as same as Thai, it is easier to consume and perceive according to its style. Speaking frankly, ideal appearance plays an influence role to the main target as well as the value of Thai people which shares some Asian sentiment altogether.

In order to investigate the success of the export of Korean popular culture to Thailand, Thitepapha also clarified that the main strategies that Korean popular culture grabs so many audiences in Thailand and Asian countries consists of the content of Korean cultural product which is rather diversify and more varieties. Moreover, Korean uses the power of media wisely and efficiently. As for SM Entertainment, they aim for

international market as a priority objective. Due to the influence and the growth of internet, people can access various contents and can be able to communicate with the same group of people who share a common interest without the obstacle of the boundaries.

In this regard, the beginning of flash mob (a group of people come along together and do the same thing such as dancing) from another countries which are not based in Korea represent the demand and great volume of foreign consumers towards Korean cultural products. Apart from that, for Korean popular culture, it is needed to prove its popularity in Asia first before expands to Western and European countries since Asia is regarded as neighboring countries of Korea. The close proximity of Asian will be bridge the gap between each culture, thus, Korea will expand its culture in Asia first accordingly.

For example, as can be seen from Japan as a case study, in the past Japan also wanted to achieve in U.S. market, most of Asian countries has a mindset that if they can be able to success in U.S, this would mean a real success. Therefore, Japan started to promote and expand its culture in Asia and Southeast Asian before went on to expand the market in U.S. Some of SM's artists also have a lot of fan base in U.S which resulted from the development of internet globally.

In Thai market, the most spending power goes to teenagers who live in urban area as previously mentioned. As a consequence, the strategy of Korean is to produce a new content actively in order to be in the spotlight at all times. For example, even the singer does not release a new album; they are still in the scene by appearing in a variety TV programs or participate in other activities in entertainment scene instead. This can be

proved that Korea entertainment industry take an advantage of the media in a productive way.

In addition, to explore the reason why Korean popular culture has been successfully done in Thailand, Thitepapha stated that the main reason resulted from the high quality of the content from Korea. In reality, the main business for True Corporation is to provide TV content to the viewers. Therefore, they need additional content to enhance more variety choice to the channel. As a consequence, they decided to joint with one of biggest partner in terms of entertainment area from Korea, SM Entertainment. True also got an advantage from this collaboration as a trendsetter and market leader in K-POP content in Thai market

In terms of Cultural Proximity, Simply said that, it is a nature of human who want to learn and know other cultures that are not laid in their society. The strongest point of Korean popular culture composed of the flexible content that easy to access, the hybridization of its culture such as English hook in the song and catchy tune to follow with and the strong support from the government which is an distinct characteristic of Korean popular culture.

Thitepapha also suggested that, for Thai market, it might be a better idea to create a valuable content for local audience by borrowing and adapting the structure and strategy from Korean strength point. Moreover, it should emphasize the outstanding aspect of Thai culture since Thai culture has its own traditional value and we can promote it by using a press relationship and a productive marketing in order to urge Thai consumers to consume Thai cultural products in the same way as they did with Korean cultural product. Since Korean itself also hybridized its culture by blending from foreign

countries either, therefore, Thailand can be able to do it with a full attempt to encourage local people to consume the local products in the same direction.

Moreover, to indicate the development and the transformation of Korean popular culture in Thailand, the concept of cultural globalization serves this opinion. Thitepapha mentioned that, in the earlier stage of the export of Korean popular culture, Korea merely focused on domestic market, however, since they realized a more demand from external market, Korea began to invest in international market broadly.

For instance, in terms of entertainment industry, which can be considered as one of the biggest factors that driving the flow of Korean popular culture abroad, it can be said that many entertainment companies in Korea expand their market outbound by taking off in Asian market first, particularly in Southeast Asia such as Thailand, Vietnam, Malaysia, Singapore and Indonesia respectively. As for Indonesia, Korea start to invest over there due to the high population so there might be a good opportunity for Korea to expand their market to Indonesia as well. In fact, Korea can export its culture and penetrate to many more countries in Southeast Asia since the countries which located in Asia are not too wide to access compared to those in the West and Europe. Therefore, Korea decided to expand their market in Asia first.

In Thai market, for SM True, it officially first started during 2009 when they held a full concert called, SM Town, at that time, the stadium was full in all seats. In fact, there was some obvious sign that Korean popular culture penetrated to Thailand since 2008, such as Rain, famous Korean singer, and most of the consumers were people who had a high purchasing power and could accessed high speed internet to follow the news and watch the video via YouTube, for example. Thus, the rate of growth of Korean popular culture in Thailand could be observed during 2009-2011. This evaluated from the

volume of ticket selling, the amount of Korean concert that was held in Thailand and the influx of Korean cultural products also included.

As for 2012-2013, the frequency of Korean idols that came to promote in Thailand was estimated around 2-3 times per month. In 2013, from January onwards, there were about 18 events of Korean entertainment events took place in Thailand.

However, when it comes to the existence of Korean popular culture in the near future, Thitepapha expressed that, the important reasons that could maintain the existence of Korean popular culture depends on the revenue and the profit that Korean could earn. Japan, for instance, used to dominate in Thai market in the past, such as J-POP, J-ROCK and then it gradually faded away at the end. This derived from the discontinuity of Japanese content, unlike Korean popular culture, that always release a new and fresh content constantly. In this respect, if Japan could apply the strategies that Korea has been done, it could be able to maintain the popular phenomenon for a long run.

