



# **SUSTAINING THE HALLYU**

## **International Social Media Promotion and Buzz for South Korean Movies and Series**

Vasileia Tolou

Bachelor's Thesis  
November 2014  
Degree Programme in Media

TAMPEREEN AMMATTIKORKEAKOULU  
Tampere University of Applied Sciences

## **ABSTRACT**

Tampereen ammattikorkeakoulu  
Tampere University of Applied Sciences  
Degree Programme in Media

VASILEIA TOLOU:  
Sustaining the Hallyu  
International Social Media Promotion and Buzz for South Korean Movies and Series

Bachelor's thesis 71 pages  
November 2014

---

This thesis explores the use of social media by fan communities and official carriers for the promotion of South Korean cinema and television series (dramas) in the English language and to global audiences.

The text begins with an introduction to the concept of the 'Korean Wave' or 'Hallyu', continues with some words about the rise in popularity of South Korean cinema and drama through it and ends with the difference between South Korean, other Asian and international audiences.

Chapter 2 opens with a description of the access to these forms of entertainment in the past and present as well as a mention to how the crackdown on piracy changed things. The first main part of chapter 2 is about how fans, fan communities and illegal sources of content contribute to the buzz and independently promote movies and dramas through sites and different social media. The second main part of this chapter is a look into how content creators, legal content providers and affiliated services do the same through social media as well and how user generated content is utilized.

Chapter 3 looks at some issues which might hinder the maximization of the appeal and reach of South Korean cinema and drama that can be achieved through online means. After an introduction on the topics of language, cultural differences and feasibility of the changes mentioned, this chapter splits into different sections for cinema and drama, but also fan promotion and official promotion. Some of the problems and successes in terms of how social media is used are explored.

The thesis closes with some words on the future of the 'Hallyu' itself and South Korean cinema and drama on the global market, as well as the important role social media plays in it.

The research for this thesis includes online sources, studies and other theses. Some of the data here is empirical and based on years of participation in and observation of fan communities and their use of social media. A small research project was conducted to create some tables for the English language pages and social media usage of official content creators and providers of South Korean films and TV dramas.

---

Key words: kdrama, korean drama, korean film, korean cinema, social media, social networking services, hallyu., korean wave, korean popular culture, promotion, entertainment, digital media

## CONTENTS

1	INTRODUCTION .....	6
1.1	The Birth of the Korean Wave (Hallyu) .....	6
1.2	Modern South Korean Movies .....	7
1.3	South Korean Drama .....	9
1.4	Domestic, Asian, Global Audience and Thesis Purpose .....	11
2	SOCIAL MEDIA PROMOTION BY THE INTERNATIONAL FAN COMMUNITY AND INDUSTRIES .....	13
2.1	Availability and the non-Asian Market for South Korean Cinema and Drama.....	13
2.1.1	Access to South Korean Film and Drama in the Past .....	13
2.1.2	Access to South Korean Film and Drama in the Present .....	14
2.1.3	Piracy Crackdowns, Copyright Wars and a Divide .....	15
2.2	Fan Promotion and Buzz.....	19
2.2.1	Social Blogging, Fan Sites and Reader Input .....	19
2.2.2	Forums and Fan Clubs .....	23
2.2.3	Illegal Streaming and Download Sites.....	26
2.2.4	Social Media and Networking Platforms .....	29
2.3	Official and Affiliated Promotion.....	32
2.3.1	Official Sites and Organizations .....	32
2.3.2	Legal Streaming and Subbing Communities.....	35
2.3.3	Official Use of Social Media and Networking Platforms .....	36
2.3.4	Using Fan Communities.....	39
3	THE SUCCESSES AND FAILURES OF SOCIAL MEDIA PROMOTION BY THE INTERNATIONAL FAN COMMUNITY AND INDUSTRIES .....	41
3.1	The Language Barrier, Cultural Divide and Business Realities .....	41
3.1.1	The Language Barrier .....	41
3.1.2	The Cultural Divide.....	42
3.1.3	The Business Realities .....	43
3.2	The Good and Bad of Fan Promotion and Buzz.....	46
3.2.1	Fan Promotion in South Korean Cinema .....	46
3.2.2	Fan Promotion in South Korean Drama.....	49
3.3	The Good and Bad of Official and Affiliated Promotion .....	53
3.3.1	Official and Affiliated Promotion in South Korean Cinema .....	53
3.3.2	Official and Affiliated Promotion in South Korean Drama.....	56
4	CONCLUSIONS .....	63
	REFERENCES.....	65
	APPENDICES .....	70

Appendix 1. South Korean Film Producer and Distributor English Language  
Websites and Social Media Accounts..... 70

Appendix 2. South Korean Television Network English Language Websites  
and Social Media Accounts ..... 71

## ABBREVIATIONS AND TERMS

buzz	highlighting of a product through users speaking about it
crowdsourcing	forming content provided by users or a user community
DMCA	Digital Millennium Copyright Act
fandom	the more devoted part of a fan base
fangirl	a female fan overly invested in something
fan meeting	an event where a celebrity performs for and meets with fans
GIF	Graphics Interchange Format
giveaway	a chance to win items through random selection
idol	in the context of Korean entertainment, a Kpop idol
hardsubs	subtitles encoded into the video itself
hashtag	a form of clickable label for finding content related to it
malware	malicious software
meme	popular internet phrases, concepts or media shared by many
reblogging	redistributing a blog post through one's own profile or page
SNS	Social Networking Service
softsubs	separate subtitle files to be added to a video one
subbing	colloquial term which means subtitling, providing subtitles
talent show	a showcase or competition-based show of aspiring artists
trailer	a promotional montage of video clips from a work
text emoticons	visual representation of a facial expression through text

## 1 INTRODUCTION

### 1.1 The Birth of the Korean Wave (Hallyu)

The word 'Hallyu' is a combination of the Korean words 'Han', which is the word stating it is of Korea, and 'Ryu', which means 'current'. Together, they form 'Hanryu', which has been romanized as 'Hallyu', thus producing the term 'Korean Wave'.

The 'Korean Wave', or 'Hallyu', is a term used for the rise in popularity of South Korean entertainment on a global scale, starting from East Asia in the 1990s. What started as an attempt at free expression and conveying a better image for South Korea during a period when the country was going through major economical and sociopolitical changes soon spread out into the world and took dimensions South Koreans themselves perhaps never imagined it would.

The 'Hallyu' soon spread through works in many fields of South Korean entertainment, from music to series (called 'dramas' or 'kdramas' by fans), to movies and even comics (known as 'manhwa') and animated comics or webtoons. A webtoon is an online comic which uses animation techniques to give motion to parts of its imagery. From this point on in the text, 'drama' or 'Korean drama' refers to South Korean television series and Korean cinema, film or other to South Korean cinema. Through these forms of entertainment, Korean language and cuisine also began gaining the interest of international audiences. A famous drama by the name of 'Jewel in the Palace' was a work which promoted Korean 'palace cuisine' through its historical setting (Visit Korea 2008, "Travel Highlights"). The drama offers an accurate portrayal of how royals of the Joseon Dynasty (1392–1897) would have their meals.

South Korean popular music or Kpop started in the 1990s with bands such as 'Seo Taiji and Boys', 'Shinhwa' and 'G.O.D' (Global Cultural Studies 2013, "An introduction"). It has now become one of the big exports of South Korean entertainment on a global scale, making it the largest expansion and popularity success of the 'Hallyu' along with Korean dramas. As the following graph shows, Kpop and Korean drama are still the two forms of South Korean cultural exports that interest non-Korean fans, with cinema coming in third.

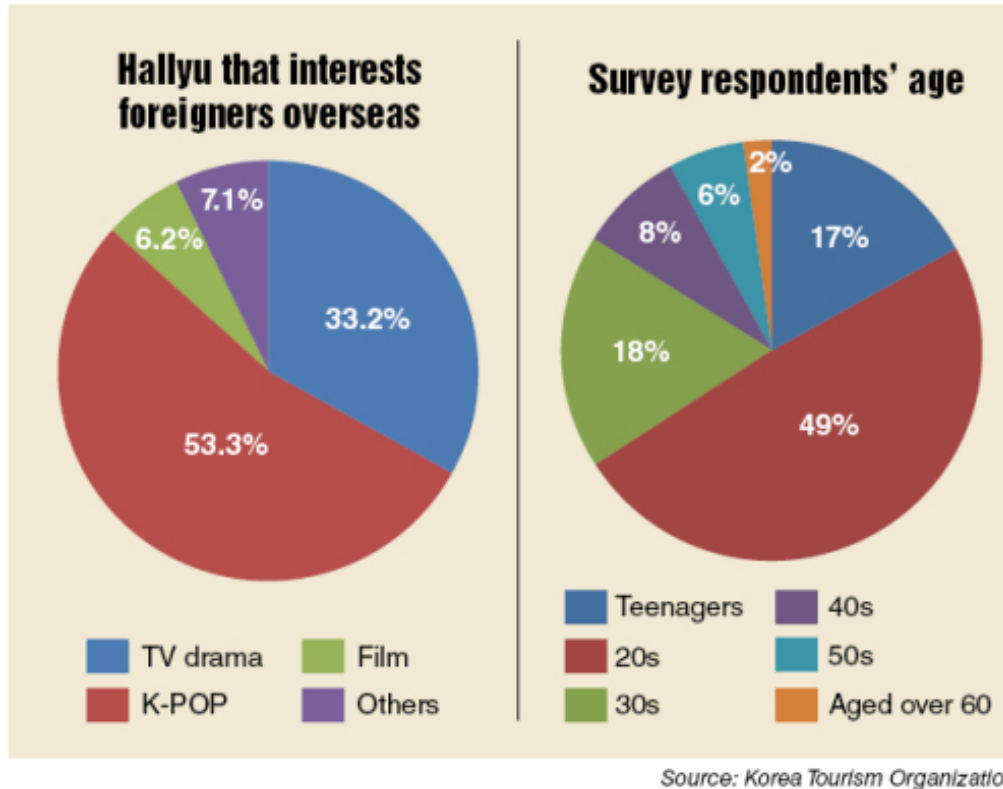


FIGURE 1. Results of an online hallyu survey conducted by the Korea Tourism Organization in 2011. (Source: <http://www.koreaherald.com/view.php?ud=20110613000731>)

Today, almost two decades later, the 'Hallyu' is still a subject of discussion, offering more and more opportunities to South Korean creators to have their work gain global recognition.

## 1.2 Modern South Korean Movies

Unlike its music and television counterparts, South Korean cinema did not join the 'Hallyu' until much later. Off to a slow start and with only a few notable successes abroad, such as the 1998 film 'Shiri', Korean movies only started picking up well within the 2000s. With each new success earning international recognition, such as the war epic 'Taegukgi: The Brotherhood of War' in 2003 and director Bong Joon Ho's famous 'The Host' in 2006, South Korean cinema started gaining momentum both for fans abroad, as well as domestic audiences (Lee D., 2012).



PICTURE 1. Popular South Korean actors Jang Dong Gun and Won Bin in 'Taegukgi: The Brotherhood of War'. (Source: <http://www.hancinema.net/>)

With their popularity rising, so has as their overall production quality. While less fervent fans might know South Korean cinema for specific films or its wide variety in the revenge genre, made widely popular by Park Chang Wook's 2003 hit film 'Oldboy', its movies feature many genres and do not shy away from the occasional mixing of them, sometimes successfully so, sometimes not.

While some types of films, such as science fiction ones are hardly produced, perhaps for practical budget related reasons, Korean cinema offers a variety of other stories, ranging from the popular crime thrillers to horror films, romantic films, mystery, suspense, comedy and others.

As the quality and diversity of South Korean movies rises and as the 'Hallyu' brings them into the spotlight in an increasing frequency, both older fans of the phenomenon as well as new ones are starting to see the merits in involving themselves with this part of the 'Hallyu' as well, rapidly raising the power of South Korean cinema on a global scale.

The six major movie production and distribution companies mentioned in this text are CJ E&M Film Division (also using the name CJ Entertainment), Showbox, Lotte Entertainment, Next Entertainment World, Sidus Pictures and Myung Films.



### 1.3 South Korean Drama

Many argue that the rise of 'kdrama' or Korean drama as a 'Hallyu' power began with the success of a series called 'Winter Sonata' in Japan during the early 2000s. The popular drama generated an upwards of 27 billion dollars for the country (Bae J., 2013). Since then, Korean drama has garnered success all over Asia and has now reached global audiences.

The South Korean drama industry has until now mostly been less diverse in genre than Korean cinema, mainly producing melodramas, romantic comedies, daily family shows and its most popular genre, historical dramas.

Melodrama refers to series which are sometimes categorized as soap operas, featuring themes such as revenge, tragic romances and power plays between the rich and powerful. While frequent use of certain tropes and extreme repetition are typical elements of Korean drama, these series often utilize specific extreme clichés such as amnesia, birth secrets and fatal illnesses, creating the subcategory called 'makjang' (Dramabeans 2007, "Glossary").

Romantic comedies often feature a difference in social class between the main couple, often having a male lead who belongs in a 'chaebol' (business conglomerate) family and a female lead who is struggling to get by. One of the most popular Korean dramas abroad and a title most will at least know by mention is 'Boys Over Flowers', which was centred around a poor woman and a rich, spoiled man.

Historical dramas, like 'Queen Seondeok' and 'Chuno', are the biggest successes in South Korea, while international fans seem to favour romantic comedy and others, perhaps due to lacking the connection to South Korea's history only its citizens can have.



PICTURE 2. Korean drama 'Chuno', also known as 'The Slave Hunters' (Source: <http://www.hancinema.net/>)

Korean drama is sometimes likened to Spanish and Portuguese 'telenovelas', which has made it popular with audiences accustomed to watching them (Chung A., 2014). South Korea's population of about 50 million people makes it a similar size market to Korean drama as Spain, a country of about the same population, is to 'telenovelas'.

South Korea has three major broadcasting networks. Seoul Broadcasting System (SBS), Korean Broadcasting System (KBS) and Munhwa Broadcasting Corporation (MBC), which will from this point on be mentioned through their abbreviations. In addition, there are a few general cable channels as well as cable entertainment networks.

Original Korean drama through cable television channels is a more recent form of entertainment in South Korea and for fans abroad. Four general service channels were launched in 2011, out of which jTBC has been the most prolific with series, having distributed over 20 since its opening (Shin 2011; HanCinema "jTBC"). The two pre-existing cable channels mentioned and researched in this thesis, OCN and tvN, began distributing Korean series in 2005 and 2007 respectively (HanCinema "OCN"; HanCinema "tvN").

#### **1.4 Domestic, Asian, Global Audience and Thesis Purpose**

When considering how movie and drama production, promotion and reception take place for South Korean and international audiences, it is important to remember that there are great differences in how these elements are handled for and experienced by Koreans and non-Koreans.

There are differences in demographics, culture, business and expectations that make it impossible to lump the two types of social media promotion done for and by domestic viewers and international ones.

Part of the reason for those differences is also the way in which domestic, other Asian and global audiences access that entertainment and their approach to it. What is to Koreans their entire televised and big screen fiction output is to foreign audiences simply one option (A Korean in America 2014, “About Me”). What is freely and in abundance available to domestic viewers is entertainment foreign ones have more limited access to.

When speaking about audiences outside of South Korea, there are also sociopolitical and cultural differences in how 'Hallyu' first appeared and spread in the major markets for these products and the Western world.

For example, the majority of Chinese viewers for South Korean drama is not demographically the same as the Japanese one (Yang 2012, 111). There are many factors behind these differences. From the way in which 'Hallyu' became popular in the two countries and the complex relations between them and South Korea to their internal changes that affected their viewing habits and access to foreign entertainment (Yang 2012, 136). All of those elements matter to a far bigger degree than they do with culturally dissimilar and more politically and historically distanced Western countries.

In that sense, the international, English speaking part of the audience exists in a sort of vacuum, comprising of different cultures and ethnicities, different mindsets and tastes that are not directly related to South Korea itself through proximity, culture, values and other elements.

These differences naturally affect the way in which Korean cinema and drama are distributed and promoted to those major Asian markets and in local languages and how they are distributed and promoted to English-speaking international audiences. This includes how social media is used to promote content to those audiences and how it is used by viewers in those countries and their own languages in generating buzz.

