

**CREATIVE ECONOMY IN SOUTH KOREA: CASE STUDY SOUTH
KOREA FILM AND THAI CONSUMER BEHAVIOR**

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การวิจัยในครั้งนี้มีวัตถุประสงค์เพื่อศึกษา 1) มูลค่าเพิ่มของภาพยนตร์ต่ออุตสาหกรรมที่เกี่ยวข้อง
2) เพื่อวิเคราะห์ปัจจัยที่ทำให้ผู้บริโภคเลือกที่จะชมภาพยนตร์ 3) เพื่อศึกษาถึงผลประโยชน์ของภาพยนตร์
และนำมาประยุกต์ใช้กับอุตสาหกรรมภาพยนตร์ไทยและการท่องเที่ยว งานวิจัยนี้ประกอบด้วย 2 ส่วน ส่วน
แรก เป็นการศึกษาข้อมูลจากการรวบรวมข้อมูลดิบทางด้านเอกสาร ส่วนที่สอง เป็นแบบสอบถามเพื่อ
การศึกษามูลค่าเพิ่มของภาพยนตร์ในอุตสาหกรรมที่เกี่ยวข้องเพื่อวิเคราะห์หาปัจจัยในการเลือกชม
ภาพยนตร์ของผู้บริโภค การวิจัยนี้ใช้กลุ่มตัวอย่างจากประชากรที่อาศัยอยู่ในเขตกรุงเทพมหานครซึ่งเคย
รับชมภาพยนตร์เกาหลีจำนวน 400 คน ในการวิเคราะห์ข้อมูลเป็นการวิเคราะห์ข้อมูลจากโปรแกรมสำเร็จรูป
SPSS

จากการวิจัยพบว่ารัฐบาลของประเทศเกาหลีใต้ได้มีนโยบายในการเพิ่มมูลค่าจากวัฒนธรรม
อุตสาหกรรมและใช้ประโยชน์จากทรัพยากรนี้อย่างเข้มข้น ในด้านการประชาสัมพันธ์ด้านการตลาด
เอกชนให้การสนับสนุนไม่เพียงแต่การผลิตและการตลาดของภาพยนตร์เท่านั้นแต่ยังรวมไปถึงให้การ
สนับสนุนนักแสดงโดยการให้เป็นฟรีเซ็นเตอร์ นายแบบและนักร้อง นี้คือรูปแบบของนักแสดงในประเทศ
เกาหลีใต้เพราะการใช้ชื่อเสียงของนักแสดงนั้นเป็นส่วนหนึ่งที่ดึงดูดให้ผู้บริโภคเลือกชมภาพยนตร์และยัง
รวมไปถึงการจัดอีเวนต์ เพื่อการส่งเสริมต่างๆ ความสำเร็จของภาพยนตร์เกาหลีไม่ได้หยุดอยู่เพียงแค่
อุตสาหกรรมภาพยนตร์เท่านั้นแต่ยังรวมไปถึงอุตสาหกรรมอื่น ๆ ที่เกี่ยวข้องมากมาย เช่น ชิ้นส่วนกล้อง
กราฟฟิกแอนิเมชัน โรงภาพยนตร์ ธุรกิจผลิตของที่ระลึก และในการผลิตภาพยนตร์แต่ละเรื่องทำให้เกิด
การจ้างงานเนื่องจากต้องใช้แรงงานเป็นจำนวนมาก ทั้งผู้กำกับ นักแสดง ช่างเทคนิค ช่างแต่งหน้า และอื่นๆ
ยิ่งไปกว่านั้นภาพยนตร์ยังสามารถนำวัฒนธรรม วิถีชีวิต อาหาร การท่องเที่ยว ธุรกิจการศัลยกรรม และอื่นๆ
ซึ่งสามารถเข้าไปทำการตลาดในต่างประเทศได้ง่ายขึ้นผ่านการรับรู้และเข้าใจในภาพลักษณ์ของประเทศ
เกาหลีใต้ผ่านทางภาพยนตร์

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KANOK-ON UPANUN: CREATIVE ECONOMY IN SOUTH KOREA:

CASE STUDY SOUTH KOREA FILM AND THAI CONSUMERS

BEHAVIOR THESIS ADVISOR: PHITI SRISANGNAM PH.D., 58 pp.

The primary purpose of this paper was aimed 1) to study value added of film to related industries. 2) To determine the factors that make people choose to watch movie. 3) To find benefit of film and adapt to Thai tourism industry. This research divided into 2 part first, supply side of Korean movie by collect data from Korean government and related filed. Second part is questionnaires to focuses on studying value added of film to related industries and to determine the factors that make people choose to watch movie. The research is to study a group of Thai people which lives in Bangkok samples who ever watch South Korea movie from 400 respondents. For data analysis, the descriptive statistics used included frequency distribution, percentage, means, and Pearson's correlation while data processing was done using statistical computer program. Analysis of the consumers' overall behavior was performed based on related theories. For result, South Korea government has strongly policy to spread culture and get benefit from these resources. The spectacular success of the Korean film industry does not stop at just only the film industries but it relate to many industries such as camera equipment and film business, graphics, animation, theaters, souvenir business and use many kind of staff likes directors, actors, etc...Furthermore movie can bring culture, life style, food, travel, plastic surgery business, cosmetics, fashion, cars, electronic devices etc... including other goods that can invade the market easily by image of country and understanding in South Korea culture of consumer.

Field of Study: KOREAN STUDIES..... Student's Signature

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CHAPTER 1

INTRODUCTION

1. Statement of the Problem

At present film has influenced the world is very difficult to estimate its value. But one thing can clearly recognize from analysts academics politicians or even though common people who like to watch movies. Probably there do not even know that how does movie have affected to their emotion and action in daily life.

Some of country which influenced by movies likes The Soviet Union that came later collapsed. This situation leads to the biggest country in the world be divided into many country. In the same time president Mao start to choose Marxism for develop China. The result is China become to completely Communist country and brought many changes after open country to public.

Furthermore after United state lose in Vietnam War. This is a cause of Communism spread strongly to Vietnam and other country in Indo-China. Finally United state fails in Vietnam War and leave from this area. It is very surprisingly because most of people keep thinking that United state is the one of power full country in the world defeated by underdeveloped country in Indo-China's area.

At the same time another thing that happened, so it can be a secret weapon of United state exported to destroy Communism is "Hollywood movies and Walt Disney cartoon" because these things can point out the gap between Liberal society and Communist society which difference is clear and the audience to wonder why has this difference.

In Communist country every person is equal but in western country people lives in luxury house with many facilities, pools, luxury cars etc... All this custom started causing any comparisons and corrosion the word "equality" of Communist country because all of human need to be healthy, wealthy and freedom of thought etc...

When people in Communist country has seen living conditions of Liberal country better than them and some of people in Communist country went aboard to get a job in Liberal country and send some of wages back to their family. This money can help their being get better than the past. This thing is cause of Collapse of Communism.

“Hollywood” is the name of district in Los Angelis, California state, United state. USA is the famous place and full of culture identity. As the center of the history of movies studio and world-class actors. So, the name “Hollywood” usually called instead of movies studio in USA. At present in California and west side of Los Angelis have a brunch of film industries spread around of this area. But major film industries that important such as editing, special effect(CG), supporters, final production and company in the lighting business still in “Hollywood”.

Moreover many history major theater of “Hollywood” used as place foe assembly and opening stage of world-class concert and also the host of “Academe Award” (OSCAR). “Hollywood” is the place which most of tourists want to visit and it also home of the famous street named “Hollywood of Fame”.

In addition to “Hollywood” in other part of the world have “Korean Wave” in South Korea. If mention to South Korea, the first thing in our perception is Korea dramas, music, movies, actors, singers that well known in teenage consumers. South Korea government has strongly policy to spread culture and get benefit from these resources. One of method that government use for communicate with people in the nation is by museum. Especially in Seoul capital city of South Korea have many kind of museum which created nicely and should visit such as National museum of South Korea, Kimchi museum, Seoul world cup stadium, Chong kae chon-museum etc...

Moreover government supports the activity and campaigning for people to visit. All these museums do more than record the history, culture and memories with the people in the nation. When the Korean people, their roots culture can be an extension of the entertainment is to the rich individuality of the Korean nation. Because of visiting museum is absorbing information and knowledge that will inspire the new ideas which base on use senses of perception to understand stories in short period.

Actually starting point of South Korea film trends in Thailand is come from Korean dramas. But if compare films/movies market with series/dramas market also very different due to series/dramas can sell just only in Asian market while films/movies can sell all over the world market.

Besides the contents of film script to various and hit audiences. In term of market promotion, the company will give fully support just for film production and film marketing but also support actors likes support actors to be presenter of brand, modeling and singers. This is a concept of actors in South Korea. Due to use the actor's flam to encourage audiences to interested in movies and also set up event to make more benefit.

The spectacular success of the Korean film industry does not stop at just only the film industries but it relate to many industries such as camera equipment and film business, graphics, animation, theaters, souvenir business and use many kind of staff likes directors, actors, script writers, technicians, filming staff, makeup artists, costumes, arts, music etc...

Furthermore movie can bring culture, life style, food, travel, plastic surgery business, cosmetics, fashion, cars, electronic devices etc... including other goods that can invade the market easily by image of country and understanding in South Korea culture of consumer.

As above, Film industry is important to South Korea economic system and may be able to take money into the country. I am interested to study in Creative Economy in South Korea: Case Study South Korea film and Thai Consumers Behavior.

2. Background

1. Korean cinema

Korean cinema encompasses the motion picture industries of North Korea and South Korea. As with all aspects of Korean life during the past century, the film industry has often been at the mercy of political events, from Japanese occupation to

the Korean War to domestic governmental interference. While both countries have relatively robust film industries today, only South Korean films have achieved wide international acclaim. North Korean films tend to portray communist or revolutionary themes.

South Korean films enjoyed a "Golden age" during the late 1950s, and 1960s, but by the 1970s had become generally considered to be of low quality. A slow rebirth of the domestic film industry led to South Korea, by 2005, to become one of few nations to watch more domestic than imported films in theatres. South Korean films generally differ from Hollywood films by their exploration of domestic social issues and their often unpredictable plotting.

2. Creative industries

The creative industries refers to a range of economic activities which are concerned with the generation or exploitation of knowledge and information. They may variously also be referred to as the cultural industries (especially in Europe (Hesmondhalgh, 2002:14)) or the creative economy (Howkins, 2001).

Howkins' creative economy comprises advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, R&D, software, toys and games, TV and radio, and video games (Howkins, 2001:88-117). There remain, however, different definitions of the sector (Hesmondhalgh, 2002:12)(DCMS, 2006).

The creative industries have been seen to become increasingly important to economic well-being, proponents suggesting that "human creativity is the ultimate economic resource," (Florida, 2002:xiii) and that "the industries of the twenty-first century will depend increasingly on the generation of knowledge through creativity and innovation," (Landry and Bianchini, 1995: 4).

Definitions of the creative industries

Various definitions on what activities to include in the creative industries have been suggested (DCMS, 2001:4)(Hesmondhalgh, 2002:12)(Howkins, 2001,:88-117)(UNCTAD, 2008:11-12) and even the name itself is a contested issue - there being significant differences and overlap between the terms 'creative industries', 'cultural industries' and 'creative economy' (Hesmondhalgh, 2002:11-14)(UNCTAD, 2008:12).

Lash and Urry suggest that each of the creative industries has an 'irreducible core' concerned with "the exchange of finance for rights in intellectual property," (Lash and Urry, 1994:117). This echoes the UK Government Department for Culture, Media and Sport (DCMS) definition which describes the creative industries as:

“those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.” (DCMS, 2001:4)

The current DCMS definition recognises eleven *creative sectors*, down from fourteen in their 2001 document. They are:

- Advertising
- Architecture
- Arts and antique markets
- Crafts
- Design (see also communication design)
- Designer Fashion
- Film, video and photography
- Software, computer games and electronic publishing
- Music and the visual and performing arts
- Publishing
- Television and radio (DCMS, 2006)

('Film and video' became 'Film, video and photography; 'Music' and 'performing arts' were combined to form 'Music and the visual and performing arts'; 'Interactive leisure software' was combined with 'Computer services' to form 'Software, computer games and electronic publishing')

To this list John Howkins would add toys and games, and also include the much broader area of research and development in science and technology (Howkins, 2001:88-117).

Hesmondhalgh reduces the list to what he terms 'the core cultural industries' of advertising and marketing, broadcasting, film, internet and music industries, print and electronic publishing, and video and computer games. His definition only includes those industries that create 'texts' or 'cultural artefacts' and which engage in some form of industrial reproduction (Hesmondhalgh, 2002:12-14).

The DCMS list has been influential, and many other nations have formally adopted it. It has also been criticised. It has been argued that the division into sectors obscures a divide between lifestyle business, non-profits, and larger businesses, and between those who receive state subsidies (e.g., film) and those who do not (e.g., computer games). The inclusion of the antiques trade is often questioned, since it does not generally involve production except of reproductions and fakes. The inclusion of all computer services has also been questioned (Hesmondhalgh, 2002:13).

Some nations, such as Hong Kong, have preferred to shape their policy around a tighter focus on copyright ownership in the value chain. They adopt the WIPO's classifications, which divide the Creative Industries up according to who owns the copyrights at various stages during the production & distribution of creative content.

Others have suggested a distinction between those industries that are open to mass production and distribution (film and video; videogames; broadcasting; publishing), and those that are primarily craft-based and are meant to be consumed in a particular place and moment (visual arts; performing arts; cultural herita)

3. Objectives

1. To study value added of film to related industries.
2. To determine the factors that make people choose to watch movie.
3. To find benefit of film and adapt to Thai Film industry and Thai tourism.