Apart from that, a group of fan club cannot overlook in this regard since it is also considered as a very important factor that enhance the existence and its popularity of Korean Wave in Thailand. It can be said that, if there are a new group of fan club appear from time to time and always support their favorite artists, the popularity of Korean Wave can further maintain in the future since Korea also need a lot of inspiration and driving force from international fan as a main supporters as well.

More specifically, if Korean popular culture can enter to mass consumers, certainly, it can maintain its popularity extensively for over a year. Moreover, Korean idol and Korean popular music are considered as the easiest tools to access to those

mass consumers. Many consumers are a fan of Korean dramas, however, it is very limited since you can get through it by watching only , however, music, you can listen at any place and any time so it would be more comfortable and easier to access to many consumers. In this 21st century, there are more devices, such as smart phone, tablet, Ipad, to access to the song which is a lot more easily compared to other contents. In addition, music itself has its own feeling and rhythm to draw people to listen to those songs. The beginning of K-POP also developed from original soundtrack from famous Korean TV Dramas.

Virtually, in 2010, some of the experts already predicted that the popularity of Korean popular culture might soon disappear within the next two years since there has been an over supplies of the content of Korean popular culture in Thailand which means that the supplies is more than the demand of the consumers. Nevertheless, Korean popular culture content is the big market that can earn a lot of money and more profit so far. In the future, consumers tend to choose the content carefully and wisely since there are more options for them to consume and pay with a lot of money. Thus, they need to choose the best choice. As for SM True, they strongly believe that, the quality of its content and the loyalty of the fans are the fundamental standard that can further maintain its popularity and develop their market in the long run. The influx of Korean cultural products such as concert, the promotion of Korean stars can still take place in Thailand, however, within the reasonable price since consumers have various choices to select and the comparison will be one of the significant factors for consumer in the near future.

Source: Thitepapha, U. Event and Marketing Manager, SM True Company Limited. Interview, 10 April 2013.

6.2 The Information of the Korean Wave and Korean cultural export in Thailand

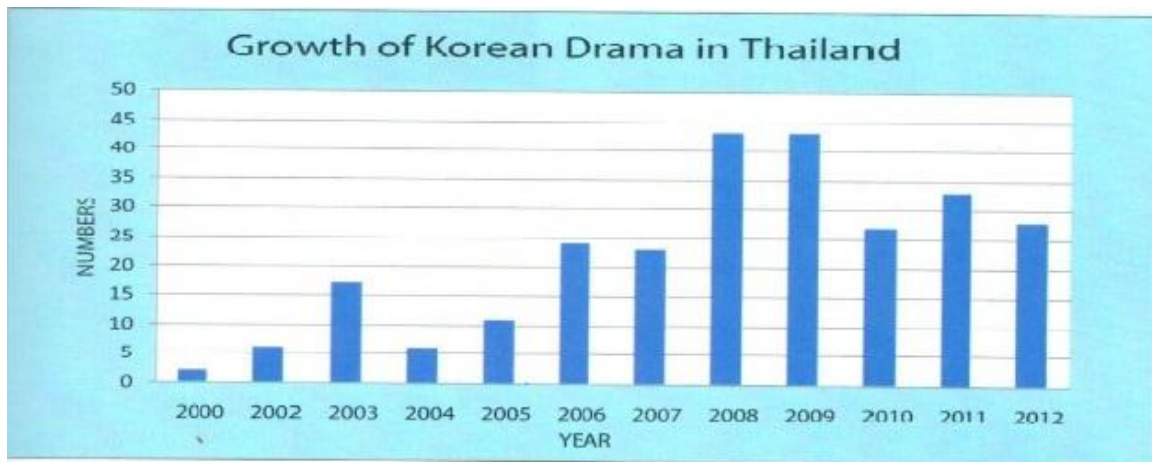
The flow of Korean popular culture first stepped in Southeast Asia in Vietnam during the late 1990s and later entered to Thailand, Malaysia and Indonesia where Confucian value are hardly be found. It can be said that the Confucian cultural background had less nothing to do in Southeast Asian countries since they still accept and appreciate the flow of Korean popular culture which spread widely in their society. Hence, cultural products when brought to another different cultural background, the original culture of the exporter also go together with it. The consumption of the foreign cultural products occurred once the socio-cultural of the exporter confine and adjust among the recipient countries with different cultural values. The adjustments of cultural products are different depending on cultural background and the potential of recipient's country to the harmonization and assimilation of the culture. Finally, the competitiveness of those cultural products will be figured out through the process of communications with the recipient countries in terms of political, socio-cultural and economic environment in the local market.

6.2.1 The data of Korean Popular Cultural Products in Thailand

In terms of Thai market, Thailand shared some of the mutual socio-cultural proximity with Korea such as religious values (mostly Buddhist and Christian). Some example can be found in 2001, when Korean organization in Thailand hosted a performance of Korean singers which sponsored by the Korean government (Chung, Young and Seung, 2006). As for the import of Korean cultural products, it began with Korean dramas that entered to Thai market around 2002. Up until 2005, several Korean

dramas were entered and greatly consumed by Thai audiences. The total of an import included the dramas from KBS, MBC and SBS broadcasting channel from South Korea.

Table 6.5: Growth of Korean Drama in Thailand



Source: The Bridges Magazine, March 2013

According to the table, it clearly can be observed that the export of Korean dramas to Thailand gradually increased since 2004 onwards until 2009 consecutively. The rising trend declined little by little during 2010 onwards, which was the period that the coming of Korean popular music replaced the position of Korean dramas accordingly. In the earlier stage, the growth of Korean drama continue to increase in Thailand due to the influx of many Korean dramas which was broadcasted in several channel and people also enjoy watching it. In the following part, I will present some of the data that represents the increase of Korean dramas on free channel TV in Thailand.