What is examined in this thesis is the international audience and company English language based promotion for these two types of South Korean entertainment as 'Hallyu' forces through social media platforms. The aim of the thesis is to explore how social media is used by content creators, distributors, affiliated sites and organizations as well as fans and fan communities and root out some potential problems and strengths in that use for maximizing the appeal of these media within the international market.

Are social media being used by the content creators and distributors efficiently to meet the current demand by English speaking international fans? Do those fans use them to the best of their ability for promoting the content and reaching more viewers? What could be improved in order for the current audience to have their needs met more fully and in order for new audiences to take interest in the content? These are some of the topics to be found here.

## **2 SOCIAL MEDIA PROMOTION BY THE INTERNATIONAL FAN COMMUNITY AND INDUSTRIES**

### **2.1 Availability and the non-Asian Market for South Korean Cinema and Drama**

A look into the past and present of South Korean cinema and drama in terms of availability for international audiences. This includes a few words on the rise of the US market for the two media.

#### **2.1.1 Access to South Korean Film and Drama in the Past**

When Suk Park, the co-founder of entertainment streaming site DramaFever, was travelling through Asia, he made the observation that the only access United States residents had to the medium of South Korean drama was through illegal streaming sites (Ahn 2014). For a long time, this was the reality of availability for drama and film outside of the legal DVD options.

While sites like YesAsia offered affordable South Korean movies in the original South Korean editions, which mostly include English subtitles, as well other Asian versions, piracy was still what many would resort to. South Korean drama DVDs still go for very steep prices, even reaching over 200 US dollars for one show. Fans have therefore often accessed the entertainment through illegal means, such as using Korean-based and foreign torrent sites and the Korean service Clubbox (Li 2009, “Surplus Global Audiences”).

	<p><b>Queen of Reversals Vol. 1 of 2 (DVD) (6-Disc) (English Subtitled) (MBC TV Drama) (Korea Version)</b> <span style="border: 1px solid black; padding: 2px;">DVD Region 3</span></p> <p>Kim Nam Ju (Actor)   Jung Jun Ho (Actor)   Park Si Hoo (Actor)   Lim Ji Gyu</p> <p>Our Price: <b>US\$89.99</b> [~€70.58]  List: €93.32  Save: €22.74 (24%)</p> <p><a href="#">Add to Cart</a> <a href="#">Save for later</a></p> <p>Availability: Usually ships within 7 to 14 days</p>
	<p><b>Queen of Reversals Vol. 2 of 2 (DVD) (6-Disc) (English Subtitled) (End) (MBC TV Drama) (Korea Version)</b> <span style="border: 1px solid black; padding: 2px;">DVD Region 3</span></p> <p>Kim Nam Ju (Actor)   Jung Jun Ho (Actor)   Chae Jung Ahn (Actor)   Park Si Hoo (Actor)</p> <p>Our Price: <b>US\$90.99</b> [~€71.36]  List: €93.32  Save: €21.96 (23%)</p> <p><a href="#">Add to Cart</a> <a href="#">Save for later</a></p> <p>Availability: Usually ships within 7 to 14 days</p>

PICTURE 3. Fans of Korean drama 'Queen of Reversals' would need to pay a heavy price to own the series in its original edition

Illegal streaming was the desired way to go for many, with services such as the now defunct MySoju, DramaCrazy and KimchiDrama, which provided both original and subtitled versions of both South Korean movies and dramas. In addition, many sites used file sharing services to host movies and dramas as files, offering an alternative way of downloading to torrents. Forums like the Turkish language ShareBus and a major South Korean movie sharing site YellowCinema were just two of the many.

Making subtitles for those files were fan-subbing communities such as WITHS2, where volunteers would provide translations in the form of subtitle files to be used with the media ones, either as softsubs or hardsubs. These files were also used in streaming sites.

### 2.1.2 Access to South Korean Film and Drama in the Present

The aforementioned DramaFever was the first site to provide a legal alternative for watching South Korean drama online to audiences in North America, five to six million unique monthly users of which were watching dramas through illegal sources at the time (Garcia 2010). Founded in 2009, the site now provides a wide range of subtitled entertainment, including South Korean drama and recently also film to North and South

America, Canada, Australia, UAE, Saudi Arabia, and Turkey, through its premium services.

After the start made by DramaFever, more legal options for fans of South Korean film and drama in the US and a few other countries surfaced. Viki, launched in 2010, is a website utilizing the volunteer-based services of fans for providing subtitled entertainment in more than 170 languages (Swisher 2013). In May 2014, major South Korean entertainment portal and forum site Soompi was acquired by Crunchyroll Inc and has since been providing South Korean movies and dramas to US and Canada audiences through its SoompiTV service. DarkSmurfSubs is a site providing community created subtitles by fans and for fans. The site hosts forums and has its own subtitling platform for users, but also hosts streaming services for several dramas. What started as a sort of unofficial fourth option to DramaFever, Viki and SoompiTV, DarkSmurfSubs is now a place where fans have more control over what they help subtitle and make available for other fans, but also a place which has the collaboration of the original content providers to provide legal video streaming services. Sites like Netflix have also been a more recent legal alternative for South Korean entertainment, albeit offering a smaller selection.

Selection is the biggest issue with these services. Although the major South Korean movie companies and broadcasting stations have also been forming alliances with local services and channels in South America, Europe and elsewhere, both such means and online access offer less than illegal options in terms of variety, especially to audiences outside of North America and Canada. Since 2013, Viki has licensed over 70 South Korean dramas for Europe, but fans in other locations are still left without legal access aside from DVDs and local stations.

### **2.1.3 Piracy Crackdowns, Copyright Wars and a Divide**

The rise of DramaFever was both a blessing and a curse for audiences of South Korean movies and drama. With its arrival and the beginning of the crackdown on sharing sites such as Megaupload and the overall increased efforts to curb online piracy, the downloading and streaming scene, but as well as the way social media is used changed. Sites listed in 2.1.1 such as MySoju and DramaCrazy and subbing groups like WITHS2 and HaruHaruSubs started shutting down. Fan blogs, sites and sharing communities no

longer able to freely share and discuss illegally acquired material started disappearing along with them.

This sparked a rumour among members of the community, that DramaFever and the Korean owners of its content had gone on a form of online hunting to take those sites down and push audiences towards the now available legal alternative. Then came an incident with major South Korean drama and movie blog Dramabeans which just solidified that rumour in the mind of many fans. The site received a DMCA notice to stop using screen-captures of South Korean drama '7th Grace Civil Servant' for its episode reviews of it and was threatened with a shutdown (Dramabeans 2013, "Announcement"). Being one of the most beloved blogs on this medium out there and one which was cooperating with DramaFever at the time meant that many of its fans were furious. While a lot reacted to the closure of other services in the past, even creating petitions to bring sites like DramaCrazy back, this was for many one step too far. DramaFever issued an apology, claiming it was a third party misunderstanding, but the fan reaction showed how the sharing landscape and people's approach had changed (Dramafever 2013, "A Message From Dramafever").



### Level 7 Civil Servant: Episode 15

by **javabeans** | March 13, 2013 | 97 Comments

Illustration by Ally We just had too many awesome illustrations not to include more. Seriously, how great are they? It's more of the same for Level 7 Civil Servant, with trust stepping forward as a major thematic player and alliances shifting, sorta. The ratings are dropping, though it's little wonder now that the big relationship... [More »](#)

Tags: [Chansung](#), [Choi Kang-hee](#), [featured](#), [Joo-won](#), [Kim Min-seo](#), [Level 7 Civil Servant](#)



### Level 7 Civil Servant: Episode 14

by **girlfriday** | March 7, 2013 | 225 Comments

Illustration by pumpkinattack So you may have been around for some stuff that happened today, and though we've been given the all-clear to go back to screencapping Joo-won in all his spytastic glory, we got such hilarious drawings submitted by readers (Thanks pumpkinattack and ziggystardust!) and even javabeans got in touch with her artistic side,... [More »](#)

Tags: [Chansung](#), [Choi Kang-hee](#), [featured](#), [Joo-won](#), [Kim Min-seo](#), [Level 7 Civil Servant](#)

PICTURE 4. Some Dramabeans fans reacted to the DMCA incident with humour and created images that were used in the episode reviews until the series ended



Some users no longer felt comfortable speaking publicly about where they access their entertainment online, in fear of the dreaded DMCA notice for their blogs, Twitter accounts and other social media. Illegal downloading and streaming has not stopped, but the new options which surfaced have yet to win more demanding viewers over. Often featuring invasive ads and offering little quality control of the content posted, these sites are nevertheless being put to good use out of necessity. More on this in 2.2.3.

This created a divide where, for non-US fans, adapting and finding new ways was for some time exacerbated by these changes only catering to regions outside of their own. As mentioned earlier, the content is still largely unavailable through legal channels to those outside of certain countries and even then, there are not many to choose from and not instantly available. Local television stations do provide series, but this is country-based and not always online for easier access. Some countries are just beginning to enter the Korean drama scene. Greece aired its first series 'I Miss You' in 2013 through a municipality owned station (HelloKpop 2013, "Greece Airs First Korean Drama").



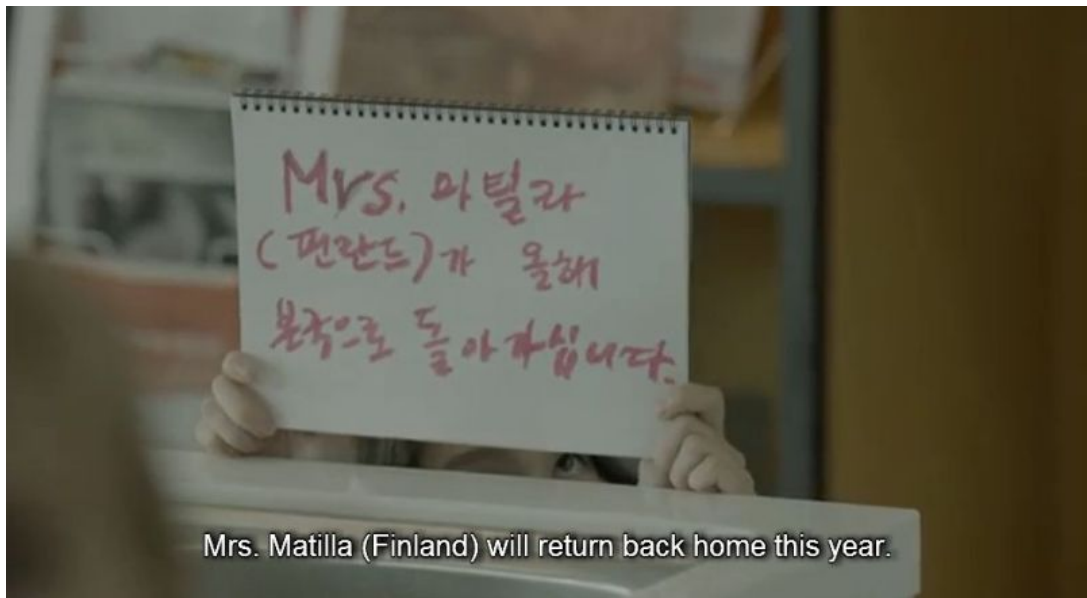
PICTURE 5. The Greek fan created Facebook page for 'I Miss You' or 'Missing You', mentioning its broadcast by tv100 in its title

In Finland, there is no broadcast based way of accessing Korean drama and while some fans can be found through their personal blogs or in forums like Soompi or torrent, subtitle and forum site D-Addicts those are usually in small numbers. There also does not seem to be a popular dedicated Finnish language or Finland based platform for fans of this entertainment alone or a Finnish based online provider, leaving fans with only some shows in Viki as a legal and fast form of access.

Even so, Finland is not completely disconnected from South Korean entertainment. Finnish film 'Black Ice' was remade into the South Korean film 'Love, In Between' (Cho 2010). 'A Man and a Woman', a movie which stars critically acclaimed actress Jeon Do Yeon and 'Hallyu' star Gong Yoo and is set to be released in 2015 will be filmed in Finland (KoBiz 2014, "JEON Do-yeon and GONG Yoo Pair Up"). Marimekko pieces are seen and recognized in Korean drama series like 'Hallyu'-hit 'The Greatest Love' and 'Wild Romance'. In tvN's 'Surplus Princess' there was even a Finnish character added as a short appearance. The series is available for Finnish viewers through Viki.



PICTURE 6. Marimekko Korea tweeting about the products used in 'Wild Romance'



PICTURE 7. Mention of the Finnish character in 'Surplus Princess' (Source: <http://www.viki.com>)

Despite fans from all over the world watching Korean movies and drama therefore, some parts of the online promotion done keep international viewers left out. The fact that these new legal online services also require a subscription fee and host exclusive content means that even US and Canada viewers find themselves having to pay a lot of money to have access to all of the content they were used to.

## 2.2 Fan Promotion and Buzz

This chapter explores a few of the major ways in which fans use social media to communicate, share opinions and information about South Korean cinema, thus contributing to its online presence.

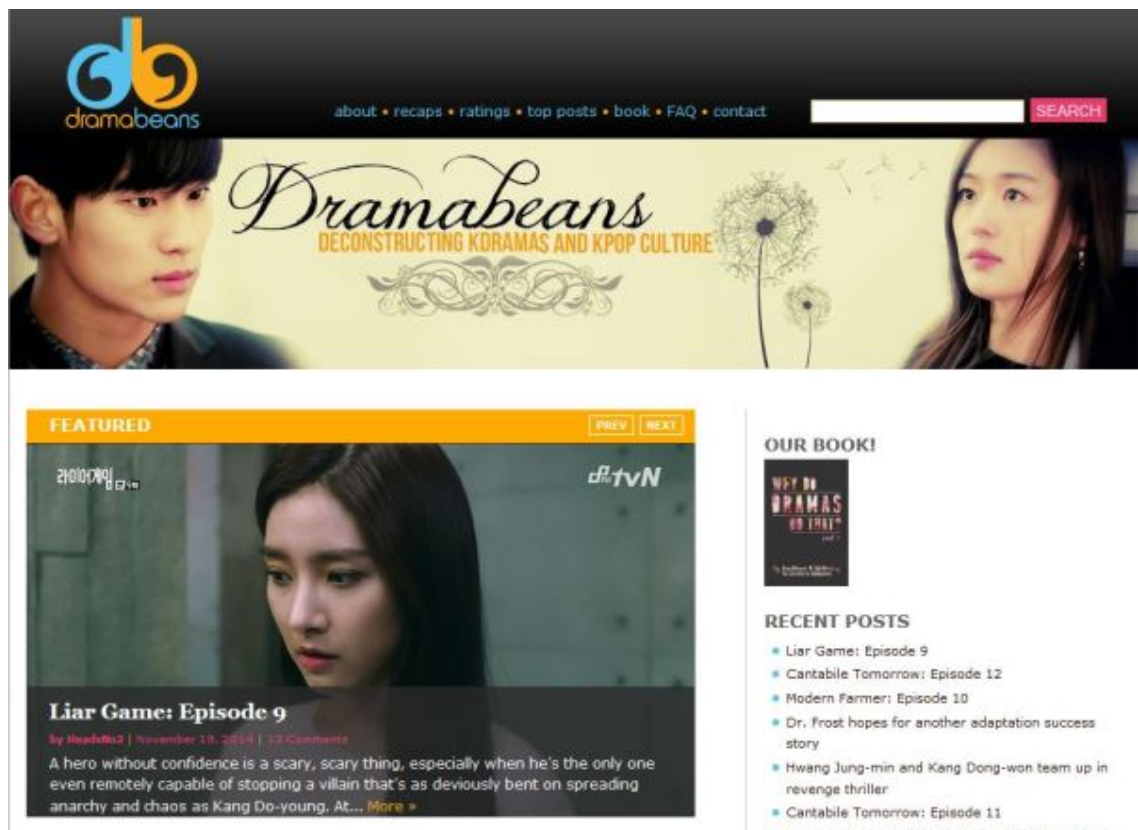
### 2.2.1 Social Blogging, Fan Sites and Reader Input

The creation of a blog is an extremely easy and mostly free of charge way to spread content. When it comes to the use of such platforms to share content related to South Korean movies and dramas, they are one of the most common ways. From major bloggers reaching near celebrity status to smaller ones without a sizeable fan base, user gen-

erated content has been around as long as these industries have been popular and arguably contributed to that popularity.