4. Hypothesis

1. Film can give benefit to related industries and encourage part to promoted South Korea culture to worldwide.
2. Thai People choose to watch South Korea movies due to stories and actor.
3. South Korea films can persuade Thai people went to travel in South Korea.

5. Expected benefits

1. Know the importance of the Film industry and should be encouraged by government.
2. Know the way that government gets benefit from South Korea Film industry.
3. Can apply the way to get benefit from South Korea Film industry to the Thai Film industry.

6. Scope of the study

For data analysis, the descriptive statistics used included frequency distribution, percentage, means, and Pearson's correlation while data processing was done using statistical computer program. Analysis of the consumers' overall behavior was performed based on related theories.

Questionnaires development with quota sampling method is instrument for survey study method. In this research, questionnaire is used as an instrument to gather the primary data from the respondents. The Primary data is gathered by directly distributing 400 questionnaires to a group of Thai samples which lives in Bangkok samples who ever watch South Korea movie.

The constructing questionnaire is performed by designing questions to cover all the topics such as problems, objectives, theoretical framework, and so on. It can be classified in to four main parts to meet objective of the research. These parts can be categorized as follows.

Part 1: Characteristics of sample groups (age, gender, education, occupation and monthly income)

Part 2: Factors and causes affecting on watch Korean movie

In order to achieve the objective of this study, a series of closed-fixed response questions including multiple choices and rank ordering were used with a few open-end questions to obtain the opinions of the respondents. The soft file of questionnaires is distributed via e-mail as well as via internet website on community web board posting such as twitter.com, pantip.com, facebook.com, pingbook.com and popcornfor2.com and so on. This study employed internet survey because it allows the researcher to reach a large number of respondents, to monitor real-time data and it can specify in group of respondents who are in favor of Korean movie for this research. This questionnaire, which took around five minutes to complete and was translated into Thai so as to provide a better understanding to respondents.

The source of research questionnaire was online at

<https://spreadsheets.google.com/spreadsheet/viewform?formkey=dFpSbXRSNVM2Qk92YXhRczF6eEFIX1E6MQ>

7. Terms

1. Creative Economy

Simply meaning of Creative Economy which given by John Hawkins. (The book, *The Creative Economy : How People Make Money From Ideas* and already translated in Thai languages by TCDC) He states that people with capability to create something new can be defined as creative people. Nevertheless, creativity is not necessarily related to economic activities unless it is transformed to tradable products. Creative products are composed of two major features: developed from creative activities and creating economic value. Importantly, according to Howkins, these creative products are recognised as intellectual property which is classified into several types such as copyrights, patents, trademarks, and designs. However, for the creative industry, volume of creative products firms can produce is not as significant as exploitation, distribution, and trade of their products.

2. Creative industries

Creative industries is of relatively recent origin. While there are obvious connections to and continuities with cultural industries, such as the performing arts and handicrafts, the designation marks a historical shift in approach to potential commercial activities that until recently were regarded purely or predominantly in non-economic terms.

The UNCTAD classification of the creative industries ".....1) Heritage or Cultural Heritage : These related group industries are histories, ancient stories, culture, social, customs and believe etc... There can divide in 2 groups, First, Traditional Cultural Expression such as arts, hand crafts, festivals and celebrations. Second, Cultural Sites such as historic sites, museums, libraries and exhibitions.

2) Arts : groups of creative industries which create goods from fundamental of arts and culture. There can divide in 2 groups, First, Visual Arts such as drawings, figures, photography and ancient ruins etc... Second, Performing Arts such as music performance, stage performance, dancing, opera and circus.

3) Media : create goods for connect with mass communication which divide in 2 parts. 1. Publishing and Printed Media such as books, newspapers and other printings. 2. Audiovisual such as movies, televisions, radios and other broadcastings.

4) Functional Creation : groups of goods and service which response to customers' needs. There can divide in 3 groups. 1. Design such as interior design, graphics, fashions, jewelries and toys. 2. New Media such as software, video games, digital goods. 3. Creative Services such as architecture service, advertising, recreation culture, research and development and digital service.....”

3. Korean cinema

Korean cinema encompasses the motion picture industries of North Korea and South Korea. As with all aspects of Korean life during the past century, the film industry has often been at the mercy of political events, from Japanese occupation to the Korean War to domestic governmental interference. While both countries have relatively robust film industries today, only South Korean films have achieved wide international acclaim. North Korean films tend to portray communist or revolutionary themes

CHAPTER 2

LITERATER REVIEW

2.1 History of Korean Cinema from 1996 to Present

In 1996, a new generation of directors began to take over the industry. Arthouse master Hong Sang-soo made his debut with the award-winning [*The Day a Pig Fell Into the Well*](#) (1996, pictured right), which weaves the experience of four characters into a single story. In this and his subsequent films, Hong built a reputation for his honest depiction of the cruelty and baseness of human relations. The year 1996 also saw the debut of controversial filmmaker Kim Ki-duk, known for his rough but visually striking film style (largely self-taught) and his tendency to shoot films very quickly on a shoestring budget. Unlike most other leading Korean directors, Kim's films such as [*The Isle*](#) (2000) were first championed internationally, rather than by local critics. Then in 1997, Lee Chang-dong made his debut with [*Green Fish*](#). A former novelist, Lee would eventually win a Best Director award at Venice for [*Oasis*](#) (2002), and also served as Korea's Minister of Culture and Tourism from 2003-2004.

At the same time, a group of younger, more commercially minded filmmakers were also making their debut. In 1997, the release of the hit film [*The Contact*](#) by Chang Yoon-hyun marked a resurgence of box-office popularity for domestic features, leading up to the unprecedented success of Kang Je-gyu's 1999 film [*Shiri*](#). Since then, Korea has entered a boom period that ranks as one of the most sudden and notable developments in recent world cinema. Local audiences have rushed to embrace local films, so that by 2001 the 60-70 Korean films made each year sold significantly more tickets than the 200-300 Hollywood and foreign titles that were released. In the international arena as well, festival screenings and international sales expanded at breathtaking speed, as more and more directors began to make a name for themselves.

One could argue, however, that the current boom being enjoyed by Korean cinema is less of an extraordinary circumstance, than a case of the industry finally reaching its natural state. Since its earliest beginnings, Korean cinema has been hampered by Japanese colonization, national division, civil war, authoritative military governments, strict censorship, and highly restrictive, distorting film regulations. Only in the 1990s did Korean cinema finally enjoy a supportive government, a stable economic environment and a sensible film policy. Although the amazing commercial boom that has powered the film industry in recent years may well fade to more modest levels, one hopes that Korean cinema will never again face such extreme disruptions as it did in the 20th century.

2.2 Creative Economy in South Korea

South Korea's creative economy comprises a number of subsectors, including clothing production, publishing and printing, software, architecture, engineering, advertising, design, film, broadcasting, performing arts, tourism products and various cultural activities (Kim, 2010).

The creative economy, previously small in scope, expanded rapidly after Korea's government, responding to the Asian economic crisis of the 1990s that left many of its citizens unemployed, extended broadband capacity in order to create an infrastructure that would support creative entrepreneurs and other new businesses. This triggered a surge in digital literacy and user-generated content, and supported the rapid growth of the creative economy. Providing publicly funded broadband access not only enabled creative entrepreneurs to flourish, but also generated increasing consumer demand for creative products (Newbiggin, 2010).

Table 1. The Creative Industry in Korea (Kim, 2010, p. 2)

Category	Subsectors
Creative Manufacturing Industry	Sewn Wearing Apparel & Fur Articles
	Tanning & Dressing of Leather
	Publishing, Printing & Reproduction
Creative Service Industry	Software Consultancy & Supply
	Architectural, Engineering Services
	Advertising
	Specialized Design Services
	Motion Picture Industries
	Broadcasting
	Performing Arts Industries
	Libraries, Archives, Museums and Other Cultural Activities
	Accommodation

South Korea's creative manufacturing industry has experienced uneven growth in recent years, with the publishing and printing industry rising while segments of the apparel industry (such as leather) suffered a decline. As for creative services, growth has been steady and dramatic, led initially by the software industry, though performing arts, advertising and architecture have also been on the rise, with growth both in the average size of firms and their overall number (Kim, 2010). As can be seen by Figure 1 below, an increasing percentage of the population is employed in the creative industries.

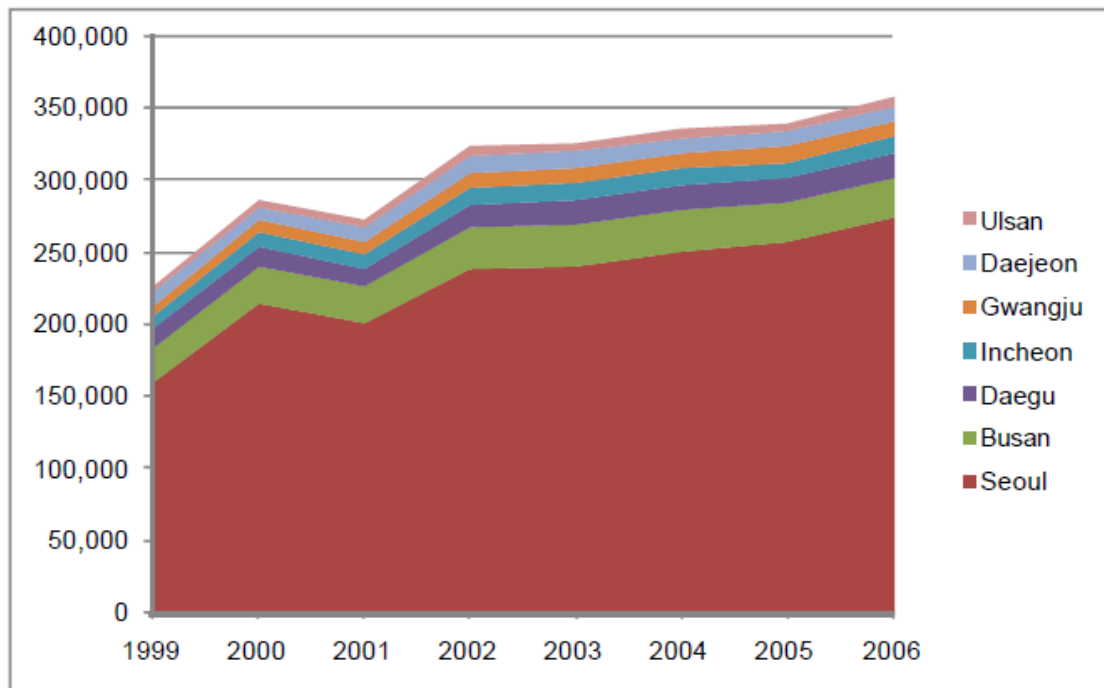


Figure 1. Growth of Creative Service Workers by City (Kim, 2010, p. 13)

Another important aspect of South Korea's creative economy is its strength and global leadership in creative urban design. Seoul, as the World Design Capital in 2010, held an international summit wherein municipal leaders from various cities around the world demonstrated the ways in which design elements can increase the competitiveness of modern cities, and how design policies can support business and urban development (United Nations, 2010).

The expansion of Korea's creative economy has given rise to the Korean Wave phenomenon whereby Korean movies, television dramas, music and other cultural products have enjoyed rising popularity with international audiences. This effect has been most significant in Asian countries, though the reach of Korean creative products has expanded to other regions as well in recent years (Forster, 2012). Korea's creative visual media have become so popular that the nation is has been described as the "Hollywood of the East," attracting millions of fans throughout Asia and beyond (Farrar, 2010, para. 4).

Why are Korea's creative products so desirable, particularly in other Asian countries? Sung Tae-Ho of the Korean Broadcasting System suggests that the popularity of Korean Wave products is attributable their low prices and high quality, as well as the fact that Asian people relate to them better than comparable Western products due to greater cultural affinities (cited in Farrar, 2010).

Korea's creative industries have been wildly successful in recent years. According to a 2008 United Nations report, Korea ranks ninth among the developing economies for export of creative goods and even higher for certain creative industries, such as visual art, for which it was second only to China; publishing and printed media, arts and crafts and creative services, for which it takes the fourth-place slot; and performing arts for which it comes in sixth. This is impressive, given that more than 150 world economies are listed as developing, according to a 2012 International Monetary Fund report.

Table 2. Top 10 Exporters of Creative Goods Among Developing Economies (United Nations D, 2010, p. 162)

Rank	Exporter	Value in Millions of \$	Market Share %
1	China	84,807	20.84
2	China, Hong Kong SAR	33,254	8.17
3	India	9,450	2.32
4	Turkey	5,369	1.32
5	Mexico	5,167	1.27
6	Thailand	5,077	1.25
7	Singapore	5,047	1.24
8	United Arab Emirates	4,760	1.17
9	Republic of Korea	4,272	1.05
10	Malaysia	3,524	0.87

2.3 Importance of the Creative Economy for South Korea

South Korea's creative economy has given rise to the Hallyu (Korean Wave) phenomenon whereby Korea's cultural products, ranging from film to music to fashion to online games, have been enthusiastically embraced by those in many other Asian countries and even a number of countries outside the region (Han & Lee, 2008). The spread of Korea's creative products has had major economic impacts on the region.

