

Bachelor's Thesis
Degree programme
International Business
2012

Thao Emilie DO

EMERGENCE OF THE KOREAN POPULAR CULTURE IN THE WORLD



TURUN AMMATTIKORKEAKOULU
TURKU UNIVERSITY OF APPLIED SCIENCES

BACHELOR'S THESIS | ABSTRACT
TURKU UNIVERSITY OF APPLIED SCIENCES

Degree programme | International business

May 2011 | 61 pages

Instructor: Ajaya Joshi

Thao Emilie DO

TURUN AMMATTIKORKEAKOULU THESIS

South Korea has long been influenced culturally by several countries such as China, Japan and the United States. However, in about 20 years, the country has become a powerhouse of popular culture especially in Asia. It is now one of the most influential in the world and gain popularity in Europe and Americas. At the same time, the entertainment industry of the nation has also emerged. Referred as Hallyu in Korean, the Korean Wave concerns mainly music, movies and television serial dramas. It first began with the export of soap operas. Recently, the movement has been going faster and stronger thanks to the digital media. Lead by the idol groups, the Korean popular music is at the center of the phenomenon.

The popularity of this phenomenon benefits to the nation as people has started to get interest in the country. It also leads to some important impacts, such as social and economic impacts. Different factors lied behind the success of the Hallyu, and the cultural content. In addition, many key reasons entice people in this popular culture.

KEYWORDS:

South Korea, Popular culture, Hallyu, Korean Wave, K-pop

TABLE OF CONTENT

LIST OF FIGURES AND TABLES	5
LIST OF ABBREVIATIONS	6
1.0 INTRODUCTION	7
1.1 Background	7
1.2 Motivations for the choice of the topic	9
1.3 Research questions	9
1.4 Thesis structure	10
2.0 CONCEPT OF CULTURE	11
2.1 Culture	11
2.2 Elements of culture	13
2.3 Definition of popular culture	14
2.4 Globalization of culture	15
2.5 Media	16
3.0 CONCEPT OF SUCCESS	18
3.1 Definition of success	18
3.2 Measuring success	18
4.0 BEGINNING OF THE KOREAN MODERN ENTERTAINMENT	20
4.1 Beginning of the Hallyu in the late 1990s	20
4.2 Beginning of the Hallyu in Japan	21
4.3 Beyond Asia	22
4.4 Neo-Korean Wave	24
5.0 POPULARITY OF THE KOREAN POPULAR CULTURE	26
5.1 Key factors behind the Hallyu	26
5.1.1 Globalization	26
5.1.2 Digital media	27

5.2 Korean cultural content	31
5.2.1 K-pop songs and idol groups	31
5.2.2 Collaboration with the global artists	32
5.2.3 Confucian values and less provocative contents	33
5.2.4 Simple storylines with strong emotions	34
5.2.5 Romanticism	35
5.2.6 Hybrid culture	36
6.0 THEORETICAL FRAMEWORK: Star-making system	37
7.0 METHODOLOGY	39
7.1 Research method	39
7.2 Data collection	40
7.3 Reliability of the research	41
8.0 EMPIRICAL FINDINGS	42
8.1 Background	41
8.2 Sources of information about the Korean pop music	44
8.3 Quality of the Korean pop music	47
8.4 Factors of interest	48
8.5 Summary of the survey	49
9.0 CONCLUSION	50
9.1 Summary of findings	50
9.2 Proposition for future researches	52
REFERENCES	54
Literature sources	54
Electronic sources	57
APPENDIX	60

LIST OF FIGURES AND TABLES

Figures

Figure 1: Three levels of uniqueness in human mental programming

Figure 2: Exports and imports of Korean TV programs

Figure 3: TVs, PCs, Internet and Cellphone Users

Figure 4: The Korean entertainment agency's star development process

Figure 5: Nationalities

Figure 6: Gender

Figure 7: Discovery of the Korean pop music

Figure 8: Social media and blogs

Figure 9: Sources of information about the K-pop

Figure 10: Quality of the K-pop

Figure 11: Appealing factors of the Korean pop music

Tables

Table 1: Age

LIST OF ABBREVIATIONS

ABC: Australian Broadcasting Corporation

CAA: Creative Artists Agency

CCTV: Chian Central Television

CD: Compact Disc

CEO: Chief Executive Officer

CNN: Cable News Network

DVD: Digital Versatil Disc

GNP: Gross National Product

IMF: International Monetary Fund

K-pop: Korean pop

M.net: Music Network

MTV: Music Television

NBC: National Broadcasting Company

NHK: Nippon Hōsō Kyōkai

NIC: Newly Industrialized Country

OECD: Organization for Economic Co-operation and Development

PC: Personal Computer

RnB: Rhythm and Blues

UNDP: United Nations Development Programme

USA: United States of America

US: United States

USD: United States Dollars

SM: Su Man or Star Museum

SNS: Social Network Services

TV: Television

1.0 INTRODUCTION

1.1 BACKGROUND

Korea is a peninsula located in the northeast of the Asian continent, with Japan (East Sea), China (Northwest) and Russia (northeast) as adjacent countries. After suffering colonialism for many decades, the aftermath of the Second World War put an end of the Japanese occupation of Korea in 1945, and the country was divided into occupation zones. The Soviet Union occupied the North and the United States the South. The competition between the two powers (the Cold War) failed to unify Korea, and in 1948 two separate governments were established. After the war, South Korea was one of the poorest countries in the world, and faced both a political instability and a social-economic crisis (Kleiner 2001, 48-55). Between 1953-1961, the economic recovery was very slow, and essentially depended on the financial assistance of the United States. However, from 1962 South Korea marked 35 years of extraordinary economy growth. This rapid transformation allowed it to be classified as a newly industrializing country (NIC) in 1970, and to become one of the highest-income developing-country in 1989. The country eventually became a member of the Organization for Economic Co-operation and Development (OECD). Despite the remarkable achievements, it fell into the 1997 financial crisis which affected Asia. With the help of the International Monetary Fund (IMF) the recovery did occur and the economy grew until the global economic crisis (Harvie and Lee 2003, 1-2). In 2008, South Korea ranked 12th in GNP, and its firms included “the three biggest shipbuilders, the second-largest consumer electronics manufacturer, the third-largest steel producer, and the fifth-largest automaker” (Seth 2010, 492).

From its political and economic recovery, South Korea is also a country gaining recognition in the cultural domain, especially with its popular culture. The country has long been influenced by China (Confucius tradition, Chinese culture), Japan (Japanese modernity), and the United States (American media culture) (KOCIS, 2011a, 17-18). Japanese occupation (1910-1945), the divided Korea (1945-present), fast modernization and influx of western culture have tended to erode the Korean traditional culture, and set the western culture as a new way of life. “In particular,

throughout the process of modernization since the 1960s, western popular culture based on capitalism and commercialism has swept the country, and as a result, has substantially affected the way of life of people” (Yim 2002, 39). This rapid process was helped by the globalization, and as a result the national culture and domestic cultural industries of the country were threatened. In fact, the rapid rise of global capitalism has supported globalizing the media industry which started to have a large influence in the world by displaying foreign contents. Moreover, “economic development and the growth of consumer culture (especially among the youth) led to the mushrooming of cable and satellite TV stations” (Armstrong ym. 2006, 247-247). This has eventually contributed to strengthen the cultural identity of the nation against cultural globalization. The construction of national culture and cultural identity were first stressed by the government of the first republic (1948-1960), and then followed by the next governments with more concrete actions by implementing cultural policy (Yim 2002, 39-41).

The evolution of cultural policy has enabled South Korea to rediscover its cultural tradition and build a cultural identity against the cultural globalization. However, the decision to end the regulation on foreign cultural products marked its step in joining the cultural globalization. With the help of the government in promoting the competitiveness of the domestic cultural industries, Korean culture, in particular the popular culture has succeeded to emerge. It is now one of the most influential in the world and gain popularity. Referred as the Korean Wave, this phenomenon was born thanks to the cultural policy through many years. Recognized as a source of nation wealth and as a cultural identity, the government plays a crucial role in supporting the Korean Wave in a global scale. For example, it has opened numerous Korean Cultural Center in different countries, the newest being the one located in Mexico (Hwang D. 2012). Meanwhile, the entertainment industry has especially a strong will to reach new markets of the world after conquering the Asian continent.

Currently, South Korea’s popular culture is continuously becoming popular, and begins to reach other parts of the world (KOCIS, 2011a, 17-18). Western media started to talk about this phenomenon.

“Over the past decade, South Korea, with the population of around 50 million, has become the Hollywood of the East, churning out entertainment that is coveted by millions of fans stretching from Japan to Indonesia.” (Farrar 2010)

Mister Ben Richardson, the vice president of MTV Asia, a popular American music channel, also approved the importance of South Korea in the production of cultural contents (KOCIS 2011a, 7) and stated:

“Korea as an entertainment exporter is, right now, very significant. Pretty much every market that MTV is in, I would say that Korean content is really driving ratings, program sales. It’s really connecting to audiences” (KOCIS 2011a, 7).

1.2 MOTIVATIONS FOR THE CHOICE OF THIS TOPIC

Motivation for this thesis comes from personal interest in Korean pop music, which I discovered by chance on internet some years ago. I was visiting a blog of a friend, and saw a Korean music video that she uploaded. I watched it and went through the playlist. Since then, I have become fond of the Korean content production, particularly its music and its television series. I find Korean dramas very different from the western ones, and thanks to it I learned a lot about the traditional culture of the country. This topic is interesting as it is a topical issue in the media and a current phenomenon that keep growing. I am also curious about its evolution in the world. I am amazed by its fast growing popularity, and I am interested to know if the Korean popular culture can become dominant like the American culture.

1.3 RESEARCH QUESTIONS

The thesis aim is to identify the key reasons behind the popularity of the Korean popular culture. This study will eventually present the evolution of this popular culture in the world.

This study will seek answers to the following questions:

- What are the main reasons behind the popularity of the Korean popular culture?
- What are the significant factors that entice people to this pop culture?
- What are the successful factors behind the success of the Korean cultural content?

1.4 THESIS STRUCTURE

The thesis is divided into follow eight sections:

The first part introduces the background of the topic, the motivations for the choice of the subject, the objectives and research questions, and the overall structure of the study.

The second part presents the concept of culture, including its definition, different elements that make up it and the main factors that can affect a culture.

The third part is a presentation about the Korean modern entertainment which rose from the late 1990s. The evolution and popularity of the Korean popular culture is also displayed.

The fourth part deals with the main factors behind the success of the Korean popular culture. Its popularity not only lies on external factors, but also on the content itself.

The fifth part presents the theoretical framework, which is the star development process of the Korean entertainment agencies.

The sixth part details the methodology that was applied to the thesis, including the research method and data collection.

The seventh part discusses the findings of the researchers from the survey.

The eighth part and last one concludes the study and summarize the whole outcome.

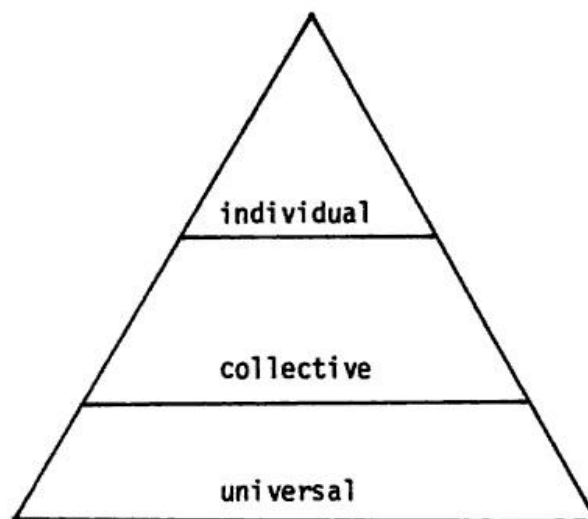
2.0 CONCEPT OF CULTURE

2.1 CULTURE

The word culture originates from the Latin word “cultura”, literally “cultivation”, meaning “cultivating, agriculture” (Etymonline 2012). Culture is probably one of the widest concepts that envelop a large range of definitions and meanings, and can be found in a various contexts. It is related to numerous fields of studies, and thereby it is difficult to define it in a simple way. Many authors have given definitions of culture in a number of different ways, and many have been changed and reshaped through years. Raymond Williams (1983, 87) designates culture as “one of the two or three most complicated words in the English language” for being used “in several distinct intellectual disciplines and in several distinct and incompatible systems of thought.”