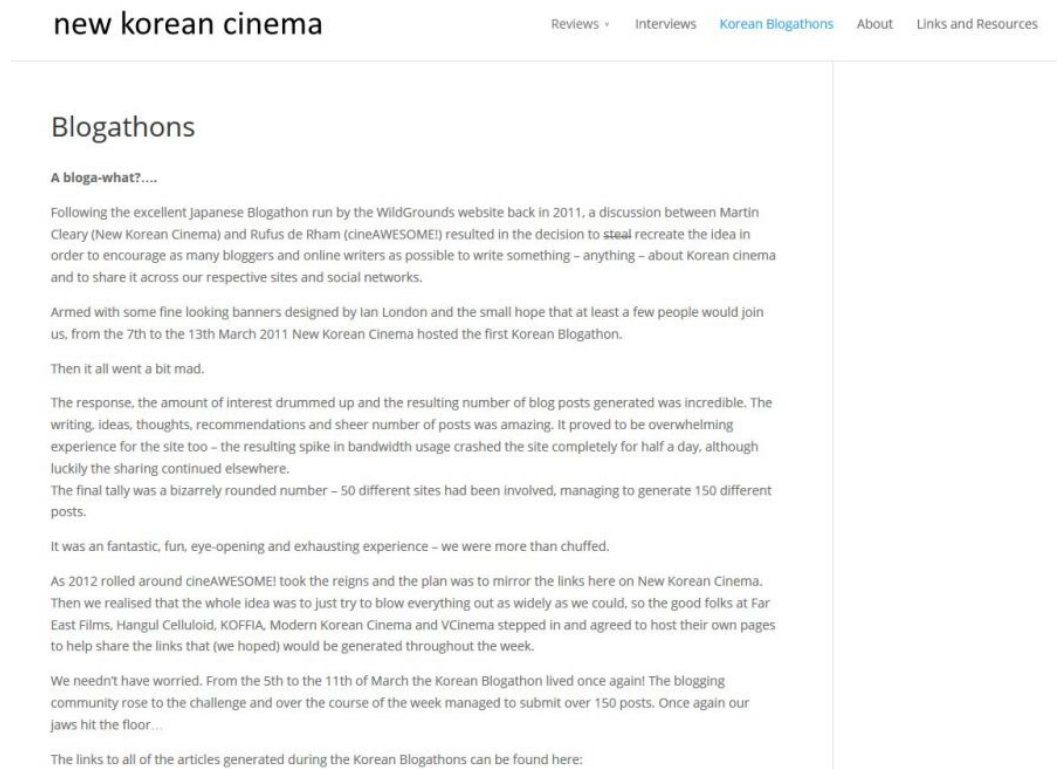
Fan blogs produce everything from opinion pieces to product or work reviews, they host giveaways and translate news from South Korean media, but also create original content that helps to promote and improve how other fans experience these forms of entertainment. Much like any fandom, the type of material produced is varied and can range from simple posts created just for fun to critique and even pieces concerning wider cultural and societal issues and handling topics from violence to feminism in the entertainment as well as the country and environment in which it is produced.

While smaller sites contribute in the form of buzz, more successful ones can even reach levels that allow them to promote that entertainment on a larger scale. Dramabeans started as a simple fan blog in 2007 and has since then become a community in which around 500 users are active at any given time. Its members even have a nickname for themselves, calling their group 'Beanies'. The creators have even published an e-book and made it as special guests to KCON, the first yearly 'Hallyu' convention in the United States.



PICTURE 8. The Dramabeans home page on 19.11.2014

South Korean movie blog New Korean Cinema co-hosted the first 'Korean Film Blogathon' with Asian movie site CineAWESOME! The 'Korean Film Blogathon', an event held in 2011 and 2012, is where movie bloggers were encouraged to post about the entertainment consecutively during the appointed time period. The posts were later featured in an online collection.



PICTURE 9. New Korean Cinema's 'Korean Film Blogathon' page



PICTURE 10. CineAWESOME! and its 'Korean Film Blogathon 2011' page

Be it through the content produced by the blogs directly or the content produced by the communities following them, such platforms offer a place for the hobbyists to meet, interact and contribute. Tumblr is a type of blogging platform where user participation is much more important, the spreading of the content and access to it largely depending on people reblogging the material for their own followers. From media files such as pictures and animated GIFs to written content, searching tags such as 'kmovie' or 'kdrama' offers all types of results and titles for users to browse and discover.

A lot of big sites and databases also rely on crowdsourcing and external content. List creation site, MyDramaList offers users the platform to keep a list of their watched Asian movie and drama entertainment as well as share it and edit the database to expand it and correct errors. It also has editorials done by users on a volunteer basis and a commenting platform, as well as forums, for interaction between users. South Korean movie and drama database, HanCinema relies partially on hired fan bloggers creating original content for the works added to the database and also shares posts created by affiliated sites. The site has close to 3 million page views and almost 1 million unique visitors each month, according to data measuring service Quantcast.

The screenshot shows the HanCinema website interface. At the top, the logo 'HANCINEMA' is displayed with the tagline 'The Korean Movie & Drama Database'. Below the logo are social media links for Twitter (@hancinema), Facebook (26.8K followers), and a 'Like' button (262,352 people like this). There are also links for a Newsletter, an E-mail subscription form, and options for Daily, Weekly, or Subscribe updates.

The main navigation bar includes a search box labeled 'Type to search' and a list of menu items: Home, News, Movies & dramas, Actresses & actors, Pictures | Quiz, Community, Blog, RSS, Search | Shuffle, Search | Shuffle, Videos | Episodes, Rewards, Most wanted, Updates, Box Office, Reviews, Korean companies, DVDs & more, and Links.

A banner for 'New episodes | Watch dramas here or on DRAMA FEVER' is visible. Below this, the 'Movie of the week' section features a movie poster for 'Man of Vendetta (2010)' ( 파괴된 사나이 ). The text next to the poster provides details: Directed by Woo Min-ho (우민호), Screenplay by Woo Min-ho (우민호), and a list of cast members including Kim Myeong-min, Eom Gi-joon, Park Joo-mi, Kim So-hyeon-I, Lee Byeong-joon, and Lee Ho-jae. A synopsis follows, mentioning a five-year-old daughter of a pastor who is kidnapped. At the bottom of the movie section are tabs for 'Most Wanted', 'Updates & additions', 'Episodes', 'Movie of the week', 'Top News', and a 'Start' button.

On the right side, there is a 'HANCINEMA 퓨어 PURE' section. It contains a subscription offer: 'Subscribe to HanCinema Pure to remove ads from the website (not for episode and movie videos) for US\$2.99 per month (you can cancel anytime). The first step is to be a member, please click here : Sign up, then a subscribe button will show up.' Below this is a 'Settings' section with three options: 'Remove ads' (Sign up), 'Sharing' (Activate), and 'Spoilers' (Visible, hide).

PICTURE 11. HanCinema's Home page and its Movie of the week tab

### 2.2.2 Forums and Fan Clubs

Depending on the popularity of the site and also work or persons involved in it, forums can be great sources for fast information sharing and are by default places for discussion and generating buzz in many languages and between all types of fans. They also promote discussion that can carry over to other forms of social media and provides users with an additional way of experiencing their entertainment through a social lens of exchanging thoughts and insights about the industries or the story of the work they are watching.

Compared to social networking platforms and blogs, which cover different things and where it takes effort to find specific information, forums allow for that information and also media to be posted in bulk and for it to be thematically tied to a specific work or person. Fans needing information on or hoping to discuss about a certain movie or drama have dedicated spaces to do so.

Soompi is an online community which has been running since the late 90s and is now one of the largest sites on South Korean entertainment and additionally hosts one of the most busy user forums known to fans. Because of the work- and person-specific nature of its South Korean drama and movie forums, big fans of works and celebrities gather there. With many of those fans sharing material from various other places as well as offering news and translations from South Korean or other Asian sources, the flow of information feels almost constant for popular content. Be it a South Korean news piece translated by fans, the ratings for the episode of a drama which aired during that day or even photographs and videos from official events and fan meetings happening in Korea, Soompi forums are a place where information can arrive at lightning speed.


The picture below offers such an example of fan speed. The Korean cable channel tvN posted the trailer for its series 'Valid Love' on its Korean language Youtube channel on November 9th. Shortly after, a fan posted about it on Soompi forums. Dramabeans and the main site of Soompi only reported on this after all the trailers were released and there was enough material to make a news piece.



November 10  
edited November 10

Time for the husband's teaser that was shown in the shot posted above.

15 second version.



DRAMA CASTING & NEWS

### Lee Shi-young breaks hearts in Valid Love

by girlfriday November 11, 2014 | 79 Comments



I was starting to worry that this drama wasn't going to make broadcast from the scant promo and lack of news on the subject, but we finally get a peek at tvN's next Monday-Tuesday drama **Valid Love**. The new drama from writer Kim Do-woo (*My Name Is Kim*

OUR BOOK!



RECENT POSTS

- Valid Love's cozy threesome posters
- Liar Game: Episode 9
- Cantabile Tomorrow: Episode 12
- Modern Farmer: Episode 10
- Dr. Frost hopes for another adaptation success story
- Hwang Jung-min and Kang Dong-won team up for revenge thriller
- Cantabile Tomorrow: Episode 11
- Lee Seung-gi in talks to headline Kill Me, Hee
- Misaeng: Episode 9
- Mnet's new youth music drama begins casting

CATEGORIES

### First Trailers of "Valid Love" Hint At Love Triangle of Uhm Tae Woong, Lee Si Young, and Lee Soo Hyuk

Pao November 13, 2014

7 | Like 124 | Tweet 634 | Plus 3 | +1 13 | Share 3



TRENDING

What people are talking about right now

- Highlights: "Liar Game," Episode 9
- Clara Shows Off Her Beautiful Figure Built by Yoga
- Figure Skater Kim Yuna and Kim Won Joo Have Reportedly Broken Up
- JYJ Gets Emotional Singing an Old TVXQ Song at Their Tokyo Dome Concert
- AOA Grabs First Win with "Like A Cat" on Show Champion

PICTURE 12. The first trailer for series 'Valid Love' being reported by a fan on Soompi forums (top), Dramabeans (middle) and Soompi's news side (lower)

A lot of the time, that information comes from major fans of celebrities and even members of fan clubs and fan communities of those celebrities. Fan site of Kpop band JYJ, JYJ3 has dedicated administrators, designers and even several language translators keeping fans up to date on projects by the artists, two of which are also movie and drama actors. Without the contribution of such communities as well as independent fans, other members of the audience would rely on official or semi-official sources alone, which rarely cover each individual artist or work so extensively, opting for variety in coverage rather than focus and detail.

Fan clubs and fan communities are so vital in creating buzz that many sites provide a space for fans of specific artists to discuss and exchange information, but also post for the site. Viki has an 'Artists' tab where fan pages of South Korean actors and singers can be created and maintained and Korea.com has a dedicated 'Fan Club' tab where each artist found there has their own dedicated mini-site, complete with a biography, news and media such as photos and videos, as well as social networking capabilities for communication between fans.

Fans and fan clubs of artists are not limited to blogs and websites, but they also frequently have social network accounts that work in tandem for promoting the career of those artists and the works they take part in. The use of media like Facebook and Twitter by such communities is explored in chapter 2.2.4.

### **2.2.3 Illegal Streaming and Download Sites**

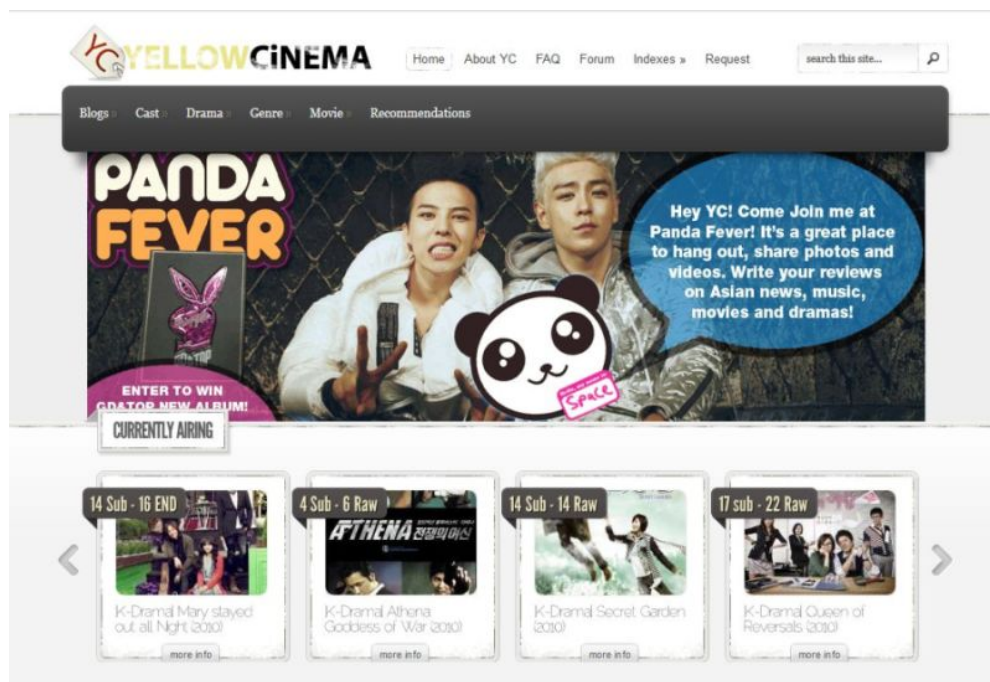
After the crackdown on piracy resulted in sites closing down or changing names and going underground, the way in which those use social media changed as well. The Facebook page of MySoju has not been updated since 2012 and no clear reason has been given to the general public

DramaCrazy, a site which used to have 3 million page views per day closed its doors in 2013 (Phillip 2013). Its last Facebook update was warning against impersonating websites carrying malware.



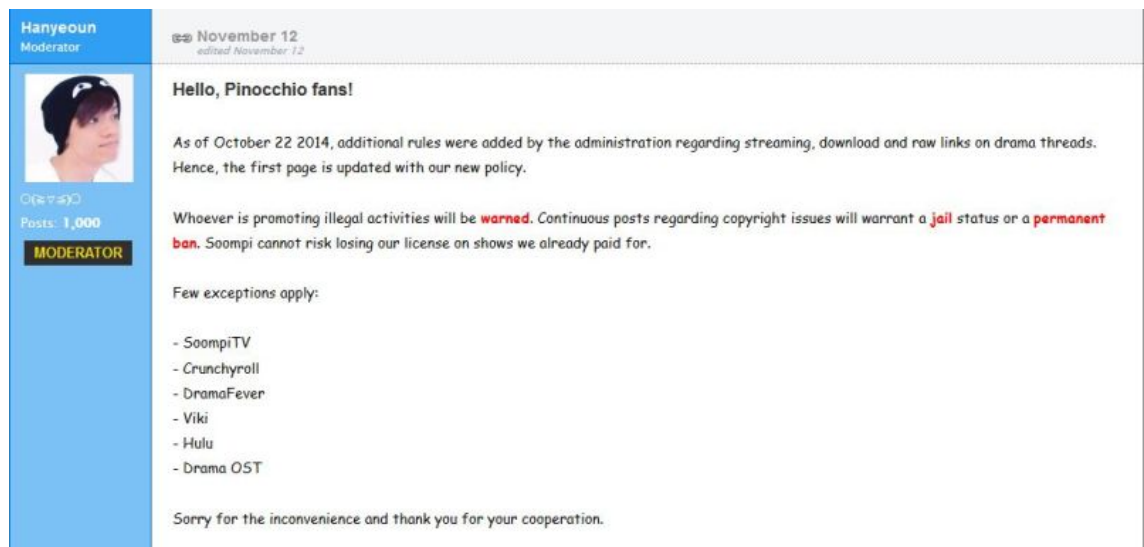
PICTURE 13. The last time MySoju and DramaCrazy communicated with fans

Asian movie download site, YellowCinema had to change its name and move to My-AsianCinema, before that was also closed down. Its social links such as Youtube channel and Twitter page have been abandoned and the site administrators formed a new one for registered members only.