South Korea's cultural industry, the driving force behind its creative economy, employed 465,790 people and accounted for profits of more than \$4 trillion in 2004 alone (Huang, 2011), and in 2008, Korea's creative product exports were worth \$4,272,000,000 (United Nations, 2008). The economic impact of South Korea's creative economy is evident in the fact the nation now has up to 400 independent studios producing creative content for local and international markets, and the country exported almost \$3 billion worth of creative entertainment products in 2009, more than doubling its exports from 2002 (Farrar, 2010). In addition to bringing revenues into the country, the dissemination of popular creative products is bound to raise South Korea's profile in the global marketplace and increase its overall competitiveness. Figure 2 below shows the rising number of companies devoted to the production of creative products and the provision of creative services.

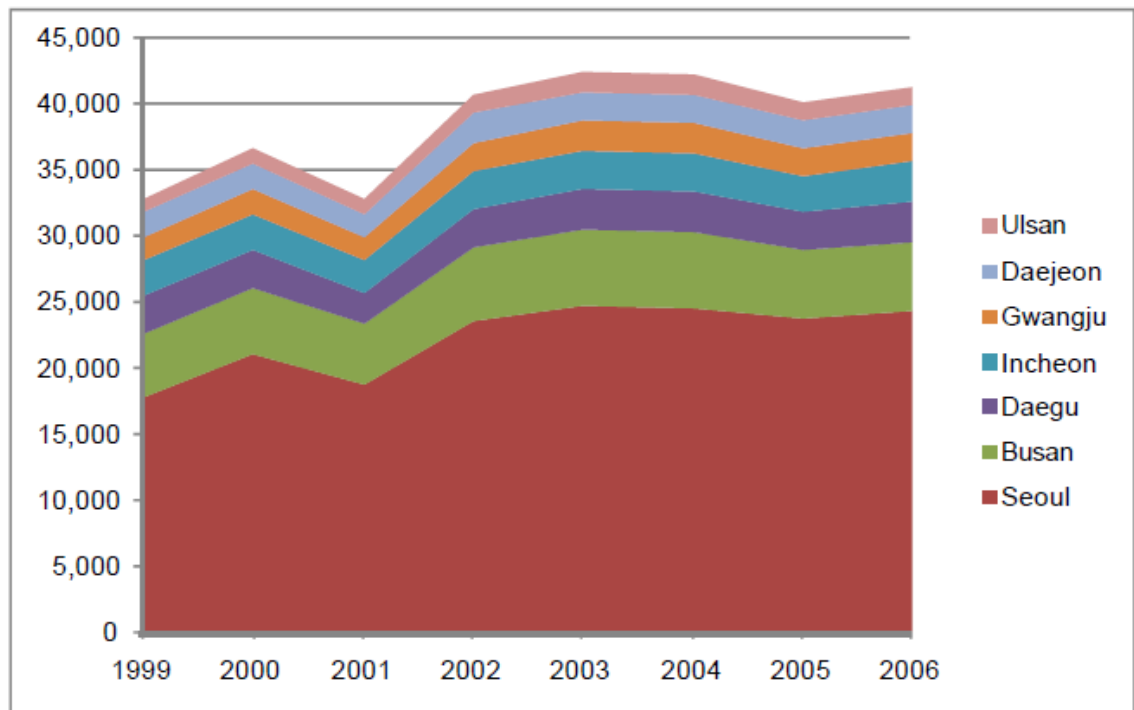


Figure 2. Growth of Creative Service Firms by City (Kim, 2010, p. 14)

Being able to attract international tourists is critical to a nation's global economic competitiveness, and Korea's visitors and tourism expenditures have risen in tandem with its creative economy. The nation's tourism industry enjoyed an increase of nearly \$12 billion USD in tourism expenditures between 1990 and 2011 (Korea Tourism Organization, 2012b).

The Korea Tourism Organization (2012a) anticipates that tourism will continue to drive the South Korean economy in the future, both through direct economic effects on the tourism industry and indirect impacts for other industries, including tourism revenues and job creation. Despite the increasing international competitiveness for global tourism dollars, the organization asserts that tourism is among Korea's top three fastest-growing industries (the other two are information technology and environmental products and services) and anticipates that Korea will be able to attract 1.5 billion tourists in 2020.

From these statistics, it is obvious that tourism is important to South Korea's future economic growth and success, and that this industry has been boosted significantly by the nation's creative economy. The ways in which the creative economy promotes tourism are described in the section that follows.

2.4 Benefit of Creative Economy in Tourism Industry

According to Kim, Long and Robinson (2009), South Korea's tourism industry began to rise after the Korean War but was not considered a high priority by the Korean government until recent years. Media coverage of the tensions between North and South Korea and student riots has had a negative impact on South Korea's tourism sector. However, the country has become an increasingly popular tourism destination in recent years, largely as a result of successfully hosting the 1988 Seoul Olympics and the rise of South Korea's creative economy.

Richards (2011) describes the increasing integration of tourism and the creative industries, noting that the latter have had a significant influence on traditional cultural tourism, transforming it from a heritage-focused endeavor to an activity anchored in current culture and everyday life. He asserts that supporting the success of creative tourism requires the development and promotion of creative industries and the creative class, and that its popularity hinges on the ability to provide more authentic and flexible experiences as opposed to mass cultural tourism activities.

South Korea has successfully developed and leveraged its creative industries and people in order to enhance its tourism industry, and there is evidence that the approach has been highly successful (Korea Tourism Organization, 2012b). However, although Richards (2011) emphasizes everyday life and authentic experiences in his assessment of creative tourism, Korea's most popular creative products include movies and television dramas. These tend to provide idealized, exaggerated or otherwise altered impressions of various lifestyles and cultural tendencies, though they do reflect a nation's culture by showing the hopes, fears and ideals of the nation they represent

Forster (2012) describes the ways in which the Korean Wave has been used strategically by South Korea's government to promote tourism. For example, music groups and popular movies and television dramas are used to attract visitors from other countries. The success of this strategy is evident in numbers of people now choosing Korea as a tourism destination. Statistics provided by the Korea Tourism Organization (2012b) show that tourist arrivals have more than tripled since 1990, rising from 2,958,839 to 9,794,796 in 2011. Tourism expenditures rose even more dramatically during the same time period, from US\$3,165,623,000 to

	Visitors	Expenditures
1991	3,196,340	3,784,304,000
2001	5,147,204	6,547,000,000
2011	9,794,796	14,992,100,000

Table 3. Visitors and Tourism Expenditures in South Korea, 1991-2011 (Korea Tourism Organization, 2012b)

\$14,992,100,000. The contribution of some key creative industries such as the film and television sectors are explored in more depth in the section that follows.

2.5 Related Journals

According to Rewtrakunphaiboon (2009), a new form of cultural tourism has arisen in recent years called film-induced tourism. Film tourists seek out travel destinations that have been featured in popular movies because films shape the impressions people have of a given destination, and thus their likelihood of spending their travel dollars there. The author asserts that movies have a profound influence on tourism destination decisions and argues that the benefits of film-induced tourism go far beyond the immediate revenues it generates, bringing long-term prosperity to the featured destinations. There is indirect support for the contribution of film tourism in the form of rising tourism expenditures in recent years (Korea Tourism Organization, 2012b). However, it is difficult to determine the contribution of film-induced tourism given that many other factors may influence tourism decisions.

Park (2003) details the rise of South Korea's movie industry, which has seen a surge in overall market share since 1990. This was supported in part by new legislation mandating a five-day work week, which provided more leisure time for theater visits over the weekend. In addition, increased investment, adoption of Hollywood blockbuster production approaches and a high level of competitiveness have dramatically increased the quality of Korea's creative film offerings over the past two decades, which has likely contributed to the Hallyu phenomenon and the rise of film-based tourism in the area.

Films are not the only tourism driver for Korea. Television-induced tourism is also on the rise. Korean television dramas are of a very high quality, largely due to the intensity of competition within the space. In recent years, their popularity has skyrocketed beyond Korea's borders, increasing from \$42 million in sales during 2003 to \$123 million just two years later (Han & Lee, 2008).

Arkardvipart and Suksawat-Amnuay (2009) conducted a study of Bangkok-area Thai people to examine the effects of exposure to Korean television drama on tourism decision making. They found that the dramas significantly influenced the likelihood of choosing South Korea as a travel destination in the future. However, it should be noted that the results of this study may not be generalizable, given that the sample population represented a single city, though there are tourism statistics to support the study's conclusions. During 2005, 1.18 million of 4.3 million foreign tourists overall chose Korea as a destination due to some aspect of the Hallyu phenomenon. Of these, 500,000 travelled specifically to popular drama or movie sites throughout Korea or attended events focused on famous Korean stars (Han & Lee, 2008).

Sheng and Yan-Bin (2007) discuss the ways in which knowledge of the demographics most susceptible to embracing Korean creative products could be used to inform specifically targeted tourism marketing efforts. For example, their research has found that among the Chinese, younger people are more likely to enjoy Korean cultural products than their older counterparts and those with higher educational attainment are less open to Korean pop culture than people with less education.

However, Kim et al. (2007), in a study specifically focused on the South Korean television drama series, *Winter Sonata*, found that Japanese subjects in their 40s were most likely to state a strong preference for Korean dramas and interest in taking a Hallyu-inspired vacation. The differing results of the two studies suggest that caution is warranted in drawing conclusions about which demographics to target in international tourism marketing campaigns.

Regardless of ideal demographics, there is plenty of evidence that tourism based on film and television locations can have major impacts on local economies. Kim et al. (2007) cite the example of the U.S. state of Georgia, which has been home to more than 450 major motion pictures and television shows over the past several decades, injecting \$3 billion into the local economy. The authors also note the ability of popular media to change impressions of a place. In their own study, they found that the older generation of Japanese, who tended to view Korea as impoverished and not progressive, developed far more favorable views of Korea as a result of exposure to Korean media. Of course, this study was also confined to a relatively small convenience sample of Japanese tourists, so it is impossible to determine whether or not a survey of a different population would yield different results. For example, if a population had more or less favorable impressions of Korea to begin with, or their culture resembled Korean culture to a greater or lesser degree, the findings might have been different.

Kim et al. (2009) conducted a study of the influence of Korean pop culture on tourism destination decisions among Hong Kong residents, yielding similar findings to the Japanese study. The researchers examined the influence of three South Korean cultural products, food, music and visual media such as television dramas and movies, finding a positive correlation between exposure to Korean cultural products and stated intention to visit South Korea in the future. This study, which made use of a slightly larger and more random sample (subjects were drawn from among patrons of various restaurants), confirms the results of prior researchers in the field who have noted the influence of Korea's cultural offerings in cultivating a positive image of South Korea worldwide and thus promoting tourism.

Kim, Long and Robinson (2009) also conducted research on the ability of television programs to promote tourism, using case studies of the response to popular Korean dramas that comprised observation of foreign visitors at drama-related tourism destinations, interviews with tour guides and destination managers and a review of secondary sources. The researchers concluded that not only does television-induced tourism increase overall visits to the region, but also that television programming has unique effects that differ from those of film-induced tourism, noting that the former may be more relevant in culturally similar areas such as neighboring Asian countries.

Li and Xiong (2007) analyzed factors that attract Chinese tourists to South Korea, finding that aspects of Korean pop culture such as movies and television programs are a key driver of the tourism industry. However, the researchers suggest aspects of Hallyu may have a greater impact on international perceptions of South Korean culture than on actual tourist dollars, noting that Korean cultural products have tended to significantly improve Chinese impressions of Korea while having a less pronounced effect on tourism product sales. Of course, this conclusion does not take into account the indirect and long-term effects of cultural marketing.

Creating a positive cultural image may not dramatically increase tourism spending in the short run, but it may generate increased revenue years later. Consumers who do not visit Korea shortly after exposure to Korean creative products may be more likely to keep it in mind as a future possibility. Also, creating a positive impression of the destination may encourage those in other nations to promote Korea as a positive tourism destination to friends and relatives, who might also choose Korea for their vacations years later. In other words, increasing awareness of Korea as an appealing travel destination will enhance its competitiveness for tourist dollars far beyond the immediate impacts of creative product exposure.

Visual media are not the only forces influencing tourism choices. Kwon (2002) asserts that hosting creative cultural events is a rapidly growing industry that can significantly influence tourism destination choices. Events have certain strengths that make them excellent tourism drivers. They offer opportunities for participation

and they encourage tourists to stay for a longer time in the locale. Events also have positive economic impacts for the regions in which they are held because jobs are created both in the provision of necessary infrastructure to host the event and the actual delivery of event-related services. Kwon's (2002) study of the impact of the Pusan International Film Festival on the tourism industry of Busan, South Korea, identified major economic benefits, particularly for the tourism and film industries. This indicates that events designed to showcase the products of South Korea's creative economy can yield significant economic gains, and that this is a form of promotion worth supporting.

2.6 Influence of Mass Media

Mass media refers to all types of communication including radio, TV, newspapers, magazines, the internet, billboards, films, recordings and books that aims to reach a large number of audience at the same time (Wimmer and Dominick, 2006). The media can serve numerous personal needs because it is a major collective source of information. At the personal level, the media is at least indirect relation to other human beings. Mass media is also a gateway that brings an individual to a larger group and society. Moreover, it is one source that provides information about the past and present which helps each individual form a common culture, systems of values, traditions and ways of looking at the world (Herman and McChesney, 1997). Thus, the media can influence people's feelings by providing amusement, entertainment and distraction for instance. In this study, television as one type of a media that has the power to reach a large number of audiences is discussed.

Nowadays, communication through television (TV) has become the most effective tool for marketing because it is a powerful intermediary that grabs attention and approaches a big group of audience at the same time (Wells and Spinks, 1999). In addition, among the varieties, television is considered important due to its popularity and advantages in broadcasting both pictures and sounds. Television provides the most realistic images of events to people. The technology not only acts as a provider,

but it also updates people to the global news and information. Significantly, it has become part of people's lifestyle (Orlikowski, 1992).