In social anthropology, Hofstede (1984, 21) defines culture as “the collective programming of the mind which distinguishes the members of one human group from another.” The “programming of the mind” is a pattern of feelings, thinking and behaviors, and in that sense, it has a system of values and norms. Hofstede points out three levels of mental programming.

Figure 1: Three levels of uniqueness in human mental programming



Source: Hofstede 1984, 16

The individual level corresponds to the individual personality, which is inherited and learned, while the universal level corresponds to the human nature (genetic information) that is inherited. The collective level (right in the middle) applies to culture which is specific to a group and learned, but not inherited. It is shared with people from a same social environment (Hofstede 1984, 14-16), and then is transmitted from generation to generation.

William (1983, 90) proposes three wider definitions of culture. First, it is “a general process of intellectual, spiritual and aesthetic development.” It refers to the origin of the Latin words *cultura* which connotes growth and improvement, as to say the process of cultivation of individual through education (civilization). The cultural development of Western Europe with the emergence of philosophers, authors, poets and artists is an example (Bennet ym. 2005, 64-65 & Storey 2006, 1). The second definition implies “a particular way of life, whether of a people, a period or a group” (William 1983, 90), which is the general customs, beliefs and behaviors. This includes for instance “literacy, holiday, sport, religious festivals” (Storey 2006, 1). Finally culture is also “the works and practices of intellectual and especially artistic activity” (William 1983, 90). In this sense, those practices are produced and carry meanings, and are for example, fine art, music, films, literature, or theatre.

The three definitions of William seem to me the most appropriate as culture is defined according to the evolution of the society and its development. From a process of cultivation to a way of life, and then to the intellectual and artistic activity, these definitions are related. The first definition is the closest to the origin of the word as it implies the general human development. Through this development, individual has a way of life and then “signifying practices” (Storey 2006, 1), which are referred to material production in cultural anthropology or signifying, symbolic production in cultural studies (William 1983, 91). In contrast, Hofstede’s definition mainly deals with the human life and origins.

2.2 ELEMENTS OF CULTURE

Tylor characterizes culture as “that complex and interrelated set of elements, comprising knowledge, beliefs and values, arts, law, manners and morals and all other kinds of skills and habits acquired by a human being as a member of a particular society” (Howard and Dunaif-Hattis, 1992, 361). Each culture has its own specifics that are shared by a group of individuals. However, all cultures have common elements: symbols, values, norms, and language.

Symbols are “anything that meaningfully represents something else” (Kendall 2012, 65). It can be material (flag) or non-material components (gestures) that carry symbolic meanings of a particular culture.

Values are “collective ideas about what is right or wrong, good or bad, and desirable or undesirable in a particular culture” (Kendall 2012, 71). They are general moral principles and qualities of behavior expected from individual of a specific culture, such as honesty, equality.

Norms are rules and instructions of behavior established by individuals. They define an expected standard of behavior in a given situation, and state what behavior is unacceptable or inappropriate. Norms include laws, sanctions, folkways (ordinary customs of everyday life whose violations is not perceived serious) and mores (control moral and ethical behavior) (Kendall 2012, 72-73).

Language is the first component that permits to have access to a culture. It is an “organized, generally agreed-upon, learned symbol system that is used to represent the experiences within a geographic or cultural community” (Samovar and Porter 2002, 13). It is an essential tool of communication to represent feelings and ideas.

2.3 DEFINITION OF POPULAR CULTURE

Culture is an abstract and wide term that is why numerous categories of culture exist including ethnic culture, street culture, folk culture, popular culture, national culture etc.

Just like the word culture, popular culture can be defined in various ways as well. However, to understand the general sense of it, we have to refer to the second and third definitions of the word culture from William, and combine both meanings. “The second meaning – culture as a particular way of life – would allow us to speak of such practices as the seaside holiday, the celebration of Christmas, and youth subcultures” (Storey 2006, 2). “These are referred as lived cultures or practices. The third meaning – culture as signifying practices – could allow us to speak of soap opera, pop music, and comics” (Storey 2006, 2). “These are usually referred to as texts” (Storey 2006, 2). Therefore, popular culture is the consumption of practices and texts that reflect the aspects of a culture.

Before defining popular culture, it is important to define the term “popular”. It originally comes from the Latin word “popularis” which means “belonging to people” (Etymoline 2012). Williams (1983, 236-237) offers various definitions which connote a quantitative dimension: “widely favored or well-liked”, “inferior kinds of work”, “work deliberately setting out to win favor”, “well-like by many people”, “made by people for themselves”. “Clearly, then, any definition of popular culture will bring into play a complex combination of the different meaning of the term culture with the different meanings of the term popular” (Storey 2006, 4).

Popular culture contains of beliefs, practices and objects that are part of everyday life (Storey 2006, 2). This includes mass-produced and mass-consumed culture, such as books, magazines, newspapers, popular music, films and soap operas etc. that are well-like or appreciated by many people. As different from popular culture (also referred as low or inferior culture), elite culture (also referred as high culture) is connoted with the term “difficult” and “high value”. However, popular culture has significant effects and influences on public attitudes and consumption in contemporary society. It eventually has become a way to entertain oneself as it is

promulgated by the mass media through television, film, radio etc. which foster the interest of entertainment and information industries (Andersen and Taylor 2005).

2.4 GLOBALIZATION OF CULTURE

Globalization has become a dynamic trend for few decades since the 1980s, considering technological advances that make the international transactions (trade and financial) easier and faster. The term is generally used in the economic context: economic globalization. However, it has become a debated topic and an important research in the social sciences. The term refers to “all the processes by which the peoples of the world are incorporated into a single world society, global society” (Albrow 1990, 9). With the increasing global flows (people, economic activities, culture, politic), the world tends to be in the process of becoming integrated. The phenomenon is eventually quite significant in the cultural context, with the dominance of the Western culture, in particular the American culture. Cultural globalization refers to “the emergence of a specific set of values and beliefs that are largely shared around the planet” (Castells 2009, 117).

In the cultural context, globalization is seen as cultural imperialism and domination which lead to homogenization. Cultural imperialism refers to “the imposition upon other countries of a particular nation’s beliefs, values, knowledge, behavioral norms, and style of life” (Crane and Kawasaki 2002, 3). “According to this approach, forces of globalization are usually American, and they subjugate weaker, national/cultural identities” (Shim 2006, 26) of non-Western countries and less developed countries. However, those interactions and exchanges bring diverse discourses. In fact, it is no longer the case that only one way flow of Western cultural contents is present in the world as the international cultural flow rise as well. Moreover, the cultural proximity factor fosters the “growing plurality of regional media players” (Shim 2006, 26). There is also the possibility of favoring the national culture over the “imperial” and dominant culture. In fact, globalization can stimulate people to rediscover some aspects of their local culture which have been forgotten or disregarded in the process of embracing

western modernization. In this case, globalization can ensure cultural diversity: heterogenization (Shim 2006, 27).

Another discourse suggests that globalization pushes to “identify cultural hybridity and investigate power relations between periphery and center from the perspective of postcolonial criticism” (Shim 2006, 27). Locals reinforce and strengthen their identity and development by embracing and using the phenomenon of economic globalization. For example, they adopt global goods, cinema, music, fashion and so on, and “inscribe their everyday meaning into them” (Shim 2006, 27). Hybridization strategy is recourse to avoid imperial domination. Nevertheless, in the both discourses, the political potential plays an important role (Shim 2006, 27).

Cultural globalization has different impact in different countries. While homogenization can be mainly seen among western countries, many developing nations try to protect they local culture by for example implementing regulations. However, they all embrace cultural globalization in a way by trying to combine some aspects of it with their local culture.

2.5 MEDIA

The media are a fundamental part of the contemporary society with their important and main role as a tool of communication. The nineteenth and twentieth centuries was characterized as the age of new media which include television, cinema, press and radio. They are referred as mass media and mass communication media because of the ability of reaching large audiences. The digital media which consists of internet and cell phone has also joined the category of mass media (Bennett 1982, 30 and Ahonen 18). The media have a powerful influence because they “have become the dominant social institution in contemporary society, supplanting the influence of the older institutions such as the educational system and religion” (Croteau and Hoynes 2003, 5). The media carry messages through sounds, words, pictures and images which are perceived and interpreted differently by the “reader” (Croteau and Hoynes 2003, 7). Those messages are presented in numerous ways such as advertisement, video, film, music, text, animation and so on. With the

evolution of technology and the globalization, the flows of media contents, including cultural media are increasing (mass culture). Moreover, interactions between people are realized easier with electronic media.

3.0 CONCEPT OF SUCCESS

3.1 DEFINITION OF SUCCESS

Success is a major issue that can be perceived differently according to people's perception and own understanding. The definition of this term is very personal. It is usually connoted to positive result, and it is linked with notoriety and wealth (Oxford Dictionaries, 2012). However, what is accurately the meaning of this term in the business context?

Success is defined as an "achievement of an action within a specified period of time or within a specified parameter. Success can also mean completing an objective or reaching a goal" (Business Dictionary, 2012). In other words it led to positive effect or result. Therefore, success is associated to growth which is "the process of increasing in amount, value, or importance" (Oxford Dictionaries, 2012). It can be represented by a growth of fame, income, sales, profit, number of customers and so on. Hence, the process of achieving growth has to occur in order to be considered as a success (Davidson; Steffens & Fitzsimmons, 2009).

Growth also often refers to profitability, which is a necessity. Sufficient amount of profitability has to be attained in order to initiate the process of accessing growth and so success (Davidson; Steffens & Fitzsimmons, 2009).

3.2 MEASURING SUCCESS

The measuring system of success can differ according to several factors such as the person measuring, the organization and so on. In order to evaluate success, it is important to measure the performances of the action. By doing so, it can assess if changes are needed and it helps to take decisions for the process of achieving growth and so success.

Performance measurement is a significant tool to evaluate success. It is defined as "regular measurement of results (outcomes) and efficiency of services or programs" , which led to performance information (Hatry 2006, 3). The regular evaluation of

progress is an important element because it provides data and scores. Those data reflects the results of a specified action of the process of achieving growth and are indicators of performance outcomes. They are usually expressed through numerical forms, either in number or percent (rate, proportion) (Hatry 2006, 5; 69). Therefore, success can be measure in term of growth of profitability, market share, customers, knowledge, popularity etc.

4.0 BEGINNING OF THE KOREAN MODERN ENTERTAINMENT

4.1 BEGINNING OF THE HALLYU IN THE LATE 1990s

The Chinese media coined the term “Hallyu” (“Korean Wave”) in the last 1990s to refer to the popularity of the Korean pop culture and entertainment in China. It concerned particularly television dramas (series), music, fashion styles and films. The rise started first with the export of the Korean television dramas, and then with other range of cultural product to Asian countries (Jaffe and Kim 2010, 164).

The Korean pop culture began to emerge in China in 1997, when the china central television channel (CCTV) broadcasted the soap opera (also called “drama” in Korean) *What is love?* (a family drama about two distinctive families, one more conservative whereas the other is more liberal). With 15 percent of rating view, it recorded the second highest-ever rating for a foreign program. This generated a general interest in Korean TV dramas and eventually the drama *A Wish Upon A Star* (a romantic drama) followed the trend, becoming a hit in Hong Kong and China (KOCIS 2011a, 20-21). The exports of the Korean programs rose dramatically from \$12.7 million in 1999 to \$37.5 million in 2003 (Shim 2006, 28).

The success of the Korean television drama serials paved the way for Korean music which reached the Chinese, Hong Kong and Taiwanese markets. This created a big fan base and Korean bands singers topped the charts and gave numerous concerts, while local radio displayed Korean songs (KOCIS 2011a, 30-31). The term “K-Pop”, the abbreviation for “Korean pop” was then used widely to refer to Korean pop music (KOCIS 2011b, 10).