Table 6.6: The Amount of Korean Dramas on Thai Broadcasting Channel

Year Channel	2000	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	TOTAL
CH3	0	0	0	0	1	5	7	17	11	4	9	10	64
CH5	2	2	1	0	2	0	0	0	0	0	1	0	8
CH7	0	1	1	3	4	12	12	10	15	13	13	10	94
CH9	0	0	0	0	0	0	0	7	6	2	4	0	19
ITV	0	3	11	3	2	7	3	0	0	0	0	0	29
TRUE VISIONS	0	0	4	0	2	0	1	9	11	8	10	8	53
Total	2	6	17	6	11	24	23	43	43	27	37	28	267

Source: The Bridges Magazine, March 2013

From the table, the number of Korean dramas which imported to Thailand kept increasing continuously, especially on channel 3 and channel 7, during 2005-2008 which regarded as the first Korean Wave in Thailand that started rather late compared to other Southeast Asian countries. However, the number gradually declined in some particular degree. Since 2008 onwards the coming of another trend replaced the popularity of Korean dramas, namely Korean popular music (K-POP).

The acquirement of Korean dramas on each channel depending on the contract and copyright that representative deal with the buyers and the airing-time of their channel. On channel 7 and channel 3, they also have many slots to on-air the program and also rerun it again, therefore, the amount of Korean dramas they purchased the programs and it is all set to be broadcasted respectively. The factors that the buyers decided to purchase each programs also relied on ratings, pricing and the popularity of the leading actors and actress, etc.

Table 6.7: Comparison of the Export of Korean Dramas to Southeast Asia and the Total Exports, 2002-2004 (Unit: \$1,000)

Year	SE Asian Countries (Vietnam, Indonesia, Thailand, Malaysia)		Korea	
	Total No. of program	Total Export Revenue	Total No. of program	Total Export Revenue
2002	1,358	1,221	31,329	27,695
2003	2,262	2,588	29,036	34,039
2004	2,041	2,439	18,014	63,796

Source: Reconstructed from Korean Broadcasting Institute (2005, 2004, 2003, 2002)

From the table above, the total export revenue of Korea is highly compared to the countries in Southeast Asia. It is obviously seen that Korean cultural product played a great role in many countries and it also enhanced the economic growth in Korea due to the export of its cultural products in many categories as mentioned earlier.

Even Thailand started a relationship with Western culture earlier than Korea do, and Western culture has been based in Thai's consumption for a long time. In addition, Thailand also had a good relationship with Japan in terms of economic section before interacting with economic and cultural section from Korea. However, the impact of Korean which entered lately had played a critical role in Thai market unexpectedly (Chung, Young and Seung, 2006).

6.2.2 The Result of Korean Wave and Korean cultural export in Thailand and other countries

The result of the Korean Wave is considerably wide and covers many aspects. For example, in terms of tourism and economic industry, it was a key important factor to enhance the rise of Korean popular culture. In 2004, the income that derived from the Korean Wave was about 1.87 billion— that equal to 0.2 percent of Korea's GDP at the time from Korean exports and tourism, referred from the statistics published by the Korea International Trade Association (KITA, 2004). In addition, among the 968,000 foreigners who visited Korea in 2004, 647,000 (67 %) of them said that the Korean Wave was their main reason that persuaded them to come to Korea (SAIS: US-KOREA YEARBOOK, 2010). Thanks to the rise of Korean popular culture among Asian countries, Korea ranked the world's ninth-largest exporter of cultural content in 2008, and still remains until 2010.

However, a 2010 study of the main newspapers in the countries that mostly consumed Korean popular culture greatly namely; Japan, China, Thailand, Indonesia, and Singapore. It is discovered that the rise of the Korean Wave did not contribute to the negative attitude towards the Korean Wave. Nevertheless, some medias also worry that the rapidly expansion of the Korean Wave and its cultural products were dominated their local markets.

According to the information from Price Waterhouse Coopers, it was shown that the total worldwide entertainment and media markets were cost around \$1,228 billion in 2003 (Price Waterhouse Coopers, 2004). In addition, recently the increase of cultural products trading was in the scene in the global area. As for Korean case, the rise of Korean Wave or Hallyu, obviously, represents the flow of cultural industries in

globalization era. The cultural products trading in Korea mainly has two significant reasons; firstly, due to the rise of the Korean Wave, it contributed to the improvement of Korean exports. Moreover, since the 1990s onwards, Korean cultural industries were considered as one of the main export to overseas countries. Secondly, since Korean private and public sectors realized the successful of Korean Wave, which directly impact to the figure of Korean export, particularly in manufacturing industries. It can be said that, the impact of the Korean Wave help boosted the consumption of Korean products either in foreign countries. Hence, the rise of the Korean Wave is included in Korea's international trade policy as one of the essential tool to enhance the export of Korean products (Kim, 2005).

The Ministry of Culture and Tourism released "Analysis of Import and Export of Broadcast Programs 2004," which documented the substance of hallyu, or the "Korean Wave." According to this report, the export value of Korean dramas in 2003 raised up to \$57.71 million. The average rights fee per TV drama increased from \$2,198 in 2003 to \$4,046 in 2004, representing an incredible 84 percent increase (Kim, 2005).