Comparing TV to other intermediary, TV has an influence on people's lifestyle, especially how they would perceive and belief in certain things (Budd, 1999). Keeping in mind that television is a media that reaches viewers across the border, the threat toward centralization of media control and the intensification of commercialization may be an issue. Nevertheless, the globalization impact of media also results in a positive form. It indicates a global acceptance of other culture, promoting a flow of and understanding of other cultures (Herman and McChesney, 1997).

2.7 The influence of Korean Drama Series

The influence of Korean drama series started from the popularity of Korean cultural media that includes several kinds of entertainment business such as TV dramas, movie, and pop music. The famous Korean TV dramas; for example, Winter Sonata or Winter Love Song, Jewel in the palace or Dae-Jang-Geum and Full House inspire millions of tourists who decide to visit South Korea. As a consequence, the country can make a billion of revenue and most importantly, encouraging Korean national image in the whole world (Metaveevinij, 2007).

Korean broadcasters' targets are not only local but also global audiences. Overall, television drama in Korea can be divided into three main segments. The first segment is morning dramas, which broadcasts from Monday to Friday, 7.50 – 9.00 a.m. The target of this morning segment is a group of housewives. The second segment is evening dramas, which are on-air around 4.05 – 8.55 p.m. Target groups of the evening dramas are housewives and family members. Therefore, situation comedies and family dramas are show during this time. The last segment is prime-time dramas, which broadcast around 9.55 – 10.55 p.m. This kind of drama gains the highest popularity among the audience. And it is also the big resource of Korean TV dramas that are exported to a global market.

The success of several Korean TV dramas, such as *Autumn in my heart* and *Winter Love Song* leads to what we call “Korean wave”. Onishi (2004) commented that the main reason for the booming popularity of Korean TV series rests on stimulating emotional bonds and nostalgia. Thus, Korean TV dramas has elevated a higher level of interest in a wide range of audience and fields such as music, film, food, fashion, and other culturally inspired products shown on the TV programs (Metaveevinij, 2007).

2.8 Policies Issued by Korea’s Government to Support the Creative Economy in the Country

South Korea’s creative economy has been driven by rapid cultural change. Although such changes are normally slow and incremental, a program of legal and institutional reforms initiated in the 1990s in response to the Asian financial crisis triggered rapid cultural change in the nation (Kwon, 2011). The government is aware that in the modern globalized and liberalized economic environment, maximizing the creative capacity of its citizens is critical to the country’s overall economic competitiveness (Kwon, 2011). Policies have been enacted specifically to promote films and videogames, enhancing their popularity on an international scale, and Korea’s government provides incentives for other key creative industries as well (Huang, 2011).

The Ministry of Trade and Industry Singapore (2002) provides an overview of various plans developed by Korea’s government in recent years to promote its creative industries. The First Five-Year Plan for Industrial Design Promotion in the 1990s triggered a surge in the number of design firms in the country. The Second Five-Year Plan promoted quality of design over quantity in order to maintain a competitive edge during the financial crisis. This strategy involved raising public awareness, sponsoring promotional events to raise the profile of Korea’s design firms internationally, encouraging the use of small and medium-sized Korean design firms and improving education and infrastructure. By making design a high priority within

the national agenda and integrating it with major events such as the 2002 World Cup, Korea successfully promoted not only its design community but also its entire creative economy to a worldwide consumer base. As a result, the international profile of its creative industries has been raised significantly.

Given the impressive level of support allocated to the nation's creative producers, the recent Hallyu phenomenon is unsurprising, and South Korea's government is committed to continuing its support for the nation's creative economy. In recent years, it has leveraged the Korean Wave to promote tourism to the region, specifically incorporating this as part of its overall economic strategy. The South Korean Ministry of Foreign Affairs and Trade announced in 2012 that it would use the popularity of Korea's creative offerings to enhance international awareness of Korea as a tourism destination. This strategy will be integrated with events such as the 2012 Yeosu Expo and the 2018 Winter Olympics in Pyeongchang (Forster, 2012). If the past two decades are an indication of future progress, this strategic leveraging of South Korea's creative industries to increase tourism and overall economic development is likely to pay off in the long run.

CHAPTER 3

METHODOLOGY

The purpose of this chapter is to present the research design. The methodologies used to select the subjects and research instrument are presented. In addition, the variables of interest, the data collection procedures, and the statistical tools used in analyzing data are explained.

Population and Sample

The population of this study is Thai samples which lives in Bangkok samples who ever watch South Korea movie. The sample size of this study was 400 Thai samples. Questionnaires is distributed via e-mail as well as via internet website on community web board posting such as twitter.com, pantip.com, facebook.com, pingbook.com and popcornfor2.com and so on.

Research Instrument

This study used the self-administered questionnaire for data gathering. The questionnaire was developed based up on the thoroughly literature review. The questionnaire comprised of closed-ended questions and was divided into 2 parts. The questionnaire exploit 2 instruments to collect the data, including individual characteristic, the factor and causes affecting on watch Korean movie

Part 1: Individual characteristic

In terms of personal background information section, it consists of a list of questions asking the subjects to provide their demographic data are gender, age, occupation, education, and income.

Part 2: The factor and causes affecting on watch Korean movie

In order to achieve the objective of this study, a series of closed-fixed response questions including multiple choices and rank ordering were used with a few open-end questions to obtain the opinions of the respondents about frequency, cause and factor affecting on watch Korean movie

Pre-testing

According to Cavana et al. (2001), researchers should conduct pre-tests to evaluate the reliability and validity of the research instrument before gathering data. In this research project, there was a pre-test conducted before final data collection. The test was conducted with 30 Thai people in Bangkok to obtain feedback on the clarity and appropriateness of questions. Based on the pilot test, some modifications (e.g. wording, revision of sentences) were made to ensure respondents could better understand the questions and choose appropriate answers. In addition, a reliability test by Cronbach's coefficient alpha was also performed to determine the inter-item consistency reliability of the research instrument (Cavana et al., 2001). Based on the pre-test result, the Cronbach's coefficient alpha was calculated for push factors, pull factors and tourist satisfaction sections (based on Likert scale sections) which was 0.79, 0.81, and 0.75, respectively. The value of the alpha exceeded the recommended/acceptable level of 0.70 by Nunnally and Bernstein (1994); suggesting no further revision of the research instrument. With these methods, it ensured that the questionnaire was ready for data collection.

Data collection technique

The questionnaire in a structure form was prepared for Thai people in different gender, education, occupation, and income which were able to complete the questionnaire. Each subject took no longer than ten minutes to complete the questionnaire. The confidentiality of the answers in the questionnaires was assured as the subjects answered the questionnaires with anonymity.

Data Analysis

The data analysis and interpretation of the findings are very crucial parts in this research study. Therefore, data collected from the questionnaire survey would be analysed by appropriate statistical tests to respond to the research purposes. The statistical methods would be mainly consumer to test the hypotheses and to identify other findings:

Correlation test can be used to examine the strength of the relationship between two continuous variables (Grimm, 1993). Thus Pearson's correlation was used to test the first two hypotheses.

CHAPTER 4

DATA ANALYSIS AND RESULT

This chapter presents the results of the study as per the research methodology discussed in chapter three. Report of the results of this study is divided into 3 parts as follows: (a) demographic characteristic of the respondents, (b) film-specific factors including locations, and (c) hypotheses testing.

Part 1: Demographic Characteristics of the Respondents

Four demographic characteristics of the respondents were studied in terms of their gender, level of education, occupation, and income. In this section, the percentage is used to report the characteristics of the sample of the study. Tables 1 to 4 present this information.

Table 1 presents the percentage of the respondents' gender. It was found that most of the respondents are female at 86.5% and male at 13.5%.

Table 1 Characteristic of respondents: Gender (N = 408)

Gender	Frequency	Percentage (%)
Male	55	13.5
Female	353	86.5
Total	408	100.0

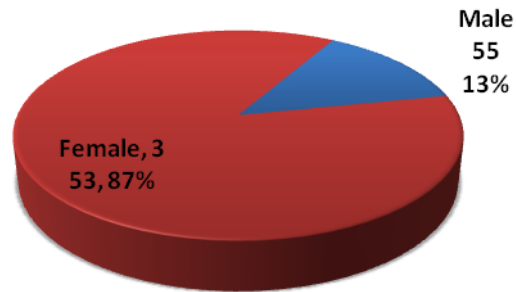
Figure 4.1: Frequencies of respondents segment by Gender

Table 2 presents that most of the respondents education level hold bachelor's degree at 65.9 %, follow by Master's degree at 18.1 %, High school diploma / certificate at 13.0%, diploma or equivalent at 1.7 %, and Ph.D. at 1.2%.

Table 2 Characteristic of respondents: Highest Education level (N = 408)

Education level	Frequency	Percentage (%)
High school diploma / certificate	53	13.0
Diploma degree	7	1.7
Bachelor's degree.	269	65.9
Master's degree.	74	18.1
Ph.D.	5	1.2
Total	408	100.0

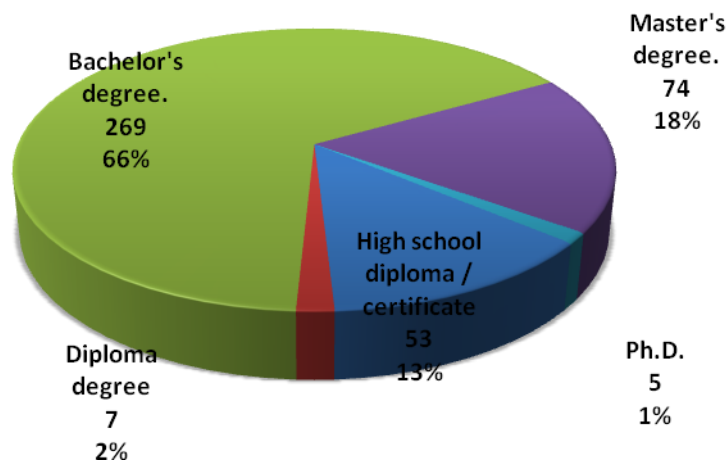
Figure 4.2: Frequencies of respondents segment by Highest Education level

Table 3 presents that most of the respondents occupation are students at 52.0%, follow by private company employee at 25.7%, Business Owner at 11.8%, Government Officer at 6.4%, Employees Of Enterprises at 3.2% and Housewives. at 0.7%.

Table 3 Characteristic of respondents: Occupation (N = 408)

Occupation	Frequency	Percentage (%)
Housewives.	3	0.7
Government Officer	26	6.4
Private Companies.	105	25.7
Employees Of Enterprises.	13	3.2
Students.	212	52.0
Business Owner	48	11.8
Total	408	100.0

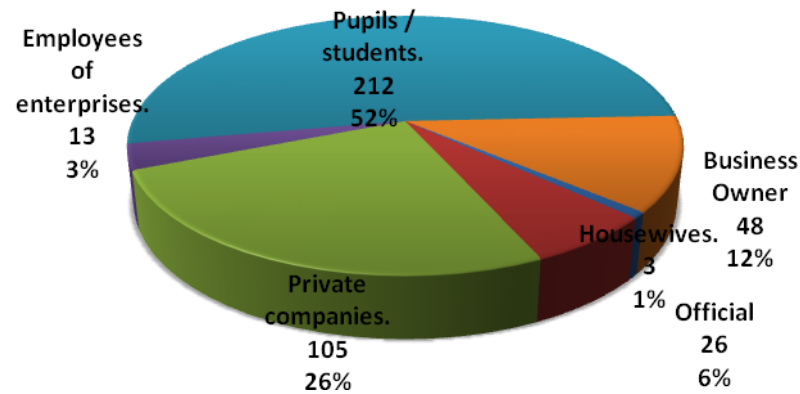
Figure 4.3: Frequencies of respondents segment by occupation

Table 4 indicates that most of the respondents' monthly income are 10,001 – 20,000 baht at 30%, less than 5,000 baht at 23%, 5,001 – 10,000 baht at 22%, 20,001 – 30,000 baht at 15% and 30,001 baht and above at 11%.

Table 4 Characteristic of respondents: Monthly income (N = 408)

Monthly income	Frequency	Percentage (%)
Less than 5,000 baht	115	28.2
5,001 to 10,000 baht	103	25.2
10,001 to 15,000 baht	68	16.7
15,001 to 20,000 baht	39	9.6%
20,001 to 25,000 baht	26	6.4%
More than 25,000 baht	57	14.0%
Total	408	100.0

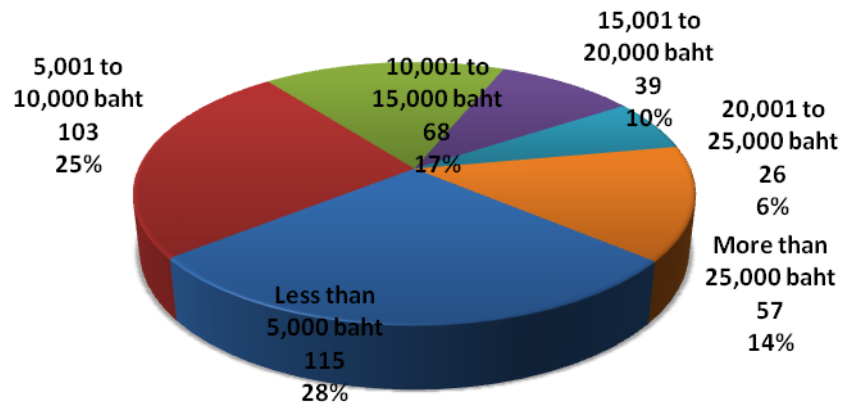
Figure 4.4: Frequencies of respondents segment by Monthly income**Part 2: The factor and causes affecting on watch Korean movie**

Table 5 indicates that most of the respondents' the average to watch movie are Less than once a month at 40.7%, 1-2 times per month at 39.2%, 3-4 times per month at 11.0% and More than 4 times per month at 9.1%.