In 1999, Korean cinema started getting recognition in Asia with the film *Shiri* (story about a coup d'état of north North Korean agent in Seoul), which had a budget (production, marketing, distribution) comparable to the one of the Hollywood production. The movie beat out Hollywood film like *Titanic*, or *Star Wars* in South Korea, and drew large audiences in several Asian countries such as Hong Kong, Singapore and Japan (Jaffe and Kim 2010, 173; KOCIS 2011a, 79-80). It earned more than USD ten million at Japanese box office (Chua and Iwabuchi 2008, 21).

4.2 BEGINNING OF THE HALLYU IN JAPAN

The second important phase of popularity of the Korean Wave in Asia was in Japan. It was marked by the twenty episodes Korean drama "*Winter Sonata*" (a story about two person linked by the fate of first love) in 2003, considered as the first real Korean cultural export to Japan. It became an instant sensation, and was given four encore runs. The fourth run of the drama in 2005 in the channel NHK was even in Korean with Japanese subtitles. It was especially popular among the Japanese middle-aged women. *Winter Sonata* has become an emblem of the Wave (Chua and Iwabuchi 2008, 26). It became a big success in East Asia and its impact was huge on the Japanese society, at the point that NHK received more than 3.000 phone calls of protestation for canceling one episode of the drama to air a special show on the visit of the Japanese prime minister to North Korea (KOCIS 2011a, 23). The main actors became huge celebrities in Japan, in particular actor Bae Yong-Joon became a "cultural phenomenon", a syndrome and earned the nickname "Yonsama" (Jung 2011, 2). In 2004, when he visited the country, about 5.000 fans (women) welcomed him at the Tokyo's Haneda Airport. *Winter Sonata* had a huge social effect as many Japanese started to learn the Korean language. Specialists such as psychologists or sociologists even began to give analysis about this syndrome which actually changed Japanese opinions about Korean people and culture. Some Japanese women have even looked for matchmaking agencies to have a Korean husband (Thussu 2007, 126). The estimated economic impact of *Winter Sonata* on Korean tourism was estimated to be 84 million won and 3 trillion won in DVD sales in Japan. Sites that were used to shoot this television soap drama eventually became touristic and are listed as "Korean Wave tourism destinations". For example, the Nami Island (located in a lake in the Northeast of South Korea), became popular thanks to this soap opera. Now it is a theme park and a touristic attraction (KOCIS 2011a, 23-26).

Around the same time (2002), the Korean teenage female named Boa made her debut in Japan (second biggest music market in the world) and became the first Korean singer artist to top the Oricon Chart (equivalent to the American Billboard Charts or UK charts). Releasing numerous successes, Boa has strongly established herself in East Asia as well as in the Japanese music market, being eventually

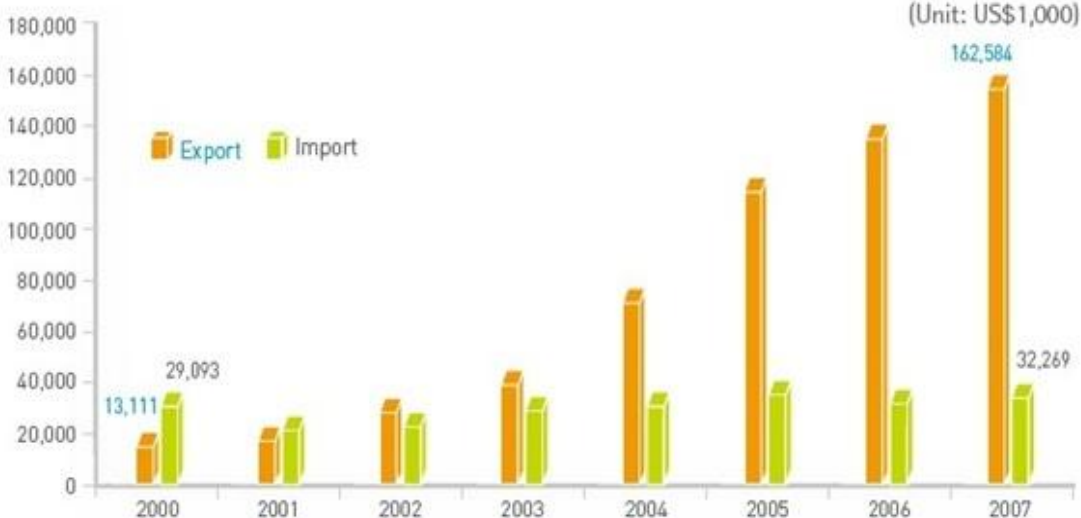
awarded with the prestigious Japan's Golden Disc Award. She was the first foreign singer to reach the number one spot seven times. Following her foot step, few Korean singers also began to launch themselves in the Japanese market, such as the boy band TVXQ who reach the top chart nine times, and set a record for having the highest sale in the first week of release (KOCIS 2011a, 31-32).

4.3 BEYOND ASIA

In 2003, the Korean television serial "*Jewel in the Palace*" became the first program to reach markets outside the Asian continent. It has been broadcasted in more than ten countries in Asia, Middle Eastern, Europe and America. This historical drama was based on a real historical figure (the king's chief physician who was an orphaned girl) of the 16th century Joseon Dynasty. It was not only a hit in South Korea, but also in Asia, and in Iran. The soap opera triggered a boom to Korean traditional food. Korean restaurants earned popularity in Asian countries, and Korean food had become a sensational item in China. The popularity of the drama made people interested in Korean traditional culture, the country, the Korean language and art. Moreover, this led Asian people to travel to South Korea (traditionally not a famous touristic destination) and buy Korean goods (KOCIS 2011a, 27-29). Until May 2011, *Jewel in the Palace* was sold to 87 countries, and marked a turning point in the globalization of Korean dramas. Currently, Korean soap opera are aired in most of the East Asian countries through national channels (even sometimes dubbed), and DVDs can also be purchased. It has also gained popularity in other regions such as the Central Asia (former soviet republics), Middle East (Iran, Turkey, Israel, Egypt, and Jordan), North America (USA), South America (Brazil, Mexico), and Europe. For these regions, people usually enjoy it through numerous websites or Korean channels, or on few national channels (KOCIS, 2011c, 18- 22).

Since 2000, the exports of Korean TV programs have exceeded widely the imports, and the gap between both also has widened.

Figure 2: Exports and imports of Korean TV programs



Source: KOCIS 2011a, 27

Before the 2000s, only three Korean movies won awards at dominant international film festivals. From 2002 Korean cinema got consecutively awarded in three most prestigious festivals in the world. In 2002, the director Kwon Teak won the Best Director award for the movie *Painted Fire* at the Cannes Film Festival (France). Same year, the director Lee Chang Dong got the Special Director’s Award at the Venise Film Festival for the film *Oasis*, and the leading actress was honored Best New Actress (KOCIS 2011d, 5). Some American distribution companies have begun to bring Korean films on their distribution runs. Furthermore, Hollywood studios are turning to Korean industry for movies’ remakes. For example, Universal Studios remade the blockbuster *The Host*, and the remake rights of the horror movie *The Tale of Two Sisters* was sold at US\$2 million to DreamWorks (KOCIS 2011a, 83-84; Jung 2011, 2). Recently, Korean actors have been casted by Hollywood studios. With the growth of the film industry, many Korean film festivals have been launched, with the Busan International Film Festival (1996) becoming one of the most predominant in Asia. Other film festivals include Jeonju International Film Festival, Pucheon International Fantastic Films Festival, and Jecheon International Music & Film Festival. Now South Korea is the 10th largest movie market in the world (KOCIS 2011d, 3).

4.4 NEO-KOREAN WAVE

The Korean Wave was first initiated by the export of the Korean dramas and then some other cultural products (films, music, food) principally in China, Japan and in the Southeast Asia. However from 2010, the Hallyu has been spread widely to the world faster and livelier thanks to internet. The Korean pop music (K-pop), led by the “idol group” is the principal center. Now, the Korean Wave has been categorized as the Neo-Korean Wave because its propagation is reaching the whole world rapidly, especially in Europe and Americas, and its impact is more significant than the original Wave (KOCIS 2011a, 39-46). The first generation of idol groups did attract oversea audiences in Asia but its popularity did not last. For this reason, agencies have started establishing long-term strategies for reaching overseas markets, and this has pushed the K-Pop to another level (KOIS 2011b, 66-67). With a more global audience that has interest in Korean pop music, Koreans singers eventually do more concerts and promotions overseas (especially in Asia). For example, SM Entertainment held live world tours with all its singers in few cities such as Tokyo, Shanghai, Bangkok, Paris, Los Angeles, New York (Jeff 2011). Furthermore, western media eventually noticed the phenomenon: K-Pop was designed as the “20 Trends Sweeping the Globe” by the business weekly *Forbes* in 2008 (Eaves 2008).

Despite having a strong presence and influence in Asia, the K-Pop is eager to reach Western markets such as the USA or Europe. In 2009 after establishing a strong presence in Korea, the group Wonder Girls challenged the US market with the release of an English version of their Hit Korean single *Nobody* and joined the Jonas Brothers’ world tour in North America as an opening act. The idol group became the first Korean singer to enter the Billboard Hot 100 chart: their single made it to the 76th spot. Since then, the group has been active in the United States including albums and movie (broadcasted on the popular teenage channel Teen Nick), and has built a quite significant popularity in the market (Bell 2009; Yi 2011). Many other Korean singers are following the foot step of the Wonder Girls, such as the girl group 2NE1 who climbed at No.2 on the iTunes Hip Hop album chart in 2009, without any promotion overseas. The members are even preparing for their US debut with the famous producer Will.i.am of the American hip hop group Black Eyed Peas. Indeed,

with the increased popularity of the K-Pop, western producers, composers and choreographers are also eager to collaborate with Korean singers (KOCIS 2011b, 35-37). Recently Teddy Riley (who worked with famous American singer, such as Michael Jackson) has composed a song for the Korean girl group Girls' Generation for their first US debut, and their album reached second on the "World Albums Chart" of the Billboard chart (Sunwoo 2012). In addition, they made their US television debut on the shows *The David Letterman Show* and *Live! With Kelly*. The Girls' Generation also appeared on the French talk show *Le Grand Journal* and will release their album in France (Park 2012).

The most remarkable achievement of the Korean pop music can be seen in Japan. In the early 2000s, few Korean singers did succeed but with more difficulties. While they had to start from scratch, the second generation of idol groups gained popularity by releasing Japanese versions of their Korean songs. The Koreans idol groups consecutively break records in the second largest music market of the world. Besides doing concerts, they also appear in Japanese entertainment programs and some singers (and actors) are even casted in Japanese soap dramas. The expression "Korean Invasion" eventually was used by the Japanese media to describe the movement (KOCIS 2011b, 23-26).

5.0 POPULARITY OF THE KOREAN POPULAR CULTURE

5.1 KEY REASONS BEHIND THE HALLYU

5.1.1 Globalization

Due to cultural globalization fostered by the advanced information technology and global flow of cultural products, the western popular culture was mainly recognized as a threat for the cultural tradition of South Korea. As a result, this issue has become a challenge for the government which decided to focus on the construction of the cultural identity of the country through cultural policy, in order to protect the domestic cultural industries against cultural globalization. This has contributed to implement regulations and supports for the cultural sector. The government attempted to reduce the impact of the globalization by regulating the distribution of imported cultural products (mainly from western popular culture) with a screen quota system in the sector of cinema and broadcasting. However, from the late 1980s, the government has gradually and formally allowed the import of foreign films and music products, and from 1998, South Korea opened its door to Japanese cultural industries (Yim 2002, 46).

