



Hallyu in Southeast Asia:

The Present and Future of the International Cultural Exchange
 August 23, 2017, Seoul, Korea

INVITATION

Hallyu in Southeast Asia: The Present and Future of the International Cultural Exchange (August 23, 2017, Seoul, Korea)

Dear Participants,

Welcome to the “Hallyu in Southeast Asia: The Present and Future of the International Cultural Exchange” international conference, which will take place on August 23, 2017 in Seoul, Korea. The conference aims to examine current cultural exchanges through the Korean Wave (Hallyu) in Southeast Asia and to explore future directions of international cultural exchanges between them.

On behalf of the Hanyang Peace Institute of Hanyang University, the Korea Foundation for International Culture Exchange (KOFICE), and the host organizations, we would like to cordially invite you to participate as a special speaker in the “Hallyu in Southeast Asia” conference to discuss the following topic: international cultural exchanges through the Korean Wave (Hallyu) and culture industries including broadcasting, tourism, film, music, education, etc., in your region. We would be honored to have you attend and share your extensive knowledge, insight, and experience in the field.

The conference will bring together internationally-renowned experts in Hallyu-related culture industries and international relations to highlight the cultural exchanges and cultural industry in East and Southeast Asia. Please kindly inform us of your decision regarding our invitation at your earliest convenience.

Conference Overview

Subject	Cultural Exchanges and Culture Industried Related To Hallyu
Date/Time	Wednesday, August 23, 2017, 10:00–18:00
Venue	National Hangul Museum of Korea, Seoul, Korea
Organizers	Hanyang Peace Institute of Hanyang University and the Korea Foundation for International Culture Exchange (KOFICE)
Sponsor	National Research Foundation of Korea, College of Social Science, Hanyang University, The Ministry of Culture, Sports, Tourism of the Republic of Korea

We look forward to hearing a positive response from you. Please honor us with your presence.

Sincerely Yours,

Whang, Sangchai

Dean of Social Science College, Hanyang University
Professor, Department of Media Communication, Hanyang University

Choi, Jinwoo

Director of Hanyang Peace Institute, Hanyang University
Professor, Department of Political Science, Hanyang University

AIMS OF THE CONFERENCE

The one-day “Hallyu in Southeast Asia: The present and future of international cultural exchanges” conference aims to bring together renowned experts and scholars from Southeast Asia, including Indonesia, Malaysia, Myanmar, Thailand, and Vietnam, to share their expertise on international cultural exchanges and culture industries through discussions about current affairs and future directions in international cultural exchanges between Korea and Southeast Asian countries.

Southeast Asia has never been more important for Korea to partner with. Hallyu mediates intercultural exchange via cultural content, but it also serves as a facilitator of international cultural exchange between nations. Southeast Asian countries have recently emerged as relevant and important partners. Due to Korea’s understanding of the problems and limits in the previous approach of the private and governmental sectors to international cultural exchange through Hallyu in other Asian countries, Korea has tried to find a better way to approach Southeast Asian countries.

At this conference, experts and scholars from diverse fields will share and generate new knowledge about Hallyu culture industries, heightening mutual awareness between Korea and Southeast Asia. The international conference on “Hallyu in Southeast Asia: The present and future of international cultural exchanges” will bring together experts and scholars from Korea and Southeast Asian countries to identify productive ways to facilitate intercultural awareness through Hallyu and promote future international cultural exchanges between Korea and Southeast Asia.

CONFERENCE INFORMATION & ACCESS

THEME

“Hallyu in Southeast Asia: The Present and Future of the International Cultural Exchange”

TIME

23 August, 2017, 10:00 – 18:00

VENUE

Auditorium (B1), National Hangeul Museum, Seoul, Korea

CO-HOSTS

Hanyang Peace Institute (한양대학교 평화연구소)

Korea Foundation for International Culture Exchange (KOFICE, 한국문화산업교류재단)

SPONSORS

National Research Foundation of Korea (한국연구재단)

College of Social Science, Hanyang University (한양대학교 사회과학대학)

The Ministry of Culture, Sports, and Tourism of Korea (문화체육관광부)

* Official languages of the conference are English and Korean.

PROGRAM

CONFERENCE PROGRAM

10:00-10:30	Conference registration Registration desk
Announcement	
10:30-10:50	<p>Announcement Jinwoo Choi (Professor, Department of Political Science, Hanyang University, Director of Hanyang Peace Institute)</p> <p>Welcome Address Sangchai Whang (Dean of Social Science College, Hanyang University) Youngjin Kwak (President of Korea Foundation for International Culture Exchange)</p> <p>Congratulatory Addresses Kim Sang-ug (Director General of Ministry of Culture, Sports and Tourism) Young-sun Kim (Secretary General of ASEAN-Korea Centre)</p>

Session I

Moderator: Jinwoo Choi (Hanyang University)

Panel 1. Global Hallyu

11:00-11:20	<p>Construction of New Korean Wave: how to understand hybridity in local popular culture Dal Yong Jin (Simon Fraser University, Canada)</p>
11:20-11:30	Panel Discussion: Sanghag Kim (Hanyang University)

Panel 2. Korea-Indonesia (한-인도네시아)

11:30-11:50	<p>Mixing culture of Indonesia and Korea Kahfiati Kahdar (Institute Teknologi Bandung)</p>
11:50-12:10	<p>The Indonesia Cultural to Support Creative Economy Abdur Rohim Boy Berawi (Education, Research and Development, The Indonesian Agency for Creative Economy)</p>
12:10-12:25	<p>Panel Discussion Jiwon Suh (Changwon National University) Soochul Kim (Hanyang Peace Institute)</p>
12:30-14:00	<i>Lunch at Korean restaurant MARU</i>

Session II

Moderator: Doobo Shim (Sungshin Women's University)

Panel 1. Korea-Thailand (한-태국)

14:00-14:20	The impact of Korea content industry(Movie, TV Series, Animation, Music, Food, & Fashion) to CMU students Pitipong Yodmongkol (Chiang Mai University)
14:20-14:40	Hallyu : The impact to Thailand Sirisak Koshpasharin (National Cultural Committee, Ministry of Culture)
14:40-14:55	Panel Discussion Genie Lee (CJ E&M) Jonglm Lee (Sungkyunkwan University)

Panel 2. Korea-Myanmar (한-미얀마)

14:55 -15:15	The Present and Future of International Cultural Exchange Khin Kyi Pyar (The National University of Arts and Culture, Mandalay)
15:15-15:35	Myanmar-ROK Relations and Hallyu into Myanmar Ni Ni Myint (The National University of Arts and Culture, Mandalay)
15:35-15:50	Panel Discussion Jae-Ha Kim (Seoul Institute of the Arts) Euichul Jung (Sangji University)
15:50-16:10	<i>COFFEE BREAK</i>

Session III

Moderator: Wonho Jang (University of Seoul)

Panel 1. Korea-Malaysia (한-말레이시아)

16:10-16:30	K-POP Communities: Comparative Insights From Bangi To Pekanbaru Badrul Hassan (National University of Malaysia)
16:30-16:50	Crossing Borders and Going Beyond Paul Augustin (Penang Island Jazz Festival)
16:50-17:05	Panel Discussion Jai-Beom Kim (Sungkyunkwan University) Gyu Tag Lee (George Mason University Korea)

Panel 2. Korea-Vietnam (한-베트남)

17:05-17:25	Hallyu in Vietnam and Opportunity for Contents Market: Case of Korean-and-Vietnam-made Film Projects Nguyen Thi Hien (Ho Chi Minh City University of Social Sciences and Humanities)
17:25-17:45	Korea Contents on Vietnam Television Pham Thanh Thuy (Vietnam Satellite Digital Television Company)
17:45-18:00	Panel Discussion Ju Yong Ha (Inha University) Il-Joong Kim (SBS Global Business Team)
18:00-	Closing Remarks



The Hanyang Peace Institute (HPI) at Hanyang University becomes one of the leading interdisciplinary research institutes in South Korea devoted to studies on emerging challenges to peace and cultural politics in contemporary Asia and Europe. Before it was officially founded in 2014, HPI had already conducted a Social Science Korea (SSK) Research project titled “Identifying the Structure of Cultural Conflicts in Europe and East Asia” (2010–2013), which was funded by the National Research Foundation of Korea (NRF).

As an interdisciplinary global research institute, HPI has brought together researchers from various academic fields, such as international studies, communication studies, cultural studies, sociology, regional studies, and public policy, expanding its global and local networks. Since its inception, HPI has conducted additional NRF-funded SSK projects, including “Coping with Cultural Conflicts in Europe and East Asia: Achievements and Limits” (2013–2016) and “Constructing a Cultural Governance Model for Recognition-Coexistence and Conviviality-Hospitality” (2016–2020). In doing so, HPI has actively promoted multi-dimensional approaches to peace, identity politics, nationalism, multiculturalism, immigration, cultural policy, and human rights. HPI has also produced many publications, including the quarterly Culture and Politics journal, and held academic events and conferences. HPI’s current primary is to build an alternative cultural governance model based on two paradigmatic concepts: conviviality and hospitality.

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Construction of New Korean Wave: how to understand hybridity in local popular culture

Dal Yong Jin
(Simon Fraser University)

Abstract

The recent dissemination of Korea's popular culture has been significant because the current Korean Wave has developed its hybridity in content. The cultural phenomenon of Korean popular culture is more interesting and unique than other countries' cases, primarily because of its rapid penetration in the global market and culture based on the hybrid local culture. Therefore, a rigorous, nuanced, and retrospective analysis of Korean popular culture in the context of the broader society is required so that these local cultural trends in an era of globalization can be fully comprehended.

By not only adopting post-colonial approaches in its notion of the third space but also critically developing this concept in the case of Korea's popular culture, it discusses hybridity in its historical-structural perspectives. In particular, it argues the significance of the politicization of the New Korean Wave instead of popular culture's de-politicized internationalization as politicization has become one of the primary reasons for the success of local culture in the global markets.

Introduction

In the global animation markets, several Western countries have been dominant with their well-made animation programs. The primetime animated satire series *The Simpsons* (1989–present) has been the flag bearer for the U.S., and perhaps one of the television's finest animated programs ever. The Simpsons became a global cultural icon by the turn of the 21st century, "holding the *Guinness Book of World Records* titles for the longest-running primetime animated series and the most celebrities featured in an animation series and being critically praised and bestowed with numerous national and international honors" (Lustyike and Smith 2010, 341).

Japanese animation has especially been popular throughout the world. Since 1963, when the 30-minute episodic series *Tetsuwan Atom* (known as Astro Boy) debuted, more than 1,000 TV anime (animated programs) have been produced in Japan up until the early 21st century. Japanese anime accounted for 60% of the world's animated-cartoon series (Chen 2012, 44), as *Sailormoon* and *Pokémon* had been global sensations between the mid-1990s and the early 21st century. When *Sailormoon* appeared in the U.S. in the fall of 1995, it was already the number one children's action adventure television show in Japan, France,

Italy, and Hong Kong (Grigsby 1998). Japanese cartoon and video game franchise 'Pokémon' was also broadcast in 65 countries and translated into more than 30 languages until 2002 (Douglas 2002).

The extraordinary level of success for these Japanese animations did not last much longer, though. At Pokémon's height of popularity, Nintendo executives were optimistic that they had a product like Mickey Mouse and Donald Duck that would become an enduring icon worldwide. However, by the end of 2000, *Pokémon* fever had subsided in Japan and the U.S., and only one year later, Pokémon's control of shelf space and consumer consciousness was beginning to fade globally (Tobin 2004, 3). Japanese animation in the U.S. had generated considerable economic revenues, reaching a formidable peak in 2003 with more than \$4.84 billion in sales. In the following years, however, the numbers dropped and it was recorded at only \$2.74 billion in 2009, mainly due to the saturation of low-quality anime series in the market (Otmazgin 2014; Japan External Trade Organization 2011, 39; Kelts 2006).

Interestingly enough, in the early 21st century, Korea jumped into the global animation market with several unique characters. Unlike other cultural products, such as television programs, films, and popular music, the Korean animation industry has been an underdog in the cultural industries and the Korean Wave. However, the Korean animation industry has gradually developed its own characters and expanded its exports, not only to neighboring countries but also to Western countries. While it is still in the burgeoning stage, with the popularity of a few Korean animations, such as *Pororo*, *the Little Penguin* (hereafter *Pororo*), *Pucca*, and *Roboca Poli*, animation has come out of the blue in Korea and become a new cultural form that represents the New Korean Wave. In this regard, Ōtsuka and Ōsawa (2005, 278, cited in Otmazgin 2014) have already argued that Korean anime productions are likely to take over Japan in the future because of the growing creativity and dynamism of the Korean market, although it won't happen anytime soon.

By employing a critical political economy approach, this paper examines Korea's animation industry, which has not been a major cultural form in *Hallyu* research. It investigates the historical, cultural, and economic forces that have shaped Korea's animation characters in the context of the debates on globalization utilizing the framework of hybridity. It analyzes the texts of a few animation characters, including *Pororo*, in order to understand the major reasons for the sudden growth of the Korean animation industry. In particular, it maps out the hybrid nature of Korean animation, which is the politicization of local popular culture. Given that American and Japanese animation characters have exerted a huge influence since the early development of Korean animation, and taking into account the inclusion of elements of hybridization in production, this paper discusses the ways in which the domestic animation industry has become popular in the global markets.

From Subcontractors to the Creative Animation Industry

Korean animation did not experience a noticeable success in terms of creating an original work that was suitable for global cultural markets until the early 2000s. Although Korea had been creating its own animation films since 1936 and had several popular animation characters (Kim, J.Y., 2006), including *Hong Gil Dong* (1967), *Robot Taekwon V* (1976), and *Dooly the Little Dinosaur* (1987), they did not make a tangible global appearance. Compared to films and television programs targeting almost all age groups, the animation market focused on preschool children and teens demographics which were too small to be economically viable in Korea, so large cultural corporations and television networks were not interested in animation. The animation industry was also not highlighted as a major part of the Korean Wave because the country had had only a few well-made animation characters, including *Dooly the Little Dinosaur* created between the late 1980s and the early 1990s. In other Western countries, including Japan, cultural producers and policy makers have emphasized the importance of animation and related industries. For example, Japanese *Pokémon* has been produced in several different cultural forms, from games to animation series, and from films to merchandise (Allison 2006). Due to its massive influence on other cultural industries, animation has been significant; however, the Korean government and media corporations did not prioritize animation as a serious cultural form until the early 21st century.