Table 5 Characteristic of respondents: The average to watch movie per month (N = 408)

Monthly income	Frequency	Percentage (%)
Less than once a month	166	40.7
1-2 times per month	160	39.2
3-4 times per month	45	11.0
More than 4 times per month	37	9.1
Total	408	100.0

Figure 4.5: Frequencies of respondents segment by the average to watch movie per month.

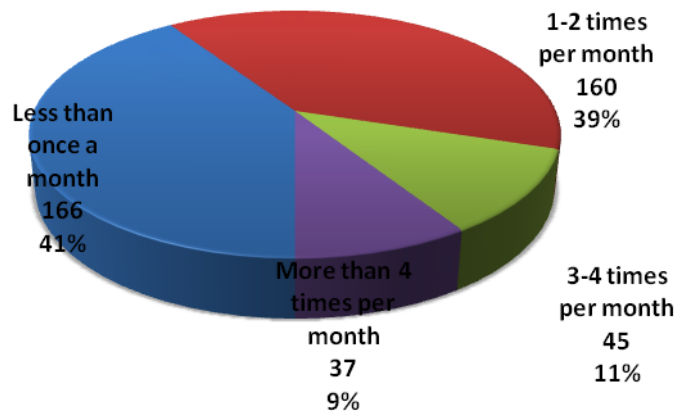


Table 6 indicates that most of the respondents' know Korean movies are Know at 99.0% and Unknow at 1.0%.

Table 6 Characteristic of respondents: Know Korean Movies (N = 408)

Know Korean movies	Frequency	Percentage (%)
Know	404	99.0
Unknow	4	1.0
Total	408	100.0

Figure 4.6: Frequencies of respondents segment by Know Korean Movies

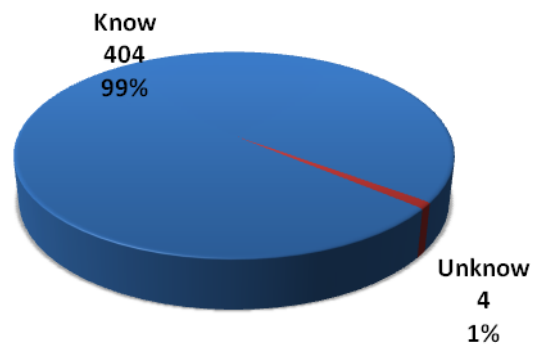


Table 7 indicates that most of the respondents' Have you ever watched a Korean Movies are ever watch at 97.1% and never watch at 2.9%.

Table 7 Characteristic of respondents: Have you ever watched a Korean Movies (N = 408)

Know Korean movies	Frequency	Percentage (%)
Ever	396	97.1
Never	12	2.9
Total	408	100.0

Figure 4.7: Frequencies of respondents segment by Have you ever watched a Korean Movies.

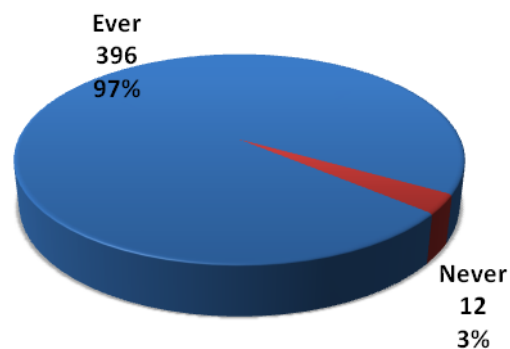


Table 8 indicates that most of the respondents' the movies is interesting are Comedy at 77.7% follow by Drama at 52.2%, History at 36.5%, Action and war at 14.0%, Horror at 11.8% and Investigation, other at 7.1%.

Table 8 Characteristic of respondents: The movies are interesting. (N = 408)

The movies is interesting.	Frequency	Percentage (%)
Action and war.	57	14.0
History	149	36.5
Drama.	213	52.2
Comedy	317	77.7
Investigation	29	7.1
Horror.	48	11.8
other	29	7.1

Figure 4.8: Frequencies of respondents segment by the movies are interesting.

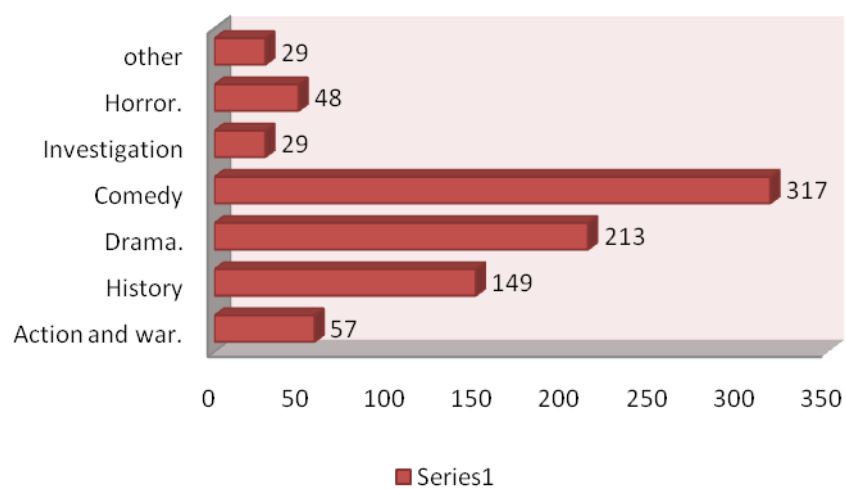


Table 9 indicates that most of the respondents' the factor to watching Korean movies. are Story of Korean movies at 76.0% follow by Actor at 71.3%, Friends at 31.4%, Comment at 16.9%, Other at 3.9% and Film Director at 2.5%.

Table 9 Characteristic of respondents: The factor to watching Korean movies. (N = 408)

Factor	Frequency	Percentage (%)
Actor.	291	71.3
Film Director	10	2.5
Story of Korean movies	310	76.0
Comment	69	16.9
Friends	128	31.4
Other	16	3.9

Figure 4.9: Frequencies of respondents segment by the factor to watching Korean movies

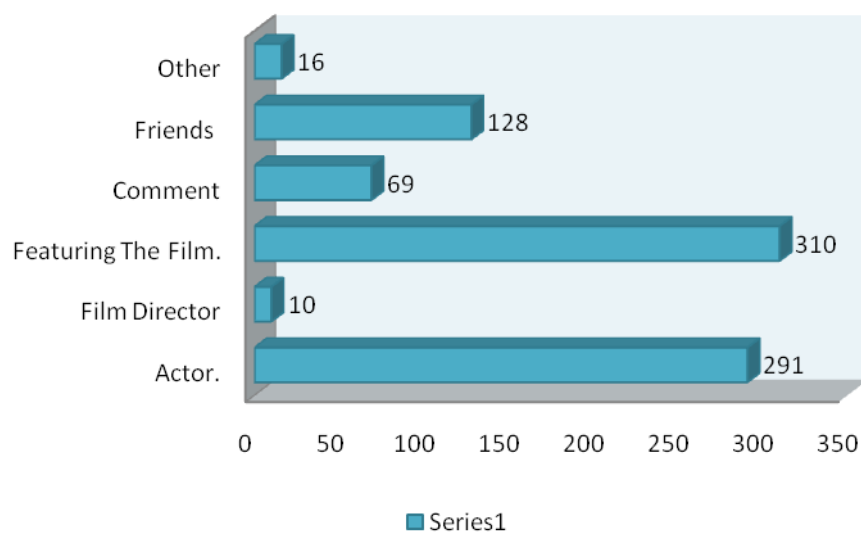


Table 10 indicates that most of the respondents' Channels do you watch Korean movies are DVD / VCD at 76.2% follow by Internet at 57.4%, Theater at 30.1% and Investigation, Cable TV at 20.6%.

Table 10 Characteristic of respondents: Channels do you watch Korea movies. (N = 408)

Factor	Frequency	Percentage (%)
Theater	123	30.1
DVD / VCD.	311	76.2
Internet.	234	57.4
Cable TV	84	20.6

Figure 4.10: Frequencies of respondents segment by Channels do you watch Korea movies.

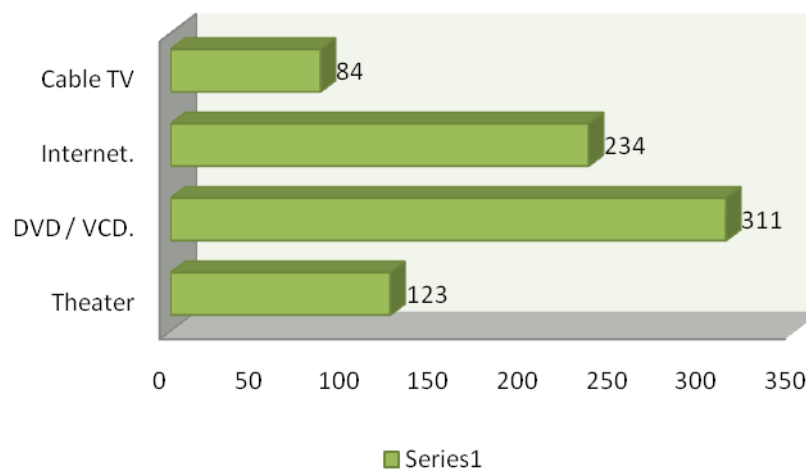


Table 11 indicates that most of the respondents' The benefit of Korean films in the creative economy are Promotion of tourism at 88.7% follow by The culture into the country at 79.2%, Value in the export market the film overseas at 61.3% and The market of consumer goods in a foreign country at 38.7%.

Table 11 Characteristic of respondents: The benefit of Korean films in the creative economy. (N = 408)

Factor	Frequency	Percentage (%)
Employment growth in the production.	96	23.5
Income distribution.	83	20.3
Value in the export market the film overseas.	250	61.3
Value of copyright industries increased.	88	21.6
Promotion of tourism.	362	88.7
The market of consumer goods in a foreign country.	158	38.7
The culture into the country.	323	79.2
Has been recognized internationally.	133	32.6

Figure 4.11: Frequencies of respondents segment by the benefit of Korean films in the creative economy.

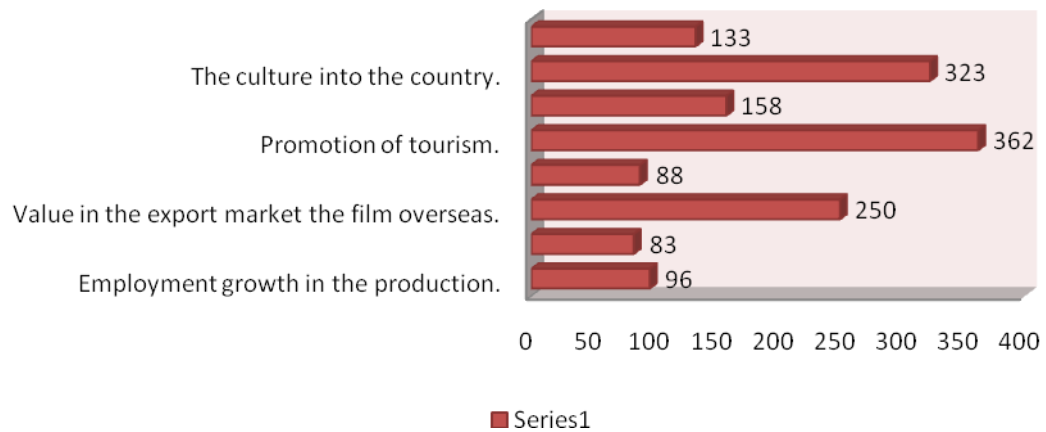
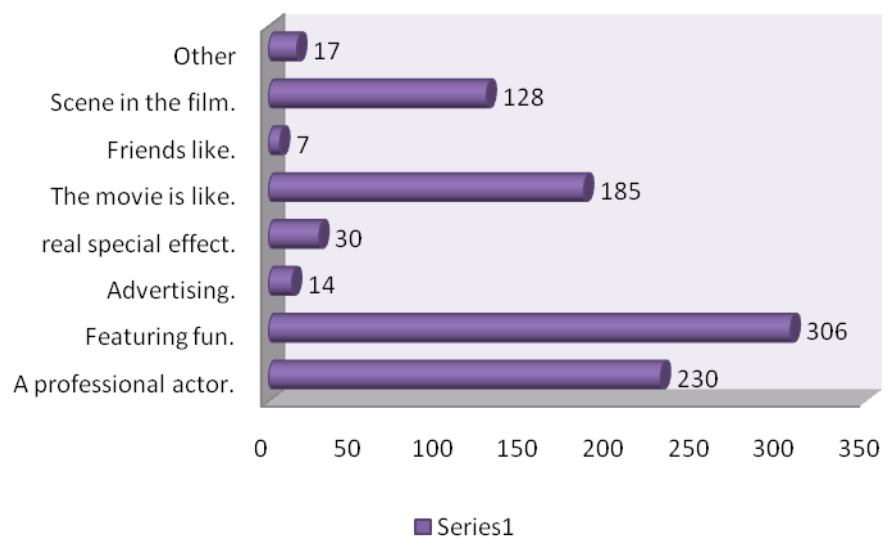


Table 12 indicates that most of the respondents' Impressive to Korean movies are Featuring fun at 75.0% follow by A professional actor. at 56.4%, The movie is like at 45.3%, Scene in the film at 31.4%, real special effect at 7.4%, Other at 4.2% and Advertising at 3.4%.