The government of Park Chung Hee (1961-1979) set up “laws, institutions, organizations and public funds related to the cultural sector” (Yim 2002, 40) and launched “the first five-year master plan for cultural development” during the 1974-1978 period, which aimed in focusing in a specific cultural tradition. For this reason, folk arts and traditional culture received 70% of the budget dedicated to the cultural sector. The problem of cultural identity was given more attention during the next government of Chun Doo Hwan (1980-1988), which provided support for the arts. However, it was not only limited to “cultural heritage and traditional arts, rather, it was extended to contemporary arts and to the everyday life of the people” (Yim 2002, 40). The objectives were to build a cultural identity, promote the excellence of arts and regional culture, improve cultural welfare and develop international cultural exchange. In 1990, the government of Roh Tae Woo (1988-1993) launched the “ten-year master plan for cultural development” with the main objective to permit the access of culture

to everyone. The policy was similar to the previous governments, with the additional goals in expanding cultural media and unifying the two Koreas. However, the Kim Young Sam's government (1993-1998) highlighted the economic importance of culture and arts while broadening more the objectives of the cultural policy. It supported "cultural democracy, the creativity of the people, regional culture, cultural industries and cultural tourism, unification, and the globalization of the Korean cultures" (Yim 2002, 41). The goals of the cultural policy continued to be a significant topic during the government of Kim Dae Jung (1998-2003). In contrast with the previous governments, cultural identity became an important foundation to promote cultural industries. In addition, the cultural industries have been recognized as an important resource for the economy of the nation (Yim 2002, 40-41).

"The scope of cultural policy for constructing cultural identity has expanded from cultural heritage and traditional arts during the 1970s to contemporary arts and the cultural life of people during the 1980s to amateur arts and popular culture and cultural industries during the 1990s" (Yim 2002, 47). In fact, traditional culture has lost its influence and let place to a hybrid culture in a modern society. The rise of cultural exchange made it difficult to keep and develop Korean cultural identity. Meanwhile, the establishment of the cultural identity policy was not only a plan to fight cultural globalization, but also a mean of globalizing national culture, and promoting and improving the international competitiveness of domestic cultural industries (Yim 2002, 47).

5.1.2 Digital media

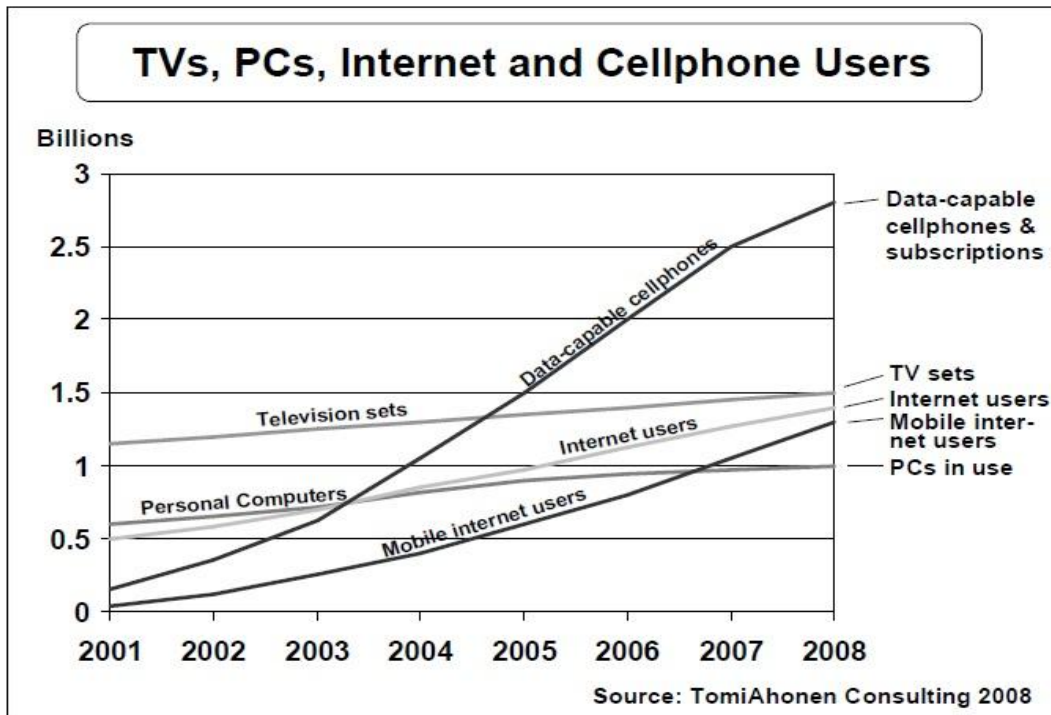
The Korean Wave was first mentioned by the Chinese press with the first success of the Korean cultural content in China, which is the soap opera *What is Love?*. Later it gained popularity in East Asia, and then recently the Western media (both print and broadcast) eventually have started to talk about the phenomenon. "In December 2010, America's CNN reported that the Korean Wave has swept over Asia, and that South Korea had become the Hollywood of the East. France's 2TV introduced the Korean Wave during a 2011 New Year's Special, remarking that

Korea had become a lifestyle model for Asia” (KOCIS 2011a, 14). However, the fast growth of the Hallyu in the world from the 2000s is essentially due to internet and the digitalization (KOCIS 2011c, 38-39).

The technological progress has had a huge effect on the society, particularly with the democratization of internet which has become an influential medium of communication. It has permitted and accelerated interactions while making connections easier between people from all over the world. Internet has also changed people’s behaviors in everyday life since the access to information is nearly instant. The so-called digital media, Internet and cellphones are the two newest mass-media (the sixth and seventh). Their “most radical innovations were interactivity, search and community/social networking” (Ahonen 2008, 18). Indeed, they enable to have access to all kind of contents, such as newspapers, books, radio, movies, music, television contents, video streaming, games etc. This eventually transforms “the ways in which cultural content is presented, consumed, and distributed” (KOCIS 2011a, 46). The digitalization has changed the consumption habits of people in many ways. It is not only applied to cultural contents, but also to transaction and communication. Available on online stores or through sharing, the contents can be transferred and communicated easier. The wide use of internet and the launch of MP3 devices have rather encouraged people to buy digitized files than physical CDs and DVDs.

Mobile technology has shown huge development in recent years, since cellphones support a variety of services such as internet access, wireless communication, applications, etc. and so are now referred as smartphone. With the capacity to access to internet, consumers can easily and permanently be connected and reach contents. Cellphone is a powerful media platform: “It has attributes that make it a *superior medium* in many ways and a dominating media channel in the three most important factors – reach, audience accuracy and money” (Ahonen 2008, 9). “At the end of 2007 there were almost three times as many cellphone subscriptions as there were total users on the internet” (Ahnonen 2008, 3). Music was the first media content that can be access through mobile phones, and today over 31% of music sold worldwide is consumed on those devices. Then follow videogames (over 20%), news, television, social networking and advertisement (Ahnonen 2008, 10).

Figure 3: TVs, PCs, Internet and Cellphone Users



Most people in the West first discovered the Korean popular culture on internet. In contrast with the Asian countries, whose national channels broadcast Korean contents and department stores sell DVDs or CDs, the Western mainly have access to them through some websites and blogs dedicated to Korean dramas, music or news about the Hallyu. The wonder girls have begun to gain interest in Western countries thanks to the powerful blogger *Perez Hilton*, who uploaded their music video *Nobody* in 2008. This television personality is famous to post gossips about the entertainment industry on his website *perezhilton.com*. The blog “attracts an average of 1.5 million visitors each month and was ranked 34th by Billboard among methods for promoting music in the world” (KOCIS 2011b, 43). The biggest American entertainment agency, the Creative Artists Agency (CAA) eventually discovered the girls thanks to the blog, and the group debuted into the US pop market under a management contract with Hollywood’s CAA (Han 2009).

With the increased popularity of the Korean Wave, numerous websites providing information about Korean cultural contents and news for English speakers have flourished. The largest English-language websites on Korean pop music engender more traffic than some big Koran music portal sites (Melon, M.net). The website *Allkpop* has become one of the most visited in the world and played a major role in

diffusing the Hallyu in North America (KOCIS 2011a, 50). Since 2009, the website DramaCrazy has legally provided streaming services of Korean soap operas with English subtitles. Due to the increase of demand, it also created a partnership with the video streaming site *Hulu* which is a joint venture between the American channels NBC, FOX and ABC. *Hulu* offers streaming video of American and Korean Television shows (KOCIS 2011a, 54-55).

The growth in number of social media consumers has accelerated the propagation of the Hallyu and its discovery. Consumers are aware of Korean pop music thanks to videos on Youtube, the largest online video-sharing site of the world. The social media has allowed sharing digital contents from all over the world through any individuals. Although Korean pop music began to get international attention in the late 1990s, it was only limited to the Asian region. However, the emergence of the social networking services has enabled to spread rapidly Korean cultural contents and by this way, it has eventually reached overseas markets (KOCIS 2011b, 42-43). Many Korean agencies and artists have taken advantage of the increased use of the social media tools, such as social network services (SNS), including Facebook, YouTube or Twitter to reach global fans and audiences. By using them, they can promote and keep people inform about novelties, events, releases etc. In a hard-to-access markets such as Europe and the United States, social media have become an important tool. "Korean artists are bypassing traditional outlets like radio and television, aggressively steering their efforts to go international via the Internet" (Yoon 2010). Korean entertainments agencies have actively use them, in particular Youtube as tool of marketing to promote Korean singers overseas, and as tool of measurement to evaluate the interest that people have for the uploaded contents. Youtube even classified and set up the K-pop as a music genre on its channel (Youtube 2012 Gale 2011), as well as the American Billboard chart (Billboard 2012). The videos of the Girl's Generation provided by SM Entertainment's Youtube channel get the most interest globally. Among the videos, the official music video of their single *Gee* has more than 56 million views as of October 2011 from the world (KOCIS 2011b, 16). YG Entertainment, another leader agency of the K-pop broadcasted a live showcase through Youtube to release a new album of the project team *GD&TOP*. "The program was watched simultaneously by 390 000 people worldwide" (KOCIS 2011a, 47).

The fans also use the social media tools to communicate with the artists through online meetings, blogs etc. Recently fans have started to upload flash mobs on Youtube to make requests. In 2011, SM Entertainment announced that the SM Town Tour concert will be held for the first time in France, at the Zénith de Paris on the 10th June. However, hundreds of European fans that were not able to obtain a ticket held a flash mob by putting a stage performance of Korean songs in front of the Louvre Museum to ask for an additional performance. The video uploaded on Youtube eventually reached the agency which then decided to add an additional show on the 11th June. Influenced by the event in France, fans from others regions and cities (Peru, Mexico, London, New York) of the world also used flash mobs to demand K-pop concerts and performances (KOCIS 2011a, 48-50; KOCIS 2011b, 16-20). Fans have also uploaded on Youtube countless of covers Korean song and dance to express their interest to the K-pop. They imitate or make it their own way and upload it on internet. In particular, the “cover dance” has become a “unique culture and a particular trend among K-pop fans.” South Korea eventually launched the international Cover Dance Festival as part of the Visit Korea Year event (KOCIS 2011a, 51-53).

5.2 KOREAN CULTURAL CONTENT

5.2.1 K-pop songs and idol groups

The pop music market has long been dominated by the Western countries (USA, Europe) and Japan. However, the Korean pop music has succeeded to make itself a place on the global market and is generating a new sensation. The K-Pop has conquered Asia and now is getting attention from an international audience. The young people are enticed in it even if they can't understand the meaning of the Korean songs. The Korean language is not a dominant language and it is only spoken in Korea. So what is so special about Korean pop music that it captivates more and more fans?

The K-Pop was mainly influenced by the western countries. The new generation of talented (songwriter, producer) learned a lot about the global music world by carrying

out exchanges, and used them into their own creations. They eventually succeeded to create appealing sounds and differentiate the Korean pop music on the market with its own characteristics. The K-Pop is centered on the idol groups (usually teenagers), which know a bigger popularity than the soloist singers. “The pop music of the Korean idol groups uses strong dance beats, powerful rap flows, and sometimes complicated electronic factors.” Korean music mixes attractive melodies and strong beats. The songs are catchy thanks to addictive and repetitive chorus (referred as “hook songs”) with synchronized dance moves easy to follow and sing along with. “Some popular music critics say these are effective in getting songs struck in your head, making you follow along subconsciously.” (KOCIS 2011a, 58). In addition to this, fashion also plays a major role. The idol groups carry out a concept for each released single, and the outfits and make up are tools to illustrate and highlight it. As a unit, they portrait an image, but what makes them attractive is also the diversity within the group itself. In fact, each member has their own appeal, such as strong dancing skills, singing skills, looks etc. (KOCIS 2011a, 58; KOCIS 2011b, 38).