As a result, the production of the majority of Korean animation characters were made through the original equipment manufacturing (OEM) format subcontracted by the U.S. and Japan until 2007, and only a few animation corporations could create their own animation characters. A few Korean broadcasting corporations and animation companies in the 1960s, including *DongYang* Broadcasting Company and *Daewon* Animation Corporation started to produce Japanese animation characters as subcontractors, which had continued as a primary business for the Korean animation industry until the early 2000s (Yoon, A.R. 2009; Shin 2008). Many Korean animation studios were “involved in subcontracted production for the Japanese TV animation industry which recruited lower-paid workers in other Asian countries instead of better-paid Japanese animators” (Kim, J.Y. 2006, 69).

The Korean animation industry has steadily increased in recent years. Several animation corporations have developed their production skills based on know-how accumulated during OEM production and have started to produce their own animation characters, resulting in the development of the domestic animation industry. In 2002, there were only 163 firms in the animation industry, and in 2005 there were 200 corporations, including both production and distribution; however, by 2011 this had increased to 308 companies (Ministry of Culture, Sports, and Tourism 2012c). These animation corporations have created several popular animation characters, which have gained an unprecedented level of success worldwide, and have driven the growth of Korean animation as one of the major domestic cultural products.

Among these, *Pororo*—Korea’s computer-generated animation character—which was first broadcast in November 2003 on the Educational Broadcasting System (EBS), has achieved huge success both nationally and globally. *Pororo* was developed by several corporations, including Iconix Entertainment, Ocon, SK Broadband, and EBS, all Korean firms alongside the effort of subcontracted North Korean animation company *Samcholli* (*Pororo the Little Penguin*, 2003). *Pororo* has sold to many countries, and its fame has snowballed into merchandising, iTunes, fashion, and a notebook computer for kids by Samsung. Almost any child’s product has *Pororo* stamps on it ranging from diapers and chopsticks to cellphones and laptops (Kang, Y.W. 2012). In a children’s marketplace where even trends tend to peak within one year, *Pororo* has exceeded almost ten years of operation and even in 2013 was generating new products and profits, as Japanese *Pokémon* did until the early 21st century. The Korean animation industry has witnessed a fundamental shift from the subcontractor level periphery to one of the most advanced industries in terms of the nature of its creativity, as *Pororo* certainly exemplifies.

Pororo has indeed been sold in markets literally across the world, including East Asia, South Asia, Australia, and Western Europe, and its popularity has percolated into even remote villages. *Pororo* aired on *Yoyo Channel*, the most popular kids channel in Taiwan from the beginning of May, 2005. *Pororo* started being broadcast from September in the same year on *Hungama TV* in India, where it is airing at noon for 12 minutes from Monday to Friday. *Hungama TV*, which operates the Indian kids’ network operated by UTV Software Communications, was launched in 2005 and features a mix of live action and animation targeting preschoolers up to tweens (*Pororo, the Little Penguin* 2005). In 2005 *Pororo* recorded the highest view rate of 47% in TF1, the largest terrestrial broadcasting channel in France (Ministry of Culture, Sports, and Tourism 2012c). In 2006, *Pororo* aired on Chinese CCTV and Japanese Fuji TV as well. As of late 2011, the program aired on Australian, French, Italian, Singaporean, and Indian channels. It has been aired in Norway, the U.K., and on Disney Junior (Asia). Upto 2011, *Pororo* had sold to 150 countries (Ministry of Culture, Sports and Tourism 2012c), although *Pororo* has not yet appeared on any American channels.

The acceptance of *Pororo* in countries around the world other than the U.S. has triggered a massive influx of other Korean animations into many countries. For example, *Pucca* is loved by fans in 170 countries, and is a media franchise from the Vooz Co., Ltd., now owned by Disney. The main character, *Pucca*, is the 10-year old niece of a Chinese noodle house owner. *Pucca* is in love with the 12-year-old ninja, Garu, and *Pucca* always seems to beat him in combat and unintentional competition, simply by sheer luck. Meanwhile, *Iron Kid* began airing across the U.S., topping the ratings list of terrestrial channels. *King of Card Mix Master* has been exported to 25 nations and *Janngeum’s Dream* to 27 by 2006. These cartoons for kids are emerging as a new edge of the New Korean Wave (*Chosun Ilbo* 2008).

Consequently, the Korean Wave has expanded to the children's cultural product market in the early 21st century. In 2006, Korea exported \$66.8 million worth of animation; however, this went up to \$115.9 million in 2011 (Table 4-1). The sales in the animation sector, including characters themselves, also soared by about 120%, from \$233.8 million in 2005 to \$514.3 million in 2011 (MCST 2012c, 269; Ministry of Culture and Tourism 2006a, 318). In other words, due to the recent popularity of several successful animations, toy makers, book publishers, and film makers both domestically and globally are interested in collaboration with these domestic animation firms; therefore, including the character industry, animation has become one of the most significant cultural sectors in the Korean cultural industries. Since children who appreciate Korean pop culture are likely to continue consuming it as they grow up, it is significant to foster business focused on children's products (*Chosun Ilbo* 2008). In fact, "Disney implements a strategy to catch the consumers when they are young by targeting children," because "Disney values are internalized by consumers during childhood" (Fung and Lee, 2009, 198-199). The New Korean Wave has not planned this well-known strategy of global brands; however, through the recent growth of local animation in the global markets, Korea has automatically constructed the highway for the local cultural industries.

Table 4-1. Exports of Korean Animation (unit: \$1,000)

Export Patterns	2006	2007	2008	2009	2010	2011
Animation (creative products)	26,801	36,894	43,837	50,602	60,575	81,485
Animation (OEM)	40,033	35,876	36,746	39,049	36,252	34,456
Total	66,834	72,770	80,583	89,651	96,827	115,941

Source: Ministry of Culture, Sports, and Tourism (2013). 2012 Contents Industry Statistics. Seoul: MCST, 297; Ministry of Culture, Sports, and Tourism (2010a). 2009 Contents Industry Whitepaper. Seoul: MCST, 261

Against such a backdrop, animation has become one of the most significant cultural forms of the New Korean Wave. As noted, until 2006, the majority of the animation exports was from original equipment manufacturing, consisting of almost 60% of the exports in the field. In 2002, for example, subcontracted animation made up as much as 89.4% of total exports of animation characters. Due to the fact that the U.S. and Japan were two major countries that were asking Korean animation corporations to produce their characters, they comprised 92.5% of the entire exports (Ministry of Culture and Tourism 2006a, 318). The proportion of the OEM rapidly decreased, and in 2006, about 40% of export revenues came from new animation programs created by Korean producers. In 2007, for the first time in Korean history, creative animation products surpassed OEM products, and in 2012 about 70% of the exports in animation consisted of creative products originally produced locally (See Table 4-1).

Unlike several other cultural forms, such as television programs and film, the Korean animation industry has successfully broken into Western markets, including the U.S. and countries in Western Europe, as their primary markets, with Asian countries taking a much smaller share. While the largest foreign markets for television programs and films have been East Asia, particularly China, Japan, and Taiwan, the animation industry has focused on Western markets. For example, when Korea exported \$115.9 million worth of animation in 2011, the largest market was North America (51.2%), followed by Europe (24.6) and then Japan (18.7%). North America and Europe together consisted of 75.8% of Korea's animation exports, which could not be seen in other cultural forms (Ministry of Culture, Sports, and Tourism 2013) (Table 4-2).

Table 4-2. Export of Animation by Region (Unit: \$1,000)

Countries	2008	2009	2010	2011
China	1,136	1,356	1,577	1,659
Japan	16,851	17,369	18,810	21,688
Other Asian Countries	469	967	1,151	1,183
North America	47,568	50,358	52,463	59,397
Europe	12,387	16,496	19,527	28,556
Others	2,172	3,105	3,299	3,458
Total	80,583	89,651	96,827	115,941

Source: Ministry of Culture, Sports, and Tourism (2013). *2012 Contents Industry Statistics*. Seoul: MCST, 298; Ministry of Culture, Sports, and Tourism (2012c). *2011 Contents Industry Statistics*. Seoul: MCST, 287.

Domestic television shows and films have not made significant inroads into the Western markets; however, a few cultural sectors, including popular music (K-pop), online gaming, and especially animation have substantially increased their exports in North America and Europe. Animation is at the front line of this new phenomenon, characterizing the New Korean Wave. This happened partially because Korea has produced the animation characters of these countries through the OEM process; naturally these countries (e.g., U.S. and Japan) became major importers of Korean animation characters. Of course, as with many other Western animation characters, much of their revenue is driven by merchandise tie-ins,¹ and overall revenue reached \$5.3 billion as of December 2011. Unlike during the first stage of the Korean Wave, animation alongside characters has become one of the most significant cultural sectors, though not yet comparable to its Japanese counterpart.

¹ Tie-ins will be considered as promotional campaigns tied to films, television programs, and animations, and associated with products distinct from these cultural products, based on characters or objects used in these cultural products (see Wasko 1997).

Socio-economic Characteristics of the Local Animation Industry

While opinions vary on what socio-economic, as well as cultural context accounts for Korean animation's global appeal, many attribute it to Korea's advanced digital technologies and talents. Their global appeal has also relied on their delicate capitalization of animation in several different ways, including the appropriation of a supersystem of entertainment and the division of international labor, as well as hybridization. To begin with, digital technologies have taken a pivotal role in the development of the characters. Pororo's developers utilized 3-D computer animation skills, as Korean characters are mostly created using 3-D computer software these days. Characters used to be created through a laborious system of drawing on paper, but Korea's advanced digital technologies have enabled much easier creation of elaborate images (*Chosun Ilbo* 2007). Unlike previously successful Japanese animations, such as *Pokémon* and *Sailormoon*, the current achievement of Korean animation has relied on digital media because they are new delivery systems. Preschool kids and young children could enjoy *Pororo* and others through YouTube and iTunes, as *Pororo* was released through iTunes in December 2011 so that parents could easily buy and download some episodes for their kids.

Talent itself is also crucial capital for Korean animation's popularity. Korea is home to legions of gifted animators, and Korean animation's global appeal suggests that Koreans can sell stories as well as drawing skills. Korean animators have for many years done much of the heavy lifting on American TV shows (*The Economist* 2011). They have, and still are, working with studios like Fox and Nickelodeon to help produce widely popular shows like *The Simpsons*, *Family Guy* and *Sponge Bob SquarePants*, among others.

Rough Draft, which is one of the Korean studios in constant communication with all of the major animation and motion picture studios in the U.S., has its fingerprints on the large majority of animation viewed in the U.S. for one simple reason: talent (Ratto 2012). As discussed, the Korean animation industry has been subcontracted by many Japanese animation firms, and Korean developers have learned skills through the OEM production. As Alex Ha, a 31-year-old native of California who works at Rough Draft Studios points out;

“the Korean animators are known for being far superior when it comes to technical skill. The large bulk of the industry's work has been to receive initial drawings and mock-ups from foreign studios and do final detailing and eventual completion. Even the world-wide phenomenon known as anime sends the bulk of its work to Korea for finalization” (Ratto 2012).

The realm of animation has certainly been imperialistic, meaning several Western countries, including Japan, have appropriated cheaper and skilled Korean artists because in labor-intensive cultural industries, including television, film, and animation, Western-based cultural firms have no choice but to appropriate the division of international cultural labor.

As Miller and Leger (2001, 102) point out, “life-cycle models of international products suggest they are first made and consumed in their center, in a major industrial economy, then exported to the periphery, and finally produced out there, once technology has become standardized and savings can be made on the labor front.” Goods and services owned and vended by the periphery rarely make their way into the center as imports (Miller and Leger 2001); however, the Korean animation industry has changed this traditional wisdom and become one of the major animation exporters to Western countries.

Likewise, the recent accomplishments of Korean animation imply the ideological convergence of digital technologies and creativity. Compared to other cultural products, including film and television programs, animation needs considerably more advanced cutting-edge digital skills for its production. Unlike previous animated characters that artists drew themselves, digital technologies take over the chores and talented artists can focus on creating images and stories. Cultural creativity and digital artifact have converged in the case of recent Korean animation characters. Consequently, Korean animation corporations have developed their own creative animation characters, which have resulted in the growth of the animation industry in the early 21st century.

Meanwhile, Korean animations, including *Pororo*, are the product that has most efficiently capitalized on emerging marketing trends. As Iwabuchi (2004, 63) claims, “animation and game characters are playing an increasingly significant role in the multimedia business. Video game characters are intertextual and can be used in a variety of media, such as movies, TV series, comics, toys and associated merchandise.” Marsha Kinder (1991, cited in Iwabuchi 2004) also describes the multiple possibilities of transmedia intertextuality as representing a supersystem of entertainment that has come to be a dominant force in the global entertainment business. The developers of *Pororo* and other child animation characters have believed that animation characters would be the main feature of such a supersystem.

Unlike previously animated movies and television series, *Pororo*, *Pucca*, and *Roboca Poli* prove how the supersystem works. As briefly explained, *Pororo* was first created as an animated TV series. It then almost simultaneously appeared on various merchandise featuring popular *Pororo* characters. *Pororo*’s fame has snowballed into merchandising for children. It secured 1,600 merchandise items garnering 12 billion won a year from royalties. Almost any child’s product in Korea has *Pororo* stamps on them, and it would be a lie if families with children claimed not to have a *Pororo* product in their house (Kang, Y.W. 2012). Unlike *Pingu*—a 1986 Swiss made television animation series characterizing a penguin—*Pororo* wears a pair of cute goggles and a helmet to represent the dream of flight and this is particularly unique because these aspects are parts of the merchandising. As such, the development of the *Pororo* supersystem has become a new business model capitalizing a niche market targeting preschool kids. *Pororo* comes preloaded with 12 *Pororo the Little Penguin* episodes, movies, *Pororo* puzzles and a coloring game; perfect for

lower school level children. It is also capable of word processing and the only multi-tasking feature available is playback of the content.

Pucca was an animated online e-card service made in 2000. The popularity of the e-card increased so rapidly in both Korea and the rest of Asia that it was licensed by Jetix in 2004, who also acquired television rights for the service. *Pucca*'s fame has snowballed into a DVD release, books, and key chain books, fashion, and video games. She appears on around 2,600 different types of merchandise, including the cell phone accessories that first made her famous in 2001. Total sales of *Pucca* products in 2006 came to well over 300 billion Korean Won, matching those of any mid-sized company (*Chosun Ilbo* 2007). *Pucca*, the character with slit eyes, wearing strong red and black, was the centerpiece of a design contract with Benetton, so 39 *Pucca* items are being sold in its 1,796 stores worldwide. In Europe, it was even used as a promotional product for McDonald's Happy Meal for kids, as Pokémon did until the early 21st century (Kim, B. M. 2012). As these animation characters prove, the capitalization process of this seemingly small market has exemplified the snowball effect due to its actualization of the entertainment supersystem.