Table 12 Characteristic of respondents: Impressive to Korean movies. (N = 408)

Factor	Frequency	Percentage (%)
A professional actor.	230	56.4
Featuring fun.	306	75.0
Advertising.	14	3.4
real special effect.	30	7.4
The movie is like.	185	45.3
Friends like.	7	1.7
Scene in the film.	128	31.4
Other	17	4.2

Figure 4.12: Frequencies of respondents segment by Impressive to Korean movies

Part 3: Hypothesis testing analysis

Hypothesis 1 - The factors that make people choose to watch Korean movie by gender

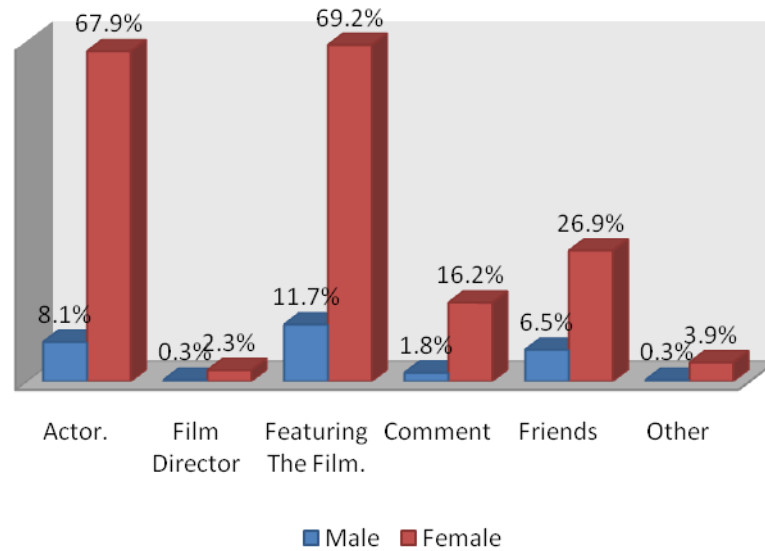
Table 13 shows the results from Males, the majority of the respondents are Story of Korean movies at 11.7% follow by Actor at 8.1%, Friends at 6.5%, Comment at 1.8% and Film Director, other at 0.3%,

Females, the majority of the respondents are Story of Korean movies at 69.2% follow by Actor at 67.9%, Friends at 26.9%, Comment at 16.2%, Other at 3.9% and Film Director at 2.3%

Table 13: The factors that make people choose to watch movie by gender

Factor	Gender		Total
	Male	Female	
Actor.	31 8.1%	260 67.9%	291 76.0%
Film Director	1 .3%	9 2.3%	10 2.6%
Story of Korean movies	45 11.7%	265 69.2%	310 80.9%
Comment	7 1.8%	62 16.2%	69 18.0%
Friends	25 6.5%	103 26.9%	128 33.4%
Other	1 .3%	15 3.9%	16 4.2%

Figure 4.13: The factors that make people choose to watch movie by gender



Hypothesis 2 - The factors that make people choose to watch movie by Education level

Table 14 shows the results from High school diploma / certificate, the majority of the respondents are Story of Korean movies at 10.2% follow by Actor at 9.9%, Friends at 4.7%, Comment at 1.8% and Film Director, other at 0.5%

Diploma degree, the majority of the respondents are Actor at 1.0% follow by Story of Korean movies at 0.8%, Friends at 0.8%, Comment at 0.3%, Other at 0.3%

Bachelor's degree, the majority of the respondents are Story of Korean movies at 54.3% follow by Actor at 52.2%, Friends at 20.6%, Comment at 11.5% , other at 2.3% and Film Director at 1.0%

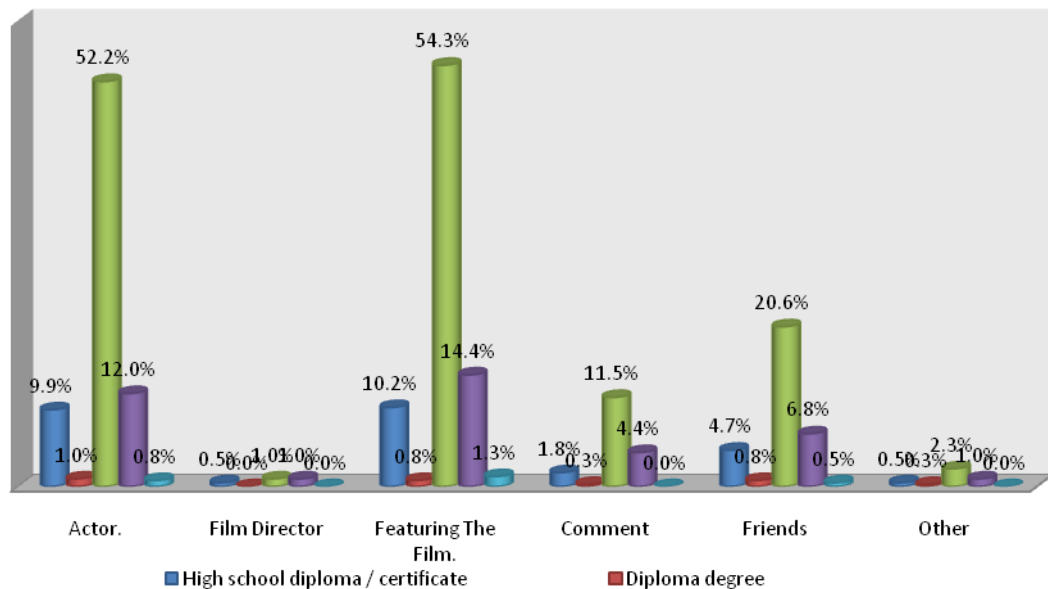
Master's degree, the majority of the respondents are Story of Korean movies at 14.4% follow by Actor at 12.0%, Friends at 6.8%, Comment at 4.4% , other at 1.0% and Film Director at 1.0%

Ph.D., the majority of the respondents are Story of Korean movies at 1.3% follow by Actor at 0.8% and Friends at 0.5%

Table 14: The factors that make people choose to watch movie by Education level

Factor	Education level					Total
	High school diploma / certificate	Diploma degree	Bachelor's degree.	Master's degree.	Ph.D.	
Actor.	38 9.9%	4 1.0%	200 52.2%	46 12.0%	3 .8%	291 76.0%
Film Director	2 .5%	0 .0%	4 1.0%	4 1.0%	0 .0%	10 2.6%
Story of Korean movies	39 10.2%	3 .8%	208 54.3%	55 14.4%	5 1.3%	310 80.9%
Comment	7 1.8%	1 .3%	44 11.5%	17 4.4%	0 .0%	69 18.0%
Friends	18 4.7%	3 .8%	79 20.6%	26 6.8%	2 .5%	128 33.4%
Other	2 .5%	1 .3%	9 2.3%	4 1.0%	0 .0%	16 4.2%

Figure 4.14: The factors that make people choose to watch movie by Education level



Hypothesis 3 - The factors that make people choose to watch movie by Occupation

Table 15 shows the results from Housewives, the majority of the respondents are Actor at .8% follow by Story of Korean movies at .5%

Government Officer, the majority of the respondents are Story of Korean movies at 2.9% follow by Comment at 2.3%, Actor at 0.8%

Private Companies, the majority of the respondents are Actor at 22.8% follow by Story of Korean movies at 26.1%, Friends at 9.1%, Comment at 4.7%, and Film Director at 1.0% and other at 0.8%

Employees of Enterprises, the majority of the respondents are Actor at 3.1% follow by .Story of Korean movies at 2.9%, Friends at 1.0%, Comment at .3% and other at .3%

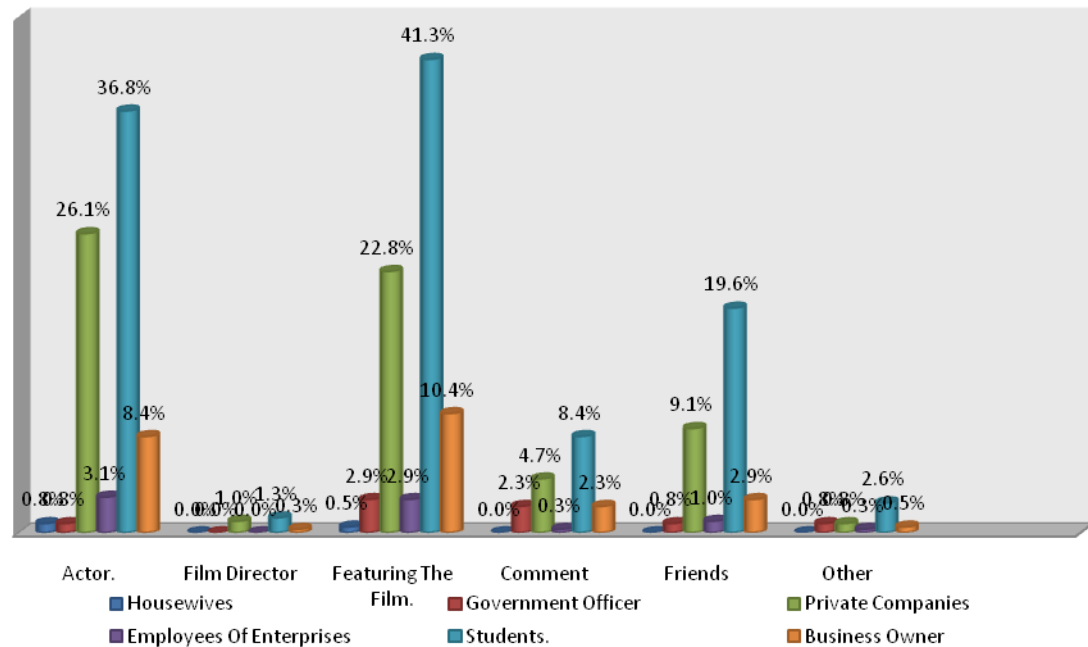
Students, the majority of the respondents are Story of Korean movies at 41.3% follow by Actor at 36.8%, Friends at 19.6%, Comment at 8.4% Friends at 2.6% and Film Director at 1.3%

Business Owner, the majority of the respondents are Story of Korean movies at 10.4% follow by Actor at 8.4%, Friends at 2.9%, Friends at 2.9%, Comment at 2.3% and Film Director at 0.3%

Table 15: The factors that make people choose to watch movie by Occupation

Factor	Occupation						Total
	Housewives	Government Officer	Private Companies	Employees Of Enterprises	Students.	Business Owner	
Actor.	3 .8%	3 .8%	100 26.1%	12 3.1%	141 36.8%	32 8.4%	291 76.0%
Film Director	0 .0%	0 .0%	4 1.0%	0 .0%	5 1.3%	1 .3%	10 2.6%
Story of Korean movies	2 .5%	11 2.9%	88 22.8%	11 2.9%	158 41.3%	40 10.4%	310 80.9%
Comment	0 .0%	9 2.3%	16 4.7%	1 .3%	32 8.4%	9 2.3%	69 18.0%
Friends	0 .0%	3 .8%	22 9.1%	4 1.0%	75 19.6%	11 2.9%	128 33.4%
Other	0 .0%	3 .8%	3 .8%	1 .3%	10 2.6%	2 .5%	16 4.2%

Figure 4.15: The factors that make people choose to watch movie by Occupation



Hypothesis 4 - The factors that make people choose to watch movie by Monthly income

Table 16 shows the results from Less than 5,000 baht, the majority of the respondents are Story of Korean movies at 23.5% follow by Actor at 21.1%, Friends at 11.0%, Comment at 3.7 %, Other at 1.0% and Film Director at 0.5%

5,001 to 10,000 baht, the majority of the respondents are Story of Korean movies at 20.1% follow by Actor at 19.1%, Friends at 8.6%, Comment at 4.4%, other at 1.3% and Film Director at 0.5%

10,001 to 15,000 baht, the majority of the respondents are Story of Korean movies at 14.1% follow by Actor at 13.3%, Friends at 5.0%, Comment at 3.4%, other at 1.3% and Film Director at 0.3%

15,001 to 20,000 baht, the majority of the respondents are Story of Korean movies at 7.8% follow by Actor at 7.6%, Friends at 2.9%, Comment at 2.1% and Film Director at 0.3%

20,001 to 25,000 baht, the majority of the respondents are Actor at 5.2% follow by Story of Korean movies at 5.0%, Friends at 1.8%, Comment at 1.3% and Film Director at .3%