The Korean pop music has pushed music to another level as it is no longer only focused on sound but visual as well. The songs are in Korean with some English words in their lyrics. Moreover, they are the result of a combination of several genre of music such as electro dance beat with RnB, which in a way seem familiar for western people. The three main features of the K-pop are solid vocals, powerful dancing and attractive appearance. Style represents a big part of the Korean pop music, and this whole creativity has permitted it to differentiate from other genres, and attract audiences.

5.2.2 Collaboration with global artists

Recently, the K-pop collaborates more and more with foreigner musicians from the world by building a global network of musicians for future collaboration, such as SM Entertainment (KOCIS 2011b, 35-36). Some Korean songs are produced by renowned composers and producers, such as the European group Design Music who worked on the song *Genie* of the Girls’ Generation (KOCIS 2011a, 59). Another

example is the girl group Sistar, who got the single *I don't like weak men* from the Grammy Award-winning producer Eliot Kennedy. According to Xperimental Entertainment (Los Angeles-based company) CEO William Pyon, “the amount of business based on hooking overseas composers and producers up with K-pop artists has grown over the years. If before, it accounted for about 5 to 10 percent of their business, now it takes up 50 percent.” (Oh 2011). Collaboration with global artists are not only limited to composers and producers, but also choreographers. Indeed, dance is another captivating factor of the K-pop: the dance groups are synchronized accompanied with adequate facial expressions that illustrate the lyrics of the song. With the emergence of the K-pop scene in the world, foreigner artists express their desire to work with Korean singers. However, at the same time, Korean agencies seek for collaboration in order to meet the expectation of the audiences (KOCIS 2011a, 60-62).

5.2.3 Confucian values and less provocative contents

South Korea exports principally its soap operas to Asia since the impact of the Korean Wave is stronger in this region. One of the factors is that they are easily accepted by Asian viewers because they feel closer to the Korean culture. “Regional cultural affinities also help explain this phenomenon in the sense that the success of the Korean Wave is closely related to the ability of South Korea culture and media to translate Western or American culture to fit Asian taste” (Ryoo 2007, 145). There is a low cultural barrier in the region due to a geographical and cultural proximity. East-Asian countries share cultural-emotional similarities and affinities which are centered on the Confucian values. Those traditional values remain general virtues in Asian countries, and by portraying them on television dramas and movies, South Korea succeeded to attract Asian audiences. Many of them “typically deal with family issues, love and filial piety in an age of changing technology, and often reinforces traditional values of Confucianism” (Ryoo 2009, 140). Family and friendship-oriented themes allow Asian people to easily relate to compared with those of the Western countries. The main characters adopt Western modernity while having Asian values, such as perseverance, hardworking, quiet, shyness, etc. However, Western

audiences are also captivated by Korean soap operas because the central themes of human affections (love, family and friendship) are universal feelings that attract viewers (KOCIS 2011c, 42).

Another specific point about Korean dramas is that they are more universal because they are less provocative, with less revealing clothing. They have less violent and sexual scenes and images than the contents of the Western countries. For example, the love relationships are more tender, significant and sentimental than sexual. This eventually permits them to have a wider age range of viewers, and meet the norms of more conservative countries such as the Middle East and Muslim countries (KOCIS 2011c, 43). Korean soap operas are “safe” because they are less explicit and provocative, and so comply with traditions.

5.2.4 Simple storylines with strong emotions

Korean television dramas are designed to last for a short period of time through a specific number of episodes. They are usually made up of sixteen to fifty episodes, and are rarely renew for another season. Therefore, the storyline is more condensed and short, and is devoted to a main theme, which makes it look simple. In contrast, the Western soap operas, in particular the American ones have more flexibility concerning the duration of the series, which gives more freedom to the producers to modify, change or add things to the storyline as they wish. The American series have also several seasons which are aired during few years. This difference makes the Korean dramas less complicated. In addition, they focus more on the development and dramatization of the characters’ relationships, which are more meaningful and detailed, and on the conflicts between the individuals. Therefore, the dramas are more charged with emotions, and this makes the characters appear more attractive. In contrast, the American series usually build and connect incidents (KOCIS 2011c, 45). “The underlying story behind the worldwide ripple effect generated by Korean dramas is that they have provided what amounts to safe, middle-of-the-road entertainment, while mixing in enough sugary, romantic plots and social mobility angles to keeps viewers emotionally invested” (KOCIS 2011c, 41-

42). For example, most of the Korean dramas rotate around characters “working their way up from the bottom” (KOCIS 2011c, 46), facing difficulties and hardships in their lives.

5.2.5 Romanticism

Romantic, sentimental and modern Cinderella storylines which are hard to find in Western soap operas is one of the factors that hook people. “They offer fantasy, adventure, comfort, and break from reality at the end of a demanding day” (KOCIS 2011c, 55). Usually pure love and innocence are displayed and the Korean dramas have a “common theme: beating the odds to find true love and happiness”. The mix between fantasy and reality behind the stories is a significant point. In fact, people can easily identify with them because of their simple storylines, and they make people dream. Viewers, in particular women envy to have a similar relationship in their life, where they can meet true and pure love. “They like the idea of someone they can find in everyday life” (Fifield 2004). “Korean drama represents “love in its purest form without any nude or lustful contents or mitigate the essence of true love” (Thussu 2007, 126). The Korean television series *Winter Sonata* is one of an example that illustrates this characteristic. In fact, this romance portrays a beautiful and tragic love story featuring formidable winter scenery. The hero has all the characteristics that a woman likes (look, intelligence, sensitiveness...), as to say he is the ideal type. The unconditional and faithful love that he has for a woman, despite many obstacles has enticed many women viewers (Thussu 2007, 126). Therefore, “the production of a soft style of masculinity is central” (Black ym. 2010, 23) to highlight the romanticism genre.

5.2.6 HYBRID CULTURE

South Korea has long been influenced by American and Japanese culture until the 1990s. American productions and Japanese productions, including music, movies, soap operas and animations were imported and consumed more than local production, that the government put a ban on the import of Japanese popular culture (KOCIS 2011c, 9). However, the acceptance of cultural globalization has eventually enabled Korean pop culture to emerge. By embracing elements of both Western and Asian culture, South Korea has succeeded to create a hybrid culture, while building its own features and qualities. This transformation has arisen from the “new and unexpected combination of human beings, cultures, ideas, politics, movies, songs” (Rushdie 1991, 394).

The K-pop has started with the group Seo Taeji and Boys who revolutionized Korean music in the 1990s by bringing up Western (in particular American) pop music such as metal, rock, rap, techno etc. However, the success relied on “their ability to adapt these styles to the needs and sensibilities of the Korean youth” (KOCIS 2011a, 98). Hybridization can be seen with the collaboration between Western and Korean artists on the pop music scene.

Korean dramas are also based on the hybridity concept since it is the result of “the mixture of nostalgia for older values, fresh ideas from a new era, and subject matter from a variety of cultural influences” (KOCIS 2011c, 112). As it was mentioned previously, the characters display Confucian values and Western modernity. In a globalized world where cultural exchange is no longer going one-way flow of Western culture, “Korean pop culture is the product of adoption and adaptation, the result of communication among several cultures” (KOCIS 2011a, 99).

6.0 THEORETICAL FRAMEWORK: Star-making system

Behind the formation of an idol group, and solo singers relies a whole system (Star-Making System) called the “total management strategy”, where each step (six in total) is planned and managed. Many agencies have set up and followed this system or a similar one to launch their artists. This process was first introduced by Lee Suman, the founder of SM Entertainment, one of the biggest and leader in the industry in South Korea (Shim 2006, 37-38).

Figure 4: The Korean entertainment agency’s star development process



Source: KOCIS 2011b, 38

First of all, agencies plan concepts and decide on which genres of music the next idol group or singer will carry. The image of the future singers is built during this stage. Market research is done in order to differentiate themselves from the market and from what has already existed. The objective is to have its “own color” in terms of music style and image.

The next step is to look for talents through castings. The auditions are not only done in the country (South Korea) but also overseas such as some Asian countries (Thailand, Japan, China), the United States (Los Angeles, New York) etc.

The trainees, talents previously selected through auditions and castings are being trained in various disciplines. They go under training for years in singing, dancing, acting, song writing, fitness and foreign languages courses, in order to become multi-skilled global artist, and be prepared for the global stage. Therefore, they usually are recruited at young age. One of the most important stages is the training, whose duration is indeterminate and usually quite long. The training system prepares the singers to be able to carry out outstanding performances since they perform live while dancing. Showing powerful and flawless performances is one of the strong points of the K-Pop (KOCIS 2011b, 38-39).

Among all the trainees, some are selected to form a group or to be a soloist singer, and then are once again trained during a period of time before debut. However, they are no longer trained individually but as a whole group to develop chemistry, and synchronization. Once they are selected, they prepare for their debut.

The next step is the production stage including songs, choreography, music video and packaging. Songs are produced and selected while taking into consideration that the music style has to fit with the concept previously planned. The trainees do the recordings, photography sessions for the cover and prepare their stage performance for the debut.

Finally, the tracks are launched into the market through various distribution channels with heavy promotion. They include public relations, concerts, fan meetings and advertisement such as billboards, posters. Music videos which are displayed on television also serve as a tool of promotion. Moreover, Internet is widely used, in particular social media that have the advantage of reaching a larger audience from the world. South Korea has also a system of music show which permits singers to promote their tracks, in addition to their participation in talk shows or variety shows.

7.0 METHODOLOGY

7.1 RESEARCH METHOD

In this study, a mixed method was applied in order to minimize the possibility of error. While quantitative approach often seeks to confirm hypothesis, qualitative approach explore the phenomenon in order to have an insight about it and identify the factors behind the movement. The purpose of this thesis was to analyze and present the popularity of the Korean popular culture to find out the reasons behind its success. In this context qualitative method was the most suitable. The quantitative method then will be applied to confirm the previous work through a survey (Ghuri & Grønhaug 2010, 104-105). It is important to do a survey in order to identify the category of people that are interested on the K-pop. The goal was to verify the credibility of the reasons and factors behind the popularity of the phenomenon. The survey also permitted to find out which of these factors are the most important one in the view of people. With this information, conclusion and decision can be made more objectively. However, I decided to focus only on the Korean pop music because it is an aspect of the Korean popular culture that currently knew the largest interest worldwide. Moreover, it is more relevant to focus in one aspect. The sample was people that know the Korean popular culture.

In order to design the survey, an interview was conducted before hand. It is an important step to ensure the quality of the questions of the survey in order to avoid missing some important points. An unstructured interview was done with a friend who knows about this phenomenon through an interactive social media tool. Questions were prepared beforehand. However, the advantage of this type of interview is that the interviewer can add new questions in case it is relevant. The recorded answers were then used to design the questionnaire. Therefore, the survey was based on the outcome of the interview which permitted to ensure its quality. Indeed, the answers' options of the survey were picked up from the interviews.

The population chosen is people who know about the Korean pop music and are interesting about it. Hence, the survey was not sent randomly to people but it was put on a Facebook group about Korean pop music during two weeks due to time

limitation. This Facebook group named “KPOP” is liked by more than 380 000 persons and more than 25 000 persons talk about it. However, only 42 respondents answered the questionnaire, hence in this case a generalization cannot be made without further research.

The questionnaire was done through the website kwiksurvey.com, an online web-based tool. I chose this tool because it is a free and unlimited (in term of number of questions and respondents) service easy to use and to obtain feedbacks. It permits to have access to a general and individual overview of the results and the data can be downloaded and exported in various formats. Moreover, there is no time restriction and advertising.

7.2 DATA COLLECTION

Data are categorized as primary, secondary and tertiary data. Primary data are collected by the researcher himself for its study, while secondary data come from other researchers for other research purposes (Sanders et al, 2006, 248). Tertiary data are the less detail and are from for example dictionary, bibliography, abstracts, etc. The researcher only used this type of data, in particular dictionary to define the origin of certain terms that needed to be explained. The major part of the research mainly depends on secondary data. They were collected from government publications (Republic of Korea), books, journal articles, newspapers and homepages of Korean organizations. Government publications were a lot of used because they specifically inform about the topic of the Korean popular culture. Articles from newspapers were collected from 2008 onwards (except of one from 2004) in order to give valid, recent and up-to-date information. They were chosen as examples to present the emergence of the current phenomenon and support certain theories. All the data were carefully collected from the trusted sources to gain the highest credibility and preciseness.