PICTURE 14. YellowCinema on 30.12.2010 (Source: Web archive site Wayback Machine <http://web.archive.org/web/20101230064257/http://www.yellowcinema.com/>)

Sites such as forums and blogs which used to host links to or even promote and endorse such sharing services had to conform to the changing times and many users have chosen to follow and be more tactful about what they share and stating their sources. When Dramabeans posted a discussion on the topic in their blog entitled 'Odds and Ends: This video is not available in your region', many commentators still lacking legal alternatives shared new options and also dissatisfaction about the fact that DMCA notices are a threat many have been accustomed to during the last few years (Dramabeans 2014, "Odds and Ends"). Soompi also changed its forum rules to limit the posting of links leading to copyrighted material such as download and streaming links.



PICTURE 15. A moderator of Soompi's forums warning against the posting of illegal content

The promotion of the content by illegal sites has not stopped, however. It has merely changed form. With the disappearance of major popular streaming and download sites, new ones opened almost instantly, including those imitating the original ones and a lot of dummy sites riddled with malware. As time went by, more reliable services surfaced and are now available for fans without access to legal alternatives.

Sites like DramaFire, Dramacool, DramaGo and Drama.net are among the new wave of online streaming services for subtitled content. While fans traded their old community bonding and reliability for volume, since many of such sites feature heavy ad content and seem poorly invested in their hosted entertainment, the buzz and amount of social media accounts for those places remained present.

Most of the new download and streaming sites have at least a Facebook page, but also use Twitter, Google+ and other social networking services. Many choose to simply post in the form of a news update, announcing the new content found on the site, but a few more involved ones also participate in other socially active ways, such as offering polls and questions for those who follow their accounts, posting memes and interesting media found about the popular movies and dramas at the time and which are featured on the sites.

#### **2.2.4 Social Media and Networking Platforms**

Twitter and Facebook are major parts of social networking among South Korean movie and drama fans. Drama especially is very popular and talked about, the 'kdrama' hashtag on Twitter being one that is constantly in use.

Fans of these industries might have trouble following domestic blogs and news sites due to language restrictions, but Twitter and Facebook are platforms where they can follow actors, creators and companies that produce the content for exclusive media such as video and behind the scenes photos from their favourite entertainment.

As already mentioned in the previous chapters, many of the blogs and sites which feature content on this entertainment are also connected to a number of social media services and those work as an additional means of reaching out to fans, but also fans being able to share and thus promote their hobby through the buzz. Dedicated fans and fan clubs run sites on specific artists, but as previously mentioned they also create Facebook and Twitter accounts to promote their favourite stars as well as their shows and films. Each popular new drama has at least a couple of Facebook pages created by different fans and some of them can be affiliated with fan clubs of the artists featured in the works.

Many fans of South Korean movies and dramas do not possess Korean language skills, so there are those who rely on other fans or manage through translation tools and networking. However, there are plenty of people who do have the skills necessary to share content from Asian fans who have better access to events dedicated to the entertainment

and the celebrities in it. While they share on sites like Soompi's forums, as shown in chapter 2.2.2, social networking services are another platform they use.

Social media also gives non-Asian fans the opportunity to cover festivals and events held both in South Korea and abroad. While official or semi-official pages have more extensive coverage, many fans are able to visit and post information and media on such events. Those who also review works online can post their opinions long before the works in question can reach general audiences outside of South Korea. This is especially common with films, which have a longer time between the big screen and an English subtitled DVD or streaming release.

**The Divine Move (Movie - 2014)** Pictures Facts News Community

신의 한수 (sin-eui han-su)  
 ★★★★★★☆☆☆☆+ Votes: 5 | Rating: 8.93 | Sign up, Why?  
 Like 19 Send Tweet 2 Pin it +1 0 Share 14

Directed by **Jo Beom-goo (조범구)**  
 Screenplay by **Yoo Seong-hyeob (유성협)**

•Drama  
 118min | **Release date in South Korea : 2014/07/03**  
 Formerly known as "God's Trick"

Synopsis  
 Professional Go player Tae-seok loses his brother to infamous underground gambler Sal-soo after losing a high-stake game. He is framed for the murder of his own brother and is locked up in prison. He vows for revenge and trains ferociously. After serving his seven-year sentence, he gets in touch with his brother's

**The Divine Move (DVD) (2-Disc) (Korea Version)** DVD Region 3  
 Jung Woo Sung (Actor) | Lee Si Young (Actor) | Choi Jin Hyuk (Actor) | Lee Bum Soo (Actor)  
**Release Date: 2014-11-17**  
 Related promotions:

US\$29.99 ~€23.92 Add to Cart  
 List: €31.10 Save: €7.18 (23%) Save for later  
 Usually ships within 7 to 14 days

← Back **[HanCinema's Film Review] "The Divine Move"**

2014/07/19 1422 views | 1 Comment | Permalink

Like 5 Send Tweet 11 Pin it +1 0 Submit Share

PICTURE 16. 'The Divine Move' had English language reviews released shortly after its South Korean premiere and long before an English subtitled DVD was available

Because of the lack of volume when it comes to immediately available information in the English language, searching Twitter by the Korean hashtag is also a good way for keeping up to date with currently running dramas and movies. These tags are usually the name of the work, which can be obtained by any English language database such as Wikipedia, AsianWiki, HanCinema and others. Since the channels, production companies and also cast of those works tend to use those hashtags, it is a reliable way to get more information on them. Many fans and fan clubs posting about the work also use multiple language tags to increase their reach.

RWJQ follows **LeeJongSuk** @LJS\_WorldWide · Nov 13

**#Pinocchio** First Episode TV Ratings:

Nationwide: 7.8%  
Seoul: 8.4%

source: agb

**#이종석 #피노키오**

[View photo](#)

코리아헤럴드 Korea Herald follows **☞;또치With종석♡** @ddochijs · Nov 13

[★] Rating 14.11.12 Pinocchio EP.1 Nationwide (ทั่วประเทศ ) 7.8% / Seoul ( โขล ) 8.4% **#피노키오 #Pinocchio**

**2014년 11월 12일**

순위	채널	프로그램	시청률
1	KBS1	일일연속극(구룡강사건)	24.3
2	KBS1	KBS24뉴스	19.8
3	KBS2	일일연속극(남궁환서생)	17.3
4	KBS1	스타쇼킹	13
5	KBS1	인간극장	12.9
6	KBS1	KBS뉴스7	12.1
7	KBS1	사랑의정말무서운사람	12
8	MBC	수업중(나희석,전소하)	11.8
9	MBC	MBC대중연극(복음사제)	11.3
10	KBS1	KBS뉴스종합	10.2
11	KBS2	TV쇼킹(일일연속극)	10
12	KBS1	사랑의정말무서운사람	9.7
13	SBS	일일연속극(이연희)	9.4
14	MBC	일일연속극(장구장학사)	9.1
15	KBS1	세상만사	8.8
16	MBC	일일연속극(소용달학사)	8.4
17	KBS1	영웅대결	8.1
18	MBC	사랑의정말무서운사람	8
19	SBS	스타쇼킹(뉴스,기후)	7.8
20	KBS1	세상만사	7.8

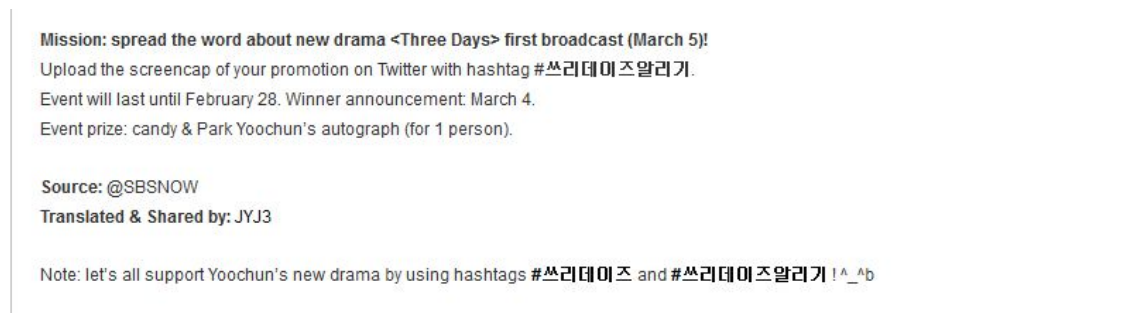
**2014년 11월 12일**

순위	채널	프로그램	시청률
1	KBS1	일일연속극(구룡강사건)	23.4
2	KBS1	KBS24뉴스	19.3
3	KBS2	일일연속극(남궁환서생)	17.4
4	MBC	수업중(나희석,전소하)	13.1
5	KBS1	인간극장	12.8
6	KBS1	스타쇼킹	12.3
7	MBC	MBC대중연극(복음사제)	11.9
8	KBS1	KBS뉴스7	11.9
9	KBS1	KBS뉴스종합	10.3
10	KBS1	사랑의정말무서운사람	10
11	KBS2	TV쇼킹(일일연속극)	9.8
12	SBS	일일연속극(이연희)	9.7
13	KBS1	사랑의정말무서운사람	9.4
14	MBC	일일연속극(장구장학사)	9.4
15	MBC	사랑의정말무서운사람	9.2
16	KBS1	세상만사	9.0
17	SBS	스타쇼킹(뉴스,기후)	8.4
18	MBC	일일연속극(소용달학사)	8.2
19	KBS1	영웅대결	8.1
20	MBC	일일연속극(구룡강사건)	7.8

← ↻ 82 ★ 10 ⋮

PICTURE 17. A fan club account and a fan account tweeting the ratings for the first episode of Korean drama 'Pinocchio'

International fans who use the Korean hashtags have other reasons to do so, however. Internet popularity is something which is measured by the companies producing the entertainment. A show reaching the top spot as a search in services like Daum and Naver, which are South Korean search engines, is considered a very good achievement by some fans. The hashtags are also useful during events where viewer participation matters, such as competitions and talent shows. Some fans even include using this method as a way of supporting the artists and increasing their presence during special events or when a work they are taking part in is released.



PICTURE 18. A fan of singer and actor Park Yoochun urging other fans to support his television series 'Three Days'

Meanwhile, sites like Youtube and Dailymotion give both independent fans and sites dedicated to the entertainment a platform to post video content, be it subtitled trailers or promotional material for movies and dramas, artist interviews and fan meeting or event videos, fan made music videos for their favourite works and video reviews.

## 2.3 Official and Affiliated Promotion

An overview of how official content creators, providers and affiliated organizations and companies promote to and communicate with the international English speaking audience of South Korean cinema and drama.

### 2.3.1 Official Sites and Organizations

Most of the major South Korean movie production and distribution companies all feature English language partial or full versions of the websites for their entertainment.



While individual movie websites are for the most part only in Korean, the English language company pages include things such as information on the company, line up of works and descriptions of them as well news and some media, such as pictures and trailers.

The television channel side of the industry is a bit different in its approach, with broadcasters splitting their English content across different sites and having much more rich English versions than movie distributors. All three major national broadcasters have full global and American websites in English. The sites differ in volume and quality of content when it comes to dramas. Different versions might also lack a few titles, as not all series shown in South Korea are also available through the North American or global and individual country channels.

The Global version of KBS is more of a connecting site to KBS World when it comes to dramas. KBS World (channel) is available to households in 100 countries and 1700 hotels in 46 countries and features all original KBS content in the Korean language with multilingual subtitles (KBS World, "More Than You Imagine"). Some European countries can watch the station through local providers while others as a free channel through satellite television. In its drama content, KBS World has a bit more detailed descriptions of its series, including character descriptions and behind the scenes news pieces. KBS America on the other hand has more basic pages for its dramas.

MBC and SBS global are slightly different as well. MBC's global site has a space for its dramas and unlike MBC America, it includes all of the major works airing in South Korea and also has a bigger volume of information. SBS Global is a site which requires registration and is therefore closed to the public for browsing purposes, but SBS International, which is in practice SBS America, has all the usual information and a trailer for its latest dramas.

Compared to their Korean counterparts, these dedicated drama pages contain a smaller amount of information in the English language versions. Each drama has its own full website within the channel one in Korean and it includes everything from full credits to constant photo and video posts as well as more elements of fan interaction, such as message boards.

Movie and drama productions and distributors are not the only official sources to provide material in the English language, however. Kpop, Korean drama and, to a smaller degree, Korean cinema being the three major 'Hallyu' flagships gives them a place in sites created to promote tourism to South Korea, such as The Korean Culture and Information Service's Korea.net and the Korea Tourism Organization's VisitKorea.or.kr, where drama and film have much more detailed pages with many titles being presented there.

PICTURE 19. VisitKorea's dedicated movie side

In addition to these more general pages and company or channel specific ones, there are sites run by or affiliated with the industries that go for a more in-depth approach. Sites like Mnet America, which supports the cable channel by the same name, feature content on and promote these 'Hallyu' flagships. The Korean Film Council, which calls its site KoBiz, is an organization working for South Korea's Ministry of Culture, Sports and Tourism and is dedicated to the movie industry. From supporting movie festivals across the globe to giving new writers a chance to evolve, the organization is fully invested in enriching and improving the South Korean film scene. It is also tasked with promoting

it abroad and its site features an extensive database on films and the persons making and acting in them.

As far as social interaction goes, it is hard to categorize these sites themselves as social media, as there is not as much interaction with users and commentators as seen on fan sites and fan blogs. However, the use of commenting platforms and social networking services by these same organizations and official sources is where that interaction happens.

### **2.3.2 Legal Streaming and Subbing Communities**

The legal streaming and subbing communities mentioned in chapter 2.1.2 do more for the South Korean movie and drama industries than providing content. Both for the purposes of selling that content, but also partly driven by the personal interests and passion of its founders, these sites seem to be well aware, even if to a different degree between them, of the needs and power that the fan community has.

All of these services have several means of going social with fans. Aside from the basic commenting platforms on all the content, news pieces and features as well as social networking services, they have more involved ways of interacting with fans and also providing fans with the ability to interact with one another. DramaFever and Viki have blogs through which they post site news and other pieces, the Viki blog being more about site posts while the DramaFever blog focuses a lot on the entertainment itself. Viki also features discussion forums and its subbing platform's inclusion of the staff's comments as they watch and work on the content itself is a function which has its own fans.



There's this one Viki commenter who's been narrating the entirety of Night Watchman's phantom fight scenes using RPG language and it's quite honestly the most hilarious shit.

One of the few things about this show that's amusing me.

PICTURE 20. A viewer of the Korean drama 'The Night Watchman's Journal' using Tumblr to speak about the creative comments of a Viki translator

As already mentioned before, Soompi has one of the largest forum platforms for South Korean entertainment. Soompi focusing solely on South Korean entertainment and having made its start by a fan of Kpop mean that it is especially invested in being part of its own community. Offering a shop and also many chances at contests and giveaways and keeping up to date with the fan community make it a very involved and beloved platform. Its founder, Susan Kang is known to fans as 'soomp' and she is present in both the forums as well as social networking services, even commenting on pieces posted on the main site.

### 2.3.3 Official Use of Social Media and Networking Platforms

The data provided in this chapter was compiled after visiting and browsing all the sites and social media accounts mentioned and reviewing their posts and interaction through commenting platforms and social networking services. The data was recovered and reviewed on November 2014 and the activity was monitored for the previous 6 months.

The use of social platforms such as Facebook and Twitter by the official content creators and distributors is a very uneven field, as seen on the table below. When it comes to most major movie companies, there is very little activity in the social media those pro-

vide in the English language. Out of the three that do have such pages, CJ Entertainment, Showbox and Lotte Entertainment, it is only CJ Entertainment which has had very active Facebook and Twitter profiles. CJ Entertainment's Facebook page features everything from reviews to giveaways and related content produced both by bigger portals and the fan community alike.

The same can be seen over on Twitter. While its direct interaction with fans in terms of dialogue has not been as frequent as some of the drama focused companies, CJ Entertainment does answer questions from time to time, showing presence beyond just posting. The links to the movie production and distribution sites and accounts researched can be found in Appendix 1.