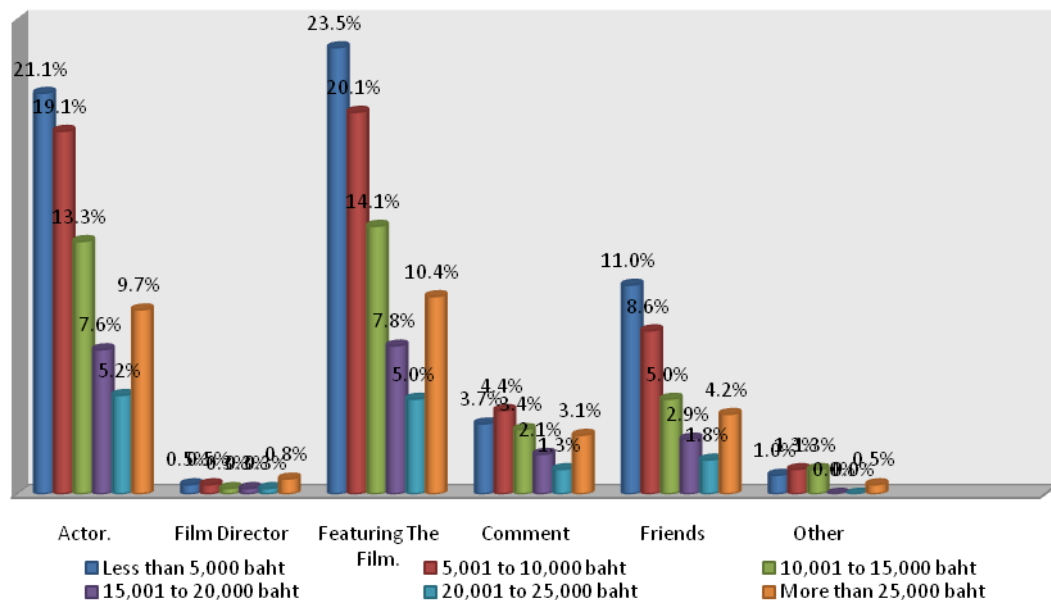
More than 25,000 baht, the majority of the respondents are Story of Korean movies at 10.4% follow by Actor. at 9.7%, Friends at 4.2%, Comment at 3.1%, Film Director at 0.3% and Other at 0.5%

Table 16: The factors that make people choose to watch movie by Monthly income

Factor	Monthly income						Total
	Less than 5,000 baht	5,001 to 10,000 baht	10,001 to 15,000 baht	15,001 to 20,000 baht	20,001 to 25,000 baht	More than 25,000 baht	
Actor.	81	73	51	29	20	37	291
	21.1%	19.1%	13.3%	7.6%	5.2%	9.7%	76.0%
Film Director	2	2	1	1	1	3	10
	.5%	.5%	.3%	.3%	.3%	.8%	2.6%
Story of Korean movies	90	77	54	30	19	40	310
	23.5%	20.1%	14.1%	7.8%	5.0%	10.4%	80.9%
Comment	14	17	13	8	5	12	69
	3.7%	4.4%	3.4%	2.1%	1.3%	3.1%	18.0%
Friends	42	33	19	11	7	16	128
	11.0%	8.6%	5.0%	2.9%	1.8%	4.2%	33.4%
Other	4	5	5	0	0	2	16

Factor	Monthly income						Total
	Less than 5,000 baht	5,001 to 10,000 baht	10,001 to 15,000 baht	15,001 to 20,000 baht	20,001 to 25,000 baht	More than 25,000 baht	
Actor.	81	73	51	29	20	37	291
	21.1%	19.1%	13.3%	7.6%	5.2%	9.7%	76.0%
Film Director	2	2	1	1	1	3	10
	.5%	.5%	.3%	.3%	.3%	.8%	2.6%
Story of Korean movies	90	77	54	30	19	40	310
	23.5%	20.1%	14.1%	7.8%	5.0%	10.4%	80.9%
Comment	14	17	13	8	5	12	69
	3.7%	4.4%	3.4%	2.1%	1.3%	3.1%	18.0%
Friends	42	33	19	11	7	16	128
	11.0%	8.6%	5.0%	2.9%	1.8%	4.2%	33.4%
Other	4	5	5	0	0	2	16
	1.0%	1.3%	1.3%	.0%	.0%	.5%	4.2%

Figure 4.16: The factors that make people choose to watch movie by Monthly income



Hypothesis 5 - The factors that make people choose to watch movie by Frequency

Table 17 shows the results from Less than once a month, the majority of the respondents are Story of Korean movies at 23.5% follow by Actor at 21.1%, Friends at 11.0%, Comment at 3.7 %, Other at 1.0% and Film Director at 0.5%

1-2 times per month, the majority of the respondents are Story of Korean movies at 20.1% follow by Actor at 19.1%, Friends at 8.6%, Comment at 4.4%, other at 1.3% and Film Director at 0.5%

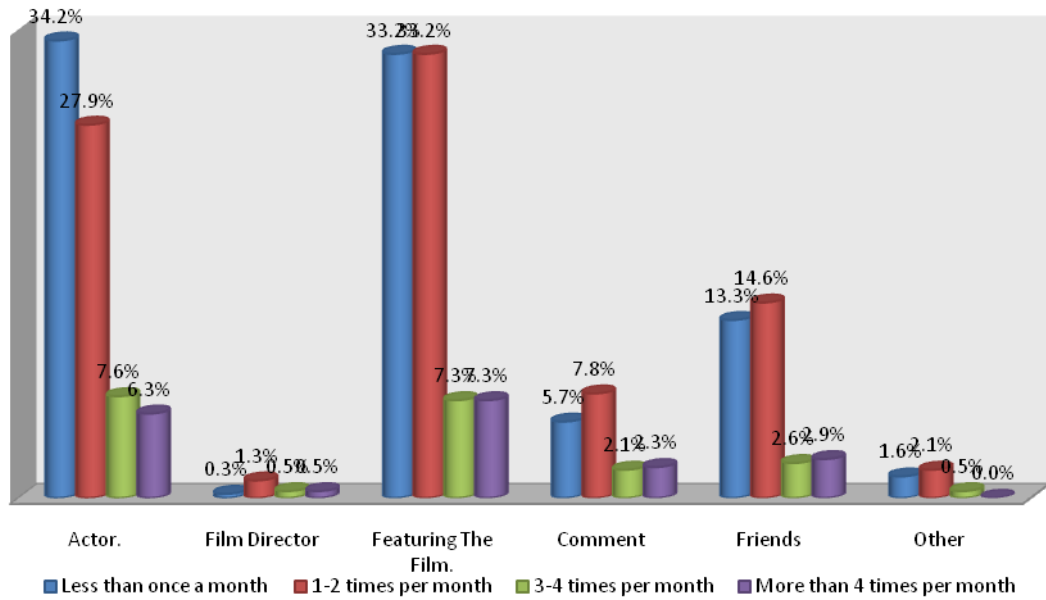
3-4 times per month, the majority of the respondents are Story of Korean movies at 14.1% follow by Actor at 13.3%, Friends at 5.0%, Comment at 3.4%, other at 1.3% and Film Director at 0.3%

More than 4 times per month, the majority of the respondents are Story of Korean movies at 7.8% follow by Actor at 7.6%, Friends at 2.9%, Comment at 2.1% and Film Director at 0.3%

Table 17: The factors that make people choose to watch movie by Frequency

Factor	Frequency				Total
	Less than once a month	1-2 times per month	3-4 times per month	More than 4 times per month	
Actor.	131 34.2%	107 27.9%	29 7.6%	24 6.3%	291 76.0%
Film Director	1 .3%	5 1.3%	2 .5%	2 .5%	10 2.6%
Story of Korean movies	127 33.2%	127 33.2%	28 7.3%	28 7.3%	310 80.9%
Comment	22 5.7%	30 7.8%	8 2.1%	9 2.3%	69 18.0%
Friends	51 13.3%	56 14.6%	10 2.6%	11 2.9%	128 33.4%
Other	6 1.6%	8 2.1%	2 .5%	0 .0%	16 4.2%

Figure4.17: The factors that make people choose to watch movie by frequency



CHAPTER 5

CONCLUSION AND RECCOMENDATION

This chapter reviews the purposes and presents a summary of the study. A discussion of the research findings is presented with the use of secondary data from the previous studies. Finally, recommendation for future study and application of the research are provided.

Summary of findings

This to study in Idea and Economic Value: Case study South Korea Film. To achieve these research objectives, three purposes were established. The first objective was to study value added of film to related industries. The second objective was to determine the factors that make people choose to watch movie. Finally, this study aims to find benefit of film and adapt to Thai Film industry. Data were collected from 408 Thai people who have watched Korean movies. It was found that most of the respondents were female. The majority of the respondents hold a Bachelors' Degree. For occupation, most of the respondents were students and earned 10,001 – 20,000 baht per month.

Report of the factor and causes affecting on watch Korean movie found that the average to watch Korean movie are Less than once a month . Most of the respondents known about Korean movie. The movies is interesting are comedy. The factor to watching Korean movies is Story of Korean movies. Channels do you watch movies in Korea are DVD / VCD. The benefit of Korean films in the creative economy is Promotion of tourism. Impressive to Korean movies are Featuring fun.

The findings revealed found that the factors that make people choose to watch Korean movie by gender. Males and female, the majority of the respondents are story of Korean movies, by education level, High school diploma / certificate,

Bachelor's degree, Master's degree and Ph.D. the majority of the respondents are Story of Korean movies. Except diploma's degree, the majority of the respondents are Actor. By occupation, Housewives Private Companies, and Employees Of Enterprises the majority of the respondents are Actor. Other are Story of Korean movies. By Monthly income, Less than 5,000 baht, 5,001 to 10,000 baht, 10,001 to 15,000 baht, 15,001 to 20,000 baht and More than 25,000 baht the majority of the respondents are Story of Korean movies. Other are Actor. By Frequency, Less than once a month, 1-2 times per month, 3-4 times per month and More than 4 times per month the majority of the respondents are Story of Korean movies.

Discussion

From the result of the study It was found that most of the respondents were female. The majority of the respondents hold a Bachelors' Degree. For occupation, most of the respondents were students and earned 10,001 – 20,000 baht per month. And the factor and causes affecting on watch Korean movie found that the average to watch Korean movie are less than once a month. Most of the respondents known about Korean movie. The movies is interesting are comedy. The factors to watching Korean movies are Story of Korean movies. Channels do you watch movies in Korea are DVD / VCD. The benefit of Korean films in the creative economy is Promotion of tourism. Impressive to Korean movies are Featuring fun. This finding was similar to the results of XIONG Yuan-bin, LI Sheng, Effect of South Korean Pop Culture on the Potential Tourists from Chinese Mainland, Feb. 2007, Volume 6, No.2 (Serial No.44) *Chinese Business Review*, ISSN1537-1506, USA , School of Economics and Management, Wuhan University , Wuhan 430072, China. Following along with South Korean Pop culture sweeping across Chinese Mainland, Chinese market of South Korea tour is developing rapidly. An analysis demonstrates that the movie and television industry of South Korea is one of the most essential factors to attract the potential tourist from China. South Korean Pop culture is directly affecting rather the image of South Korean as a tourist destination than tourists' purchasing. And the paper suggests a set of “4S” strategy for South Korean to combine the elements of

South Korean movies with those of tourism, so as to create an industrial development pattern characterized as “movies + tourism”. The “implant” marketing is to put the object timely and properly into a mother, and market the object by the mother’s influences. To explore a development model of “movie + play + tourism” is to integrate South Korea Pop resources into tourism activities promoting Korean culture and to combine as much information of tourist destination as possible to accelerate the development of South Korean tourism. While retaining and improving the existing products lines, special tourism routes may be devised to meet the need of South Korea Pop fans who are mainly the youth from Chinese Mainland. Provide basic services of accommodation and food to save every penny of the traveling cost and grant to put additional beds in the international youth hostels. Make good use of the “red-eye” flights to South Korea or just replace airplanes by 4-hour ships between Weihai of China and Incheon of Korea. Cancel the sightseeing attractions that cost expensive tickets and set aside more time for fans to visit the scenes related to their idols, such as the film makers and working and living environment. Since the majority of South Korea fans are female, most of who are addicted to go shopping, two thirds of the trip can be devised in a creative way to be arranged by tourists themselves. The virtue of the strategy is to not only maximize the individual demands, but also significantly reduce the cost. In short, in order to enrich the product mix of Korean inbound tourism in the cheapest way and dig out the potential profits hidden behind South Korea Pop, tourism products labeled RMB 2000—RMB 2500 may be created to attract Chinese fans who dream of fashion pursuit trip at an ultra-low price.

The findings revealed found that the factors that make people choose to watch Korean movie by gender. Males and female, the majority of the respondents are story of Korean movies, by education level, High school diploma / certificate, Bachelor's degree, Master's degree and Ph.D. the majority of the respondents are Story of Korean movies. Except diploma’s degree, the majority of the respondents are Actor. By occupation, Housewives Private Companies, and Employees of Enterprises the majority of the respondents are Actor. Other is Story of Korean movies. By Monthly income, Less than 5,000 baht, 5,001 to 10,000 baht, 10,001 to 15,000 baht, 15,001 to 20,000 baht and More than 25,000 baht the majority of the respondents are

Story of Korean movies. Other are Actor. By Frequency, Less than once a month, 1-2 times per month, 3-4 times per month and more than 4 times per month the majority of the respondents are Story of Korean movies. This finding was similar to the results of Montira Tada-amnuaychai / Chulalongkorn University, Korean Media Industry and Its Cultural Marketing Strategy of K-pop, Thailand, Asian Youth Culture Camp "Doing Cultural Spaces in Asia", Session 5 "Popular Culture and Music Industry in Asian Dynamics", Asia Culture Forum 2006

Convergence has become part of burgeoning mobile media. The mobile phone has come of age. As an integral component of visual media cultures, camera phone practices are arguably both extending and creating emerging ways of seeing and representing. In media footage of late, camera phones have been heralded as providing everyday users with the possibility of self-expression and voice in the once one way model of mass media. Building on discourses of analogue photographic practices and a so-called democratic sing of photographic media, camera phones are affording users with the ability to document, re-present and perform the everyday. In particular, the "exchange" and gift-giving economy underpinning mobile phone practices (Taylor and Harper 2003) is further enunciated by the camera phones function to "share" moments between intimates (and strangers) through various contextual frameworks and archives from MMS, blogs, virtual community sites to actual face-to-face digital storytelling. But is mobile media a new emerging art form? In the Philippines and South Korea the mobile phone has become symbolic of democracy – a medium for the voice of the everyday person. In cases such as the London terrorist bombings, the everyday camera phone user becomes the photojournalist. At gigs avid fans document their bands via the camera phone – editing, storing and sharing as they historicize the present moment into the past in a gesture called fast-forwarding presence. They know it's real because it's mediated. And now the miniature camera phone has hit the BIG screens with the South African Arjan Kaganof's feature length movie SMS Sugar Man, shot entirely on the mobile phone, heralding a new form of avant-garde filmmaking. Far from a mere form of communication the mobile phone has become a multimedia device par excellence. In particular, locations such as Seoul with the launch of DMB device TU mobile last

year and the launch of Samsung's 10 mega-pixel camera phone in March this year, along with Tokyo's imode becoming more than just "keitai (mobile) with Internet", have gained the attention of global media and imagination. But beyond the hype of industry rhetoric and users being 'prosumers' (consumers plus producers) what is the reality for users? Just how creative is mobile media? What types of transcultural and cross-cultural flows of content are being performed? Or will mobile media always be what Koskinen dubs "banal" (2005)? This paper will explore some case studies of mobile media in the Asia-Pacific region in order to address the realities for the 'third screen' of the mobile beyond just another avenue for viral marketing.