Lastly, but not least, international collaborations have been unique in Korean animation. In the case of *Pororo*, from late 2002 to early 2005, a North Korean firm called *Samcholli* took some of the subcontracting jobs for Iconix working on animation including modeling, texturing and rendering. At that time, the U.S. had trade sanctions against North Korea, and thus the U.S. government scrutinized the process, but it had nothing to do with its trade ban. The successful overseas debut of *Pucca* was also the fruit of a multinational collaboration. Korea's Vooz Character Systems developed and marketed *Pucca*, the U.K.'s Jetix put up the funds, Canada's Studio B produced the animation, and an American writer took care of the story (*Chosun Ilbo* 2007).

In the area of distribution, the global success of *Pokémon* was primarily handled by Warner Brothers, one of the major Hollywood studios (Iwabuchi, 2004), which also broadcasted the half-hour cartoons on its own TV channel Kids WB. However, Iconix Entertainment (hereafter Iconix) has not developed international collaboration with foreign distributors. As one company's marketing personnel explained during my telephone discussion in October 2012, "the company gets individual contracts for the distribution of *Pororo* in a few countries; however, the company has its own distribution division." As she explains, Iconix has not exported *Pororo* to America because it does not have any big distributor. While opinions vary on this unusual situation, Jong-Il Choi, CEO of Iconix, states that a few major American distributors proposed collaboration for the U.S. market. However, the terms were not fair because they planned to garner the majority of profits in return for *Pororo*'s appearance in the U.S. cultural markets (Kang, J.N. 2012).

Unlike *Pororo*, later Korean animation characters have appropriated what Japanese animation utilized—meaning *Pucca* has relied on partnerships with global corporations for its global success. The focus and penetration of *Pucca* into the global market has been

handled by Walt Disney, Warner Brothers, and Venetion (Ministry of Culture, Sports, and Tourism 2011b). Animation characters for kids globally are the most political and capitalized area because developers are sophisticated in garnering commercial profits through international collaboration and hybridization. With the sudden growth of several animation characters, Korea has become one of the emerging countries in creating products that not only capture children's imaginations but also target their money to yield enormous revenues.

Characteristics of *Pororo* in Media Texts

Pororo's major text is distinctive due in large part to its different formats from previous animation characters and hybridization strategies. In Korea, most TV animations are based on popular cartoons because familiar characters easily got a favorable response from audiences (Chen 2012); however, *Pororo* is not based on any popular cartoons. *Pororo* is also not the Korean version of any licensed television animation formats. Instead, it has been modeled on globally circulating Western animation characters, in particular *Pingu*, in the way that *Pororo* has a male penguin named *Pororo* as the star. *Pororo*'s inspiration also included Mickey Mouse—the Walt Disney icon—and Japan's most adored character, *Hello Kitty*, who has been cherished for nearly 40 years (Kang, Y.W. 2012). Iconix meticulously studied the storylines, theme music and other aspects of Western preschool hits such as *Teletubbies* (*The Economist*, 2011), which is an unusual children's program designed for very young viewers in the first stage of language acquisition (Lemish and Tidhar 2001).

Pororo has changed the ways big production companies approach animation in Korea. The *Pororo* television program has continued since 2003, and the fourth season started in August 2012. Until the third season, one season consisted of 52 episodes unlike popular Japanese animation TV series normally comprising 26 episodes per season. In Japanese TV, one animation episode lasts 30 minutes (Chen 2012); however, in *Pororo*'s case, given that it mainly targets young children under seven years old, one episode runs only around 10 minutes or less. During a telephone discussion in October 2012, a public relation manager at Iconix explained that the fourth season of *Pororo* started with 26 episodes, and each episode lasts 11 minutes primarily because the broadcaster asked to have 30-minute length programs. Two episodes alongside ads are sufficient for the 30 minute slots.

Since *Pororo* has garnered so much success in Korea, there is now a lot of competition to follow that style and demographic. Every studio is trying to produce programming for the infant age group. Korea's animation industry naturally and inevitably is targeting much younger audiences than it used to (Ratto 2012). There was no particular animation directed at the teenage audience, however. At one point, in the 1990s, studios were becoming accomplished at making animation for teenage audiences, but this is no longer the case. Many teenagers these days simply are not at home as much. In the past, Saturday

morning and weekday afternoon cartoons were common in Korea. But now, with the entry of private institutions for tutoring into the everyday lives of most children at which covers elementary and high school, the sentiment amongst animation studios is that children simply are not sitting in front of televisions during those hours. So, if the only children at home are preschool to kindergarten age, the focus of animation will be directed toward that demographic (Ratto 2012).

More importantly, its textual characteristics are unique. *Pororo* is a brave little penguin, but there were already many popular penguin-based characters in all parts of the world. Developers needed to differentiate *Pororo* from all the others, and they came up with a pilot penguin that represented children's dreams, a penguin's dream of wanting to fly. Il-ho Kim, one of its producers (as CEO of Ocon) during an interview with a broadcaster stated that they gave him a pair of goggles and a helmet to represent that dream (Picture 4-1). A flightless bird was given a dream of flight. That impossible dream gave life to *Pororo* and endeared the character to countless children, who were also reaching for their seemingly distant dreams (KBS World 2012).

Picture 4-1. Pororo in "I wish I could fly"



Pororo also does not shy away from any challenge and strives to achieve his dream of flying high in the sky. The series revolves around the adventures of *Pororo* and his friends who live in the snowy village of Porong Porong Forest, where they often encounter challenges and learn practical and moral lessons in each episode. In addition, *Pororo* characterizes kids through several animals. The program has several animal characters who are friends of Pororo's: Poby (a warm-hearted baby bear), Crong (baby dinosaur who is a trouble maker), Loopy (a rosy-cheeked little beaver who is extremely sensitive and shy), and Eddy (a very clever and stubborn little fox). Later Petty (Pororo's girl-friend who

is a friendly and sociable penguin) and Happy (a hummingbird) joined the program (Picture 4-2). They have distinct personalities and different interests which sometimes cause little (and sometimes not so little) happenings in their calm white world. But they are all good friends and know how to help each other in times of trouble (Pororo the Little Penguin 2003).

Picture 4-2 Pororo and Friends



For example, in one of the first episodes titled I Wish I Could Fly (Dreaming of flying in the English version) (see Picture 4-1), *Pororo*, after reading about birds flying, starts to think that he too can fly. Climbing up to a rooftop with great expectation, Pororo finds that his wings are too short to fly. Trying with bigger wings and helped by Eddy's rocket, Pororo still falls. In an attempt to cheer up Pororo, Poby who is a warm-hearted baby bear thinks of an idea and takes everyone to the sea and asks Pororo to try flying. Pororo finally flies into the water as if he is flying in the sky. Remember that he is a little penguin.

Their catchy, easily pronounced names, none of which are Korean names, and playful behavior represent the happy world of childhood, similar to *Teletubbies*, which revolves around four child-like, non-human characters—*Teletubbies*—differing from one another in size and color, known respectively as Tinky-Winky, Dipsy, Laa-Laa, and Po (Lemish and Tidhar 2001). While *Pingu* was a famous animation and is still popular in many countries, including the U.S., the U.K., India, and Japan—it has only penguins as friends for the protagonist, whereas *Pororo*, characterizing the penguin, has diverse animal friends who are unique in their personalities and represent children of a similar age. Therefore, it is possible that the child audiences are able to identify themselves with one or more of those animal characters (Kim, I. J. 2007). Meanwhile, Korean-made animations for preschool kids, including *Pororo*, utilize repetitive narratives and slow formats so that preschoolers enjoy

those programs themselves, unlike animation targeting children that focuses on educational goals.

When it comes to animation targeting adults, there are a range of conventionally accepted norms of the genre, such as the use of politically incorrect themes, self-referencing, intertextuality, dysfunctional characters, stereotyping, and base humor (Lustyik and Smith 2010). Among the many animation characters for children, these characters have often been super heroes, or princes and princesses; however, animation targeting preschool kids is not the same, and Korea's preschool kid animation characters are far from those models. In *Pororo*, he is not perfect, and he gets into trouble, but kids easily relate to him by watching him solve problems in his own way and having fun with his friends (Kang, Y.W. 2012)

Pororo's popularity also primarily stems from its aura of cuteness which attracts fans across age and gender. Penguins and other characters are young and child-friendly, and even elementary school children love these characters. *Pororo* is a cute looking 3-D character—a blue and white, petite penguin sporting an aviator helmet and goggles—that appeals to children. Of course, cuteness is not the only resource. *Pororo* is an adventurous 5-year-old penguin, who dreams of flying, and lives on a snowy island with six other animal friends. Compared to previous animated creations including *Dooly*, *Michel*, *Chiro and Friends*, and *Robot Taekwan V*, among others, which mostly targeted elementary school age children, *Pororo* lowered the target range to between three and seven years of age. It was a strategic decision to target an age group that young because the company learned that was the weak spot for Japanese animation markets (Kang, Y.W. 2012). Due to those several features, *Pororo* has become successful both domestically and globally. Korean animation characters, including *Pororo*, have changed the fanbase of the Korean Wave, because it now includes very young children and their parents, as opposed to those mainly in their 30s and 40s in many Asian countries.

Hybrid Local Animation for Global Audiences

Whether of Western-origin or locally-based, cultural producers have appropriated hybridization as one of the major strategies to broaden their markets. Animation is particularly a forerunner in this context because the major target of animation characters is the child market for which producers can easily utilize global standards. For children, nationality is not a big matter, and as several animation characters, including *Pokemon*, indicate, it is not unusual to target global audiences instead of only national audiences. For Korean animation producers who are targeting preschool kids, it is obvious to appropriate hybridization. Korea's animation has been comparatively disadvantaged because of its limited size. Therefore, it is crucial for animation developers to target the global markets, in particular preschool children, as with *Teletubbies*, which does not contain distinct cultural

characteristics, therefore enhancing its marketability around the world (Lemish and Tidhar 2001).

There are several key elements in Pororo's hybridization strategies. First, the name *Pororo* comes from the Korean word *Joruru* describing the way children take quick little steps. The 'P' in *Pororo* came from the 'p' in penguin; therefore, the title of this animation exemplifies hybridity between the West and the East. Second, *Pororo* and his friends also eat cake and cookies, instead of Korean food in the program, and one particular anecdote in tandem with this certainly exemplifies Pororo's hybridization strategy. As discussed, *Pororo* has become popular and powerful among preschool and children and he has even earned the nickname 'Pororo the President' (*Potongryong*: President Pororo), while to some teenagers, 'Pororo the God' (*Poneunim*). Considering Pororo's dominance in the lives of children, parents have become concerned and even demanding. Producers have received many requests, ranging from what the character should eat and how to play in episodes to what he can do for society. In July 2011, an anxious father posted a petition online raising the objection that *Pororo* and his friends eat too much cake and cookies. Claiming that it had a bad influence over his son who's been asking for specific kinds of bread that *Pororo* eats, the father suggested the cartoon show the penguin eating healthy Korean food such as rice, *Kimchi* and stew. Within three months, nearly 4,500 other parents, possibly with similar worries, signed the plea. However, Jong-Il Choi, another Pororo developer (as CEO of Iconix) firmly stated, "as much as we would like to answer requests of Korean fans by reflecting more familiar Korean culture, we also have to make sure foreign viewers don't feel alienated" (Kang, Y.W. 2012). This clearly explains why *Pororo* probably won't be wolfing down *Kimchi* anytime soon (*The Economist* 2011). Just as Pororo himself dreams of flying, his creators dream of global stardom through hybridity.

Third, the style also shows Pororo's distinctive hybrid nature. As Richmond (2009, 235) points out, "the big-eye style in Japanese animation has become a convention and it is typically used to give a character a cute, appealing quality, because characters with small or oriental-looking eyes tend to be less sympathetic." In Japanese animation, Osamu Tezuka, impressed by Disney animations' success, borrowed many visual elements from Disney Studios and created numerous anime works, setting up the big-eye style of anime figures (Lu 2008). Unlike this common wisdom, Pororo's eyes are small black dots under a pair of goggles (see Picture 4-1). *Pucca* was also created as a unique Korean character with slit eyes, which unusually still attracts global audiences (Picture 4-3).

It cannot be denied that the recent boom of Korean animation in the global markets depends on delicate hybrid strategies in both text and structure. Western influence on animation during its early development has certainly resulted in the initial inclusion of hybridization elements since its budding years in the 1960s (Lu, 2008). As Japan's success in animation derives from its export of culturally neutral commodities whose country of origin has nothing to do with the way that they work and the satisfaction that a consumer

obtains from usage (Hoskins and Mirus 1988, cited in Iwabuchi 2004, 56), Korean animation developers strategically appropriated the same model, but applied it differently. Jong Il Choi explained that he carefully chose a neutral area for the cartoon's background so that children around the world can use their own imagination. Every detailed characteristic and move of *Pororo* and his playmates were designed and choreographed with a determination to make him one of world's most beloved animation characters (Kang, Y.W. 2012). Choi stated that the production team had three criteria when creating *Pororo* and the other characters: they should have a global appeal, a simple design for merchandising purposes and there should be no cultural reference in the stories. The creators cautiously picked the colors—blue, pink and white—that are familiar to children and also ones that represent both genders.

Picture 4-3. Comparison of Pucca Funny Love and Pikachu in Style



Meanwhile, they consciously removed a pig from the character list when they created the series, because it is a taboo in Islamic culture. When making episodes, producers paid attention to details that could be biased to certain cultural codes or give a historical reference that is sensitive to viewers in certain parts of the world.² For example, they made sure *Pororo* and friends wave hands instead of bow or even nod to each other (Kang, Y.W. 2012). People cannot find brown eyes or blonde hair on *Pororo* characters; therefore, they

² Of course, this was something that Hollywood used to do to a degree during the 1920s and 30s, to ensure wide acceptability for its movies. All scripts would be vetted by the Production Code Administration office to ensure there wasn't anything that might offend in any of its overseas markets, in particular, the nationality of the villains (Newman 2013).

do not recognize where these characters came from (Kim, S.J. 2008). Although *Teletubbies* aims at the global market with no particular British identities, the clouds and the weather are very British, and the children, blond and red-heads, are also clearly English (Lemish and Tidhar 2001), that these cultural indicators are apparent. However, Pororo's helmet hides his hair, and he lives in a snowy village; it is obviously not in Korea because penguins do not live in Korea.