The economic impact of the Korean popular culture, in many categories as mentioned earlier, became part of the global popular culture scene successfully. According to Analysis of Economic Effects of Hallyu by the Korea International Trade Association's Trade Research Institute, the amount of foreign currency earned from Korean cultural products last year was estimated at 2.14 trillion won (about \$1.87 billion). The economic effect of Korean popular culture within Korea is reported to be valued at some 1.43 trillion won during 2004. The success of Korean popular culture expanded in large part, to a combination of Oriental sentiments and aesthetics, opposite

to Western lifestyles; an attractive as well as passionate sensibilities; and cultural traditions that have rooted for many years are in the scene now.

The effect of the rise of Korean Wave and Korean Entertainment Industry contributed to, in particular, the development for Korea Tourism, as can be seen that, 10% of foreign tourist visited Korea because of the Korean Wave, as the main reason that persuaded them to come to Korea in person. According to Joo, the popularity of the Korean Wave enhanced the tourism from foreigners to visit to Korea. Joo also intensified that, Korea rapidly changed the image of the country from a nation with no cultural significance to “a new center of cultural production in Asia” (Joo, 2011). Below is the figure of the number of foreign visitors who visit to Korea due to the impact of the Korean Wave.

Table 6.8: The number of tourists who visited Korea after exposed to the Korean Wave

	2007	2008	2009	2010
Total Visitors	6,450,000	6,890,000	7,820,000	8,800,000
Percentage of Korean Wave Tourist	11.8%	10.6%	8.6%	10.1%
Korean Wave Tourist	760,000	730,000	670,000	890,000

Source: Survey by KTO, 2010

According to the information above, the number of general visitors who went to Korea gradually increased year by year. As for Korean Wave tourist, the tendency was also increased in the same way. It is obviously proved that the impact of the Korean Wave strongly enhanced in promoting tourism industry as well since many tourists admitted that because of the influences of the Korean Wave, they would like to visit to Korea after consumed Korean cultural products through the media they perceived. It should be noted that Korean Wave Tourism Product contributed more economical value than Korean Wave Contents (Music, Movie, Broadcasting, etc.)

Obviously, it can be seen that the effect of Korean Wave directly contributed to the increase in number of tourists to come to Korea. Approximately, it was evaluated about 2.51 million tourists from six major countries which exposed to Korean popular culture namely, China, Japan, Hong Kong, Taiwan, Singapore and Thailand who visited Korea between January to August 2005, indicating 64% of the total inbound tourists (3.93 million) visiting Korea during this period (KNTTO, 2005b). Moreover, the structure of Korean tourism also influenced by Korean TV dramas such as, shooting location of famous drama, Nami Island the place that appeared in Winter Sonata and 'Daejanggeum Theme Park', a film set for 'Jewel in the Palace', for example. In 2004, 647,000 tourists spent around 944.9 billion won in Korea, creating net added value for the Korean economy of 727.7 billion won and moving up Korea's GDP by 0.09% (KITA, 2005 cited in Kim, S., Robinson, M., and Long, P., 2006.).

Table 6.9: Economical Effect of Korean Wave

		Movie	Broadcasting	Game	Music	Tour
Export Effect		11,046	110,608	402,748	13,407	<u>403,045</u>
Economical Induction Effect	Production Induction Effect	24,412	290,900	680,644	23,596	729,511
	Added Value Induction Effect	9,500	95,123	326,226	12,335	338,558
	Employment Induction Effect (number)	194	1,814	7,411	342	13,220

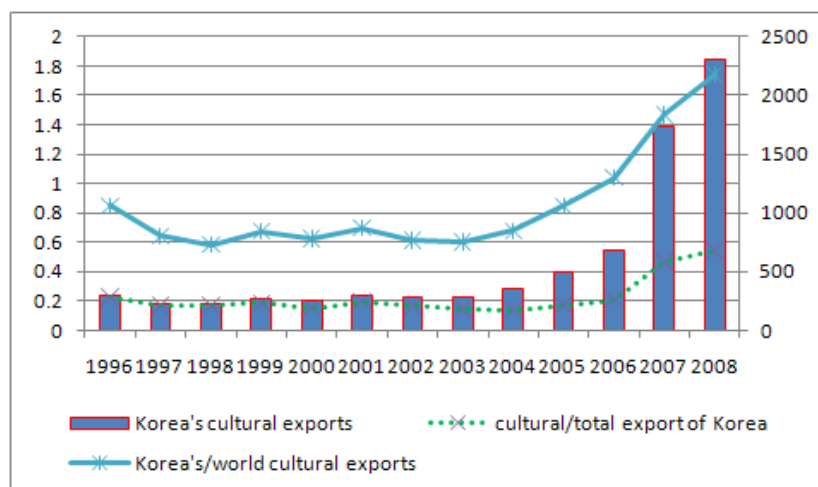
Source: KTO, 2011

According to the table above, the total number of export effect in tourism was the highest among the other categories following by game and broadcasting industry accordingly. It, once again, emphasized the impact of the Korean Wave towards Korean tourism industry in recent years. Whereas game and entertainment or broadcasting

industry also followed by closely, it demonstrated that Korean cultural products have a distinct characteristic and several categories for audiences to choose as a selection. In this respect, Korean tourism industry seemed to be on the top among the others refers from the above data.

Figure 6.2: Korea's exports of cultural goods, 1996-2008

(Unit: million US dollars, percent)



Note: The left side is calculated as a percentage, while the right side is stands for millions of US dollars.