TABLE 1. Film Production and Distribution Companies

Company	English Site	English SNS	Posting Frequency	Interaction Level
CJ E&M Film Division	Yes	Facebook Twitter Youtube	Very Active	Moderate
Showbox	Yes	Facebook	Active	Poor
Lotte Entertainment	Yes	Facebook Youtube	Inactive	Poor
Next Entertainment World	Yes	None	-	-
Sidus Pictures	Yes	None	-	-
Myung Films	Yes	None	-	-

On the drama side, the use of such services is equally split. The two most busy channels with administrators participating actively and also posting frequently are KBS World and MBC America. SBS International did well in the past, but its social media seem abandoned at the moment, perhaps indicating a shift in their marketing efforts. MBC America uses Twitter as more of a listing of news clips, but their Facebook account is very active and interaction with fans frequent. KBS World is the most active of the three major networks, with both Facebook and Twitter being constantly updated and the administrator or administrators being very in touch with audiences and having a very friendly tone and casual style.



PICTURE 21. The members of KBS World on Twitter and MBC America on Facebook interacting with fans using casual language and text emoticons

As mentioned in 1.3, the cable channels OCN and tvN are a relatively new platform for the distribution of Korean drama. Perhaps that is why they have no direct interaction with English speaking fans at the time, as their influence in the 'Hallyu' is still fresh. They lack websites and social media profiles in English. However, CJ E&M, the company which owns OCN and tvN does have a 'TV' tab on its English language websites and posts about its series on Facebook and Twitter, but this is handled by CJ Entertainment USA, making the whole network very fragmented and promotion of film and drama lumped together. This means the cable channels have no dedicated platform to interact in the English language. The links to the television network sites and accounts researched can be found in Appendix 2.

TABLE 2. Television Networks

Network	English Site	English SNS	Posting Frequency	Interaction Level
SBS	Yes (2)	Facebook Twitter	Not Very Active	Poor
KBS	Yes (3)	Facebook Twitter Youtube Google+ KakaoTalk Instagram	Very Active (KBS World)	Good
MBC	Yes (2)	Facebook Twitter Youtube	Active	Very Good (Facebook only)
tvN/OCN	No	-	-	-
jTBC	No	-	-	-

Other official media, such as the four big streaming services for Korean drama actively use social media to promote South Korean entertainment as well. Aside from their blogs, forums and other on-site methods, all four portals have highly active Facebook and Twitter pages, as well as Google+, Pinterest, Tumblr and more.

Other affiliated sites, such as MNet America and the Korean Film Council's KoBiz mentioned previously use social networking services to promote the entertainment in all kinds of ways, from sharing related events to hosting their own and engaging in dialogue with audiences about the media themselves as well as other topics that advance interaction.

### 2.3.4 Using Fan Communities

For two media which, for a very long time, had no official and legal representation on an international level, fans are the alpha and omega of their evolution. This is evident in all steps these works go through from production to coverage. Two of the four current

legal services of streaming South Korean movies and dramas started and are still largely powered by fans. Viki is still crowdsourcing its subtitles and the newly formed SoompiTV is part of a mostly fan-powered community. Even its current owner, Crunchyroll Inc. was once fan-powered as well. The fact that these services got investments and are now major businesses shows not only that fans helped spread these industries' output and have some of the best knowledge of their audience, but that the industries see that potential and utilize it.

Continuing that fan assisted chain, these fan communities slash businesses use that power of other fans to keep their own services going and the content generating buzz. Places like DramaFever and Soompi hire fans as writers and translators for their hosted written content and make communication with fans and a community driven spirit part of their business.

Independent fans affiliated with official sources themselves promote these industries in major ways, such as creating and running festivals and through the use of their personal sites, blogs and social media as well. Kieran Tully, who volunteered and worked long hours to make the Korean Film Festival in Australia a reality also ran his own blog called Tully's Recall (Tully 2012). Pierce Conran, who is a critic and journalist for the Korean Film Council also runs the fan site Modern Korean Cinema and actively promotes South Korean cinema on social media as well. Adding to those all the fans using official sites and platforms, hashtags and mentions to directly connect to these industries and we have tiers of buzz from all levels between companies and simple audiences members.



### **3 THE SUCCESSES AND FAILURES OF SOCIAL MEDIA PROMOTION BY THE INTERNATIONAL FAN COMMUNITY AND INDUSTRIES**

#### **3.1 The Language Barrier, Cultural Divide and Business Realities**

When attempting to explore the topic of what works and what does not in promoting South Korean cinema and drama to international audiences, there are certain things that need to be taken into consideration. There are major differences between countries and cultures and while fans have their own wants and needs, there is the reality of how business works to consider as well.

##### **3.1.1 The Language Barrier**

Hollywood and English language based movies and television in general have been around for quite some time on a global scale. Additionally, English is for most the global language of communication and one many countries teach at schools and promote as a good one to have skills in. Things are different when it comes to entertainment in languages most do not understand, however.

There are good sides and bad sides to this. Some people use that entertainment to learn, such as Lois Friel, who uses Viki to learn French through her hobby of watching South Korean dramas (Hwang 2014). Other times, these differences can impede understanding, when the translation of something is not accurate or certain works or parts of works rely too heavily on dialects or very regional information that can get lost on viewers through the lack of corresponding meaning in the language they view the content in.



PICTURE 22. Both the Gyeongsang and Jeolla dialects used in the movie 'Clash of the Families' are subtitled using the same type of informal English

Despite these issues, the global nature of storytelling means that at least the basics can get through to most viewers (Wheeler 2011). It is in the promotion of the entertainment where the more concrete differences can play a part. When the promotion, news coverage and even things such as in-depth editorials and studies on a topic are in a language most can understand, it takes less work to be exposed to all of that. Fans of a North American or British TV show can read pieces on these industries. The entertainment is more popular and it is therefore extensively covered, but it is also covered in a language many know. International fans of it can also communicate with the creators and carriers in English and the cast and crew of works have direct contact through events and services like social media.

It is a different landscape when it comes to the entertainment of other countries. South Korean cinema and drama fans without skills in the Korean language cannot find all the information available in Korean, to Korean viewers. They cannot communicate with Korean fans who do not speak English and their perception of both the entertainment and country producing it rely on the portion of things that is translated for them in English or whichever their own language might be. This affects how promotion is done and creates the need for an approach which takes this language barrier into account.

### 3.1.2 The Cultural Divide

The tricky thing about a target audience is that the intention can sometimes differ from the accomplished result. Creators can aim for a group and make a work desirable for it,

but there are always factors that can be surprising. An older Japanese woman might not have much in common with a young Chinese one, but as Yang Jonghoe's study referred to throughout the thesis shows, they can enjoy the same type of entertainment. Just as language does not hinder enjoyment for the most part, content is something many can also adapt their expectations to. Given we are partially products of our culture, however, the particular elements liked or disliked by different viewers, as well as the reasons behind them may widely differ.

As the aforementioned study shows, even audiences in countries culturally and geographically closer, as well as historically connected can have differences. Looking at it from an international standpoint, all the differences of non-Asian audiences likely play a part in how those fans experience the entertainment and what they desire from it as well. From the strong presence of Confucianism in South Korean cinema and drama and how differently audiences can perceive of works through their own cultural background (Seoulbeats 2012, "Confucianism and The Female Roles") to the way the entertainment is created, there are a lot of things foreign viewers can find jarring and unpleasant as well as refreshing and interesting.

On a fan level, this means that the elements of the entertainment one person might find appealing and positive will feel horrible to another. This can be a source of both interesting discussions and audiences becoming more aware and tolerant of other cultures, but it can also bring about conflicts. In terms of promotion for these media, it is important to discover and tap into the needs of each market according to its own standards for each form of entertainment.

### **3.1.3 The Business Realities**

Both the illegal and legal means of accessing South Korean entertainment are evolving and with them the desires and demands of their audience. What could be days of waiting for subtitles back when fan-subbing groups like WITHS2 were the only option can now take just a few hours, if the drama is popular. For movie fans, the wait is mostly much longer, but the exposure of South Korean cinema is growing in social media as well.

While the wishes of audiences matter for both the promotion of existing entertainment as well as extending the 'Hallyu' and reaching new lengths with future output, it is important to also remember the reality of each market's place and size. More than half of South Korea's cultural output is to Asian countries, mainly China and Japan. For broadcasting programs, North America has numbers that pale in comparison. (Yang 2012, 123-126).

With many European and other countries mostly consuming the entertainment either illegally or through local providers, they are still not a large market in terms of individual countries. Even when looking at the user base of places like DramaFever, it is mostly Spanish-speaking viewers with English-speaking ones following in second (Hollywood Branded 2014, "With Korean Dramas"). In terms of content, this means that South Korean and other Asian viewers' needs are more important to meet for achieving profit than those of English-speaking audiences from different regions. It is therefore reasonable that promotional efforts, which cost time and money as well, would go accordingly.

Lastly, it is important for these smaller English-language markets and audiences to remember that domestic changes influence distribution and marketing policies abroad. In 2006 the South Korean government agreed to the United States' demand to slash the Korean screen quota which was in effect for 40 years. The quota reduced South Korean film time in theatres from 40% to 20%. This was not a happy time for the South Korean film industry, but its determination and growth allow global audiences to enjoy more of it today. (Coalition for Cultural Diversity 2014, 1-3). It is therefore the job of content creators to assess profitability and potential to promote their works accordingly and as much as the domestic circumstances allow.



PICTURE 23. Korean film industry people including famous actors such as Lee Byung Hun and Ahn Sung Ki (pictured here) protested the reduction of the screen quota (Source: [http://everythinglbh.com/entry\\_view.php?id=942](http://everythinglbh.com/entry_view.php?id=942))

However glamorous and powerful these industries might feel to foreign viewers, they are also still bound by their capabilities and failures on a domestic level and so does the spreading of the 'Hallyu' and the entertainment itself. The South Korean drama industry's bad management of money, bad business sense and problematic filming system are a reality that might leave foreign viewers who are lacking that information baffled as to why some of the problems they find with this industry are there (A Korean In America 2014, "Korean drama industry"; Dramabeans 2011, "The perils of the live-shoot").

When considering the hits and misses of the promotion done for these media, it is important to keep the approach in mind. What constitutes a success or a failure from a business standpoint might not be the same if looked at from a cultural influence standpoint. This chapter explores social media promotion from an audience standpoint, considering some elements which might harm or aid the experience of current English-speaking viewers from the point of view of those viewers and their needs. It also considers what might help expand and sustain the presence of South Korean entertainment through meeting those needs and getting more people involved and participating in enjoying the content and creating buzz.

## **3.2 The Good and Bad of Fan Promotion and Buzz**

This chapter, which is split into movies and dramas, looks into a few of the issues or unused potential of fan contribution to the promotion and buzz of the two industries' output. Some of their strengths are also mentioned and so are elements found in both or which in some ways influence one another, given the two media's fan bases mix.

### **3.2.1 Fan Promotion in South Korean Cinema**


This is a look into the potential weaknesses and strengths of individual fan and fan community promotion and buzz for South Korean movies. The topics explored are the two vocal types of fans and their differences and lack of communication, the lack of coverage in more socially active communities and fan clubs and finally the high quality of part of the fan coverage for the industry's output.

While South Korean cinema has picked up since the early 2000s, its numbers and popularity on a global scale are still small compared to Kpop and Korean drama, as mentioned in the introduction. Having an appeal very different to that of the other two media, which mostly aim to satisfy less complicated and less intellectual needs, Korean cinema has long been a medium well liked by more demanding audiences. With its often dark and complex themes and the boost given to its popularity by works featuring them, such as 'Oldboy' '3-Iron' and 'Pieta', some of its most vocal fans and supporters are highly analytical and intellectually invested individuals approaching the entertainment as art and delving into its content with a detailed approach.


While Hollywood is a form of mass consumption entertainment, engaging audiences as both a more refined, but also light pastime, Korean cinema is still a product for niche audiences. However, this is changing and not only due to the rise in popularity of Korean cinema itself. With the rise in popularity of Korean drama, fans who like their favourite stars are now watching their movies as well. The increasing availability of those movies means that a new type of audience is seeping over from Korean drama. When looking at the ten most popular films in big databases such as MyDramaList, one can see that actors who have good drama careers and big fan bases abroad as well as the romance genre are doing very well. Those titles include hit film 'Secretly, Greatly' star-

ring 'Hallyu'-megastar Kim Soo Hyun, 'Codename: Jackal' starring Kpop star Kim Jae Joong and 'You're my Pet' starring another 'Hallyu' and Korean drama favorite, Jang Geun Suk. This results to more fan blogs and fan communities with members talking about Korean cinema in social environments and sharing content on them through social media.


**Browse Results**



**A Werewolf Boy** [add](#) #7  
 Korean Movie - 2012  
 A mother moves with her older daughter and younger daughter to a large home in the country side. The older daughter suffers from a lung ailment and her doctor advised the family to move out into the country side. The home is provided by Ji Tae, the son of a business partner who worked with their deceased...  
 9.0



**Spellbound** [edit](#) #230  
 Korean Movie - 2011  
 Ever since she was young, Yoo Ri, has had the unnatural ability to see ghosts, and when they do appear, unexpected things occur to the people around her. Yoo Ri chooses to isolate herself from the outside world but is approached by a street magician named Jo Goo, who offers her a job in his show. One...  
 8.3



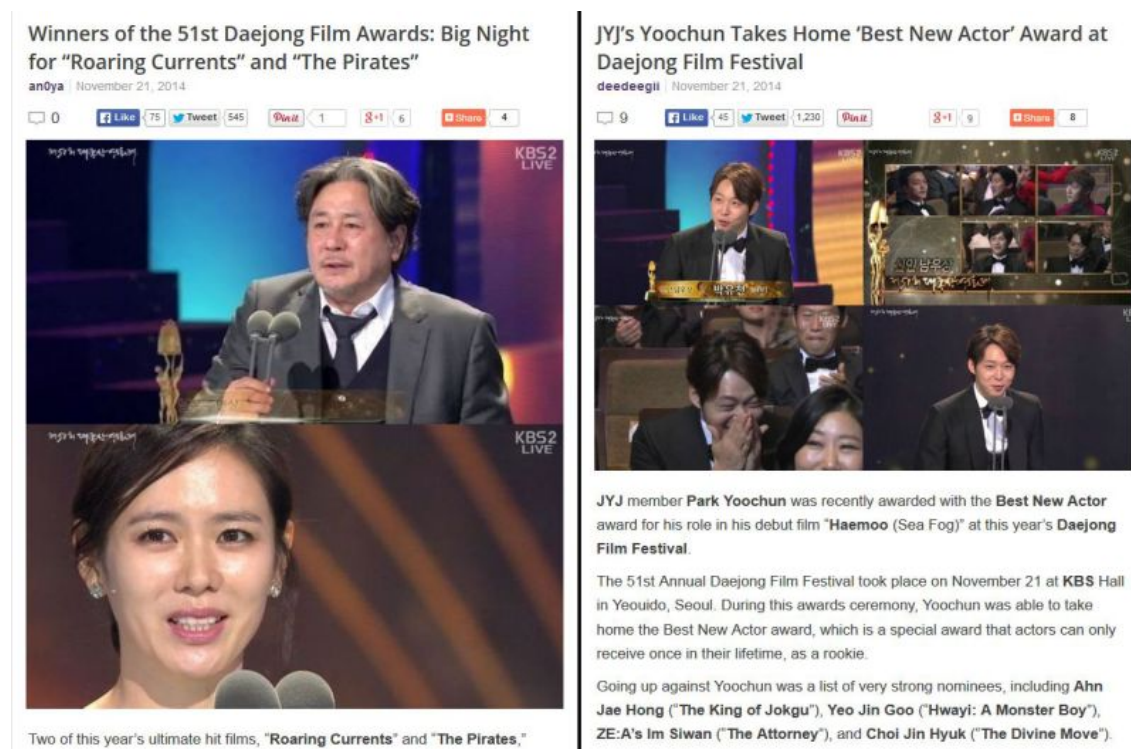
**Gangnam 1970** [add](#) #7865  
 Korean Movie - 2015  
 Gangnam Blues is set in 1970's Seoul, when the Gangnam district was just kicking off its real estate and construction boom, with all the shady power plays and corrupt backroom dealings that come with the territory.  
 9.7

PICTURE 24. The three most popular movies in MyDramaList star Song Joong Ki, Son Ye Jin and Lee Min Ho, who are all popular Korean drama stars

At the same time, this is where a small divide is created. Because Korean drama is still mostly aimed at women, as will be explored more closely in the next chapter, this new wave of interest for Korean movies is sometimes too focused on the appeal of its male leads and popular stars. This shows in how more official or affiliated carriers promote Korean films as well, a topic explored on chapter 3.3. This has created two sides of Korean movie fans; one very focused on more of the niche side of the industry and one discovering a new type of entertainment. As these two are very vocal, but very different, the fan buzz for Korean cinema still lacks the contribution of a more active mainstream fan base; one which both speaks vocally about mainstream Korean cinema output, but

without it being a simple supplement to their Korean drama experience. In that sense, there is less organized fan coverage for Korean films at the time, in the form of fan clubs and active communities.