The recent growth of Korean animation in the global markets has partially demonstrated the distinctive hybridization that has taken place in Korean culture. Although many animation developers have tried to erase any Koreanness from their characters, some of them have developed a unique cultural characteristic, which has been driven by local producers. Whereas they admit having gained Western skills learned as subcontractors, they eventually resist those dominant forces with hybrid culture, which partially, if not entirely, advances the third space.

Local Animation: debates on politicizing popular culture

Cultural neutrality has been one of the most important concepts illustrating what hybridity is, and cultural neutrality is arguably applicable within Korean animation because the major target audiences are preschool children who have no serious consciousness of nationality in an era of globalization. While Japanese animation products have primarily targeted older teens and are consequently culturally embedded, animation for younger children is relatively simple and less influential; therefore, it makes sense to develop culturally neutral animation characters. Korean animation developers who create characters for kids do not need to seek any significant Koreanness in them, and the recipient countries also don't need to worry about any serious cultural invasion in this category, which consequently makes for the global stardom of local animation. Korean animation is also peculiar because it does not represent Confucianism or a hierarchical Korean society. As can be seen with many previous animation characters, including *Dooly*, they portray family and school; therefore, being respectful to older family and friends is one of the major characteristics. In *Pororo*, however, they are all 5-year-old friends, and there are no leaders or followers, which emphasizes friendship.

Cultural neutrality is somewhat vague, though. After analyzing Japanese animation, Iwabuchi (2004) and Lu (2008, 175) claim that in a globalized world, for a non-Western cultural product to become successful, it must lose much of its original cultural odor so it can be promoted in the international market as a neutralized product to gain a wider audience reception. The idea of odorless cultural products is considered as anime's de-politicized internationalization, which plays one of the primary roles for the success of local culture in the global markets (Lu 2008).

However, it is certain that *Pororo* is culturally political because *Pororo* represents some significant Korean mentalities, such as friendship, collectivism, and love, which are

also partially universal values. Unlike many American animation characters emphasizing heroism and individualism as well as commercialism, *Pororo* and his friends always help and love each other. It has considered local politics in a way to avoid any controversial characters, images, and scripts so as to attract global audiences. The international division of cultural labor, collaboration with North Korean subcontractors, and subsequent considerations of sanctioning *Pororo* for the U.S. market by the U.S. government are all about political culture that *Pororo*'s producers and distributors have scrutinized. *Pororo*'s global appeal is undoubtedly the result of the strategic politicization of Korean popular culture.

As discussed, in the case of Japanese anime, the inclusion of foreign elements is due to the fact that most anime pioneers, including Osamu Tezuka, were influenced by American artists. From the beginning, Japan would use depoliticized-internationalization in the realm of anime. As Lu (2008) argues, cultural mixing and blurring in anime reflects a broader national desire to enter Western cultural markets, which is the reason why characters in anime do not have a Japanese cultural odor. Iwabuchi (2004) specifically points out that non-Western cultural products must dilute their origin in order to penetrate Western cultural markets. However, the internationalization present in anime is actually the result of self-denial of ethnicity that spread among Japanese in search of modernization and westernization, thus rejecting their own tradition. It is, thus, not a surprise for anime to be perceived as lacking national/Japanese identity (Kenji 1997, cited in Wahab et al 2012).

Although the popular cultures of several countries', including Japanese popular culture in the realm of animation, have developed de-politicization strategies in order to appeal to global audiences through creating odorless cultural products, this tactic is not always powerful. Unlike some common assumptions emphasizing de-politicized internationalization for appealing to the global audiences, politicized internationalization emphasizing local taste has become more appealing than odorless cultural products in many cases. De-politicization itself has considered local politics as a way of avoiding any controversial characters, images, and scripts to attract global audiences. Although popular culture for global teens is relatively neutral, they can't be free from local politics. In this sense, Korean popular culture's global appeal is the result of the strategic politicization of popular culture.

Conclusion

Korean animation has been penetrating the global markets, promoting its youth-focused culture to a global audience, and the animation industry as a result is rapidly emerging as a new edge of *Hallyu* 2.0. Unlike the period up to the late 1990s, animation has become a significant part of the New Korean Wave due in large part to its contribution in expanding major genres and fandom globally. The early stage of *Hallyu* was based on television dramas and films and relied mainly on several male actors and a fanbase of

women in their 30s and 40s in Asia. However, the New Korean Wave emphasizing K-pop, online gaming, and animation, has included female stars and expanded to encompass all age groups beyond Asia, including North America and Europe. Whereas K-pop and online gaming have attracted many teens and people in their twenties in Western countries, animation has appealed to preschool children and parents in their late 20s and early 30s. This implies that animation has contributed significantly to the expansion of the fanbase in all age groups around the world. The spread, ever deeper, of children's marketing—the selling to, and of, children—into the global economy, and the role played in this by Korea's cuteness in this era of *Pororo* capitalism, is as Allison (2003) analyzed with the case of *Pokémon* in the early 21st century.

Korea's animated characters have clearly utilized hybridity, as it reveals many of the transnational processes of television program adaptation that reflects the current mantra: "Programming hybridity makes sense because it makes money" (Waisbord 2004, 378). Korea has rapidly increased its exports of animated television series and characters; however, Korean animation's influence on the global cultural scene is quite trivial when compared to Western popular cultural products and/or Japanese animation. Animation for preschool kids is even marginal in the animation market. It is currently significant to develop hybrid animation characters for preschool kids; however, the major consumers are still older teens and college students. The Korean animation industry has not made any significant progress with animated films and/or characters targeting older teens. Without creating animation characters for them, the growth cannot be continued, and their hybridization strategies creating a third space based on local culture cannot be fully attained. Therefore, we need to scrutinize the recent growth of Korean animation characters in the Western market a little bit further in order to determine whether Korean animation will remain a major popular cultural force for children and youth in the global market unlike *Pokémon* and *Sailormoon* that have arguably faded away contrary to expectations.

Mixing Culture of Indonesia and Korea
Young Creator Indonesia Fashion Institute

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Abstract

Indonesia is one of the countries that are most affected by Hallyu (Korean Wave). We can clearly see how deeply internalized the “norms” in the world of Hallyu had been adapted to the lifestyle of Indonesians; selfie poses, facial expressions, makeup styles, and even body languages are subconsciously imitated from Hallyu.

Witnessing the spread of this new culture, an act of proper introduction to the Korean culture is required as an attempt to prevent cultural misguidance. Institut Teknologi Bandung is collaborating with KOFICE to take advantage of this event, creating a K-Lounge and an education program.

Advanced Fashion Design Course focus on advanced subjects of fashion which will increase the skills of the drafting and sewing to more know about the quality of the products, and knowledge of the students about fashion and also strengthen their concept of design or brand from management and marketing side so it will become a ready for sale product and suitable with the consumer wish.

Basic Fashion Design Course focuses on basic study or subjects of fashion, which will increase the skills, and knowledge of the students. The course subjects provide basic textile materials, fashion illustration, basic pattern drafting and sewing, and how to make a concept for a design work.

Information technology and media participation encourage the emergence of cultures favored by many people around the world. "A culture widely liked by many people" is called popular culture, pop culture / popular culture, or mass culture (John Storey, 1994). This culture covers all the practices of everyday life, from cooking, dress style, sports, entertainment, etc.

One culture that is influencing various countries is Korean pop culture or better known as K-pop / Hallyu Wave / Korean Wave. The Hallyu phenomenon which means Korean Wave or Korean Fever refers to the popularity of Korean culture abroad and offers the latest Korean entertainment that includes movies

and dramas, pop music, animations, games and the like. Indonesia is influenced by the spread of this culture, especially because Indonesia is a developing country that is easily influenced by developed countries. The spread of Korean pop culture is also associated with a variety of mass media that actively introduce the culture and one of the intensive media in spreading this culture is the Internet and television. Almost every day we can watch events related to Korean pop culture on almost all television stations.



Picture 1. Drama advertisement Indonesia trying to adopt the image from Korea.

Korea Pop Culture's Lover have an intensity of intellectual and emotional involvement and give meaning to their reading of a cultural product. Cultural consumption is related to the meaning of the individual to the pattern he wants to shape as his identity, and amid the density of current cultural traffic, a variety of lifestyles are believed to be able to provide a certain identity. The self as one form of human existence requires others recognize a variety of attributes that will make themselves. This effort is mainly done through a lifestyle that is able to provide an identity for the self.

From the above explanation explained that most young generations in Indonesia appearance dressed like most people in general K-Pop attribute, wearing jackets, t-shirts, or other accessories related to their idol boy band and girl band. Not only how they dress but also they changing the basic lifestyle.



Picture 2. How Indonesia generation's style influence by Korean culture: style of photo, dress, etc.

The result of acculturation of two cultures can result in both positive and negative effects. Many young people are beginning to forget their own culture.

Based on the problem, YCIFI program, which is KOFICE-GKL-BEKRAF-ITB cooperation, becomes very useful and produces responsible acculturation.





Picture 3. Class fashion lab, YCIFI.

Young Creator Indonesia Fashion Institute (YCIFI) has two main programs, Basic Fashion Design Course and Advanced Fashion Design Course. The system of this course is Learning by Project, which for the first month and the second the participants or the students will get basic material or theory from each course subjects and be directed according to their final project. For the last, on the third month they will have to prepare their own final project independently and then present it on final exhibition. For the final project the participants / students have to produce a clothes based on their design concept.



Picture 4. Work of student at graduation exhibition.

Each course has a different goal and course subjects. The programs using Learning by Project methods, and the participants / students should make a clothes or collection for the final project.

This project 's goal is to create young fashion designer who could combine fashion skill and fashion business.



Picture 5. YCIFI Graduation.



Korea Cultural Product to Thai Students

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College of Arts, Media & Technology
Chiang Mai University, Thailand



Concept of the study

- Online survey
- Student @ Collage of Arts, Media & Technology
- Time : 14 Aug – 20 Aug 2017

Q1

- How old are you?

Q2

- Do you like K-Pop Culture ?

Q3

For the one who like K-Pop culture
Why Do you like K-Pop Culture ?

Q4

For the one who like K-Pop culture
What do you like in K-Pop Culture ?

Q5

For the one who **do not** like K-Pop culture, **Why ?**

Q6

How much does K-Pop culture give an
impact to Thai teenager?



Q7

What kind of K-Pop culture does give the most impact to Thai teenager?

Q8

How do you consume K-Pop culture?

Q9

How much time do you consume K-Pop culture in a week?



Q10

Nowadays,
How is the K-Pop culture in Thailand?





Hallyu : The impact to Thailand

- ▶ The Korean wave :
 - ▶ K drama
 - ▶ K Pop
 - ▶ K Games
 - ▶ K Movie



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Hallyu : The impact to Thailand

▶ The Korean wave : TV drama



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Hallyu : The impact to Thailand

▶ The Korean wave : K Pop



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Hallyu : The impact to Thailand

- 1
K-Popularity
- 2
Pretty face
- 3
Nice choreograph
- 4
Trendy music
- 5
Unique Dancing style
- 6
Best management
- 7
Good Marketing strategy
- 8
Fashion
- 9
Good Production

Hallyu : The impact to Thailand

► The Korean wave :K Pop in Thailand in 2016



2016 Lee Jong Suk Fan Meeting "Variety" in Bangkok



Nam Joo Hyuk 1st Fan Party in Bangkok



Astro The 1st Season Showcase in Bangkok 2016



SM Town: The Stage Screenings



Hallyu : The impact to Thailand

- ▶ The Korean wave :K Pop in Thailand in 2016

2016 BIGBANG Made [V.I.P] Tour in Bangkok



2016 JYP Nation Mix & Match In Bangkok



Monsta X The First Asia Fan Meeting in Bangkok 2016



GFriend Fan Meeting 2016



Hallyu : The impact to Thailand

- ▶ The Korean wave :TV drama



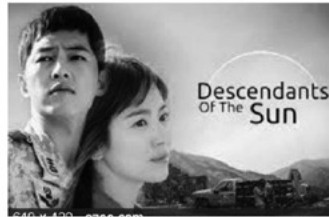
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Hallyu : The impact to Thailand

- ▶ The Korean wave :TV drama that very famous in Thailand
- ▶ Dajang gum fever
- ▶ Remake of K-Drama
- ▶ Flooding of K Drama on Thai TV
- ▶ Decendant of the sun , PM suggestion
- ▶ K channel in Thailand
- ▶ Univerality of K Story telling
- ▶ Easy access through cheap dvd or online



Hallyu : The impact to Thailand

- ▶ The Korean wave : Remake K-Drama to Thai TV drama
- ▶ The success create stable stand for Korean popuraity in variety

1. Playful Kiss: Kiss Me รักฉันนายแก้มจืด



1. Full House รักฉันนายแก้มจืด (Moon muk muk tem ban)

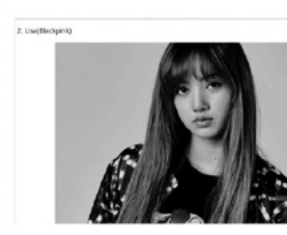


top of Coffee Prince: Coffee Prince Thai novelที่พูดเป็นรูป



Hallyu : The impact to Thailand

- ▶ Thai Artists in K-Pop
- ▶ The success create stable stand for Korean popuraity in Thailand



Hallyu : The impact to Thailand

Target Group

Middle class Thai youth
Girl, woman



Fans in Bangkok

Hallyu : The impact to Thailand

Impact on Thai Culture "The Thainess"

Big impact on varieties of Korean product and positioning

- Electronics
- Korean beauty product
- Korea Visit
- Korea surgery
- Korea language study



HOW TO HARMONIZE THE THAINESS AND KOREANESS CULTURE



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Hallyu : The impact to Thailand

Hallyu : The impact to Thailand

Thank you

Hallyu in Southeast Asia: The Present and Future of International Cultural Exchange

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Abstract

This paper presents *Hallyu* meaning Korean Cultural Wave into Myanmar and emphasizes its influence upon Myanmar people. In 1975 diplomatic ties between Myanmar and ROK have been established. Fifteen years later, *Hallyu* began to spread into Myanmar. Out of the two phases of *Hallyu*, Korean economic wave and Korean cultural wave, the former began to flow into Myanmar in early 1990 and Korean cultural wave in 2000. Though the economic wave was not strong in the beginning, in later years it gradually has become stronger. The latter is found to have shaken and changed Myanmar's mind effectively, particularly regarding life style such as learning Korean language, music, drama, building design, cuisine, dressing style, making beauty for health, human behavior, earning and nature of a family. Therefore, in the future the striking speed of *Hallyu* is expected to be higher more than ever in Myanmar.