7.3 RELIABILITY OF THE RESEARCH

The phenomenon of the Korean popular culture is quite recent and still has the ability to grow more in the future. It is an emerging field for academic research. There have not been a lot of study about this movement, in particular about the Korean pop music. Indeed, the K-pop has only risen since 2010, compared to Korean television dramas that has known success since the late 1990s.

This thesis do not provide deeply detailed information about the phenomenon and do not embrace all the reasons behind the popularity of the Korean popular culture. It rather give some clues about the phenomenon and point out the main successful factors.

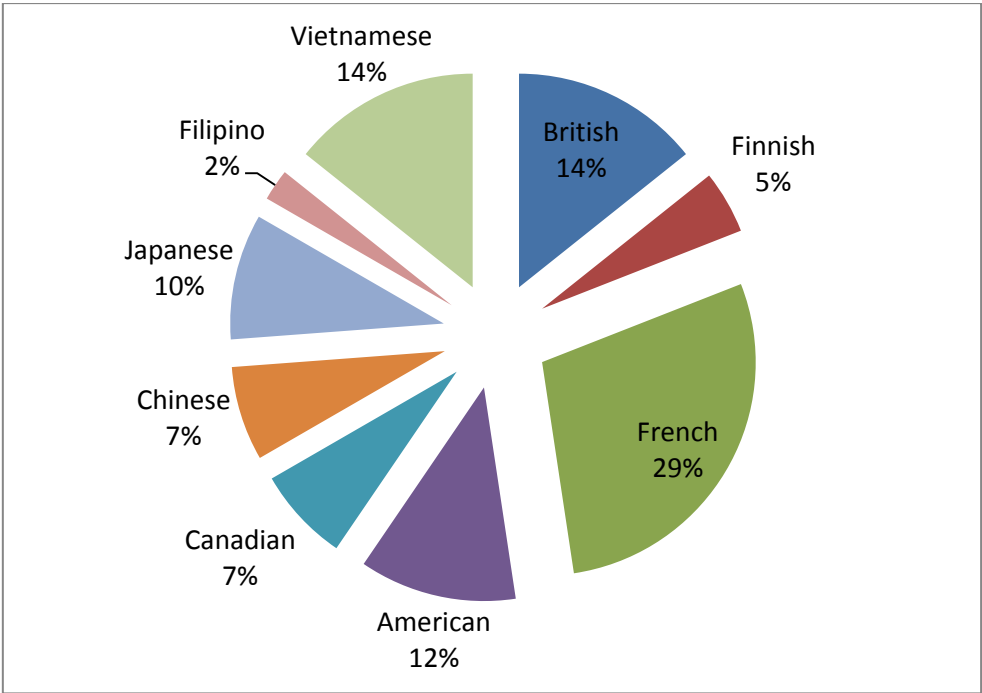
The reliability of the data is a significant issue. The work is based on a mixed method to ensure its quality but its reliability might still be put into perspectives. The previous researchers may not be totally objective or may not base their study on relevant sources. However, information about the Korean popular culture was mainly taken from the publications of the Korean government, which can be seen as trustful. In addition, many concrete examples were given in order to bring more details. Those examples from newspapers are very up-to-date since half of them dated from 2011 and 2012. The researcher also tried to diversify its sources from literatures in order to not stick with the government publications. Moreover, information taken from the survey cannot be generalized in this case because the total respondents were only 42 people. As the Korean popular culture is growing in popularity, it is obvious that some findings would also need to be actualized in the future.

8.0 EMPIRICAL FINDINGS

8.1 BACKGROUND

1. What is your nationality?

Figure 5: Nationalities



The respondents of this survey represent nine different nationalities from three regions of the world: three from Europe, two from North America and four from Asia. 48% are Europeans from France, England and Finland, 33% are Asians from China, Japan, Philippines and Vietnam, and 19% are North American people. The Korean popular music is popular in Japan (10%), Vietnam (14%), the USA, Great Britain (14%) and in France (29%).

The K-pop is well known among Asian people since the export of Korean cultural contents occurred in Asia first. However, the agencies try to expand the Korean pop music to new markets. Recently, they have entered in new market such as North America and Europe, which explains why there is a significant group of western respondents. Western countries begin to know about the K-pop.

2. How old are you?

Table 1: Age

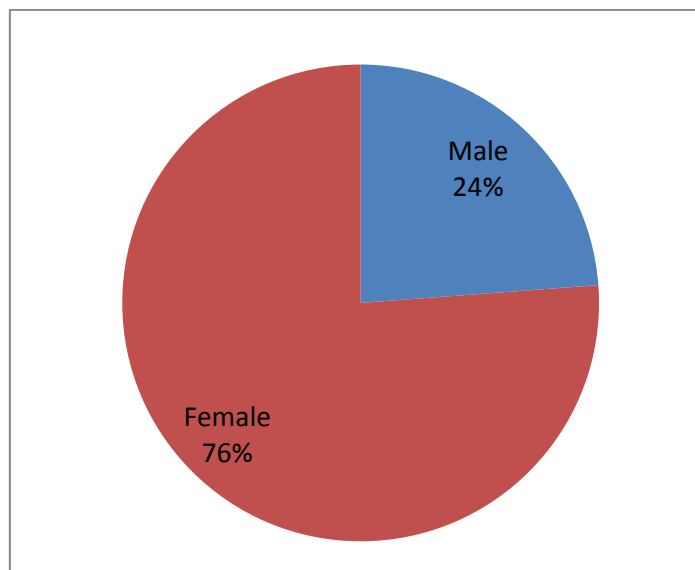
Range	14 (13 to 27)
Average	20.38
Median	21

The respondents are teenagers and people from their twenties; they are 13 to 27 years-old. The average age is approximately 21. Therefore, the Korean popular music mainly attracts young people.

The K-pop is led by the idol groups which debut relatively young, in other word they are in high school or in their 20s. That is why the fans are also young and have the same range of age as the idol groups: the young audiences relate to the young artists.

3. What is your gender?

Figure 6: Gender

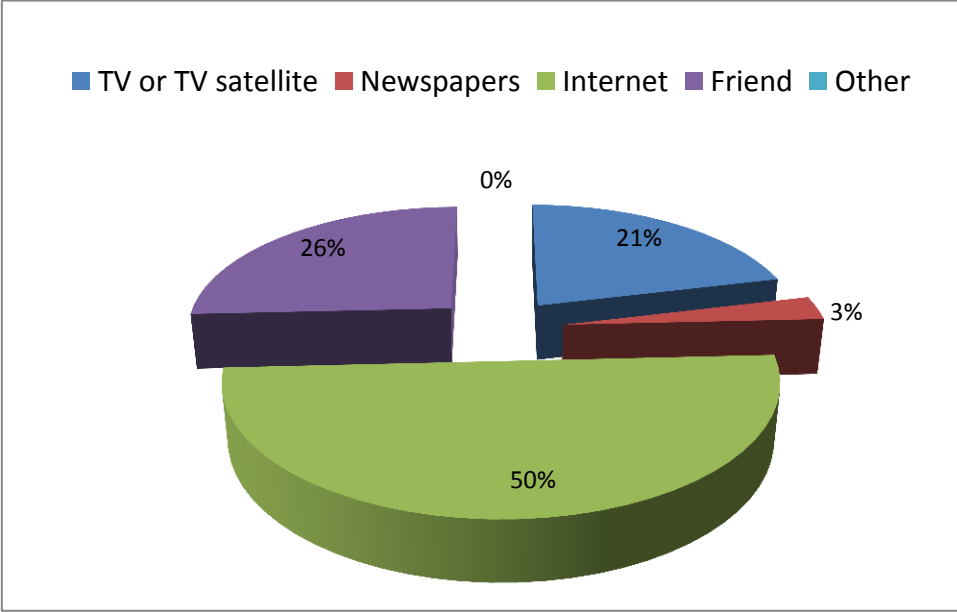


The big majority of the respondents are women (76%), against only 24% of men. This means that women are the main audience and fans of the K-pop.

8.2 SOURCES OF INFORMATION ABOUT THE KOREAN POP MUSIC

4. How did you discover the Korean pop music?

Figure 7: Discovery of the Korean pop music

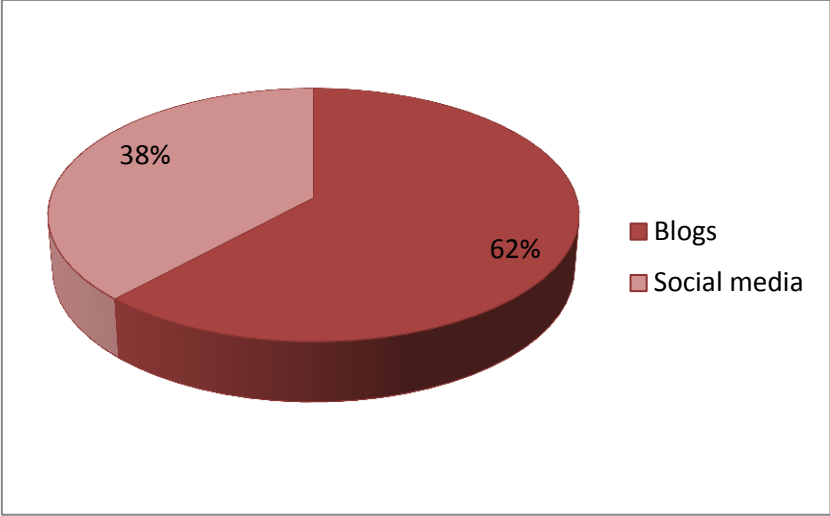


The majority (50%) of the respondents discovered the Korean pop music on internet. 26% knew about it thanks to friends, and 21% discovered it on TV or TV satellite. Only a small portion (3%) found about the K-pop on newspapers.

The Korean pop music is well known beyond the Asian continent. While Asian countries enjoy Korean content on television, western people mainly discovered it on internet or through friend (word of mouth). Internet is now one of the major and influential medium of communication.

4. If you choose internet, please precise.

Figure 8: Social media and blogs

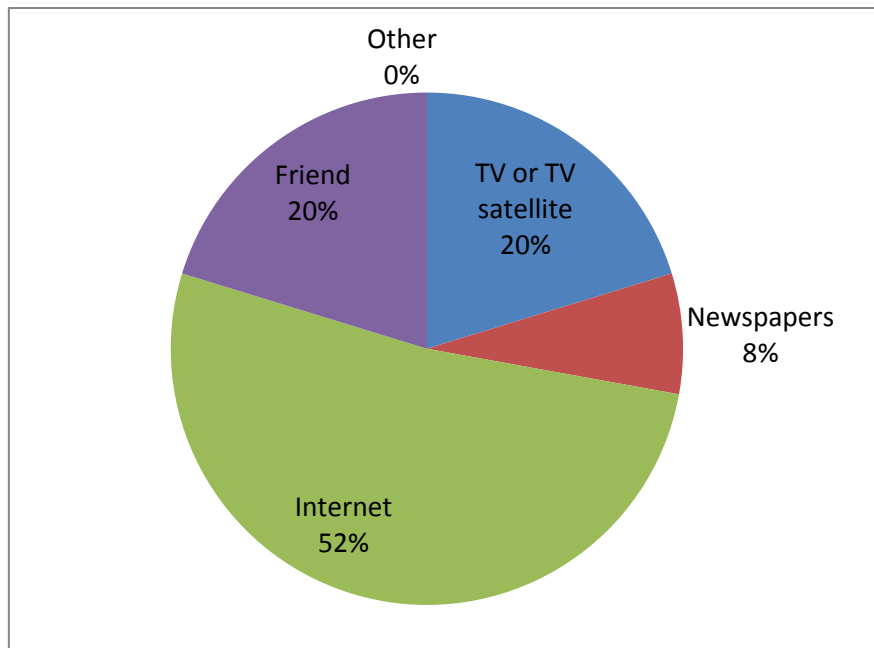


Internet is the main media that permitted people to discover the Korean pop music. This include blogs (62%) dedicated to the K-pop and social media (38%). A big majority knew about the K-pop thanks to blogs.