Source: UN COMTRADE

From the above figure, it obviously seen that the total amount of Korean cultural exports gradually increased during 1998 – 2004, however, since 2005 onwards, the amount extremely surged to the max in 2008. This simply indicates the tendency of Korean cultural products as an export that tends to increase due to the demand of the

audience in foreign countries, especially in Asia. In fact, U.S has always been the major country that imported cultural products from Korea. However, very recently, Asia has also followed this trend by imported Korean cultural products to their country massively.

CHAPTER VII

CONCLUSIONS AND DISCUSSION

This study is a qualitative research of the formation of Korean popular culture and its popularity in Thailand. The main purpose is to analyze and explore the origin of Korean popular culture and look through the process of how its culture is formed and developed from past to present. After review and analyze through the study, the result can be shown as the conclusion and discussion as following;

7.1 Conclusions

The existence of Korean popular culture in Thailand can be described as in the stage of on the way down phase. The Korean popular culture fever that have been maintained and widely spread and mostly consumed in Thai market for many years entered a life cycle phase as can be found in every culture in the world that would encountered a born – rising and finally comes to an ending phase. Since the middle of 2012, many consumer brands tend to select less endorsement from Korean idol such as famous boy bands and girl groups, Korean popular stars as used to prosper in Thailand in the past few years, for example. This also included the other related trends about Korean such as fashion, tourism and the like that seemingly goes down in all aspects.

Since the influence from Korean entertainment industry broadly expanded into Thai market and greatly attracted to Thai consumers over 10 years in terms of the attractive from Korean appearance as can be seen from their actor, actress, popular singers and the popularity of Korean dramas, fashion and the like, this contributes to a great consumption in Korean cultural products that exports from Korea. This is one of

the important reasons why Thai producers and companies prefer to use Korean star as an endorsement in order to gain more popularity and creates more value of the brand. However, there have been some sign since last year (2012) which indicates that the trend have a downward tendency that led to the decline in Korean cultural products. This also affected to the consumer brand companies that decided to use local Thai stars or net idol (a good looking people who popular among internet users) rather than pay a large amount of money to hire Korean star instead since Thai stars also can represents the quality of the brand in a productive way either.

Nuwee Lertbannapong, Head of Invention, MildShare states that, Korean trend in Thailand gradually go out of trend and not as popular as before, a current trend incline to go to back to basic mode. He further explains that the craze of Korean popular culture that exists in Thailand many years gradually fades away soon due to the behavior of the consumers such as teenagers who always keep up to date to a latest trend that come in and out at all times, therefore, there is no any popular culture exist forever (Positioning magazine, 2013).

The declining trend of Korean popular culture in Thailand also impact to other Korean cultural products that used to have been done quite well in Thai market such as Korean cosmetics, Korean food and even Korean tourism. However, there still have some of the loyalty fans to Korean idol star but not in the mass group of the consumers, thus many brands speculate larger market rather than merely focus on small group as some preference on Korean.

This conforms to the opinion of Nualpan Chainam, Marketing Director of Central Watson Co.,Ltd who expresses that Korean popular culture trend in Thailand still intact in Thailand but not to the large extent and the growth rate decelerate from time to

time. This might derived from a sudden striking of Korean fever trend that took place in Thailand for a certain period of time. Nevertheless, this trend does not have any outstanding characteristic or develop anything new to maintain its phenomenon. Simply speaking, this is the standard of life cycle of any culture. It is interesting to look forward to the next trend that will dominate in Thai society, She predicts that Japanese trend revive in some certain degree in terms of marketing strategies (Positioning magazine, 2013).

Obviously, it can be seen that many Thai consumer brands tend to be more selective about the star endorsement which is not forcefully cling onto Korean stars anymore since they realized the impact is not extremely active compared to the impact in the past few years that Korean trend has been just emerged. Moreover, Thai companies also aware of Korean stars that have a high individual in fashion and it is just fad not exist in the long run if they want to use to promote and support the value of the brand. In addition, the target of the consumers only limit to niche market not too mass to all consumers in wide range of ages since Korean star target mostly among teenagers and a group of fan club.

Below are some of the products that Korean stars used to be a presenter in Thailand in the past, those list can be seen in the table below;

Table 7.1: Thai products endorsed by Korean Stars

Brand	Type of Product	Presenter
Big Cola	Soft Drink	B1A4
Wutthisak Clinic	Beauty Clinic	B1A4
Ole (Osotsapa)	Candy	1st presenter: Jang Keun Suk 2nd : Kim Bum
12 Plus Shower Cream (Osotsapa)	Shower Cream	Lee Min Ho endorsed with Patcharaoa Chaicheua (Thai Actress)
12 Plus	Deodorant	Siwon From Super Junior
Maxim Contact Lend	Contact Lens	Donghae From Super Junior
Tao Kae Noi	Seaweed	1st presenter: BEAST Current presenter 2PM
Mashita (Boonrawd)	Seaweed	Kyu Hyun From Super Junior
Yamaha Nuvo Series) 2008)	Motorcycle	Dong Bang Shin Ki
Yamaha Fino) 2008)	Motorcycle	Super Junior
Yamaha Fiore) 2010)	Motorcycle (Female Target)	2NE1
Yamaha TTX (2012)	Motorcycle	Bigbang
Scotch Puree'	Bird's nest	4minute
Scotch Puree' 10 berries	Bird's nest	CNBLUE
Eversence (Bio Consumer)	Deodorant	Bigbang and 2PM
Acer	Notebook	Siwon From Super Junior
Samsung	Mobile Phone	Nichkhun from 2PM
Brand Bird's nest	Bird's nest	Nichkhun from 2PM
Mitsubishi Mirage	Car	Nichkhun from 2PM
Coway	Water Heater	Nichkhun from 2PM