Dramabeans started featuring movie reviews at some point, complementing its reporting of movie news. The reviews are in a more contemplative style than what drama audiences are used to and looking at the comments on different works, it is obvious there is little interest by the site's fan base for anything but blockbuster works featuring stars they know from drama. On the news side of Soompi, less than ten in a hundred articles are about movies, most of which are around a famous star or idol, rather than the work itself. On the forum side, about one third of the movie and drama section's active threads in its first five pages are about movies. So the two types of most common social media buzz by fans around Korean cinema are either on that more niche focused side or then around popular actors and works.



PICTURE 25. The only two pieces about the Daejong Film Awards found on Soompi, one of them being about Kpop star Park Yoo Chun.

In the long run, this divide might not be bad. At the moment, this fan coverage might not be the kind that appeals to casual, but not overly celebrity-focused viewers, but the fact that these two sides exist is a potential future power for how South Korean cinema



is viewed on a larger scope. There is a middle ground between movie critic level of involvement and fans just wanting to see their favourite actors and that is where mass appeal can exist. There is potential for wider appeal in how those fans located in that middle generate buzz for mainstream cinema outside of the restraints of Korean drama and its stars, but also in how companies can bring those two sides together in how they promote their works through big communities and social media.

As things stand, both sides have valuable things to offer. The more dedicated fans of cinema tackle difficult topics and analyze them in an often more reflective manner than drama fans usually care to do for their entertainment. They also discuss those topics and share their thoughts through the social media platforms they use, highlighting the diversity of Korean cinema, the artistry and effort that go into it and also highlight many industry issues behind the glamour of the lens. The creators are also given more exposure through such fans and the independent movie scene, which is struggling against conglomerates in Korea (Park 2012), gets exposure through them sharing their thoughts and experiences about their beloved works in festivals and through screenings abroad.

At the same time, fans who crossed over from Korean drama and are much closer to casual, mainstream viewers than the aforementioned connoisseurs promote and discuss Korean cinema as more of an entertainment than an art form, giving exposure to more mainstream, but not necessarily blockbuster hit movies and getting more people involved and interested in films as something beyond just a collection of revenge thrillers and art house films.

### **3.2.2 Fan Promotion in South Korean Drama**

While exposure and more promotion of their mainstream appeal are what Korean movies could be helped with by fans, Korean dramas face different issues in the image that is projected about them through the fan base's online presence. This part takes a look at the infamous 'fangirl', how female-dominated the audience and buzz are and how some of the fan practices online might be giving the fandom and medium a bad name and limited appeal. Lastly it considers why and how Korean drama is gaining momentum and how social media and the fan base have contributed and could improve.

As mentioned before, the Korean drama part of the 'Hallyu' is mostly female-centric, with the majority of fans in China, Japan and Taiwan, the major 'Hallyu' markets, being female (Yang 2012, 128). It is no mystery therefore, that both the promotion for it, but also fan-created buzz around it are often very gender-specific. Korean dramas are originally created for women, following the general marketing practices in South Korea, which consider women as the bigger consumer force (Maliangkay 2013, 44). In terms of international fan consumption, that trend seems to be similar. When DramaFever opened in 2009, 75% of its user base was female (Li 2009, "Interview"). By 2014, there is little change in that, as DramaFever's own infographic below shows.

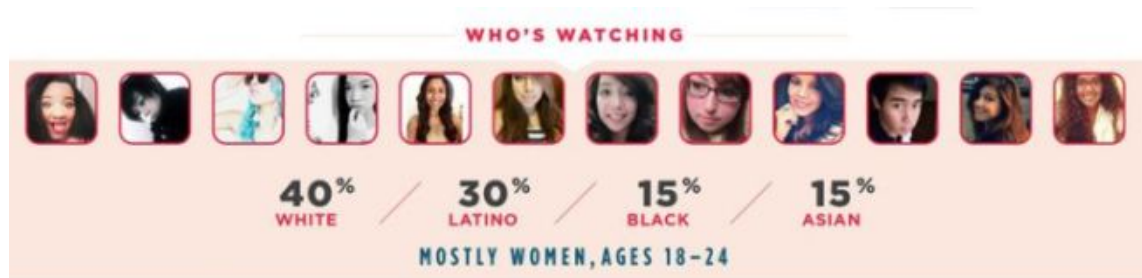


FIGURE 2. Viewer demographics for DramaFever, compiled by the site in 2014

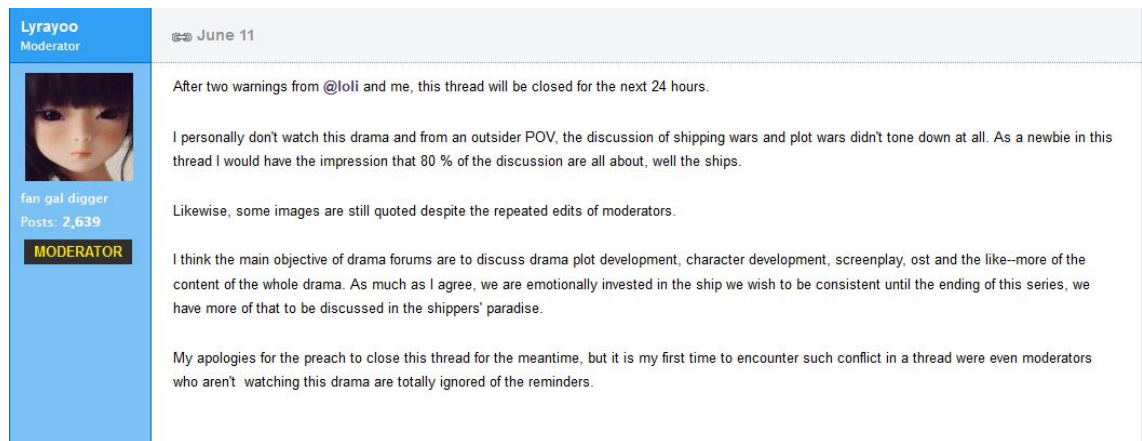
(Source: <http://www.dramafever.com/news/infographic-tvs-next-big-hit-wont-be-in-english/>)

This is reflected in what is said and focused on in social media as well. Overly enthusiastic female fans with a clear focus on the entertainment's attractive male stars are the type of fan one would think of when asked about their view of the fandom for Korean drama. This is not a problem in itself. In fact, for a very long time, the medium was satisfied with being just soap operas for women. As the 'Hallyu' is growing and casting a wider net, however, dramas themselves are becoming more diverse in genre and target audience. SBS drama 'Three Days' was a pure action thriller with almost no romance in it and by including Kpop star and actor Park Yoo Chun, it covered its 'Hallyu' needs while offering diversity. OCN's entire drama output is within the crime genre and despite not doing well domestically, tvN's 'Surplus Princess' has pop culture references clearly aimed at younger audiences, such as a parody scene on popular Japanese manga and animated series 'Attack on Titan'. With the addition of cable television and the increase in use of alternative means of watching the shows than just free of charge broadcasts, the drama scene is evolving.

Many foreign press outlets still call all and any Korean dramas soap operas. Many outsiders might feel there is nothing in the medium but effeminate men for young women with raging hormones. However, those with enough viewing experience know Korean drama has much more to offer and a potential to do so even more. Something also evident by the industry's increasing efforts for diversity in its output.

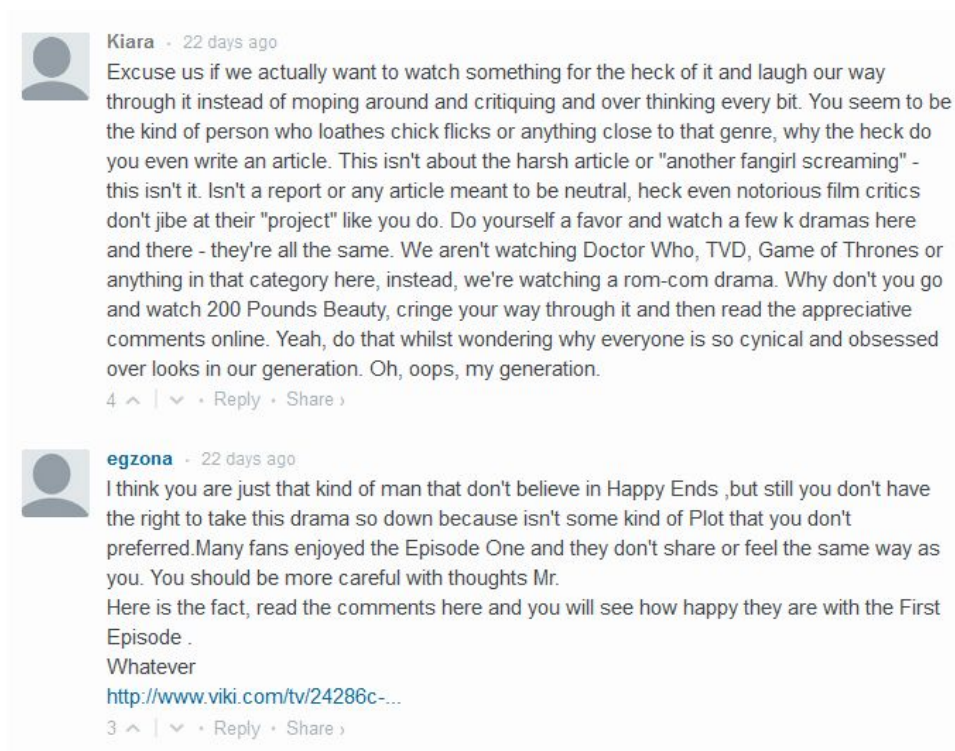
The question is, will this vocal part of the 'fangirl' variety slowly shift and adapt, bringing in new types of viewers for the new types of entertainment or will the bad associations of the words 'fangirl' and 'fanatic' hinder its growth by keeping potential new viewers out? Ultimately, it would fall to the industry itself to cater to and promote to more audiences, but also fans involved with and moving large parts of communities and this buzz to follow those efforts and make the medium feel as open and inclusive as possible. The same applies for the dedicated movie fans and drama fans who are also watching movies.

Another issue which can be found with very dedicated fans of the 'Hallyu' is behavioural problems and hostility online. In Korea, the anti-fan culture produces some dire incidents, especially when it comes to Kpop. However, in a survey conducted by actress Park Jin Hee in 2009, online comments were one of the causes of stress given by 20% of 240 actors who had considered and attempted suicide (Ask a Korean 2010, "Anti-Fan Death is Real?"). In the English speaking online side, such situations are not an issue, but fan wars (online arguments) about dramas and the characters or actors in them are nothing uncommon. Be it fans fighting over whose beloved star is better or then people fighting about which romantic pairing in a show will be the OTP (One True Pairing, the intended romantic couple), situations of tension happen. In forums like Soompi, moderators need to keep people in check when it comes to such incidents, even by locking a discussion thread several times in hopes people will comply, as seen with popular drama 'Doctor Stranger'.



PICTURE 26. Soompi moderator Lyrayoo locking the 'Doctor Stranger' thread

This hostility can often taint the experience of other, less extreme members of communities who just want to enjoy their entertainment and also cause them to be hesitant about participating in discussions. Even fan bloggers like the owners of Dramabeans find this a problem, as discussed in a podcast of theirs about another series which caused fan wars called 'Answer Me 1994' (Dramabeans 2014, "Podcast #19"). Hostility can also be pointed at critical or negative opinions, as fans of Korean drama can become very protective of their hobby. A good example are the below comments on HanCinema's 'Birth of a Beauty' episode 1 review by William Schwartz (HanCinema 2014, "Birth of a Beauty").



PICTURE 27. Two mild, but still hostile messages directed at Schwartz's review

While there are many problematic issues about Korean drama coverage and buzz with fans, this is one that puts other users off in a more concrete way.

Despite having more problems than the Korean cinema fan base, the Korean drama community also has some very positive traits that are crucial to spreading and maintaining the 'Hallyu'. By using social media more actively, across many platforms and by making their entertainment part of their daily lives, rather than just an additional hobby, many fans of Korean drama are a non-stop source of promotion. Those who are, individually or in groups, more skilled in generating buzz and attracting other fans become prominent figures of authority in those communities and major contributors to the coverage for Korean dramas. Korean cinema and drama still being niche entertainment outside of Asia means they have a community of people very passionate about aiding the media in improving their exposure and also availability. By getting more people interested in these media, many fans hope the English speaking markets will also grow as a result of that, making the entertainment more accepted and perhaps liked by mainstream audiences forming a wider demographic.

### **3.3 The Good and Bad of Official and Affiliated Promotion**

Like 3.2, chapter 3.3 is divided into film and drama. This chapter looks at the problems and successes of social media promotion done by both the content creators and distributors, but also online portals created by them as well as affiliated communities.

#### **3.3.1 Official and Affiliated Promotion in South Korean Cinema**

The two major problems of official and affiliated movie promotion are lack of social media activity and exposure and the balance between celebrity focus and work focus on affiliated sites. One side, in this case the content creators, is not involved enough and is mainly a case of cold corporate entities being out of touch with international fans. The other side, which is the affiliated promotion, is either too focused on one-sided and mostly niche viewer oriented promotion or then too focused on the popularity of known

stars, Kpop and Korean drama. However, what is at the moment fragmented efforts could later be turned into a strength.

Looking at the social media efforts of the major movie companies, the image is quite disappointing. Out of the major ones with pages in English, it is mostly only CJ Entertainment which uses them frequently and has some level of interaction with fans. Interaction being something fans of both Korean cinema and drama want more of and have more limited access to. More on that can be found in chapter 3.3.2.

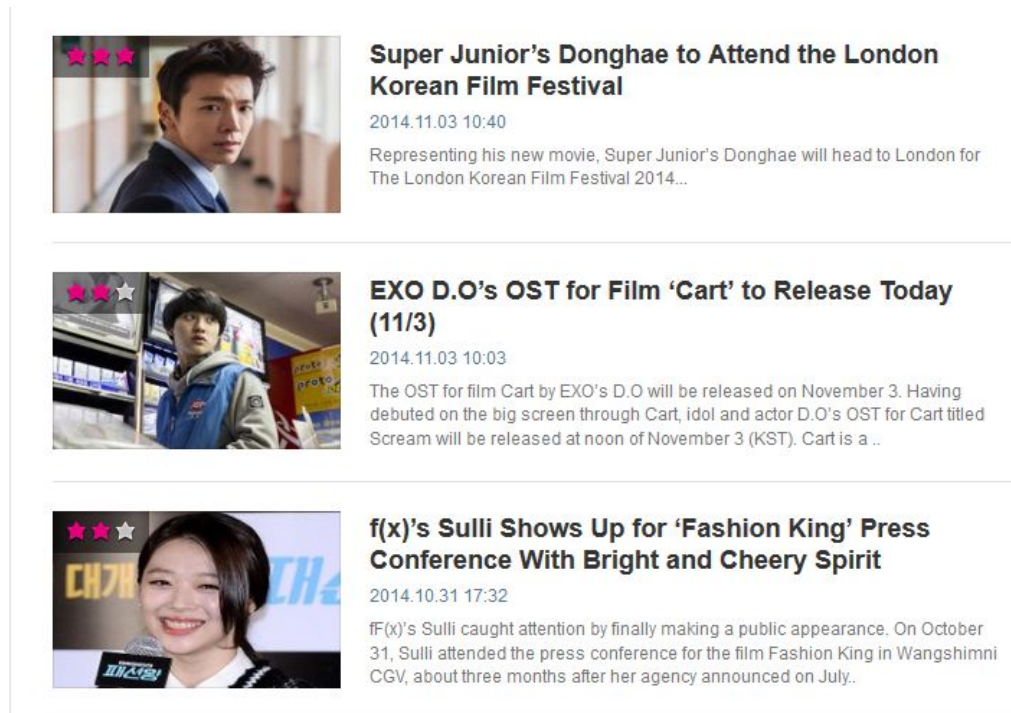
The second issue with promotion by these distributors is that they do not post enough content from their products to really engage viewers. Most companies offer international versions of the trailers for their major works as well as some stills and maybe behind the scene pictures, but compared to the amount of information fans want and are usually getting from other 'Hallyu'-related media, film companies are not sharing enough.