Definition

The *Korean* term for the phenomenon of the **Korean** Wave is *Hanryu*, more commonly romanized as *Hallyu*. The term is made of two root words; hanroughly means "**Korean**", while *liu* or *ryu* means "flow" or "wave", referring to the diffusion of **Korean** culture or the Korean Wave.

Hallyu is a Chinese term which, when translated, literally means "Korean Wave". The Korean Wave (*Hallyu*) refers to the global popularity of South Korea's cultural economy exporting pop culture, entertainment, music, TV dramas and movies. It is a collective term used to refer to the phenomenal growth of Korean culture and popular culture encompassing everything from music, movies, drama to online games and Korean cuisine. Its roots are traceable to democratization, which kicked off with the South Korean elections in 1987 and the Seoul Olympics in 1988.

Culture is a design for living. The culture of a society is a way of life of its members. Culture is a learned behavior shared by and transmitted among the members of a group or society.

Since 1990s a major course of cultural diffusion has been gaining ground in Myanmar. There has been a major make-over in the cultural life of the Myanmar society after its policies on liberalization and globalization. The wave of globalization and information and communication technology revolution has also been felt in country and towns of Myanmar.

This paper tries to explore the nature of diffusion of Korean popular culture and also its impact on Myanmar, particularly Myanmar society through Korean satellite channel and movies. The present article illustrates that a new wave of youth culture has surfaced in recent years in Myanmar with the diffusion of Korean popular culture known as “Korean wave”.

Origins of Hallyu

The popular media in the region has attributed the origins of Hallyu to a couple of movies and TV soaps that were released in 1999. “*Swiri*”, an inspiring movie about the North Korea/ South Korea espionage released in 1999, gave Hallyu the public face as it became hugely successful across South East Asian countries. It was followed by a soap opera called “Autumn in my heart” in 2000 that sustained the excitement created by *Swiri*. These were followed by “My Sassy girl” in 2001 and “Winter Sonata” in 2004. All of these became very popular not only in Korea but also in Singapore, Japan, Taiwan, Hong Kong, China and Vietnam. The success of these entertainment products created a tremendous buzz about the exploding popularity of Korean culture. Regional media sources were quick enough to pick up the cues and collectively announce the birth of Hallyu.

2. Korean Wave in Myanmar

Hallyu was first introduced in the late 1990s in China referring to the popularity of Korean culture in foreign countries. It was initiated when the exported Korean TV dramas and remakes of pop music became popular in China and Hong Kong.

Hallyu first spread to Japan, later to Southeast Asia including Myanmar and several countries worldwide where it continues to have a strong impact. Since early 1999, Hallyu has become one of the biggest cultural phenomena across Asia and Southeast Asia.

From well-packaged television dramas to slick movies, from pop music to online games, South Korean companies and stars are increasingly defining what the disparate people in Asia watch, listen to and play.

Before we delve into the assessment of Korean wave in Myanmar, let us briefly examine its nature in Myanmar in general. The phases of Korean wave in Myanmar can be divided into two: Korean Economic Wave and Korean Cultural Wave.

2.1 Korean economic wave:

It came in Myanmar with the liberalization of Myanmar market in the beginning of 1990s. There was essentially growing association with the Korean companies like Hyundai, LG, Daewoo, and Samsung. In the following years, these companies further expanded and diversified the range of their products and became household names in Myanmar.

Hyundai Motor Co, one of the many automakers that are now setting up shop in Myanmar, but the Korean company may have an unfair advantage – the young people of Myanmar love Korean dramas and pop music, possibly making Hyundai more relevant

and popular in the emerging nation. The company opened its first store in Yangon, Myanmar's commercial center, in August, with plans to set up 14 dealerships in the Southeast Asian country by 2018 and raise its market share to more than 15 percent, according to Reuters.

Today in Myanmar most of people have become more increased emphasis on branding by leading Korean companies: Some of the major companies of Korea like Samsung and LG had started their branding journey by mid 1990s. In these years Myanmar living around Mandalay noticed the brand and quality of Hyundai cars used in constructing *Kindar* Dam in *Myittha* Township, Mandalay Division. Since then, Myanmar have had an increased emphasis on quality, design and marketing and branding on a regional scale. According to *Oh Sei-young*, chief executive of *Kolao* Holdings, which operates the only Hyundai dealer in Myanmar, Myanmar youths who watch TV currently come to Korea car showrooms and look for Korean cars that were shown in the dramas. It results in increase in sale of Korea cars such as saloons, light truck, mini-bus. In addition, air-conditioners, televisions, washing machines, electronics apparatus, mobile phones made in Korea become more popular and get broad market in Myanmar.

The notable one is growing popularity of Korean brands in the world. The Korean brands are doing the exact same thing to Japanese brands now, what the Japanese brands did to US brands during the 1960s and 1970s. Samsung and LG have been the forerunners in creating world class brands in the consumer electronics industry. In a recent 2015 survey by Business Week and Inter-brand of the world's top 100 brands, Samsung was listed as the 7th brand in the world with brand value of USD 45.3 billion. LG has transformed itself from a manufacturer of cheap products to a brand of repute. Hyundai and Kia brands are creating a similar revolution in the car industry. Hyundai, which was once the source of jokes in the US industry due to its horrible quality, is now touted as one of best quality cars in the market and is competing head on with the Japanese cars.

Hyundai is now touted as one of best quality cars in the market and is competing head on with the Japanese giants *Toyota* and *Nissan*. Gradually the world is associating Korea with *Samsung* and *Hyundai* instead of the Korean War. This new interest in Korea has been a great driver of *Hallyu*.

The popularity of leading Korean brands across the world including in Asian has highlighted certain key dimensions of success for Koreans – superior quality, cutting edge designs and a contemporary feel for the products and services cutting edge designs and a contemporary feel for the products and services. This lesson has been absorbed by almost all business sectors.

The second phase may be termed as Korean cultural wave. It has reached the Myanmar shore very recently as compared to some of the other Asian countries. In May-June 2006, a Korean delegation visited India, as part of its efforts to spread the Korean wave in this country.

2.2 Korean Cultural Wave

"Hallyu," or the Korean wave, is now sweeping Myanmar. Korean TV shows and dramas are enthraling viewers of the Southeast Asian nation's terrestrial channels every day. Teenagers in Myanmar have become familiar with Seoul streets and even Korean historic figures such as King *Sejong* the Great and Admiral *Yi Sun-sin* of the *Joseon* Kingdom.

The one who introduced Hallyu to Myanmar is a Korean called *Eum Yun-hee*, 58. Some 1,000 Korean drama episodes have been aired in Myanmar since *Eum* started to export them in 2002. She first moved to Myanmar in 1989 with her husband, Park *Jeong-hwan*, who is now vice president of *Daewoo* International, when he was sent to the company's Yangon branch. She then entered the Yangon University of Foreign Languages (YUFL) for a master's degree in Myanmar language and literature. Then *Eum* translated and introduced some Korean folk tales like "A Fairy and a Woodman" into Myanmar after receiving the degree from the school. She returned to Korea to study for another master's degree at *Hankuk* University of Foreign Studies when she was 39. She received her master's degree with her thesis, "***The Comparison Study of Socialism Literature in Korea and Myanmar.***"

Eum then went back to Myanmar to teach Korean language and literature to college students' at YUFL. Through the Myanmar TV she realized that Myanmar TV channels were all dominated by Chinese and Japanese programs. She decided to give it a shot with Korean TV programs.

She visited and persuaded Major Korean broadcasting companies to export programs to Myanmar. Her students helped her make the subtitles. It was a huge splash. Twelve different channels aired Korean soap operas. Some dramas portraying Korea's historic figures were also broadcast in Myanmar, and she said she heard some Myanmar military rulers enjoyed them.

Later, Myanmar state-run broadcaster MRTV-4 and *Eum* jointly launched a media contents channel, "Four-ladies," which exclusively delivers Korean TV programs in the country. At that time Chinese and Japanese capitals were making massive investment in the media content market in Myanmar where Korea was still sitting back. After the joint-launch she noticed that Myanmar people already love Korea and become more interested in Korea culture. Today about 75 per cent of Myanmar are used to watch Korea drama, soft operas, movies, running men and K-pop songs show. From this, opportunities of learning Korean language and studying the knowledge on health, use of cosmetics, ways of recreation, self-beautifying, decoration of living room, simple and good-looking building designs, shopping habit, patriotism, dressing style, human behavior and Korean traditional custom are obtained. By watching Korea programs on TV, Myanmar imitate these and practice some. There has been growing demand in Myanmar for not only Korean language but also Korean studies in general with the growth of Korean companies in Myanmar. It is significant to note that the two phases are complementary to each other.

However, in the case of Myanmar the nature of diffusion of the second phase of Korean wave in Myanmar gives a different picture. *Manipur* felt the tide of the emerging

Korean wave more or less at the same time as experienced by other Asian countries like China, Hong Kong, Japan, and Taiwan etc.

According to Agency France-Presses, Korean phrases were commonly heard in the schoolyards and street markets of Myanmar. Many Korean dramas and films were smuggled into Manipur from Myanmar, in the form of CDs and DVDs. Popularity in Korean products subsequently spread to other parts of Myanmar and even to a Northeast Indian State of *Assam*. This indicates that *Hallyu* flows not only into Myanmar but also into neighboring Indian states of *Assam* and *Manipur*.

Even the soap operas have emerged as well packaged goods with a good measure of visual and emotional appeal. Many of the soap operas have depicted exotic and serene coastal and rural areas, and the theme has been the underlying values of Asian audience – family melodrama with lots of emotions and innocent love. Many of these soap operas have created records of sorts. Most of Korea soap opera and drama has been penetrating into the minds and hearts of young, adult and old Myanmar people through TV since the beginning of 2010. Particularly, Myanmar TV channels namely MRTV, Channel 7, Channel 9 and Plus 5 are broadcasting Korea movies, dramas, soap operas and K-pop songs and dances entertained by K-Pop groups. These TV programs transmit Korea culture to Myanmar people and so some of Korean daily words are taking in place of Myanmar words: such as *o-par*, *o-mar*, *nyooboo*, *anyarsayaw* etc. often used in Myanmar families.

2.2.1 Health

Myanmar ladies learnt to know health aspect how to reduce body weight and fats. Moreover, they imitate and are taken injection of skin-whitening medicine and operation of plastic surgery on face and some parts of body for maintaining to get slim body. This case becomes popular among Myanmar ladies of urban areas, particularly in Mandalay and Yangon.

Myanmar Medical Expo or Medical Exhibition in Myanmar was held in Yangon in 2015, organized by MiTA, a consulting company providing Consulting for Trade & Investments in Medical & Health Care Sector in Myanmar. Medical equipments (Medical Devices, Surgical Equipment, Dental Equipment, Hospital & Clinical Equipment, Diagnostic Equipment, Infection & Sterilization Equipment, Orthopedic Equipment, Mobility Aids, Hospital Management Services, SOS and Medical Evacuation Services, etc) are described in Medicine Exhibition; bulk drugs, Generics & OTC, Baby Foods, Food Supplements, Veterinary Drugs, Additives, Intermediates, Recipients/ Food Additives / Natural Extracts, Traditional Medicines/ Herbal Products, Pharmaceutical Machinery, Biotechnology, Analytical and R & D Services, etc in pharmaceutical products exhibition; Cosmetics, Skincare, Beauty Enhancement, Salon Cosmetics, Anti aging, Organic & Herbal Beauty Products, Make-up, Hair care, Men's Beauty Care, Cosmetics Manufacturing – Lab-testing, Tools, Accessories & Packaging, Salon and Spa Furniture & Tools, Laser Treatment Equipment, etc. in Cosmetics Exhibition in Myanmar, *spa COSMO BEAUTi Show*; and Sports & Fitness Equipment, Indoors & Outdoors Fitness Equipment and ACC, Healthcare & Massage Products, Medical-care & Physiotherapy

Equipment, Sportswear & Sports Shoes, Gymnasium Equipment, Camping & Water Sports, Sports Medicine and Sports Science, etc. in Myanmar Sports Fitness Equipment Exhibition. This Expo could raise the cultural exchange between Myanmar and ROK.

In addition, room decoration (such as sticking of wall paper, systematic placing of furniture and kitchenware), bed-room formation and some designs of buildings begin to be changed into Korean style. These highlights that the two phases of *Hallyu* are inter-affecting each other.

In fact, Hallyu has been a blessing for Korea, its businesses, culture and country image. Since early 1999, Hallyu has become one of the biggest cultural phenomena across Asia. The Hallyu effect has been tremendous, contributing to 0.2% of Korea's GDP in 2004, amounting to approximately USD 1.87 billion. More recently in 2014, Hallyu had an estimated USD 11.6 billion boost on the Korean economy. This reveals that cultural exchange among the countries of the world may cause benefit each other and so it suggests that international cultural exchange needs to be promoted more than ever.

2.2.2 Korean Food

Just a few years ago, it was difficult to enjoy Korean food in Myanmar. The only thing available was *kimchi*, which was and is still available in Yangon, as most of restaurants in Korea imports *kimchi* from China. But recently, there are better Korean restaurants in Yangon and Mandalay, as well as famous Korean franchises, with their famous chicken and modern-style Korean traditional foods; not to mention Korean-style ice-creams and good, tasty coffee. In 2017 there are a total of 16 Korean Restaurants in Yangon: 1 in *Dagon*, 2 in *Yankin*, 7 in *Mayangone*, 2 in *Kamaryut*, 2 in *Bahan*, 2 in South *Okkalarpa*, another two in *Lanmadaw* townships (Table-1) and 4 Korean restaurants in *Chanayethazan* township of Mandalay.

