Types of Hallyu Media and Audience

- **K-Drama**—disseminated through conventional mass-media (TV) mostly to Japan, China, Taiwan, and Vietnam
  - Audience—tends to be middle-aged female
  - Writers—tend to be female
  - Motivation of audience—Asian emotion and values, information about new lifestyles and problems?

- **K-Cinema**—DVD and film festivals
  - Audience?
  - Directors—mostly males, finance internationally syndicated
  - Motivation of audience—high quality Asian entertainment, same or different from drama?

- **K-Pop**
  - Audiences—teenyboppers in Asia, and amongst Asian Americans and Asian Europeans, middle-aged Koreans—goes beyond Sinitic world
  - Makers—entertainment companies (JYP, SM)
  - Motivation of audience—race, glamour, sex, consumption, modernity?
Soft Power?

- Soft power—the influence (power?) that comes through others’ attraction to one’s values, styles, way of life (>Joseph Nye)
  - Classic example—the dominance of Hollywood, American pop music, American fashion
  - Attractiveness of culture, political values, foreign policy
- Who plays above their weight?
  - Canada, Netherlands, Scandinavia
Can Soft Power Deliberately be Fostered

- National Committee on National Branding
  - Attract foreign students to universities—but lectures have to be in English
  - Increase Korean overseas development assistance
  - Increased presence in international media?
  - Host international events (Olympics, Asian Games, G-20)
Can Hallyu Increase South Korea’s Soft Power?

- Financing adding Arabic subtitles to *Winter Sonata*
- Does South Korea lack a unique brand? (p35)
  - Is marketing the way to create a brand?
  - Is branding really the way to enhance soft power
    - branding implies commoditization, which is OK for products, but is the nation a product?
- Korean government’s focus is on creating cultural revenue streams
  - Exports of media
  - Attraction of tourists
  - Enhancing interest in Korean export brands
Korean emphasis on language learning

- Partly reaction to colonial period when Japanese assimilation efforts aimed to replace the Korean language (could not be used publically 1937-1945)
- Labor immigrants must take language tests (unlike Japan)
- Competition with North Korea (whose media cannot compete with South Korea even within North Korea)
  - Promote high consumption capitalist lifestyles
Limits of Hallyu Soft Power

- Does export of K-pop enhance knowledge abroad about South Korea?
  - Narrow audience, information limited to fashion and consumption?
  - Image? Sexy long-legged girls who dance but don’t sing particularly well? Psy?
  - Korean cool?

- Imbalance of Korean and Japanese exports with few imports—is this a “problem”?

- Is role of state subsidies problematic?
  - Push-back in Japan, and to a degree in China (Jumong, for example)
Importance of Fandom

- Fan communities homogeneous subcultural groups spread across geographic sites but united by shared interest, identities and media use’
  - What captures these fans?
  - Australia, rallying point for Asian ethnicities and leverage for promotion of multi-culturalism
  - Japan—anti-K-pop sentiment is related to the merchandise marketing that comes with it
    - i.e. Japanese identity connected with “being the maker of consumer products” and K-pop may undermine this identity
Peripheral location of Korea

- Choi and Maliangkay—US, Western Europe, and Japan define pop culture worldwide
- Is there an objective measure of cultural centrality?
  - Most powerful languages provide opportunities
    - To travel (countries spoken)
    - To participate in international economic activity (GDP)
    - To engage in dialogue (native speakers)
    - To consume knowledge and media (internet content, to universities, top academic journals)
    - To engage in international relations (use in IMF, UN, etc.)
- English, Mandarin, French, Spanish, Arabic, Russian, German, Japanese, Portuguese, Hindi (in that order)
- Internet languages (sites)—English (50%+), Russian, German, Japanese (6% each), Spanish & French (4% each), Chinese (3%), Portuguese & Italian (2% each)
Big 3 and Cultural South

- US, Western Europe, Japan (since 1980s)
  - Exceptions—Al Jazeera new, telenovelas from Mexico, Hong Kong kung fu action dramas, Bollywood, Nollywood
  - Historical exceptions
    - Chinoiserie in European decorative arts in late Baroque-Rococo (17-18th century)
    - Japonisme in French art in the late 19th century
- K-pop “undrapes the inner layer of ethno-cultural psychodynamics concerning cultural creativity?” p13
  - Is even asking “why K-pop” “why Korea” questioning the cultural authenticity of the global South?
De-Westernization of media

What does this mean?
- Is this a question of power?
- Or is this a question of content?