Even this little interaction which exists is mainly not promoting engagement, as it comes in the form of answering a question or announcing something in the comments. While it might fit the needs of Korean movie fans who prefer individually enjoying the content more than socializing about it, the new wave and potential future audience of viewers interested in Korea's small screen and big screen output are much more involved in social media and used to having more interaction with official English language carriers due to the prominence of English language entertainment.

Company owned and affiliated sites are those which handle that exposure and interaction more. Sites like the Korean Film Council's KoBiz and festival-specific ones or cultural and tourist ones offer more information for niche audiences and therefore exposure for Korean films, but also sometimes lack the community spirit and interaction that could gather more viewers and reach more demanding audiences, as well as the fans crossing over from drama. This is where portals like CJ Entertainment owned Mnet America and MWave help and where the major legal content distributing communities come into play, but also where another problem appears.

Being more 'Hallyu'-friendly, these affiliated communities offer more up to date news and material on Korean cinema as well. The difference here is, these sites and their so-

cial media accounts cover more media than just cinema and since Kpop and Korean drama are at the moment more marketable, they use the same mentality and focus in order to appeal to the masses and get interaction and buzz. Be it constant updates on which idols are active in film or celebrity focused news pieces, the actual movies and their creators get very little coverage beyond music and drama related, celebrity-centric news.



PICTURE 28. MWave's film news are mostly around famous Kpop idols



PICTURE 29. DramaFever promoting the movie 'Fatal Encounter' solely through Hyun Bin, who became a 'Hallyu' star after his role in the Korean drama 'Secret Garden'

However, these two different sides to movie promotion through big portals and social media have elements that can be combined to maximize a wider, more mainstream appeal. Much like with fan promotion for Korean cinema, official promotion is divided

into types that could both be adjusted for a more uniform approach. While official movie distributors, major organizations and affiliated sites have better quality content and a bigger focus on the works, investing in better audience engagement and offering a more marketing focused approach for all types of visitors and users would address this lack of direct contact and buzz going within the official circles.

At the same time, legal streaming services and portals dedicated to the 'Hallyu' could assist the movie industry by giving more exposure to creators and the content itself, rather than aiming to get discussion going on topics that will only serve their own focus, such as only handling the star aspect and focusing on nothing more but popular celebrities. This is a difficult decision. The idea is to get more people watching South Korean works. So when there is already a very celebrity-centric, 'Hallyu'-loving fan base ready to watch films for the star appeal and talk about it with others online, catering to those alone is appealing. However, the entertainment itself is not as celebrity-centric as Korean drama and placing everything on only two conflicting types of niche audiences means there is less focus on finding a formula that can cover both at the same time, as well as engage viewers who are in-between or outside of those two types. This is where official efforts to promote Korean movies online and through social media could be refined for mass appeal.

### **3.3.2 Official and Affiliated Promotion in South Korean Drama**

There are two major points where improvement could benefit the official social media efforts to promote Korean drama. One lies in the speed of information and interaction with official carriers, including creators and actors. The other is in catering to audiences outside of the 'fangirl' niche and raising the often questionable in quality and journalistic integrity content and online behaviour. Despite these issues, the rapidly increasing legality of Korean television content outside of Asia and the recognition of the power that social media and social networking services hold by the industries and content providers makes the promotion for Korean drama very potent.

In 3.3.1, lack of immediate interaction between fans and the creators of the entertainment were mentioned as something in need of improvement. In bigger entertainment spaces which have also been around longer and which are governed by the English lan-

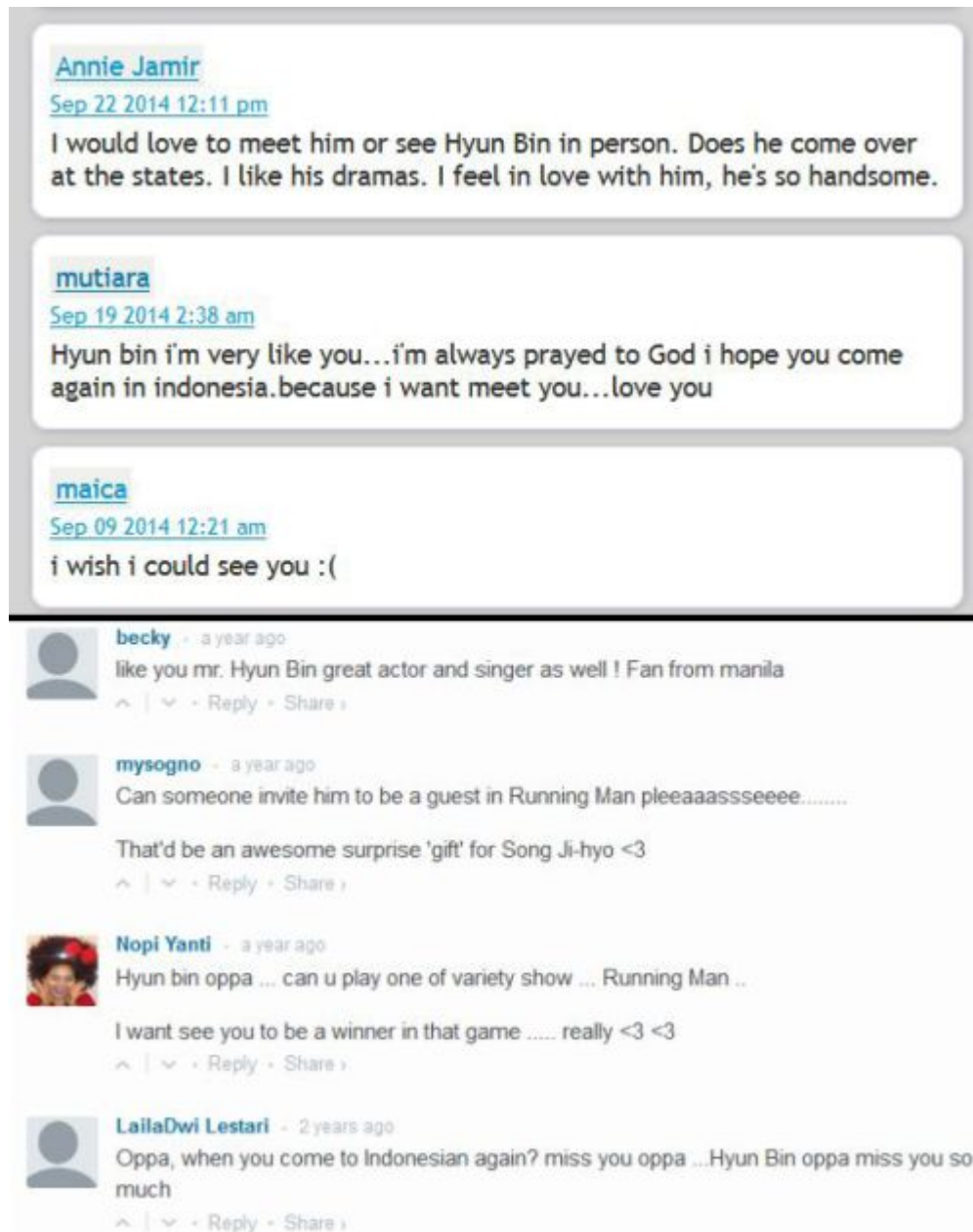


guage, this is not an issue. Five days after Jensen Ackles, star of the popular television series 'Supernatural', joined Twitter, he had gathered 434,000 followers (Prieve 2014). Even famous Hollywood movie directors and companies interact with fans through social media and feed that need audiences have to feel included and important.



PICTURE 30. The first tweet from Jensen Ackles and the number of followers in 1 hour (Source: <http://holyhuntingangels221b.tumblr.com>)

This need is something found with fans of Korean drama as well, but as already mentioned, it is one less easy to satisfy. Many tweet what they can to famous actors or attempt to send short Korean phrases to them and sometimes even speak directly to the stars on any English language online profile they can find, as far removed as it may be from the actor. Fans clearly want to feel closer to those who provide their entertainment for them.



PICTURE 31. Fans of the aforementioned actor Hyun Bin addressing their comments to him on English language databases AsianWiki (top) and HanCinema (bottom)

For Korean creators and celebrities, this direct interaction with English speaking fans is not possible and is not yet receiving any official support. Some actors or creators who speak English or have roots in English-speaking countries can do that, but not all choose to. On the other hand, those who do not speak the language have no way of interacting with foreign fans, even if some try.



PICTURE 32. Korean-Australian actress Jung Ryeo Won (left) often tweets in English and Korean actor Kang Ji Hwan (right) uses translation tools to tweet in English, Chinese and Japanese to his fans

The other issue in this official function of social media is the topic of speed. Content providers like DramaFever, Viki and Soompi are quite fast with news and quick to cover developments and provide opportunities for discussion on recent topics, but even they are sometimes too slow compared to fans reaching out directly to Korean sources and Asian fellow fans for news. Some information which might circulate on social media almost immediately after it is known domestically in Korea might take hours or even days to reach general audiences through these sites and their social networking accounts.

This is not such a big problem, but sometimes and especially when it comes to the original content providers, the delay is staggering. Because the content licensing agreements stop certain providers from airing and therefore speaking about the shows, some places attempt to engage viewers on social media about a work which aired in Korea and, for non-Asian fans, through the four legal streaming services months or years ago, despite the buzz for it having largely died down.

Speed aside, the style and quality of online and social networking coverage still leave room for improvement. When a fan base has a very vocal group within an already niche audience, that group is what can take its buzz the furthest and sustain it. In terms of marketing, this is good for the industry. Catering to people who are the most dedicated and most vocal about one's medium makes sense, as that vocal minority can influence the silent majority, in some cases.

However, as already mentioned, the industry itself is changing and becoming more diverse, but also reaching out to a wider audience with mainstream success in mind.

Looking at those ambitions, it would be wise to consider whether catering to and attempting to gain social media buzz from this 'fangirl' niche of Korean drama fans will aid or harm those ambitions. Stereotypes and gendered stereotypes of people outside of mainstream culture by those inside of it is nothing new. Television watchers were once considered 'zombies', people who play video games were and sometimes still are considered 'basement dwelling male losers' and 'fangirls' are considered 'hormonal unintelligent women stuck in perpetual adolescence'. If Korean drama creators hope to gain mainstream appeal for their increasing efforts of providing diversity, the label of 'soap operas for women' is one their own social media efforts would perhaps need to address. Seeing the changes in the drama content itself, it is clear many are headed in that direction.

The quality of coverage is also often questionable aside from its focus on the perceived 'fangirl' audience. Faulty translations, unethical practices and attempting to appeal to a perceived Korean fetish when addressing fans is fairly common in how these services are used when covering Korean drama, but also cinema.

On November 16th 2014, popular Korean drama actress Yoon Eun Hye was confirmed as cast in the film 'After Love' (Soompi 2014, "Yoon Eun Hye Confirmed"). About a month before that, the project was under consideration by her. Despite it, entertainment website KDramaStars published a piece saying she was confirmed, probably due to a bad translation of the Korean news speaking of her positively reviewing the offer. This is a way in which the demand for speed when it comes to popular stars and projects can lead to hasty and misleading coverage.



PICTURE 33. Yoon Eun Hye falsely reported as confirmed on October 27th 2014

Furthermore, by heavily focusing on the perceived desire of Korean drama audiences for attractive male Korean celebrities, official and affiliated portals often have other pieces fade away under a bulk of posts, tweets and messages dedicated to promoting the idealized Korean male celebrity's attractiveness.



PICTURE 34. A very common type of promotional efforts by official pages covering Korean drama

Additionally, by attempting to promote all things East Asian in a positive manner, they can resort to inappropriate or inappropriately conveyed content. One example is DramaFever posting and tweeting about a DailyMail piece on an Asian boy with a medical condition which produces blond hair (Lee S., 2014, “Parents sick”). The altered DramaFever version only mentions the illness by name and focuses on the entertainment value of the boy's hair (DramaFever 2014, “Rare Condition”). Some of the commentators on the site were less than pleased with this.



PICTURE 35. A tweet about the DramaFever piece on the blond Asian child

As limited in scope as this online promotion and interaction might be at the moment, it does have the necessary momentum and determination to it. Both the original content providers and major distributors and affiliated sites for Korean drama seem to know how important the fan community and their participation in promoting the works online are. This recognition and the fact that efforts are increasing to engage viewer participation and interaction is a good first step to using social media for gaining or promoting a more mainstream appeal in the future. The challenge now would be to balance between catering to this present audience and reaching out to a new one.

## 4 CONCLUSIONS

Korean cinema and drama have come a long way in markets outside of East Asia. What used to be a struggle to access them is replaced by getting more and more legal ways of distribution. What used to be a small audience talking about them in forums is now a fan base with the means and size to be considered a market. Online communication and sharing promoted the 'Hallyu' to the West in ways offline efforts alone would have probably never accomplished. The output of the 'Hallyu' still depends on the major Asian markets for it and that is something international English speaking fans have had to accept in the past.

Things are changing, however. Korean cinema and drama are gaining global recognition and even sparking the interest of Hollywood and foreign producers and creators. Despite mixed reactions on the remake of 'Oldboy', Hollywood has been and keeps creating films based on Korean cinema (Hong 2013). DramaFever has co-produced two Korean dramas to date. Dramas are also being adapted for North American television, with names involved in very successful productions (Tseng 2014). Even big Korean-American stars, like Steven Yeun of 'The Walking Dead', are in different ways promoting the 'Hallyu' for global mainstream audiences (Badra 2014). Korean content creators are well aware of the increasing appeal of the output and also aiming for quality and diversity in it to sustain the popularity of their exports (Bae J.S., 2013).

The role of social media in this growth is also something many of its creators are aware of. The more foreign fans speak of the 'Hallyu' on social media and the more user-generated content they produce for it, the bigger the buzz for these exports (Sriprasit 2012, 4-8). Despite the language barriers, Korean celebrities themselves use social networking services to reach out to fans and major entertainment agencies use them to market their entertainers (Chung H., 2013). That realization is a good sign for a future where the English-speaking market becomes big enough to promote more aggressively to.

The nature, future, but also very existence of the 'Hallyu' are still a subject of debate. Some experts believe the 'Hallyu' is slowing down and is in need of a makeover (Kim 2012). Others hold on to any boost which happens as proof it is here to stay (Chung A.,

2014). It has also been argued that, being largely a construct of the South Korean government and media to sell South Korean culture abroad, the 'Hallyu' was never even real (Hurt 2013; Sellar 2014). The consensus seems to be that the 'Hallyu' is more of a trend than a state, as shown by its very name. The basic feature of trends is that they fade. Like every other trend, the 'Hallyu' as many know it will eventually die down.

However, South Korean entertainment's influence abroad does not seem to be fading. This is because, while the 'Hallyu' represents a largely controlled burst of exposure and popularity for these products, it is not the same as that influence. Rather, it is the means and marketing boost by which that influence was initiated and originally spread. The 'Hallyu' as a phenomenon might not be sustainable, but the 'Hallyu' as the global presence of South Korean products, including cinema and drama is and so is their growth.