Table(1) Korean Restaurants by Townships in Yangon in 2017

Sr	Name	Dagon	Yankin	Mayangone	Kamaryut	Bahan	South Okkalapa	Lanmadaw
1	Ahjumma	1						
2	Arirang				1			
3	Bulbogi Brothers				1			
4	Café Del Seoul			1				
5	Han kook Kwan			1				
6	Han il Kwan			1				
7	HER'S KOREAN RESTAURANT			1				
8	KIM'S FAMILY		1					
9	KPC KOREAN FOOD			1				
10	Min			1				
11	PYONGYANG KORYO					1		

12	SOOMIGA			1				
13	SOORA		1					
14	SORABOL					1		
15	THE SEOUL						1	
16	YOOGANE							1
		1	2	7	2	2	1	1

In these shops Korean food such as *dakgalbi* grilled spicy chicken, *Barbecue Set*, *Koteongsim*, *Teopokki*, Korea Noodle, *Khabi* Pork Rib, Pork Rib, Pork *Bulgogi*; *KimBap*, *Bubaekyigae*, *Mok Sal* (Grilled Pork Neck), Korean Traditional Hotpot, *So Gal Bi Gui* (Grilled Beef Ribs), *Hae Mul Tang* (Spicy Seafood Soup), *Kimchi* soup, *Moondun Soondae*, *Kinchi* Hotdog, *Gochujang* and *Chicken Galbi* are being sold. Myanmar people who want to enjoy these are growing than ever.

Regarding cuisines, the Association of Southeast Asian Nations-Korea Center in Seoul hosted its annual culinary fair, bringing Southeast Asia's diverse, distinct foods to the Korean public that has become increasingly drawn to the region's gastronomic and touristic attraction. The event, titled the "ASEAN Culinary Festival 2016," was held at COEX in Seoul from Wednesday to Saturday. It showcased 30 signature dishes and beverages from the Association of Southeast Asian Nations, which were prepared by top chefs from the 10 countries, many of whom flew to Korea for the event. Top chefs from ASEAN countries represent their national dishes at the ASEAN Culinary Festival 2016 at Coex in Seoul on Wednesday (ASEAN-Korea Center)

Featured foods included *miegoreng* (stir-fried noodles) and air *kausar* (basil seed drink) from Brunei Darussalam; beef *loklak* (stir-fried beef) and *numplaeai* (palm sugar pearls) from Cambodia; beef *rendang* (beef cooked in coconut gravy) and *gadogado* (spicy salad with peanut dressing) from Indonesia; *laap moo* (stir-fried minced pork with vegetables) and tam *maktaeng* (spicy cucumber salad) from Laos; and chicken *satay* (chicken skewers) and *buburpuluthitam* (black glutinous rice porridge) from Malaysia. Other dishes were fish rice cake and *shan* noodles from Myanmar; pork *abodo* (pork simmered in *abodo* sauce) and *chamorado* (cacao pudding with heirloom rice) from the Philippines; chicken rice and barley water from Singapore; pad *thai* (stir-fried noodles) and chicken *massaman* (chicken in red curry) from Thailand; and *pho bo* (rice noodle soup) and *goicuon* and *cha gio* (fresh and deep-fried spring rolls) from Vietnam. As the effect of annual culinary fair, it is known that in Korea, Southeast Asian cuisine is becoming increasingly popular, with dozens of restaurants offering regional dishes in the *Itaewon* area of Seoul. Therefore, it can be remarked that this fair could promote the international cultural exchange on cuisines.

2.2.3 Films

Since 1998, Korean Film Festival has been held in Myanmar and South Korea has been cooperating in the sector of culture with Korean film week taking place in Myanmar annually.

The Korean wave made its steps into Myanmar in 2001 with the hit Korean drama, "Autumn in My Heart". Since then the passion of Myanmar people on Korean movie stars and interest on South Korea became stronger.

Korea captured the imagination of people in Myanmar when the popular K-drama 'Autumn in My Heart' hit television screens across the country. Increasingly, people were fascinated with Korean content, especially films. As a prelude to the 2014 *Incheon* Asian Games, organizations in Korea and Myanmar provided just what the second largest nation in Southeast Asia is looking for!

Sponsored by Ministry of Culture, Sports and Tourism, CJ, and Korean Film Council, the Myanmar Korean Film Festival began in 2006 in an aim to strengthen the mutual alliance and cultural exchange between South Korea and Myanmar. The 2013 Korean Film Festival was held from October 24th to the 27th at Traders Hotel in Yangon, Myanmar.

The Korean Film Festival is part of a larger event that celebrates the culture of Korea, 'Korea Week 2013'. The event consists of Korea Film Festival, Asia New Star Model Contest, Korea Food Promotion, Korean Speech Contest and K-Pop Cover contest. Four popular Korean movies, '*Jeon-Woochi*', 'The Client', 'The Show Must Go On' and '*Arahan*', opened to the public for viewing during the festival.

The Myanmar Korean Film Festival began in 2006. Since then, *Song Il Gook*, *Lee Hana*, *Choi Soo Jong*, *Jung Kyung Ho*, and more have represented Korea. This year in 2013, Actor and member of the K-Pop group *Shinhwa* Kim Dong Wan attended the festival as a representative of Korea. Kim said, "I'm honored to be there as a representative of Korea. I'll try my best to help the cultural exchange between Korean and Myanmar."

In 2016, 35,000 Koreans traveled to Myanmar, 20,000 Myanmar citizens traveled to Korea. The numbers are continuing to grow every year with continuous effort from two countries. Hopefully, the bond between Myanmar and Korea becomes as strong as ever through the 2014 *Incheon* Asian Games.

2.2.4 K-Pop

South Korean pop culture, called "K-pop," "Korean wave" or "Hallyu," has been making the rounds all over Asia in recent years, generating billions of dollars in revenue from dramas and pop music and making Korean idols household names in Asian countries.

As Hallyu in the field of music and performance, *Gangnam* Style and K-pop music and performance went viral in Myanmar in 2012-13 through Psy's video on YouTube. Then to mark the 40th-year anniversary of Korea-Myanmar Diplomatic Relations, K-POP invaded the shores of Myanmar, Yangon in June 2015 K-POP CONCERT LIVE IN YANGON featured well-known and uprising names in the K-POP industry. Artists attending the event included *Ailee*, *Bangtan Boys* (BTS), *N-SONIC*, *HALO* and *A.KOR!* At this concert *Ailee* performed 5 songs and boy-band showcased 8 songs.

Since 2014 the famous Korean pop K-Pop member groups, including *TINT*, *Dal Shabet* and *Girl's Day*, planned to entertain the local audiences with their well-known

K-Pop songs to promote the cultural partnership. While Korea music band including *EXO*, *SHINEE*, *Got 7*, *Block B*, *Jeen Top*, *Sister*, and *A Pink* were entertaining around Asia, Europe and South America, the band also entertained in Yangon on 15th May 2015. Moreover, under the sponsorship of *Hyundai Car Company* "Miss Universe Myanmar Contest" has been held in Yangon since 2013 and in 2015, 2016 and 2017, together with the entertainment of K-Pop culture.

2.2.5 New youth culture

With the arrival of *Arirang*, its impact upon the Myanmar especially among the youngsters has been felt in myriads of ways. For example, after watching the various Korean serials on *Arirang*, there is an earnest desire by the young stars to imitate and copy everything from language, to food habit, to dress style, even the body language and some Korean manners. They have started using some common sentences used in the day to day life by the serial stars. For instance, *annasaiyo*(halo), *sarange*(I love you), *watuke*(what to do), *wajuwaju*(yes)etc. They begin to wish each other through Korean style. Not only the younger but also the older generations of Myanmar share the same sentiments while watching *hallyu* dramas and films; and also identify with its dance and music. The younger generation in particular seeks to learn more about the Korean culture, traditions, language and fashion. *Hallyu* can help to develop broader cultural exchange and cooperation between Korea and Myanmar.

2.2.6 Arts

The Korea Week activities featuring the largest Myanmar-Korean cultural festival, aims to strengthen the mutual friendship and boost cultural exchanges between the Republic of Korea and Myanmar.

Since 2015 Myanmar and South Korea have been holding such exhibitions, designed to promote art and culture and facilitate the exchange of ideas between artists of the two countries. "Hosting this exhibition has been a pleasure and a source of pride for me. Korean and Myanmar artists have different tastes.

Visitors can feel the difference between Korean and Myanmar artworks. The artists have created realism, surrealism, modern art paintings, modern sculptures and installation and video artworks. Korean artists' creations are more freely flowing and interesting for the Myanmar audience. Myanmar artists' creations are simple and culture-based.

Maung Maung Zaw Htet, professor from Music department of University of Arts and Culture, said that Classical music is not very popular because many Myanmar people are not familiar with it yet. He hopes that events like this concert will provide more opportunities to expose Myanmar people to this style of music and looks forward to working together with the Korean group in the future.

3. Future challenges for Hallyu

Although *Hallyu* has sustained and grown for the last many years, carrying-on into the future will be very challenging. One of the main reasons for its popularity to explode across the region has been its novelty and newness. After all, there are only a certain

number of emotions! Though the Korean government and all the others involved have shown great maturity in handling this Korean wave, sustaining it over long periods of time will truly be a challenge.

Some of the major challenges for the Korean Wave are:

- (1) Sustaining innovation in the cultural products,
- (2) Avoiding over-exposure of Korean stars,
- (3) Sustained investment from the Korean government,

Conclusion:

All in all, there is no doubt that Hallyu has catapulted Korea on to the global stage. With so much international attention on Korea and its pop culture scene and its creative economy, it is imperative for the Korean government to leverage on all its entertainment and cultural products to further drive the brand equity of Korea as a country. Moving forward, it will be interesting to see how Korea continues to innovate and tap on the massive potential and popularity of the Korean Wave to sustain its appeal to global audiences. This could further enhance the nation brand equity of Korea, and contribute to the continued success of the Korean society, economy and culture.

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Photos
Korea's Famous Food





Korea's Famous K-Pop





Myanmar-ROK Relations and Hallyu into Myanmar

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Abstract

This paper highlights the Myanmar-ROK relations and Hallyu into Myanmar. Since 1975 of our diplomatic establishment, our relation is found to have been improving in politics, economics and culture, and has a very good record of cooperation and exchange with positive and favorable perceptions of each other, sharing ideals. In 1990s Korean economic wave, one phase of Hallyu, began to spread into Myanmar and Korean cultural in 2000. In later years the economic wave has been growing. The shared ideals allow us to work together in current global challenges.

Introduction

Hallyu is very important not only for Korea but also for other countries particularly neighbouring Asian and Southeast Asian countries. Though Hallyu means Korean wave, concretely it means Korean cultural wave into other regions.

It refers to the global popularity of South Korea's cultural economic exporting pop culture, entertainment, music, TV dramas, and movies, or to the growth of Korean popular culture encompassing everything from music, movies, drama and Korean cuisine.

- **Culture** is often taken for granted. In fact, culture has nurtured us in every way from the way we live, think and die.

- **Culture** makes people understand each other better and if they understand each other better in their soul, it is easier to overcome the economic and political barriers.

We have to attach a great importance to maintain culture and even network between different cultures which will lead us to understand better of ourselves. Even in the diplomatic corps, culture is crucial to bridge a state to another.

1. ASEAN and ROK

The ASEAN regional organization has paid heed to develop and nurture the socio-cultural community along with political-security and economic communities at the end of 2015. At that time, the leaders also adopted a 10-year looking ahead vision entitled with ASEAN 2025: Forging Ahead Together. 'ASEAN's Socio-Cultural Blueprint 2025', in particular, praises 'a people-oriented, people-centering community' by pursuing the goal to achieve 'a dynamic and harmonious community that is aware and proud of its identity, culture and heritage with the strengthened ability to innovative and proactively contribute to the global community'.

We think ASEAN timely pledge the above-mentioned goal to envision its regional identity because the region has inherited rich and priceless cultural assets. A diversity of religion, ethnicity and language encompassing Muslim, Hinduism, Buddhism and Christianity has enamoured the international audiences to draw attention on each ASEAN member state's culture as well as ASEAN culture as whole.

Today we should set the goal. To reach its goal one mean is to build a wider network with 10 ASEAN Dialogue Partners which will encourage and assist ASEAN's creed. In this case among the partners, the Republic of Korea (ROK) is considered a pioneer building a constructive relationship in culture with our ASEAN.

Since 1989, ASEAN and the ROK have maintained a high-level partnership in political-security, economic and socio-cultural communities. The partnership was elevated to the strategic partnership in 2010.

Under ROK's supportive relationship, ASEAN-Korea Centre was established in 2009 to promote trade facilitation and investment by highlighting the ASEAN Economic Community.

In 2012, the Mission of the Republic of Korea to ASEAN was opened by facilitating the diplomatic ties between the two. On September 1st, ASEAN Culture House was opened to showcase beautiful ASEAN cultures to the Korean and ASEAN

citizens. With these three main ASEAN-supporting organs of ROK, ROK has conceptualized '3 Shared Futures' with ASEAN, which are **Shared Peace, Shared Prosperity** and **Shared Progress**.

As culture has been given more attentions in strengthening the soft diplomacy, the ROK proposed ASEAN Culture House to be built in Busan at the ASEAN-ROK 25th Anniversary Commemorative Summit in 2014. This unique but authentic initiative was welcomed by 10 ASEAN leaders. The rationale behind the ROK's gesture was that understanding each other's culture is a key to mutually prosper. In addition, we have observed long enough that Korean cultures from traditional forms to K-Wave have been actively promoted in ASEAN countries through Korea Culture Centres in Indonesia, Thailand and the Philippines. ASEAN culture has not been widely promoted in Korea yet. In order to overcome a cultural deficit as well as boost a mutual understanding in cultures, we should tiptoe into genuine move to host the culture house in each partner country.

ASEAN Culture House was built with Kumea, the Indonesian timber and the roof design is inspired by Indonesian traditional house. It was also equipped with modern technologies such as virtual reality. In line with that, Korea initiated 'Digitalisation of ASEAN UNESCO heritages' to virtualize the images of ASEAN UNESCO heritage sites.

Each ASEAN member is also given its own space to showcase its decent and authentic art and culture to the Korean and ASEAN citizens. To complete the culture house with diverse cultural assets of ASEAN, Koreans have worked closely with each country to procure the artifacts. In the case of Indonesia, we have discussed to organize the country space with diverse woodworks in architecture, gravestone and furniture as well as Garuda.

We also have a grand plan to organize a special inaugural exhibition entitled with 'Celebrating the beauty of Marriage – ASEAN seen through wedding traditions and cultures'. The theme was chosen to symbolize the House as a marriage in culture between ASEAN and Korea.