Source: Positioning Magazine, 2013

Moreover, apart from using Korean stars as an endorsement of the brand, they also launched several marketing plans in order to boost up sale amount by dealing with Korean activities which will be described as follows;

Brand	Activity
Fanta	Support Korean artists to perform any performances and concerts in Thailand
Siam Centre	Invite Korean artist to attend the grand opening of the departmentstore
Honda	Lucky draw to win the trip to Korea
Double A	Compete for the prize to Korea with budget for 10million won
Coke	Win the trip to Korea (Follow Korean drama shooting location)
Tabi	Win the trip to Korea with Thai singer

Source: Positioning Magazine, 2013

From the table above, it distinctly can be observed that, in the past Korean popular cultural product in terms of mankind power in entertainment industry area penetrated into Thai market massively. Since there was a demand to consume it, therefore, Thai producers and companies invested a lot of money to import or pay a huge amount of money to Korea. Nevertheless, there has been some inclination of the popularity of Korean popular culture in Thailand in recent years. Thus, the image of Korean stars as an endorsement might also decreased more in the future if the existence of Korean popular culture does not have something new that put into the

content that they export to other countries. This wave might no longer dominate in Thai market in the near future.

In addition, Korean Times also expressed an attitude that the existence of the rise of Korean popular culture or Korean Wave will not exist long-lasting as many people predicted. The emerge of Korean popular culture made a lot of profit and gain more revenue to the country and lifted the status of Korean economy due to the rapid growth and more demand of Korean cultural products as an export. According to Korean Times, it is reported that 60% of 3,600 respondents in 9 countries are not quite sure about Korean fever trend in their countries will lasted in a long run since there were some sign of this phenomenon's downturn. In this regards, it can presumed that the content in Korean popular culture began to use as a repetitiously, with the same content and style and consumers get used to it. At first, it might be fancy to them, when time goes by they expect to see something new and fresh, however, Korean cultural product might not meet this expectation of the consumers' demand. Therefore, the consumers tend to turn their interest to something new instead.

Some scholars stated that, Korea has to present a unique cultural identity in order to surpass a local culture in each country by blending and adjusting any traditional culture into their popular culture harmoniously. As a matter of fact, the boom of Korean popular culture and its successful mainly resulted from the full support of government and its promotional policy to export their cultural products abroad and it can be seen as one of a significant factor that drive Korean popular culture's growth rapidly. Moreover, Korean cultural product itself also has an attractive characteristic that drawn many consumers and audiences all around the world to consume anything that labeled as from Korea.

In this respect, I will make a clearly summarize about the successful factors in both sides, Korea as a producer and Thailand as a recipient country, in order to display the advantage that both two countries gain from the export of Korean popular culture to Thailand.

Table 7.2: Successful Factors of Korean Popular Culture in Thai Market

	KOREA	THAILAND
Successful Factors	<ul style="list-style-type: none"> - Full support from public and private sector in Korea - Invest a large amount of money to extend the market outbound - Apply Research & Development plan before penetrate to other markets - The quality of the content that already hybridized for specific market - The variety of its content that attract to foreign audience - Technologies breakthrough, the growth of high speed internet, that heighten the immediate success to Korean popular culture content - Impact of globalization in every countries, which contributed to an unlimited 	<ul style="list-style-type: none"> - Thailand considered as a country that holding a soft culture, thus, it is quite easy to accept foreign culture into the country, as can be seen from the previous dominant culture in Thailand such as J-POP culture - A lacking of a new and creative content among Thai producers in some categories such as a variety of content, the combination with the foreign culture, for instance - Values of Thai people, who are simply persuaded and attracted with the

	KOREA	THAILAND
	<ul style="list-style-type: none"> - connection and Korea can trade the cultural products freely - Efficient Marketing Strategies from public organization such as, entertainment industries as well as a brainstorm from an experts in related organizations - Cultural Proximity also regarded as one of the main factors that help penetrate to Asian market according to a common cultural background or at least, Asian Sentiments - A full training course for the quality of the products that Korea set a goal for an export, in this light, it obviously can be found in K-POP music market 	<ul style="list-style-type: none"> - soft power from foreign countries, culture, which rarely can be found in Thai culture - Viral strategies, when any trend become popularity in Thailand, people keep following up with those fad rapidly - The number of Social Networking Services (SNS) users in Thailand increased quickly due to the accessible devices that widely used currently
Advantages Points	<ul style="list-style-type: none"> - Korea ears more revenue to the country and also improve image of the country in foreign perception - Expand the market to export its cultural product broadly - Create an awareness of Korean cultural product in 	<ul style="list-style-type: none"> - Learn from Korean structure as a model to apply and develop in Thai popular culture - To be a motivation for Thai popular cultural industries to compete in international market in

	KOREA	THAILAND
	<ul style="list-style-type: none"> - international market - Improve economic status in global market from the more demand of Korean cultural products 	<ul style="list-style-type: none"> - the near future - Increase foreign direct investment with Korea which resulted from the exchange of the amount of import and export

As mentioned in earlier chapter of the successful of Korean popular culture also derived from many sources such as the hard-working of man power (Korean idol, singers, celebrities and etc.), the collaboration project with foreign partner, invest a lot of budget to do research and development before launching to the public, cooperation from public and private sectors, interesting contents that adapted and adopted from previous dominant culture and etc. Here are some of the critical reasons why Korean popular culture began to rise then expand its popularity through the export process to many countries all around the world. Since Korean popular culture undergone with many important phase in the past before they reach a successful stage, as can be proved nowadays, thus at this current situation, Korea have to find a way to maintain its popularity both in domestic and international market since there has already some sign that it might soon disappear in many recipient's countries.