With the increased popularity of the Korean Wave, numerous websites providing information about Korean cultural contents have emerged. The growth in number of social media consumers also has accelerated the propagation of the Hallyu and its discovery. The social media has allowed sharing digital contents from all over the world through any individuals. Many Korean agencies and artists have taken advantage of the increased use of the social media tools, such as social network services (SNS), including Facebook, YouTube or Twitter to reach global fans and audiences.

5. *How do you get aware of the Korean pop music (novelties, release...)?*

Figure 9: Sources of information about the K-pop



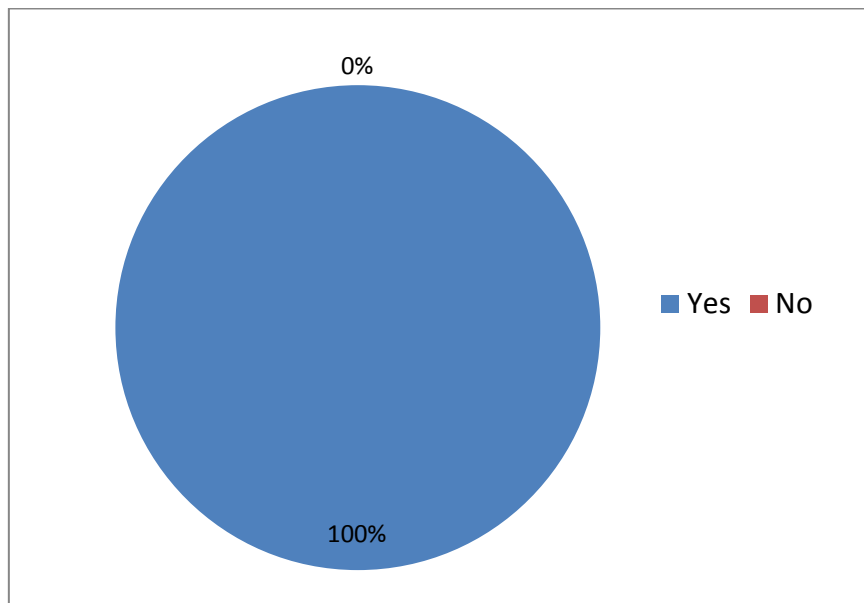
The respondents get aware of the Korean pop music mainly on internet (52%). 20% stated friends and TV or TV satellite as source of information about the K-pop. Only 8% selected newspapers. Hence, internet is the main source of information about this topic.

Internet has permitted and accelerated interactions while making connections easier between people from all over the world. The access to information is nearly instant for all kind of contents such as newspapers, books, radio, movies, music, television contents, video streaming, etc. With the increased popularity of the Korean Wave, numerous websites providing information about Korean cultural contents and news have flourished. Moreover, community networking is also a source of information. In fact, consumers are aware of Korean pop music thanks to videos for example on Youtube, the largest online video-sharing site of the world. The social media has allowed sharing digital contents from all over the world through any individuals. Many Korean agencies and artists also use the social media tools, such as social network services (SNS) as tool of promotion in order to reach global fans and audiences.

8.3 QUALITY OF THE KOREAN POP MUSIC

6. *Do you think that the quality of the Korean pop music is good? If yes, precise the aspects (music video, song, dance, performance, skill of the singers...).*

Figure 10: Quality of the K-pop



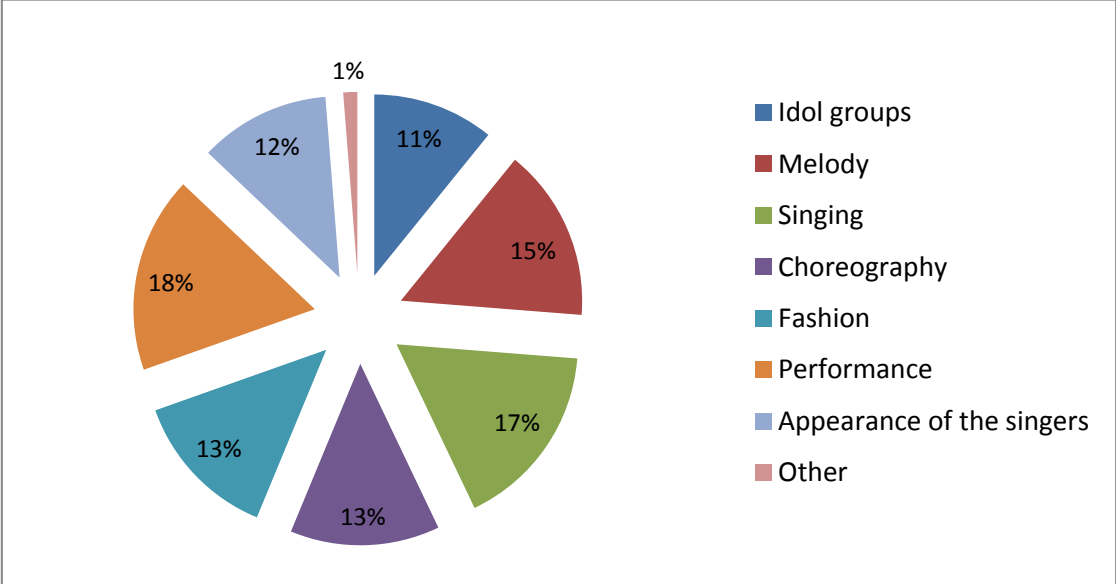
All the respondents stated that the Korean popular music is of good quality, including music videos, songs, singing and dancing skills and the flawless performance of the singers in general. Performance was an aspect that was quoted the most.

Recently, global artists have expressed their interest for the Korean pop music, as well as their desire in collaborating with Korean singers. Global artists include composers, producers and choreographers. Indeed, the K-pop collaborates more and more with foreigner musicians from the world. Some Korean songs are produced by renowned artists, and collaboration has grown over the years. In addition, the Korean agencies also adopt an elaborated system called the star development process of 6 stages. Among this system, planning, training, producing and promotion are one of the most important stages of the K-pop.

8.4 FACTORS OF INTEREST

7. *What are the reasons that get you attracted to the Korean pop music?*

Figure 11: Appealing factors of the Korean pop music



The first factor that attracted people to the Korean pop music is the performance of the artists (18%) and then closely followed behind are their singing skills (17%) and the melody of the songs (15%). The second group of factors that were stated are the choreography and fashion (13%), the appearance of the singers (12%) and the idol groups (11%). Only 1% of the respondents choose the language as an appealing factor.

The main factors that appeal to people mainly correspond to the talents of the singers. They are built up by the training stage of the star-making process of the agencies. Indeed, the artists are trained to be multi-skilled entertainers, in order to be prepared for the global stage. This enables them to carry out outstanding performances.

8.5 SUMMARY OF THE SURVEY

According to this survey, women in their 10s and 20s constitute the majority of the people interested in the Korean pop music. The fans are young and also correspond to the same age range as the singers. They are mainly from Europe and this fact needs to be reconsidered as the phenomenon is more known in Asia. However, if we take into consideration countries and not regions, the K-pop is popular in France, Great Britain, the USA, Vietnam and Japan. It begins to be known in western countries because the Korean agencies try to expand the Korean pop music in new markets. Internet is the first source of information (release, novelties etc.), including social media and blogs. Taking into consideration the increased in number of social media consumers, the Korean agencies also use them to promote they artists. Recently, numerous blogs dedicated to the Korean pop culture have emerged along the phenomena. People also mainly discovered it on internet. In fact, it has become an influential medium of communication which enables to have access to all kind of contents. But a quite significant portion also discovered it on TV/TV satellite and through friend (word of mouth). The majority consider the Korean pop music as of good quality. They said that the music videos are of good quality, including the songs and the talents of the singers who put powerful performance. This latter aspect is the one that was quoted the most. Several factors entice people to the K-pop and can be categorized in three groups. The performance, singing skills of the singers and the melody of the song are the three first factors that attract viewers. Afterwards, come the choreography (dancing skills) and fashion, the appearance of the singers and the idol groups. Finally, a very small portion of the respondents stated the language as factor that appeals them to the Korean pop music. Most of those factors are the results of the star-making system set up by the Korean agencies. Recently, the K-pop also collaborate with global artists such as producers, composers and choreographers.

9 CONCLUSION

9.1 SUMMARY OF FINDINGS

Cultural globalization has always been led by the western culture, in particular the American culture which displays its dominance worldwide. In Asia, Japan and China are countries that have a strong influence in the cultural context. However, after facing colonization, war and social economic crisis, South Korea has succeeded to emerge as a powerhouse of popular culture in Asia in about 20 years. It started first in the late 1990s in China and then was generated in East Asia with the exportation of soap operas, movies and then music. The impact is significant as it led Asian people to start getting interest in the nation. People eventually started to consume Korean products, travel to South Korea and learn the language. In Japan, the impact is particularly strong as it carried some social effects, such as Japanese women looking for matchmaking agencies to have Korean husband, and analysis about the phenomenon.

Referred as Hallyu in Korean, the Korean Wave has become a cultural phenomenon in the world as it appeals to more and more audiences beyond the Asian continent. The nation's fast economic development with its flourished technology industry, the geographical and cultural proximity and the forces of globalization are not enough to explain the popularity of this popular culture. It represents a hybrid culture with the combination of both western and Asian influences as a result of cultural globalization. This popular culture is the result of numerous cultural policies which aim to strengthen and support the Korean culture and identity, including the traditional aspects of the culture.

The success of the Korean Wave hugely lied on the cultural content itself and was triggered by the television serial dramas. They are the first content that attracts foreign audiences beyond the Asian continent. In contrast with the Western television series, the Korean ones deals with family and friendship-oriented themes while displaying Confucian values. This captivated Asian people due to cultural proximity. But what appeal western audiences are the themes of human affection, which are universal feelings. Moreover, they are less explicit and provocative, and so comply with traditions for conservative countries such as the Middle East and Muslim

countries. Designed to last for a short period of time, the storyline is simple and devoted to a main theme, while focusing in detail on the development of the character's relationships and their conflicts. The dramas are eventually more charged with emotions, which makes the characters appear more attractive. In addition, the romanticism genre is also an aspect that attracts viewers.

The Hallyu phenomenon is now getting stronger and faster with the Korean popular music thanks to the media. The digital media plays an important role in spreading the movement worldwide with internet, including the social media and the rise in numbers of blogs dedicated to the Korean popular culture. Internet is the main source of information and discovery of the Korean pop music for people. Taking into consideration the rise of social media users, the agencies also use them as tool of promotion to reach oversea audiences. The fans of the K-pop are mainly young women from their 10s and 20s from Asia, Europe and North America. The Korean pop music is well known in the Asian continent and begins to reach the western markets. In fact, some Korean artists have already debut in the western countries like the USA. The audiences are young people in their 10s and 20s because the singers are also young, which permit the fan to relate to them. Numerous factors attract people into the K-pop, and the predominant ones are the performance and singing skills of the singers. Others factors include the dancing skills, fashion, melody, appearance of the singers and the idol groups. In addition, people consider that the Korean pop music is of good quality.

These factors actually enter into the framework of the star development process of the agencies, and are the results of each stage of the whole process. The idol groups are the center of the Neo Korean Wave and receive a lot of interest not only by audiences but also by global artists. This can recently be seen with the increased collaboration with global artists. The establishment of the star-making system is the main advantage of the K-pop. Trained in various disciplines, the singers are prepared for the global stage, and are able to put strong and flawless performances. The agencies are the one behind the whole concept of the artists, and heavily promote them through social media and events.

The Korean popular culture is definitely a huge success in Asia and tries to break into the global scene, in hard-to-break markets like Europe and America. Many agencies

have started trying to conquer new marketplaces like the United States and France. Some Korean artists (singers and actors) made their debut in those markets and the response is quiet positive. With the increased exports of Korean cultural contents, South Korea is rising in the entertainment industry and begins to take a significant place in the world.