Is the dichotomy East/West the most important contrast one might point out in the media?
- How about elite versus subaltern (i.e. within countries/cultures rather than between them)?

Japanese culture has long assumed an East/West dichotomy and imagined Pan-Asianism as an antidote

Does this work for Korea (that is 1/3 Christian, for example)?
“hybridization”

- Clumsy metaphor—assumes only two things mixing (like a horse and a donkey to get a mule)
- Homi Bhabha uses it to discuss the relationship between the colonizer and the colonized (i.e. England and India)
  - Colonized accepts some (but not all) of colonizer’s culture —”the same but not quite”—so hybridity
  - Built on differential power relations
  - Does it work for “soft power” relations?
- Choi and Maliangkay prefer “augmented entertainment”
  - Blends storytelling, music, group dance, body performance, and fashion show
Cross-cultural flows

- Japanese culture—movies, music, anime
- Hong Kong movie culture
  - Kungfu movies
  - Aaron Magnun Park—Director Chung Chang Hwa (Korean) *Five Fingers of Death* assimilated into Hong Kong culture
- Hong Kong/South Korea film cooperation long-standing (1957-1985)
- Youxia (游侠) ethos (knight errant)
Hallyu disproves media imperialism?

- Six Hollywood studios rule by revenue
  - 20th Century Fox
  - Paramount (Viacom)
  - Sony Pictures
  - NBC Universal (GE + Comcast)
  - Walt Disney
  - Time-Warner

- Mumbai (Bollywood). Lagos (Nollywood) more movies and bigger audiences than Korean movies
Music?

- **Big Three**
  - Sony BMG
  - Warner Music Group (Time Warner)
  - Universal Music Group (Vivendi)
  - EMI sold to Sony and UMG in 2011
Games

- Microsoft Play Station
- Sony Play Station
- Nintendo
- Korea on-line games
Question to Ask

- Where is the agency?
  - You can produce, but will people watch/listen?
  - What’s the power of capital?
- Does the dominance of the big players prevent new entry’s into the market?
- Are their subjectivities that are not being represented?
- Is it colonization of consciousness
K-pop around the world: 1 Japan

- Hallyu is not the first instantiation of Korean cultural popularity in Japan
  - 18th century “true view” painting introduced from Korea
  - 1926 Korean movied Arirang started a Korean cultural craze in Japan (Atkins’ “Koreaphilia”)
    - Craze in Japan for Korean “cultural kitch”
    - Ariran no uta with Japanese lyrics introduced in 1932
- Pre Hallyu post-war Korean acts in Japan
  - Enka singers (Cho Yongp’il, Kye Eunsook, Kim Yeonja)
  - Seo Taiji and Boys had fans, Kang Suji recruited as tarento along with Taiwanese Vivian Hsu (Japan’s “return to Asia” in 1990s)
  - S.E.S. marketed by SM entertainment 1998-2001 in cutesy style without Japanese media marketing companies
First Round of Hallyu in Japan

- BoA of SME trained in Japan under AVEX management (invited to Kouhaku 6 times)
- TVXQ (東方神起)
  - Number 1 hit in 2008 with Purple Line SME + AVEX
- Extensive localization (de-Koreanization and Japanization)
- However, TVXQ some differences
  - More obviously muscular build and powerful dance moves combined with feminized face with cosmetics
  - Fashion and hairstyle (covering forehead) perceived as “typically Korean”
Second Round of Hallyu in Japan

- Around 2011 after Korean drama rage had died down
- Many bands released Japanese versions of their songs after achieving wide popularity in Asia
  - Big Bang, 2PM, SHINee, After School, 2NE1, Girls’ Generation
  - More sexy dancing than typical Japanese group, but still cute presentation of self made them acceptable
  - GG’s fans focus on their beauty and buy cosmetics because of them
- Less localization (Ju Oak Kim), more skeptical (Eun Young Kang)
Reactionary Responses to Hallyu