By developing and diversifying the content and reaching out to viewers and potential viewers, Korean cinema and drama can become a sustainable form of entertainment for audiences outside of South Korea, including international audiences and audiences in the West. Looking at how the increasing availability of the content to English speaking Western audiences and how the social media efforts to promote it to them have grown in the last few years, it seems reaching more markets is something South Korean content providers wish to achieve. Choi Jin Hee, a director for CJ E&M has said this is the conglomerate's goal, in fact (Yonhap News 2012, "CJ E&M makes 13.3 bln won").

What it comes down to is therefore not sustaining the 'Hallyu' as we know it, but using all the available tools social media belong to for sustaining it a bit longer. Long enough for the content to eventually not need it in order to have a place in foreign markets, with global audiences and through social media across the world.



## REFERENCES

- Ahn, S. 2014. [Herald Interview] Korean drama fever hits U.S.. Online News Portal. Read 21.10.2014.  
<http://www.koreaherald.com/view.php?ud=20140914000241>
- A Korean in America. 2014a. About Me. Entertainment Blog. Read 4.11.2014.  
<http://www.akiatalking.com/p/contact.html>
- A Korean in America. 2014b. Why is the Korean Drama industry poor? (Class 9). Entertainment Blog. Read 4.11.2014.  
<http://www.akiatalking.com/2014/11/why-is-korean-drama-industry-poor-class.html>
- Ask a Korean. 2010. Anti-Fan Death is Real?. Culture Blog. Read 19.11.2014.  
<http://askakorean.blogspot.com/2010/10/anti-fan-death.html>
- Badra, G. 2014. Steven Yeun & Sandara Park star in mini web series "What's Eating Steven Yeun?". Digital Streaming Service Blog. Read 14.11.2014.  
<http://www.dramafever.com/news/steven-yeun--sandara-park-star-in-mini-web-series-whats-eating-steven-yeun/>
- Bae, Jenny. 2013. What are the successful elements to Korean Wave?. Study Blog. Read 7.9.2013.  
<http://raws.adc.rmit.edu.au/~s3326816/blog2/?p=2370>
- Bae, Ji Sook. 2013. Hallyu seeks sustainability. Online News Portal. Read 14.11.2014.  
<http://www.koreaherald.com/view.php?ud=20130212001037>
- Cho, J. 2010. Director weaves psychological web of love, marriage. Online News Portal. Read 20.11.2014.  
<http://koreajoongangdaily.joins.com/news/article/Article.aspx?aid=2928553>
- Chung, A. 2014. Hallyu offers 'never-ending' appeal. Online News Portal. Read 13.11.2014.  
[http://www.koreatimes.co.kr/www/news/culture/2014/06/386\\_151317.html](http://www.koreatimes.co.kr/www/news/culture/2014/06/386_151317.html)
- Chung, H. 2013. Hallyu goes viral through social media. Online News Portal. Read 11.11.2014.  
[http://www.koreatimes.co.kr/www/news/culture/2013/10/386\\_143754.html](http://www.koreatimes.co.kr/www/news/culture/2013/10/386_143754.html)
- Coalition for Cultural Diversity. 2014. Slashed Korean screen quota: the demise of the national film industry?. 1-3. Read 7.9.2014.  
[http://www.cdc-ccd.org/IMG/pdf/20140106\\_CDC\\_SlashedKoreanScreenQuota\\_EN.pdf](http://www.cdc-ccd.org/IMG/pdf/20140106_CDC_SlashedKoreanScreenQuota_EN.pdf)
- Dramabeans. 2007. Glossary. Entertainment Blog. Read 13.9.2013.  
<http://www.dramabeans.com/about/glossary/>
- Dramabeans. 2011. The perils of the live-shoot drama system. Entertainment Blog. Read 14.11.2014.  
<http://www.dramabeans.com/2011/03/the-perils-of-the-live-shoot-drama-system/>

Dramabeans. 2013. Announcement: Level 7 Civil Servant recaps now with less Joo-won. Entertainment Blog. Read 24.10.2014.

<http://www.dramabeans.com/2013/03/announcement-level-7-civil-servant-recaps-now-with-less-joo-won/>

Dramabeans 2014a. Dramabeans Podcast #19. Entertainment Blog. Read 19.11.2014.

<http://www.dramabeans.com/2014/01/dramabeans-podcast-19/>

Dramabeans 2014b. Odds and Ends: This video is not available in your region. Entertainment blog. Read 13.10.2014.

<http://www.dramabeans.com/2014/10/odds-and-ends-this-video-is-not-available-in-your-region/>

DramaFever. 2013. A Message from DramaFever. Digital Streaming Service Blog. Read 24.10.2014.

<http://www.dramafever.com/news/a-message-from-dramafever/>

DramaFever. 2014. Rare condition turns adorable Asian boy's hair blonde. Digital Streaming Service Blog. Read 20.11.2014.

<http://www.dramafever.com/news/rare-condition-turns-adorable-asian-boys-hair-blonde/>

Garcia, C. 2010. Korean Drama Fever Spreads Among US Fans. Online News Portal. Read 21.10.2014.

[http://www.koreatimes.co.kr/www/news/special/2010/01/242\\_59764.html](http://www.koreatimes.co.kr/www/news/special/2010/01/242_59764.html)

Global Cultural Studies. 2013. An Introduction to the S. Korean Music Industry. Study blog. Read 19.11.2014.

<http://blogs.stlawu.edu/evegs302sp2013/?p=1272>

HanCinema. 2014. [HanCinema's Drama Review] "Birth of a Beauty" Episode 1. Entertainment Site and Database. Read 19.11.2014.

<http://www.hancinema.net/hancinema-s-drama-review-birth-of-a-beauty-episode-1-74972.html>

HanCinema. jTBC. Entertainment Site and Database. Read 19.11.2014.

[http://www.hancinema.net/korean\\_company\\_62\\_jTBC.html](http://www.hancinema.net/korean_company_62_jTBC.html)

HanCinema. OCN. Entertainment Site and Database. Read 19.11.2014.

[http://www.hancinema.net/korean\\_company\\_24\\_OCN.html](http://www.hancinema.net/korean_company_24_OCN.html)

HanCinema. tvN. Entertainment Site and Database. Read 19.11.2014.

[http://www.hancinema.net/korean\\_company\\_47\\_tvN.html](http://www.hancinema.net/korean_company_47_tvN.html)

HelloKpop. 2013. Greece airs first Korean drama 'I Miss You'. Entertainment Website. Read 19.11.2014.

<http://www.hellokpop.com/tv-movies/greece-airs-first-korean-drama-i-miss-you/>

Hollywood Branded. 2014. With Korean Dramas Increasingly Popular in the U.S., Brands Should Take Note. Entertainment Marketing Website. Read 21.10.2014.

<http://www.hollywoodbranded.com/korean-dramas-increasingly-popular-in-us/>

- Hong, T. 2013. 8 Korean films slated for a Hollywood remake. Digital Streaming Service Blog. Read 14.11.2014.  
<http://www.dramafever.com/news/8-korean-films-slated-for-a-hollywood-remake/>
- Hurt, M. 2013. 'There is no Korean wave'. Online New Portal. Read 13.11.2013.  
[http://www.koreatimes.co.kr/www/news/culture/2013/11/386\\_145789.html](http://www.koreatimes.co.kr/www/news/culture/2013/11/386_145789.html)
- Hwang, H. 2014. Grandmother Uses Viki to Learn French and Help the World. Digital Streaming Service Blog. Read 6.11.2014.  
<http://blog.viki.com/2014/11/grandmother-uses-viki-to-learn-french.html>
- Kim, S. 2012. "Hallyu," Korean wave, will not last 5 years. Online News Portal. Read 13.11.2014.  
[http://www.koreatimes.co.kr/www/news/art/2012/05/135\\_111241.html](http://www.koreatimes.co.kr/www/news/art/2012/05/135_111241.html)
- KoBiz. 2014. JEON Do-yeon and GONG Yoo Pair Up for LEE Yoon-ki. Korean Cinema Website. Read 20.11.2014.  
<http://www.koreanfilm.or.kr/jsp/news/news.jsp?blbdComCd=601006&seq=3129&mode=VIEW>
- Lee, D. 2012. The Noticeable Rise of Korean Films. Online University Magazine. Read 10.9.2013.  
<http://www.dgupost.com/news/articleView.html?idxno=1330>
- Lee, S. 2014. Asian parents sick of being asked why their son looks different after rare condition turned their son's hair BLOND. Online News Portal. Read 20.11.2014.  
<http://www.dailymail.co.uk/news/article-2822990/I-asked-three-times-day-strangers-s-blonde-Asian-parents-frustrated-attention-young-son-gets-looks-different-them.html>
- Li, X. 2009a. Dramafever.com full interview (part 2/5). Media Blog. Read 10.11.2014.  
<http://canarytrap.net/2009/04/dramafevercom-full-interview-part-2/>
- Li, X. 2009b. Surplus Global Audiences and How to Court a Community: Insight from Dramafever.com. Media Website. Read 25.10.2014.  
[http://www.convergenceculture.org/weblog/2009/02/surplus\\_global\\_audiences\\_and\\_h.php](http://www.convergenceculture.org/weblog/2009/02/surplus_global_audiences_and_h.php)
- Maliangkay, R. 2013. Catering for the Female Gaze: The Semiotics of Masculinity in Korean Advertising. Situations 7.1, 43-61. Read 1.11.2014.  
[http://www.academia.edu/6822601/Catering\\_for\\_the\\_Female\\_Gaze\\_The\\_Semiotics\\_of\\_Masculinity\\_in\\_Korean\\_Advertising\\_by\\_Roald\\_Maliangkay](http://www.academia.edu/6822601/Catering_for_the_Female_Gaze_The_Semiotics_of_Masculinity_in_Korean_Advertising_by_Roald_Maliangkay)
- Park, E. 2012. Conglomerates direct Korea's film industry. Online News Portal. Read 23.10.2014.  
<http://koreajoongangdaily.joins.com/news/article/article.aspx?aid=2963465>
- Philip. 2013. K-Drama fan-site DramaCrazy 'shutting down'. Entertainment Website. Read 23.10.2014.  
<http://www.hellokpop.com/news/k-drama-fan-site-dramacrazy-shutting-down/>
- Prieve, M. 2014. 'Supernatural' Star Jensen Ackles Poses for Harper's Bazaar, Joins Twitter, the World Rejoices. Entertainment Website. Read 12.11.2014.

<http://www.celebuzz.com/2014-08-29/supernatural-star-jensen-ackles-poses-for-harpers-bazaar-joins-twitter-the-world-rejoices/>

Sellar, G. 2014. Clueless Reviews, Complicit Academics, and Hallyu Nationalism. Personal Media Blog. Read 14.11.2014.

<http://www.gordsellar.com/2014/11/02/clueless-reviews-complicit-academics-and-hallyu-nationalism/>

Shin, H. 2011. New cable channels go on air. Online News Portal. Read 19.11.2014.

<http://www.koreaherald.com/view.php?ud=20111130000743>

Seoulbeats. 2012. Confucianism and The Female Roles in K-dramas. Entertainment Blog. Read 20.10.2014.

<http://seoulbeats.com/2012/06/confucianism-and-the-female-roles-in-k-dramas/>

Soompi. 2014. Yoon Eun Hye Confirmed to Act alongside Park Shi Hoo in Upcoming Film “After Love”. Entertainment Website. Read 19.11.2014.

<http://www.soompi.com/2014/11/15/yoon-eun-hye-confirmed-to-act-alongside-park-shi-hoo-in-upcoming-film-after-love/>

Sriprasit, S. 2012. Korean Wave – Cultural Media Industries in Making. Erasmus Mundus 2012: Globalization, Culture and The Roles of The Media, 1-11. Read 14.11.2014.

[http://www.academia.edu/3496369/Korean\\_Wave\\_Cultural\\_Media\\_Industries\\_in\\_Making](http://www.academia.edu/3496369/Korean_Wave_Cultural_Media_Industries_in_Making)

Swisher, K. 2013. Exclusive: Japan’s Rakuten Acquires Viki Video Site for \$200 Million. Media Website. Read 23.10.2014.

<http://allthingsd.com/20130901/exclusive-japans-rakuten-acquires-viki-video-site-for-200-million/>

Tseng, A. 2014. A New Wave of Korean TV Shows Being Adapted in the U.S.. Entertainment Website. Read 13.11.2014.

<http://xfinity.comcast.net/blogs/tv/2014/09/29/a-new-wave-of-korean-tv-shows-being-adapted-in-the-us/>

Tully, K. 2012. Korean film down-under: accessibility for Australian audiences. Entertainment Blog. Read 23.10.2014.

<http://peril.com.au/back-editions/edition1213/korean-film-down-under-accessibility-for-australian-audiences/>

Visit Korea. 2008. Traveling Highlights. Tourism Site. Read 19.11.2014.

[http://english.visitkorea.or.kr/enu/SI/SI\\_EN\\_3\\_6.jsp?cid=262722](http://english.visitkorea.or.kr/enu/SI/SI_EN_3_6.jsp?cid=262722)

Wheeler C. 2011. [HanCinema Korea's Diary] Subtitles: Reading between the Frames. Entertainment Site and Database. Read 19.11.2014.

<http://www.hancinema.net/hancinema-korea-s-diary-subtitles-reading-between-the-frames--36960.html>

Yang, J. 2012. The Korean Wave (Hallyu) in East Asia: A Comparison of Chinese, Japanese, and Taiwanese Audiences Who Watch Korean TV Dramas. *Development and Society*, 41(1), 103-147. Read 20.10.2014.

[http://isdpr.org/isdpr/publication/journal/41\\_1/05.pdf](http://isdpr.org/isdpr/publication/journal/41_1/05.pdf)

Yonhap News. 2012. CJ E&M makes 13.3 bln won in Q3 TV drama exports. Online News Portal. Read 20.11.2014.

<http://english.yonhapnews.co.kr/culturesports/2012/10/30/80/0701000000AEN20121030006000315F.HTML>

## APPENDICES

### Appendix 1. South Korean Film Producer and Distributor English Language Websites and Social Media Accounts

#### English Language Websites

CJ E&M: <http://en.cjenm.com/>

Showbox: <http://showbox.co.kr/english/>

Lotte Entertainment: <http://www.lotteent.com/Main/Main.asp>

Next Entertainment World: <http://www.its-new.co.kr/>

Sidus Pictures: <http://www.sidus.net/eng/index.asp>

Myung Films: <http://www.myungfilm.com/>

#### English Language Facebook Pages

CJ Entertainment USA: <https://www.facebook.com/cjentertainmentusa>

Showbox Int'l: <https://www.facebook.com/Showboxint>

Lotte Entertainment: <https://www.facebook.com/LotteEnt>

#### English Language Twitter and Youtube Pages

CJ Entertainment USA: [https://twitter.com/CJENT\\_USA](https://twitter.com/CJENT_USA)

<http://www.youtube.com/user/CJEntertainmentUSA>

Lotte Entertainment: <http://www.youtube.com/user/LotteEng>

## Appendix 2. South Korean Television Network English Language Websites and Social Media Accounts

### English Language Websites

SBS Global: <http://global.sbs.co.kr/en/main/main.htm>

SBS International: <http://www.sbs-int.com/en/default.aspx>

KBS America: <http://kbs-america.com/index.php?route=common/home>

KBS Global: <http://english.kbs.co.kr/>

KBS World: <http://kbsworld.kbs.co.kr/>

MBC Global: <http://content.mbc.co.kr/english/index.html>

MBC America: <http://www.mbc-america.com/default/index.php>

### English Language Facebook Pages

SBS International: <https://www.facebook.com/sbsintl>

KBS World: <https://www.facebook.com/kbsworld>

MBC America: <https://www.facebook.com/pages/MBC-America/116358158406961>

### English Language Twitter and Youtube Pages

SBS International: <https://twitter.com/SBSINTL>

KBS World: <https://twitter.com/KBSWorldTV>

<https://www.youtube.com/user/kbsworld/>

MBC America: [https://twitter.com/mbc\\_america](https://twitter.com/mbc_america)

<https://www.youtube.com/user/MBCdrama/>

### Other English Language Pages

KBS World Google+: <https://plus.google.com/+kbsworldtv/posts>

KBS World KakaoTalk: [http://plus.kakao.com/home/@kbs\\_world](http://plus.kakao.com/home/@kbs_world)

KBS World Instagram: <http://instagram.com/kbsworldtv>