2. Korea-Myanmar

Since 1998, Korean Film Festival has been held in Myanmar. Myanmar and South Korea have been cooperating in the sector of culture with Korean film week taking place in Myanmar annually. The Korean wave made its steps into Myanmar in

2001 with the hit Korean drama, "Autumn in My Heart". Since then the passion of Myanmar people on Korean movie stars and interest on South Korea became stronger. Meanwhile, American pop rock singer Jason Mraz performed in Myanmar in December 2012 while Danish rock band Michael Learns to Rock (MLTR) and Japanese girl pop group Berryz Kobo in March last year, Australian soft rock legend Air Supply in August and Swedish pop band Abba in November 2013.

3. Korea-Myanmar Relation

In economic cooperation, the Framework Agreement between ASEAN (including Myanmar) and ROK was signed, and then did AKTIG and AKTFA(Table-1). Moreover, at the 9th ASEAN Economic Ministers (AEM)-ROK Consultations have been made. The Third Protocol has been signed by all parties to the Agreement and entered into force on 1 January 2016 for Thailand and the ROK, 11 February 2016 for Myanmar, 6th April 2016 for Singapore, 10 June 2016 for Lao PDR, 14 July 2016 for the Philippines, and 26 July 2016 for Malaysia.

Table(1) Some Agreements between ASEAN and ROK

Sr.	Agreement	Signed on	Effect on
1	The Framework Agreement on Economic Cooperation	13 Dec.2005	
	The ASEAN-Korea Trade in Goods (AKTIG) Agreement	24 Aug.2006	2007
	The ASEAN-ROK Trade in Services Agreement	21 Nov.2007	1stMay2009
	The ASEAN-ROK Investment Agreement	2 Jun.2009	1 Sept.2009
2	The ASEAN-ROK Free Trade Area (AKFTA)		1 Jan.2010
3	Work Programme at 9th ASEAN Economic Ministers (AEM)-ROK Consultation	adopted on 29 Aug.2012	
4	The Third Protocol to amend the AKTIG Agreement	22 Nov.2015	for Myanmar on 11 Feb.2016

Source: The Second Workshop on ASEAN-ROK Cooperation Mechanism, 8-17-2017, Myanmar

In addition, the ASEAN-Korea Business Council (AKBC) was launched during the 1st ASEAN-Korea CEO Summit in December 2014. The 1st AKBC meeting was convened in Kuala Lumpur, Malaysia on 20 November 2015 and the 2nd in Vientiane, Lao PDR in August 2016.

On transport cooperation, ASEAN and ROK agreed to enhance their cooperation in all modes of transportation namely aviation, roadway, railway, sea, and inland

waterway. The ATM+ROK meetings were held and endorsed the ASEAN-ROK Transport Cooperation Roadmap on 12 November 2010 in Bandar Seri Begawan. It was revised and further adopted at the 5th ASEAN-ROK Transport Ministers Meeting in 2014 in Mandalay, Myanmar. Under the leading of ROK, meetings on transport have been held in ASEAN and ROK.

Apart from the mentioned above, in order to raise tourism industry the ASEAN-Korea Centre was established on 13 March 2009 in Seoul. The Centre plays a pivotal role to increase the volume of trade, accelerate investment flow, invigorate tourism, and to enrich cultural exchanges between ASEAN and the ROK. Today in accordance with democracy development in Myanmar, more Korean tourist arrivals occur in Yangon, Mandalay and Bagan areas of Myanmar. On visit to Myanmar, under the cultural exchange programme, we should introduce other interesting places in Myanmar. Examples are Mt.Popa, an extinct volcano with a distinct volcanic spine, Inlay lake, Indawgyi lake, Myeik archipelagoes, ancient civilized areas of *Pyu* race namely Hanlin, Thayechittaya, and Vishnu.

In order to promote the relations of Myanmar and Korea “**The 2016 Korea-Myanmar Connectivity Forum**” was held in Yangon, Myanmar on 29th September 2016. According to the Ambassador of ROK to Myanmar, it was known that daily flights from Korea to Yangon are always full of passengers. This shows the increasing level of exchange between Korea and Myanmar and it will continue to in the future. During his four past visits to Myanmar, he noticed big changes in Myanmar and he was impressed by the dynamism and lively atmosphere.

In 2015 the two countries celebrated the 40th Anniversary of the establishment of diplomatic relations and the relations have steadily improved in a wide range of sectors. Now, it is time for our relations to develop into a “lasting Strategic Partnership.” It should be one that will last for hundreds of years. For this “**lasting partnership**” between Korea and Myanmar, there are **four very important things** to keep in mind.

- (1) **A “lasting partnership” should be based on trust.**
- (2) **Our partnership should be mutually beneficial and balanced.**
- (3) **Our partnership should be experience-sharing.**
- (4) **and our partnership should have a common vision.**

3.1 Based on trust: Someone once said, “*a relationship with no trust is like a cell phone with no service; all you can do is play games on it.*” Korea and Myanmar can work hand in hand, shoulder to shoulder, to reap mutual benefits through trust. The two will be friends not only during the good times, but also in the difficult times.

3.2 Mutually beneficial and balanced: Second, the exchanges between Korea and Myanmar, whether they are political, economic or cultural, all need to be balanced and mutually beneficial.

Korean culture is very well received by the people of Myanmar, and I heard that Korean dramas are especially popular here like *Autumn in My Heart* and *Descendants of the Sun*. Now, more of Myanmar's culture needs to be promoted in Korea. The ASEAN-Korea Centre is doing its best to introduce Myanmar's culture to the Korean people through many festivals and special programs. At the *ASEAN Culture and Tourism Fair* in 2016, the *Rama Pursing the Enchanted Golden Deer Play* (YarmaTha Min Light Ah Ka) could be entertained and the *Royal Page Boy Dance* (Ozi Si ThanKyaw Thu Ngae Taw Ah Ka). Also, at the *ASEAN Culinary Festival*, Myanmar's dishes such as fish rice cakes, Shan noodles, and sago coconuts could be introduced. More diverse programs were also presented in celebration of the 50th Anniversary of ASEAN.

Furthermore, to enhance the level of trade and investment between the two countries, the ASEAN-Korea Centre continues to carry out many initiatives. Just to mention a few, ROK invited Myanmar companies to annual *ASEAN Trade Fair* to help them gain further access to the Korean market, and also take potential Korean investors to Myanmar on *Investment and Market Research Missions*. We also encourage Public-Private Partnership through the annual *ASEAN Connectivity Forum*, which was highly encouraged by the Leaders of ASEAN and Korea at the Summit, which was held earlier September 2016.

3.3 Experience-sharing: Third, the partnership between Korea and Myanmar should be one that shares valuable experiences.

Our two countries already share many similarities such as a turbulent history and an aspiration for peace and prosperity. We also have similar culture and traditions. All of these facts make it more relevant for Korea and Myanmar to share and learn more from each other. As we know, Korea has been sharing its development experience with Myanmar. Examples include the Myanmar Development Institute, MYANTRA and the SaemaoulUndong (New Village Movement). The ASEAN-Korea Centre has also been playing its part. One of many programs in Myanmar was the Tourism Promotion Workshop that took place in Yangon last July. This Workshop was designed to share knowledge on how to better attract more tourists, particularly Korean tourists. It was tailor-made for Myanmar's rich cultural and historical heritages, and focused on how to develop both thematic and special interest tours.

3.4 Partnership with a Common Vision: The final point is our partnership needs to have a common vision.

When President Park Madame Park Geun-hye met Daw Aung San Suu Kyi back in January 2013 before both of them assumed office, they pledged greater cooperation between the two countries. The president said that they could work together to establish a freer and happier Korea and Myanmar, as well as Asia and the world in the future.

When former President Lee Myung-bak made a historical visit to Myanmar in 2012, he and then President Thein Sein shared their common vision for peace and prosperity in the region. The two countries shared common values and visions for the future. These include democracy, an equitable economy, social justice, cultural enrichment, and peace and prosperity. And now it is time that we take action. The New Government of Myanmar, under the leadership of President Htin Kyaw and State Counsellor Daw Aung San Suu Kyi, is participating and achieving to develop a “lasting partnership” with Korea on the basis of a shared vision.

ASEAN and ROK established its Sectoral Dialogue Partnership in 1989 and the ASEAN-ROK Cooperation Fund (AKCF) in 1990. The AKCF has supported USD 7 million annually to the ASEAN Secretariat for about 400 projects. In order to promote the effective utilization, Workshops on ASEAN-ROK Cooperation Mechanism were held, the first workshop in Hanoi, Vietnam in April 2017 and the second workshop in Nay Pyi Taw, Myanmar on 17th August 2017.

The workshops aim (1) to derive maximum possible benefits from ROK-funded projects via demonstration of the best practices, (2) to build capacities for relevant ministries, agencies, and localities in drafting and realizing projects within the framework of AKCF, and (3) to create opportunity to benefit ASEAN more effectively from KCF.

Before setting of the aims, six regional research projects on forests have been done in areas of Alaungdaw Kathapa National Park and in Shwe Set Taw Wildlife Sanctuary, Myanmar during the 2003~2016 years.

In education sector, two Myanmar students obtained PhD degree and four students got M.Sc. degree from the ROK universities during the years of 2006~2015. Moreover, there have been Myanmar research students and trainees in ROK and some Korean students in Yangon University of Foreign Languages (YUFL). And Myanmar teachers teaching Korean language at YUFL and MUFL (Mandalay University of Foreign

Languages) are sent to ROK for higher Diploma and Degree of Korean Language. These short-term trainings, MSc and PhD degrees are very good for younger researchers and they could create meaningful achievements, good research results, exchange knowledge, capacity building and common interests. Therefore, our long-term partnership with relative institution and university in Korea provides Myanmar's valuable experience and benefits.

Nowadays ROK and Myanmar have been promoting cultural cooperation the two countries as follow:

- Cultural Partnership Initiative (CPI)
- Performing dancing, singing, playing musical instruments, showcasing paintings and sculptures of regional countries at the festivals and ROK and ASEAN countries on the occasion of opening and closing ceremonies
- Holding Forum and Meetings
- Holding Workshops
- Awarding Arts Scholarships
- Conducting training courses

Ministry of Religious Affairs and Culture could show Myanmar Traditional Culture to the world at the ASEAN and Korea festivals although the cultures in Asia are different. Myanmar officials have been selected and sent abroad to keep and promote the qualities of arts in theory and practice.

Under the Cultural Partnership Initiative program supported by the government of ROK, Myanmar has been participating in the program every year. The cultural activities being implemented include the presentation of culture and arts of the participating countries, learning of Korean Language, Korean traditional music, dances and customs, touring cultural places and doing cultural researches.

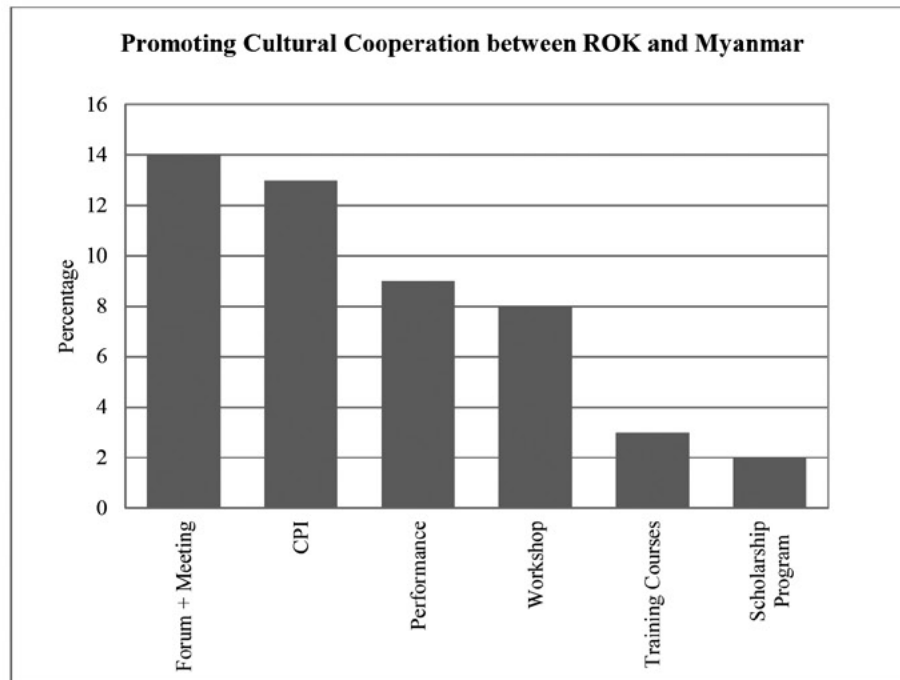
CPI programs provide Myanmar and all participants the following advantages:

- a chance to exchange knowledge
- getting excess to international socials cultural networking
- opportunities to exchange cultural experiences
- that can conduct comparative studies on cultural preservation and conservation
- that can exchange views among cultural experts
- that can create better understanding and good will relations among the participating countries.

Promoting Cultural Cooperation between ROK and Myanmar

Sr.	Topics	Percentage
-----	--------	------------

1	CPI	13
2	Forum + Meeting	14
3	Workshop	8
4	Scholarship Program	2
5	Training Courses	3
6	Performance	9



Source : Ministry of Religious Affairs and Culture

The cultural cooperation programs between ROK and Myanmar also provided a chance to present Myanmar folk dances, puppet dances, traditional dances, New Year dance and music and Myanmar instrumental music, and a chance to present joint-performance with ASEAN-Korea Traditional Music Orchestra and the program is well appreciated. Today although there is already a Modern Music Orchestra at the National University of Arts and Culture, Yangon (NUAC, Yangon), we have no such orchestra at NUAC, Mandalay.

All the participating countries have great chance to gain closer relationship and better understanding among themselves. They can learn the performing and visual arts of ROK and all ASEAN and Asian countries. They can also exchange views on promoting the cultural cooperation for the future. Because of their continuous network among themselves, innovation, creation and technologies relating to traditional and

contemporary arts can be shared equally. This benefits ROK and all participating countries.

4. Proposed Cultural Cooperation Areas

In order to promote and deepen cultural cooperation the following actions and measures are advisable to pursue:

- (1) Art Exchanges
- (2) Cultural Industry (Some activities are related to Ministry of Information)
- (3) Protection and Preservation of Cultural Heritage
- (4) Research cooperation
- (5) Protection and Inheritance of Tangible and Intangible Cultural Heritage
- (6) Cultural and Art Education
- (7) People-to-People Exchanges
- (8) Public Cultural Services
- (9) Cooperation on Religious Activities
- (10) Signing MoUs between the Arts Universities of ROK and Myanmar.