Creating a business is a main base for the culture, the object and non-material. The foundation of cultural capital, to be inserted in the film, also known as Korean. A piece of cultural products. Containing the elements of film and storytelling. The myth embedded in the form of signs and symbols, including images, sound and light, as the contents of each character. The most common signs are visual signs, such as location in Korea as early as possible subject to various business interests, including food and restaurants. Entertainment business. Business with consumer products. Business, education and health and disease. In particular, the tourism industry. To promote tourism, culture and geography of the capital of the country itself. We can say that Korea has achieved success in branding Korea (Korea Brand) with the Korean cultural myth that reflects the phenomenal influx of culture. In the form of a Korean film that can be seen on free TV in our house almost every Korean television station. Call the church and with my own routine that Korean culture is known throughout the country with a very long time. Can be concluded that Korea is seen as indicative of cultural myths.

In different ways, Korean culture as an object that is not an object. With the various signs. Korean movies. As part of a business interest. And increase the value of goods and services trend. The more popular the better. The value of cultural goods such as food. Travel goods, entertainment products. The course includes the study of Korean products for health and disease. It is highly valued by the trend as well.

When we look from benefit for Korean economics, we find that South Korea has successfully developed and leveraged its creative industries and people in order to enhance its tourism industry, and there is evidence that the approach has been highly successful (Korea Tourism Organization, 2012b). However, although Richards (2011) emphasizes everyday life and authentic experiences in his assessment of creative tourism, Korea's most popular creative products include movies and television dramas. These tend to provide idealized, exaggerated or otherwise altered impressions of various lifestyles and cultural tendencies, though they do reflect a nation's culture by showing the hopes, fears and ideals of the nation they represent

Forster (2012) describes the ways in which the Korean Wave has been used strategically by South Korea's government to promote tourism. For example, music groups and popular movies and television dramas are used to attract visitors from other countries. The success of this strategy is evident in numbers of people now choosing Korea as a tourism destination. Statistics provided by the Korea Tourism Organization (2012b) show that tourist arrivals have more than tripled since 1990, rising from 2,958,839 to 9,794,796 in 2011. Tourism expenditures rose even more dramatically during the same time period, from US\$3,165,623,000 to \$14,992,100,000. The contribution of some key creative industries such as the film and television sectors are explored in more depth in the section that follows

Films are not the only tourism driver for Korea. Television-induced tourism is also on the rise. Korean television dramas are of a very high quality, largely due to the intensity of competition within the space. In recent years, their popularity has skyrocketed beyond Korea's borders, increasing from \$42 million in sales during 2003 to \$123 million just two years later (Han & Lee, 2008).

Recommendations

The high result of audience impressive Korean movies resulted from story of Korean movies and actors' good characteristic and well performed for the role given

in the drama. In this regard, audience involvement, particularly emotional involvement with the actors and their roles can possibly be created and lead to audience intention to consider South Korea as a destination. Therefore, entertainment business in Thailand should improve the plot of the drama's story that will create a strong role for the actors and high involvement among the audience.

Because the culture of lifestyle including seniority and family togetherness was found to be a significant predictor of intention to travel, Thai government, particularly the Ministry of Culture should emphasize the significant role of culture through the use of media. In addition, Thai dramas should also bring out the uniqueness of Thai culture and insert into the dramas as well.

While gender that is most influencing is woman, movies should highlight scenes and plot that woman could easily fall emotionally involved. The government sector of Thailand which supports tourism of Thailand such as the Tourism Authority of Thailand (TAT) and other private sectors that handles the media should study, support and consider woman as a new potential target group of film tourism.

Recommendations for future studies

1. To follow the strategy of the country's cultural capital. Korea to build a business on the other side of the film, including drama, music and games.
2. There should be more education about the capabilities of media to create a film that is marketing. In particular, the international market.
3. Should be educated about the cultural capital of Thailand, which can be translated into cultural products. Lead to the creation of future business.
4. The study should include a comparison between Korean and Thai movies. By analyzing the content of the film. To the development of Thai films in the future.

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APPENDICS

Appendix A: The Questionnaire in English

Questionnaire: Idea and Economic Value: Case study South Korea Film.

This questionnaire is to collect information for composing a thesis, submitted in the requirements for the degree of Master of Arts in Korean Study Department of Chulalongkorn University. Any information obtained from respondents will be confidential and used for presenting and analyzing only.

Respondents are required to be those who have watched and those who live in Bangkok area. Please kindly fill out every detail in the questionnaire. Many thanks for your cooperation which help the researcher to be able to collect necessary information for academic purpose.

Part 1: Individual characteristic

1. Gender

- Male
- Female

1. Age

- _____ years

2. Highest Education level

- High school diploma / certificate
- Diploma degree
- Bachelor's degree
- Master's degree
- Ph.D.

3. Occupation

- Housewives
- Official
- Private companies
- Employees of enterprises
- Pupils / students
- Business Owner

4. Monthly income

- Less than 5,000 baht
- 5,001 to 10,000 baht
- 10,001 to 15,000 baht
- 15,001 to 20,000 baht
- 20,001 to 25,000 baht
- More than 25,000 baht

Part 2: The factor and causes affecting on watch Korean movie

5. How often do you watch movie?

- Less than once a month
- 1-2 times per month
- 3-4 times per month
- More than 4 times per month

6. Do you know Korean Movies?

- Know
- Unknow

7. Have you ever watched a Korean Movies?

- Ever
- Never

8. What kind of Movies that you interested?

- Action and war
- History / Documentary
- Drama
- Comedy
- Investigation / Mystery
- Horror / Thriller
- Other

9. What is the main reason which makes you choose to watch Korean Movies?

- Actor
- Film Director
- Story of Korean movies
- Comment from other audiences
- Friends' s recommending
- Other reasons

10. Which channel you use to watch Korean Movies?

- Theater
- DVD / VCD
- Internet
- Cable TV

11. What are the benefits of Korean films in the creative economy?

- Employment growth by the movie's production.
- Increase income distribution.
- Increase value in the oversea film's market.
- Value of copyright industries increased.
- Promotion of tourism.
- Increase the market of consumer goods in a foreign country.
- Expose the culture to other country.
- Has been recognized internationally.

12. Why you impress in Korean Movies?

- A professional actor.
- Featuring fun.
- Advertising
- Real special effect
- Type of movie is favorite type.
- Friends like.
- Scene in the film.

Ending questionnaire

Thank you for your cooperation

Appendix A: The Questionnaire in Thai

แบบสอบถามสำรวจปัจจัยในการเลือกชมภาพยนตร์เกาหลีของผู้บริโภคในเขตกรุงเทพมหานคร

แบบสอบถามนี้มีวัตถุประสงค์เพื่อเก็บรวบรวมข้อมูลเพื่อใช้ประกอบการทำวิทยานิพนธ์ ตามหลักสูตรศิลปศาสตรมหาบัณฑิตสาขาวิชาเกาหลีศึกษา จุฬาลงกรณ์มหาวิทยาลัย ข้อมูลที่ได้จากท่านจะถือเป็นความลับเพื่อนำไปใช้ในการนำเสนอข้อมูลและวิเคราะห์ข้อมูลในภาพรวมเท่านั้น

แบบสอบถามนี้เป็นแบบสอบถามเพื่อสำรวจปัจจัยในการเลือกชมภาพยนตร์เกาหลีของผู้บริโภคเขตกรุงเทพมหานคร โดย เศรษฐกิจสร้างสรรค์ คือ ระบบเศรษฐกิจที่สะท้อนถึงกระบวนการซึ่งรวมเอาวัฒนธรรม เศรษฐกิจ และเทคโนโลยีเข้าไว้ด้วยกัน และสอดคล้องกับสภาพแวดล้อมในปัจจุบัน ซึ่งสามารถสร้างรายได้และการเจริญเติบโตทางเศรษฐกิจได้อีกด้วย

ขอความร่วมมือผู้ตอบแบบสอบถามเฉพาะผู้ที่อาศัยอยู่ในเขตกรุงเทพมหานครเท่านั้น รบกวนกรอกข้อมูลให้ครบถ้วน ขอขอบพระคุณทุกท่านที่กรุณาให้ความร่วมมือเป็นอย่างสูง และมีส่วนทำให้ผู้วิจัยได้ข้อมูลที่เป็นประโยชน์ในการศึกษาจะ

ส่วนที่ 1: ข้อมูลทั่วไป

1. เพศ

ชาย

หญิง

2. อายุ

____ ปี

3. ระดับการศึกษาสูงสุด

- มัธยมศึกษา / ปวช.
- อนุปริญญา / ปวส.
- ปริญญาตรี
- ปริญญาโท
- ปริญญาเอก

4. อาชีพ

- แม่บ้าน
- ข้าราชการ
- พนักงานบริษัทเอกชน
- พนักงานบริษัทรัฐวิสาหกิจ
- นักเรียน / นักศึกษา
- ธุรกิจส่วนตัว

5. รายได้ต่อเดือน

- น้อยกว่า 5,000 บาท
- 5,001 ถึง 10,000 บาท
- 10,001 ถึง 15,000 บาท
- 15,001 ถึง 20,000 บาท
- 20,001 ถึง 25,000 บาท
- มากกว่า 25,000 บาท

ส่วนที่ 2: ปัจจัยที่มีผลต่อการเลือกชมภาพยนตร์เกาหลี

6. ท่านรับชมภาพยนตร์บ่อยแค่ไหนต่อเดือน?

- น้อยกว่าหนึ่งครั้งต่อเดือน
- 1-2 ครั้งต่อเดือน
- 3-4 ครั้งต่อเดือน
- มากกว่า 4 ครั้งต่อเดือน

7. ท่านรู้จักภาพยนตร์เกาหลีหรือไม่?

- รู้จัก
- ไม่รู้จัก

8. ท่านเคยรับชมภาพยนตร์เกาหลีหรือไม่?

- เคย
- ไม่เคย

9. ท่านชอบรับชมภาพยนตร์ประเภทใด?

- แอ็กชั่น / สงคราม
- ชื่อนยุค / ประวัติศาสตร์
- 드라마
- คอมมาดี้ / ตลก
- สืบสวน / ลึกลับ
- สยองขวัญ
- อื่นๆ

10. ปัจจัยใดบ้างที่ทำให้ท่านเลือกชมภาพยนตร์เกาหลี?

- นักแสดง
- ผู้กำกับ
- บทภาพยนตร์ / เนื้อเรื่อง
- คำวิจารณ์จากผู้ที่เคยรับชมแล้ว
- เพื่อนแนะนำ
- เหตุผลอื่นๆ

11. ท่านรับชมภาพยนตร์เกาหลีผ่านทางสื่อใดบ้าง?

- โรงภาพยนตร์
- ดีวีดี / วีซีดี
- อินเทอร์เน็ต
- เคเบิลทีวี

12. ถ้ามองภาพยนตร์เกาหลีในเชิงเศรษฐกิจสร้างสรรค์แล้ว ภาพยนตร์สามารถก่อให้เกิดประโยชน์ใดได้บ้าง

- การจ้างงานเพิ่มขึ้นในด้านโปรดักชั่น
- กระจายรายได้สู่ชุมชน
- เพิ่มมูลค่าในการส่งออกภาพยนตร์ต่อตลาดต่างประเทศ
- มูลค่าในอุตสาหกรรมลิขสิทธิ์เพิ่มขึ้น
- ส่งเสริมการท่องเที่ยว
- เป็นการเปิดตลาดของสินค้าอุปโภคบริโภคในประเทศ
- เป็นการเผยแพร่วัฒนธรรมออกไปสู่ต่างประเทศ
- ได้รับการยอมรับในระดับสากล

13. ท่านประทับใจภาพยนตร์เกาหลีด้วยเหตุใด?

- นักแสดงสมทบบาท
- เนื้อเรื่องสนุกสนานน่าติดตาม
- การโฆษณา
- special effect สมจริง
- เป็นแนวภาพยนตร์ที่ชอบ
- เพื่อนชอบ
- ฉากในภาพยนตร์

จบแบบสอบถาม

ขอบพระคุณในความร่วมมือเป็นอย่างสูงคะ

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