- Tokto/Takeshima dispute has roiled nationalist emotions
- Japan popular culture would not seem so vulnerable to Korean wave as Taiwan, Vietnam, or China
  - Yet anti-Korean War Comic Book (Ken Kanryu 嫌韓流) a best seller
  - Korea no longer “similar but inferior”, widespread consumption of Korean products, national anxiety about Japan’s status as a world power, Japanese women lusting after Korean men
- Anti-Korean (and Zainichi) protests in Shin Ōkubo by Zaitenkai (在日特権お許さない市民会)
Shin Ōkubo
K-pop transmission in Latin America

- Loyalty transmission
  - television dramas are the gateway to other Hallyu products
- Techno-cultural contagion from Japanese manga and anime
- Telenovelas still dominate Latin American TV
  - After that US imports for high production values
  - Korean dramas as “similar others”
    - Aesthetically melodramatic, ethically family-centered
    - Dramatic background music, Korean food on display sparks interest in Korean culture
  - Industrial mixture of drama with K-pop when trendy dramas use K-pop idols (who also move across music, talk shows, etc.)
Cultural Glide

- Japanese Culture as the gateway to K-pop
  - Fan hears BoA song in anime & becomes K-pop fan
- When K-pop became popular in Japan Latin Americans noticed and became fans
  - Movement from Japanese videogames, trading card games, manga and anime to K-pop
- Reasons?
  - Japanese cuteness give strong foothold in popular cultures for children, but less for mature audiences
  - Korean K-pop is powerful, rhythmic, and dynamic
  - K-pop management style follows Japanese precedents
Digital intimacy and enlisting

- Digital platforms with hyperlinks (YouTube, Facebook, and Twitter) feature high connectivity
  - Make spatial, temporal, and cultural gaps meaningless

- Fan-made culture (enlisting)
  - Purchase of videos and live shows too expensive for most Latin American fans (need 6-7 months to save up for concert)
  - Fans make creative additions to cultural phenomena
    - Cosplay (costume + play コスプレ 코스프레) plus anime/manga fairs
    - Screen-based K-pop dance and socializing events
    - Cover-dance competitions (with finals in Korea even)
SBS PopAsia

- SBS PopAsia debuted in 2011 on Australian television
  - Australian Broadcasting Corporation modeled on BBC so has a policy/public service orientation not found in US broadcasting
    - Mandate to development local content to compete with British and American content
    - Also duty to “promote understanding and acceptance of the cultural, linguistic and ethnic diversity of the Australian people”

- Multicultural Australia
  - 27% born abroad (vs. 13% for US)
  - Asian Australians 12% (Koreans only 1% concentrated in New South Wales—i.e. Sydney area)
  - US Asians 6% (Seattle 11.4%) with Chinese, Indians, Filipinos 2 mil +, Vietnamese and Koreans 1 mil +
Promote diversity

- Promote understanding and acceptance of the cultural, linguistic, and ethnic diversity of the Australian people
  - Built on Asian-Australian fan base from Korea, China, Taiwan, Japan, Vietnam etc.
    - 90% of the videos are K-pop, but the station is understood as pan-Asian
    - A degree of backlash to this, but fans generally accept this so that fandom and language don’t neatly correspond
  - Possible because of Korea’s soft power and Lee Soo Man’s “cultural technology” formula
    - Rigorous training in singing, dance, and presentation
    - Localization to specific markets (무국적)
    - High budget videos filmed indoors in familiar pop settings
Contribution to language retention

- Videos shown in original language without subtitles
  - Lyrics in K-pop often are fragmentary in any language
  - However, they motivate fans to study Korean
- English the broadcast language
  - PopAsia 101 short segments in English introduce viewers (보는 사람=시청자 視聴者) to K-pop stars and Korea
  - When Gangnam Style came out PopAsia 101 treated Psy’s training and career, and explained the meaning of Gangnam
- Brings visibility to Asians who are otherwise mostly absent from broadcast media
  - However, K-pop treated as different from “pop” showing “othering”
Entertain in their own language

- Since K-pop doesn’t really rely on coherent Korean language lyrics for its impact and English is the broadcast language, this goal may not be met

- Multi-platform presentation
  - Fan clubs, on-line access and discussion forums
  - SBS PopAsia is thus an “event” show (like a sports broadcast) that includes participatory activity, fans, and discussion
    - This links Australian K-pop consumption to Latin American styles of K-pop consumption