9.2 PROPOSITION FOR FUTURE RESEARCHES

The Korean Wave is a relatively new ongoing phenomenon that keeps on growing. In Asia, its impact is particularly strong which benefit to the Korean economy. In addition, the Hallyu has huge effects on societies and people. Recently, the phenomenon has eventually become an academic research among sociologists and psychologists. These studies focus more on the impact and effects of the Korean popular culture on people, and its development. Possibilities of research studies are large as this is a new and current movement.

Keeping in mind that this culture is the fruit of numerous cultural policies, it should be interesting to look at the role of the government in the process of globalization of the Korean Wave. The phenomenon is going strong and benefits to the economy as export of cultural contents is rising, tourism is developing, and Korean goods has started getting interest. This includes fashion, cosmetics and foods. Therefore, the promotion of the Hallyu is very important in this case.

Korean pop music can be another possible research on this topic. The K-pop, in particular the idol groups are leading the phenomenon. A study about the idol groups and the Korean agencies can be interesting, including the whole process behind the launch of the artists and the everyday life of the idol groups in the entertainment industry.

Linked with the topic, the Korean entertainment industry is also getting attention as the cultural contents are becoming rapidly popular. A study about the Korean entertainment industry can be a research topic. It can be interesting to know how the system is working in Korea, both in the music industry and/or movie/television serial

drama industry. This can include the working regulation, the organization and structure of the system.

REFERENCES

Literature sources

Ahonen T.T. 2008, *Mobile as 7th of the Mass Media: Cellphone, Cameraphone, Iphone, Smartphone*, UK, Futuretext

Albrow M. & King E. 1990, *Globalization, knowledge, and society: reading from international sociology*, London, Sage Publications

Andersen M.L. & Taylor H.F. 2005, *Sociology: Understanding a diverse society*, Fourth edition, USA, Wadsworth

Armstrong C.K.; Rozman G.; Kim S.S. & Kotkin S. 2006, *Korea at the Center: Dynamics of Regionalism in Northeast Asia*, New York, M.E Sharpe, Inc.

Balck B.; Epstein S. & Tokita A. 2010, *Complicated Currents: Media Flows, Soft Power and East Asia*, Australia, Monash University Press

Bennet T.; Grossberg L. & Morris M. 2005, *New keywords: A revised vocabulary of culture and society*, Oxford, UK, Blackwell Publishing

Castel M. 2009, *Communication power*, New York, Oxford University Press

Chua B.H. & Iwabuchi K. 2008, *East Asian pop culture: Analyzing the Korean Wave*, Hong Kong, Hong Kong University Press

Crane D.; Kawashima N. & Kawasaki K. 2002 *Global culture: media, arts, policy, and globalization*, New York, Routledge

Croteau D. & Hoynes H. 2003, *Media social: industries, images, and audiences*, Third edition, USA, Pine Forges Press, Sage Publication

Davidson P.; Steffens P. & Fitzsimmons J. 2009, *Growing profitable or growing from profits: Putting the horse in front of the cart?* Journal of Business Venturing, Vol.24, No.4, 388-406

Ghauri, Pervez and Grønhaug, Kjell, 2010, *Research Methods in Business Studies: A Practical Guide*. Financial Times Press, Prentice Hall

Hatry H.P. 2006, *Performance measurement: Getting results*, Second edition, Washington, D.C, The Urban Institute Press

Harvie C. & Lee H.H. 2003, *Korea's Economic Miracle: Fading or Reviving?*, Hampshire, Palgrave Macmillan

Hofstede G. 1984, *Culture's Consequences: International differences in work-related values*, Abridge Edition, SAGE Publications

Howard M.C. & Janet D.H. 1992, *Anthropology: Understanding Human Adaptation*, New York, Harper Collins

Jaffe S. & Kim M.O. 2010, *New Korea: An Inside Look at South Korea's Economic Rise*, Saranac Lake, NY, USA, AMACOM Books

Jung S. 2011, *Korean Masculinities and Transcultural Consumption: Yonsama, Rain, Oldboy, K-Pop Idols*, Hong Kong, Hong Kong University Press

Kendall D. 2012, *Sociology in our times*, Ninth Edition, USA, Wadsworth Cengage Learning

Kleiner J. 2001, *Korea: A Century of Change*, Singapore, World Scientific Publishing Co. Pte. Ltd.

Korean Culture and Information Service (KOCIS), 2011a, *Contemporary Korea No.1, The Korean Wave: A New Pop Culture Phenomenon*, Republic of Korea, Korean Culture and Information Service, Ministry of Culture, Sports and Tourism; Also available at <http://www.korea.net/Resources/Publications/About-Korea/view?articleId=2215&pageIndex=1>

Korean Culture and Information Service (KOCIS), 2011b, *Korean Culture No.2, K-Pop: A New Force in Pop Music*, Republic of Korea, Korean Culture and Information Service, Ministry of Culture, Sports and Tourism; Also available at <http://www.korea.net/Resources/Publications/About-Korea/view?articleId=2217&pageIndex=1>

Korean Culture and Information Service (KOCIS), 2011c, *Korean Culture No.3, K-Drama: A New TV Genre with Global Appeal*, Republic of Korea, Korean Culture and Information Service, Ministry of Culture, Sports and Tourism; Also available at <http://www.korea.net/Resources/Publications/About-Korea/view?articleId=2226&pageIndex=1>

Korean Culture and Information Service (KOCIS), 2011d, *Korea People and Culture: Korean Cinem, Local Film Industry goes global*, November 2011, Vol.7 No.11, Seo Kang Soo, Republic of Korea, Korean Culture and Information Service; Also available <http://www.korea.net/Resources/Publications/KOREA-Magazines/view?articleId=2233&pageIndex=1>

Kotler P. 1997, *Marketing management: Analysis, Planning, Implementation, and Control*, Ninth edition, N.J, Prentice Hall, Upper Saddle River

Percy L. 1997, *Strategies for implementing Integrated Marketing Communications*, Lincolnwood, NTC Business Books

Robertson R. 1992, *Globalization: Social Theory and Global Culture*, London, Sage

Rushdie S. 1991, *Imaginary Homelands: Essays and Criticism 1981-1991*, England, Penguin Books

Samovar L.A & Porter R.E. 2002, *Intercultural Communication: A Reader*, Tenth Edition, USA, Wadsworth

Seth M.J. 2010, *History of Korea: From antiquity to the present*, Maryland, Rowman & Littlefield Publishers

Storey J. 2006, *Cultural theory and popular culture: an introduction*, Fourth Edition, England, Pearson Education Limited

Thussu D.K. 2007, *Media on the move: global flow and contra-flow*, Abingdon, Oxon, Routledge

Williams R. 1883, *Keywords: A vocabulary of culture and society*, Revised edition, London, Great Britain, Fontana Paperbacks

Electronic sources

Bell C. 2009, *Breaking & Entering: The Wonder Girls*, Billboard. Consulted 20.11.2011: <http://www.billboard.com/news/breaking-entering-the-wonder-girls-1004044868.story#/news/breaking-entering-the-wonder-girls-1004044868.story>

Billboard, 2012. Consulted 22.01.2012: <http://www.billboard.com/#/charts/k-pop-hot-100>

Business Dictionary, 2012. Consulted 04.05.2012: <http://www.businessdictionary.com>

Eaves E. 2008, *Planet Pop*, Forbes, Consulted 15.01.2012: http://www.forbes.com/2008/01/09/internet-culture-global-forbeslife-globalpop08-cx_ee_0109pop.html

Fifield A. 2004, *South Korea's sappy soaps win hearts across Asia*, The Financial Times. Consulted 08.03.2012: http://www.ft.com/intl/cms/s/2bbb2d2c-4d74-11d9-b3be-00000e2511c8,Authorised=false.html?_i_location=http%3A%2F%2Fwww.ft.com%2Fcms%2Fs%2F0%2F2bbb2d2c-4d74-11d9-b3be-00000e2511c8.html&_i_referer=#axzz1oYcEgU1W

Gale A. 2011, *Google Plans K-Pop Channel, and More?*, The Wall Street Journal. Consulted 25.11.2011: <http://blogs.wsj.com/korearealtime/2011/11/07/google-plans-k-pop-channel-and-more/>

Han S.H. 2009, *Wonder Girls to Appear in American Hit Reality Show*, The Korea Times. Consulted 17.11.2011: http://www.koreatimes.co.kr/www/news/special/2009/12/178_56705.html

Hwang D. 2012, *Latin America embraces Korean culture*, Korea.net: Gateway to Korea. Consulted 12.03.2012: <http://www.korea.net/NewsFocus/Culture/view?articleId=99323>

Jeff B. 2011, *K-Pop Hits Madison Square Garden at SMTown Live*, Billboard. Consulted 07.12.2011 <http://www.billboard.com/news/k-pop-hits-madison-square->

garden-at-smtown-1005430562.story#/news/k-pop-hits-madison-square-garden-at-smtown-1005430562.story

Oh J. 2011, *Western artists, producers turn to K-pop*, The Korea Herald. Consulted 05.01.2011:

<http://www.koreaherald.com/entertainment/Detail.jsp?newsMLId=20110301000135>

Online Etymonline Dictionary, 2012. Consulted 11.03.2012:
<http://www.etymonline.com>

Oxford Dictionaries, 2012. Consulted 04.05.2012: <http://oxforddictionaries.com>

Park H.M. 2012, *Girls' Generation hits France in "Le Grand Journal"*, Enewsworld. Consulted 27.02.1012:

<http://www.enevsworld.com/enevsworld/contents.asp?idx=3410&idxType=KPop>

Ryoo W. 2009, *Globalization or the Logic of Cultural Hybridization: The Case of the Korean Wave*, Asian Journal of Communication, Volume 19, Issue 2, 137-151, Taylor & Francis Online. Consulted 13.01.2012:
<http://www.tandfonline.com/doi/pdf/10.1080/01292980902826427>

Shim D. 2006, *Hybridity and the rise of Korean popular culture in Asia*, Media, Culture & Society, Volume 28, No.1, 25-44, SAGE Publication. Consulted 06.01.2012: <http://mcs.sagepub.com/content/28/1/25.full.pdf+html>

Sunwoo C. 2012, *Girls' Generation ranks second on Billboard World Albums chart*, Korea JoongAng Daily. Consulted 05.02.2012:
<http://koreajoongangdaily.joinsmsn.com/news/article/Article.aspx?aid=2947641>

Yi D. 2011, *The Korean invasion: New Yorkers are screaming for the new wave of pop star*, NY Daily News. Consulted 16.11.2011:
<http://www.nydailynews.com/entertainment/music-arts/korean-invasion-yorkers-screaming-wave-pop-stars-article-1.965706>

Yim H. 2002, *Cultural identity and cultural policy in South Korea*, The International Journal of Cultural Policy, Volume 8, 37-48, Routledge. Consulted 10.03.2012:
<http://unpan1.un.org/intradoc/groups/public/documents/apcity/unpan015674.pdf>

Yoon L. 2010, *Korea Pop, with Online Help, Goes Global*, Time Magazine. Consulted 23.02.2012: <http://www.time.com/time/world/article/0,8599,2013227,00.html>

Youtube, 2012. Consulted 21.01.2012:
http://www.youtube.com/music/kpop?feature=mv_c

APPENDIX

The questionnaire about the Korean pop music

1. What is your nationality?
2. How old are you?
3. What is your gender?
 - Male
 - Female
4. How did you discover the Korean pop music?
 - Newspapers
 - TV or TV satellite
 - Internet
 - Friend
 - Other
5. How do you get aware of the Korean pop music (novelties, release...)?
 - Newspapers
 - TV or TV satellite
 - Internet
 - Friend
 - Others

If you choose Internet, precise:

- Blogs
- Social media

6. Do you think that the quality of the Korean pop music is good?
 - Yes
 - No

If yes, precise the aspects (music video, song, dance, performance, skill of the singers...):

7. What are the reasons that get you attracted to the Korean pop music?

- Idol groups
- Melody
- Singing
- Choreography
- Fashion
- Performance
- Appearance of the singers
- Other