7.2 Discussion

Having said so, some might argue that in Asia, Korean popular culture seemed to pave a way in many countries, however, in the part of Western and European countries, the impact of Korean culture hardly penetrated in those countries due to the different

cultural background and their lifestyle. As yet, it entered to those in the West but in some categories of Korean cultural products such as, K-POP music and K-POP singers in some particular country such as France, for instance. This demonstrated that Korean popular culture also encountered a limitation in some specific cultures and it also indicate that Korean popular culture does not play a critical effect in every countries as it did in Asia at all times.

When compared to the other countries around the world, the emerge of Korean popular culture or Korean Wave began rather late, however, it still had a great impact to the entertainment industry such as, dramas, films, music and the like. Every culture has its own establishment, revolution and ending phase, nevertheless, the popularity of Korean popular culture still on its peak now even not that high as in the earlier stage. The rise of Hallyu indicates the influence of Korean social and cultural aspects such as fashion, technological goods in many countries, especially in Asian countries (Dong, 2006).

Obviously, many countries such as, Japan, China, Thailand, Vietnam and remote countries far away from Asia also received a great influence from the rise of Korean popular culture through the media. Interestingly, the pattern of Korean popular culture could be a good study case for other countries to learn and adapt with their own cultural resources. The formation of Korean popular culture first began with the Cultural Revolution which encountered many process in order to achieve a successful stage as can be seen nowadays. The rise of Korean popular culture is not merely focus on cultural promotion but also critically aim for elevate the cultural standard of Korean popular culture and its identity which can expand worldwide in the global stage. As for the composition of Korean popular culture, it is more tangible to understand and easy to consume since the cultural background have something in common with one's local

culture. As a result, the process of the formation for Korean popular culture developed from an establishment, a promotion and finally to a cultural progression respectively (MarvinR, 2012).

Some might thought that the successful of Korean Wave or the popularity of Korean popular culture suddenly took place by chance; however, in fact, it is operated and originated from the active of Korean government who launched several important policies and provided a budget at an initial stage and then it is propelled by the cooperation from private sector. In this light, it can be seen that Korea is very active and extremely determined to do anything in order to achieve it, this also applies to their cultural products as an export, particularly in entertainment industry in which Korea learnt and modified from Western and later on adapted into Korean style that suit many consumers especially, Asian taste. In this regards, Thai can observed from Korean structure of their formation of its culture even they spent a long time and invest a large amount of money, however, the outcome is very worthwhile since Korea structurally plan it and proceed throughout the plan successfully.

In history, the image of Korea in the other countries rather negative due to the unfavorable experience in Korea such as civil war, political circumstances and the like. However, now, Korea can improve the status of the country rapidly by promoting and exporting its own cultural product and a progressive of their technology in the country. The positive change that took place in Korea not only attract to Asian people but also included those in European and American people who consumed Korean popular culture as one of their choice. America's CNN reported in December 2010 that, the rise of the Korean Wave paved a way in Asian broadly and also considered Korea as the Hollywood of the East. South Korea is known as the country that experienced an

economic recovery in such a short period during 1960s. Nevertheless, Korea still considered as an important “culture importer,” from a powerful countries in the world, the United States, Europe, and Japan. On the consequence, Korean now became “Asia’s Hollywood,” thanks to Korean culture popularity which took off from Asia to Europe and North America now. The term “Korean Wave” is a combination of Korean culture combined with the culture from abroad together which is not purely Korean but a thing that blended with various cultures.

Lara Farrar, CNN World, stated that “Over the past decade, South Korea, with a population of around 50 million, has become the Hollywood of the East, churning out entertainment that is coveted by millions of fans stretching from Japan to Indonesia.”(Lara Farrar, CNN World, 2010). As same as Norimitsu Onishi from The New York Times mentioned that “The booming South Korean presence on television and in the movies has led Asians to buy up South Korean goods and to travel to South Korea, traditionally not a popular tourist destination.” (Norimitsu Onishi, The New York Times, 2005)

Furthermore, another line of Korean popular culture such as “Korean Films” also increased its popularity by advanced in international films festivals. Korean actors also debuted in Hollywood and many Korean films are purchased a copyright and were remade by Hollywood films, for example. Here is the global exportation of Korean popular culture in recent years. Due to the popularity of Korean popular culture, it indirectly affected to the rise of an export of other Korean products, such as electronic goods, car and everything that labeled as produced from Korea. Especially, tourism industry, the number of foreign tourists who visited Korea also increased.

Interestingly, many critics predict that the growth of the Korean Wave will fade away in the near future such as the emergence of Japanese popular culture in 1990s. However, the consumption of Korea popular culture still expanded to many countries throughout the world. Many foreign audiences often consume Korean cultural products in the daily life by watching the dramas, listening to K-POP music, watching Korean films and the like. Korean singers who went to abroad in order to perform a concert and promote the album were welcomed by local fans and the tickets were sold out quickly. Moreover, the language test in Korean also increased, look at the number of 46,912 people from 32 countries participated in a recent exam, from the remote countries as Paraguay and the Czech Republic.

Korean cultural industries were well-prepared from the start as can be observed in the content of Korean cultural product which is high-quality and well-produced, well marketed and well packaged. Even though, Korean experienced a lot of hardship in the history, Korean can created and cherished its own culture that can sell and export to overseas countries widely. So far, the name of “Korean” is represented the national image and qualified a brand as Korean industrial products or Korean cars in international area. This did not happen without plans all of sudden but it was the result of the hard work for many years of planning and investing of Korean people in the country.

The other countries also regarded Korea as a development model country in terms of cultural area. Korea invested in human capital and the strong purpose to achieve the successful stage. Korea spent lots of budget and time to educate talent and also influenced by foreign idea as well in order to develop the country. Korea adopted and adapted some attractive form and style from the Western, therefore, Korean cultural products such as music might have a feeling and style in Western

pattern but Korea selected some part of it and recreated in their way. According to Jian Cai, a professor at Fudan University of China, “a model of rapid modernization while retaining its traditional culture.” Korean popular culture has borrowed Western elements whereas still maintained its traditional values and culture in itself. Jian Cai also emphasized that, “Korean pop culture has borrowed the best of Western popular culture and recreated it according to Korean tastes.” (Cited in Contemporary Korea No.1, 2011) In Westerners perspective, the outcome of Korean adaption from the West is newly fresh. For instance, Korean music companies invested a huge budget by hiring prominent songwriters, choreographers from Europe and American in order to produce a high-quality of work to local and international consumers. Obviously, Korean popular culture is the outcome of combination from various cultures since it is not purely Korean but the diverse culture merges together.

Korean popular culture can be regarded as one of a main driving force in terms of economic and society since Korean popular culture is Homogeneous Culture. In the past, Korea used to be a closed country, nevertheless, in the previous decade Korean popular culture has not been growth to the full scale and moreover due to the history during Japanese colonization in 1910-1945 and Korean War in 1910-1953. After that Western culture flow into Korea rapidly, as a consequence Korea so far has two main cultures namely traditional culture and contemporary culture which intact in Korean society altogether.

Korean government began to concern about its own culture so that they finally launched a cultural policy during 1945-1980 in order to revive its culture and protect the influx of foreign culture such as American culture that keep flowing into Korea by emphasizing on Korean cultural identity and cultural heritage. Therefore, Korea

government started to lay a foundation in many areas such as legislating laws, funding an education program, for example. Since 1981s onwards, government began to support Korean traditional arts and contemporary one; in addition, they also had a long plan for cultural policy which every people can take part in as a significant goal. In 1993, the role of government has been changed from controlling sector to supportive sector because they realized that culture has played a major role to boost up value of economy. As a result, they fully paid attention to promote and elevate the quality of Korean popular culture in all aspects.

Since 1998 onwards, Korean government placed an importance on Korean popular culture which included several cultural industries and sub unit such as films, music, TV programs, animation, dramas and edutainment. More importantly, they also have a vision for 21st century for Cultural Industries in a Digital Societies. In this context, Korean popular culture considered as a multi-cultural in globalization era. Government attempted to promote Korean popular culture to compete with the other cultures in globalization world while holding onto Korean cultural identity as a significant composition. In 1999, Korean government established many organizations to support and enhance its culture such as KOCCA, Ministry of Culture and Tourism in order to expand Korean popular culture widely. The success of cultural industries also depends on the values of culture that consists of 5 main factors namely;

- Creativities such as innovation, a creative idea
- Composition of Culture such as custom, traditional culture, experience and mode of life
- Cultural Technologies (CT)

- Basic Structure such as research and development, human resources, capital, government policies and etc.
- Contents such as production, distribution and consumption

Moreover, Korean government described culture content to be one of seven industries that have a strong potential to grow more in the next 10 years within the scope of Korean cultural industries in 2020. They also speculate that in the near future Korea will be able to export cultural products with the high values of more over 10 billion US dollars and also contributes to an increase in employment rate accordingly.

The craze of Korean popular culture successfully penetrated to many countries in Asia due to many important factors such as an attractive content that they have shared common cultural background, the high quality of the production, a variety of the content and its colorful characteristic that appeal to many consumers, for instance. It is no surprisingly why Korean popular culture gain widely popularity particularly in Asia. Nevertheless, there still has an anti-group of Korean Wave appear in some countries such as in China, Japan even though government in the recipient's countries restrict and limit the import quotas from Korea since the rising trend in those two countries gradually tend to declines its peak, however, Korean Wave still dominates in Southeast Asian countries.

In order to sustain the popularity of Korean Wave in oversea market, Korea needs to think about the process of how to revive this phenomenon in the long run. For example, in terms of Entertainment companies, they might recruit an artist in neighboring countries in order to attract more consumers in those countries. In order to overcome many barriers, Korea also has to recreate and always put a new and great

content to draw a group of mass consumer, by aiming for a massive market, to attract more consumers which is not only limit to some of specific group as it used to be.

Furthermore, Korea also needs a well-cooperation from a country that they are going to export their cultural product coincidentally in order to enhance the existence of Korean popular culture. Eventually, it depends on upcoming strategies that Korea will plan to use as well as a response from the consumers both in local and, particularly, international market as a key main objective.

Notwithstanding, there is no any culture that lasts forever, thus when there is a rising stage, it certainly can be predicted that someday it will soon disappear as the previous dominant culture, American and Japanese culture, used to play an important role in Thai society. In the near future, supposing that Korea still want to maintain this phenomenon, they must need to find a way to sustain the current wave which no one will know when will it comes to an end if they still use the same pattern and export to a recipient country in which it might not work anymore in the future since people get used to it and they want to find something new instead, then a rising culture from some countries might substitute the status of Korea as it is belonging now.

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