Finally for long-lasting partnership between Myanmar and ROK, it should be constructed based on bilateral trust, having mutual benefit and balance, experience-sharing, and common vision, depending upon Hallyu.

5. Conclusion

Cultural exchange and cooperation between ROK and ASEAN play an important role in promoting mutual understanding, strengthening public support, deepening cultural identity.

It is sincerely believed that, by using opportunities gained through Hallyu, there will be long-lasting partnership and more cooperation in cultural and various fields between ROK and Myanmar in the future.

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HALLYU: Sociocultural Insights from Bangi to Pekanbaru

Badrul HASSAN
National University of Malaysia (UKM)

K-Epistemology

- Diffusion of Innovation (Rogers, 1962)
- How and why and idea is adopted and diffused over a population or social system;
- Innovation – an idea, practice, perceived 'new' object or impulse;
- Communication – channel of communication to diffuse and mediatise an idea;
- Social system – sociocultural institutions & psyche;
- Diffusion options – 1. Individual 2. Collective 3. Authority

K-Consumption

- ◉ Adoption and accommodation of 'K-artifacts' as popular culture in MY/IND
- ◉ Everyday-defined, trans-national / regional social reality in these domains:
- ◉ K-Pop (celebrity & fandom activism)
- ◉ K-Drama (marketing & brand placement)
- ◉ K-Beauty (whiteness & gender fluidity)
- ◉ K-Lifestyle (food, living styles & language)

K-scholarship

- ◉ Kpop communities as mimetic cosmopolitan
- ◉ Kpop communities as barometer of pluralism
- ◉ K-Aesthetics - whiteness studies or the tangible objectification of the Orient
- ◉ KAMSAMNIDA <> TERIMA KASIH

K-Parasociality

- Horton and Wohl (1956) – from one-way track to interactive celebrity-fandom relationship
- Strategy: Cultural accommodation
- Inherent factors promoting K-cultural exchange
- K-Communities in Bangi and Pekanbaru
- Performing Hallyu in Moslem and Malay majority societies
- Accommodation v Resistance

**Hallyu in Southeast Asia:
The Present and Future of the
International Cultural Exchange**

**“CROSSING BORDERS AND
GOING BEYOND”**

**Hallyu in Southeast Asia:
The Present and Future of the
International Cultural Exchange**

**“Making The
Connection”**

KOREA – MALAYSIA JAZZ CONNECTION

- 2002
 - Carl’s Sunrise Jazz Festival – Wave
- 2003
 - Asian Spirits at LG Arts Center
 - Asian Jazz Collaboration - Korea, Japan, Hong Kong, Malaysia and Singapore
 - Introduction to Korean Instruments and Rhythms
 - Janggo and Kwenggari
 - “Chanting Vocals”
 - Samulnori



**Hallyu in Southeast Asia:
The Present and Future of the
International Cultural Exchange**

“Taking Big Steps”

KOREA – MALAYSIA JAZZ CONNECTION

- 2004
 - Jarasum International Jazz Festival
 - Penang Island Jazz Festival
- Working Together on Building a Strong Foundation
 - Artist Exchange
 - Cross Promotions
 - Sharing Industry Knowledge
 - Creating Strategic Alliances and Building a Network
 - Asia
 - Europe



**Hallyu in Southeast Asia:
The Present and Future of the
International Cultural Exchange**

“Building a Network”



**Hallyu in Southeast Asia:
The Present and Future of the
International Cultural Exchange**

**Programming Korea
“Jazz and Blues”**

**PENANG ISLAND JAZZ FESTIVAL
-Mainstream Korean Jazz Artists**



**Hallyu in Southeast Asia:
The Present and Future of the
International Cultural Exchange**

**Programming Korea
“Collaborating”**

KOREA-MALAYSIA COLLABORATION (2007)

- In a Class of Her Own
- Two more performances in Malaysia
 - KK Jazz Festival
 - Dewan Filharmonik Petronas



**Hallyu in Southeast Asia:
The Present and Future of the
International Cultural Exchange**

**Programming Korea
“Crossing Borders”**

KOREAN ETHNO-JAZZ (2013)

- Cross Cultural Fusion
 - Yoon-Jeong Heo BLACK STRING
 - Geomungo and Daegeum
 - Workshop



**Hallyu in Southeast Asia:
The Present and Future of the
International Cultural Exchange**

**Programming Korea
“Crossing Borders”**

KOREAN ETHNO-JAZZ

- Cross Cultural
 - Vinalog (Ajaeng, Haegeum and Korean Percussion)
 - Near East Quartet (Pansori and Jing)
 - Kim Oki Band (Korean Folk songs and piri, taepeongso)



**Hallyu in Southeast Asia:
The Present and Future of the
International Cultural Exchange**

**“Crossing Borders
and Going Beyond”**

MOVING FORWARD

- Collaborations
 - Two Way System
 - Studying and Understanding Both Cultures and Traditions
 - Fusing and Blending
- Through
 - Exchange Programmes
 - Residencies
 - Arrangements
 - Commissioning of New Creations
- Platforms
 - Experimental Theatres
 - Festivals



**Hallyu in Southeast Asia:
The Present and Future of the
International Cultural Exchange**



**“Going Beyond
By Looking Back”**

LOOKING BACK

- Research on Connections
 - Heritage and History
 - Cultural
 - Commercial
- Through
 - Research
- Potentials
 - Exhibitions
 - Photography
 - Posters
 - Documentaries



**Hallyu in Southeast Asia:
The Present and Future of the
International Cultural Exchange**

**“CROSSING BORDERS AND
GOING BEYOND”**

Thank You!

Hallyu in Viet Nam and Opportunity for Contents Market: Case of Korean-and-Vietnamese- made Film Projects

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Viet Nam National University – HCM USSH

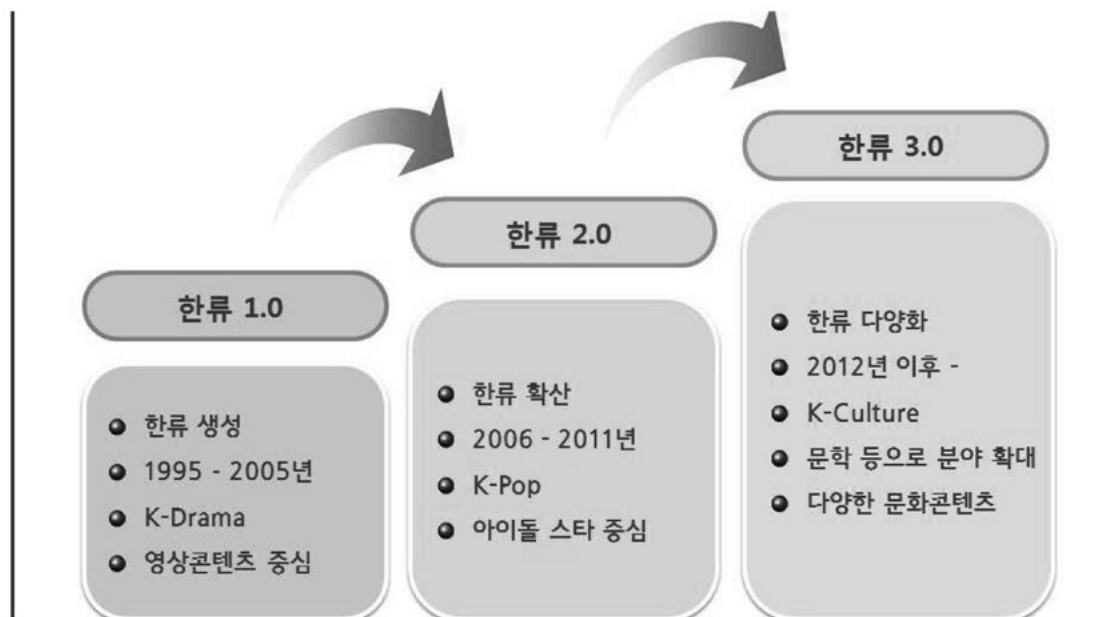
Content

1. Hallyu in Viet Nam
2. Viet Nam Contents Market
3. Korean – Vietnamese joint Film Projects
4. Conclusion

1. HALLYU IN VIET NAM

한류 진화 과정

- "한류문화 진흥 방안 연구" (한기형 외, 2012:33)



- 한류는 대략 1997 년 전후부터 급속히 확산되어 1990 년대 말의 형성기, 2000 년대 초의 절정기, 2000 년대 초중반의 조정기를 지나 2000 년대 중반 이래 재도약기로 이어졌다.
- 한류에 대해 '문화' 측면에 주목하는 논자들은, 한국 대중문화의 우수성을 논하거나 저급 대중문화의 유포(상품성)에 불과하다고 폄하하기도 한다

Hallyu Development History in Viet Nam

- Hallyu 1.0 : K-drama
- Hallyu 2.0 : K-pop, K-hardware (K-products)
- Hallyu 3.0 : K-Culture, K-Style

Hallyu in Viet Nam

- 1 단계: ~ 2000년 : 유입 시기 (한류 생성) – 드라마
- 2단계: 2000년 - 2005년 : 성장기 (한류 심화) – 드라마, 음악
- 3단계: 2006년 - 2010년 : 절정기 (한류 확산) – 음악 (K-pop), 영화 + 한국제품 (화장품, 패션, 건강식품)
- 4 단계: 2010년부터 ~ 현재 : 신한류 (한류 다양화) – 관광, 공연, 방송, 영화, 한국어, 출판, 캐릭터 (한스타일)

* 2006년부터 VTV, HTV 등 국가방송들이 한국드라마 방송시간 제한 + K-pop의 boom (Phan Thi Thu Hien, 2016)



<베트남의 한류>

국가의 브랜드 홍보 전략

- 한국 정부의 적극적 문화산업 육성정책
 - ✓ 문화체육관광부
 - ✓ 아시아문화산업교류재단
 - ✓ 한국문화산업교류재단 (KOFIC)
 - ✓ 한국콘텐츠진흥원 (KOCCA)
- 베트남의 경우 2006년 11월 한국문화원이 하노이에 문을 열어 한국 문화를 전파하는 역할을 수행하고 있다.

한류의 가능성

- 경제성장에 기여
- 양국 간의 문화적 친화력
- 기업의 마케팅 전략
- 아이돌 같은 한류문화 및 베트남 시장문화 속 한국 제품에 대한 생각과 베트남 학생들의 한국유학생화에 대한 이미지

2. VIET NAM CONTENTS MARKET

Viet Nam Film Industry

- 최근 베트남 영화 산업은 연평균 35-40%의 빠른 성장을 하고 있음
- 매출 규모는 2014년 약 8천 3백만 달러에서 2015년 1억 3천만 달러 넘는 것으로 비약적 성장을 보여주고 있음

* 참고: <http://thoibaokinhdanh.vn> (2017년 2월 24일자)

Viet Nam Theaters' status

- 주요 브랜드 (기업)
- 1- CJ – CGV (한국): 43% (38 영화관)
- 2- LOTTE (한국) : 30% (29 영화관)
- 3- PLATINUM (인도네시아) : 10% (5 영화관)
- 4- GALAXY (베트남) : 9% (7 영화관)
- 5- BHD (베트남) : 6% (7 영화관)
- 6- 기타 : 2%

* 참고: <http://thoibaokinhdanh.vn> (2017년 2월 24일자)

Potential Investment

- 베트남 인구가 약 9천5백만명으로 세계 14위, 노동연령 인구(15-64세)는 약69%로 황금 인구탑을 보유하고 있음
(<http://vienthongke.vn>, 2017년 3월 기준) → 잠재력 관객층 확보
- 빠른 경제 성장 (6-7%)으로 국민 소득 수준은 증가 → 여가 생활 수요가 증가할 것으로 예상됨
- 10명 중 5명, 매월 영화관에 1번 이상 방문 경험이 55%으로 나타남 → 여가 생활 중 영화 관람에 투자의 비중이 큼 (<http://vinareserach.jp>, 2012년 조사 결과)
- 국영 영화관의 대부분은 비효율적인 운영으로 서비스 품질이 낮음 → 외국투자, 민간투자 영화관들의 기회가 됨
- 국재 영화의 점유율은 (10% - 20%) 적으나 흥행 위위를 점하고 있음 → 자국 영화 선호

Korea - Systematic Strategy

1. 국가 브랜드 홍보 전략의 일환으로
 - 문화체육관광부의 <한류 진흥 3대 방안> (2012) : 전통문화의 창조적 발전 전략, 세계와 함께 하는 대한민국 문화예술 발전 전략, 대한민국 콘텐츠 글로벌 경쟁력 강화 방안
2. 경제 활성화에 기여함 – 정부와 기업
3. 세계와 소통 – 정부, 기업, 전국민

Viet Nam - Systematic Strategy

- 정부의 “2020년 - 2030년 영화산업발전 마스터플랜”:
 - 호찌민, 하노이, 다낭을 영화산업의 중심지로 구축, 지방 극장의 디지털상영 전환 등 영화산업에 필요한 인프라, 인력 등 구축.

(* <http://www2.chinhphu.vn>, 2013)

Investment environment

- 정치적 환경: 한-베의 긴밀한 관계
- 법적 환경: 주변 국가보다 더 열려 있음
- 사회적 환경: 젊은 인구층, 삶의 질 증가
- 경제적 환경: 자유시장경제, 높은 성장률, 외국 투자 대환영
- 영화산업 환경: 열악한 환경에 첨단기술 및 경험 제작사의 투입 필요

3. KOREAN – VIETNAMESE JOINT FILM PROJECTS

투자 전략 수정

- 시장의 기회를 빨리 잡고,
- 관객의 다양한 요구를 수용하여,
- ✓ 투자의 전략 수정 : 서비스 (영화관) 투자에서 제작 투자까지
- ✓ 영화 수입에서 현지화 전략으로 이행 : 수입 - 리메이크 - 합작 제작 → 한-베 합작 프로젝트 추진
- 이러한 과정을 통해서 서로 간에 신뢰성을 키우고, 베트남 현지에 맞는 소재를 개발하고, 한국영화계의 노하우를 접목하며 베트남 제작사의 역량을 재고함.

KOREAN – VIETNAMESE REMADE FILMS

<수상한 그녀>



<미녀는 괴로워>



<럭키>



<써니>



<과속 스캔들>



<오싹한 연애>



KOREAN – VIETNAMESE JOINT FILMS

CJ의 현지화 전략

1. First Mover's Advantage : 베트남 현지 1위 기업 Megastar 인수 (2011)
2. 서비스 차별화 : IMAX, 4D, GOLD CLASS 등 프리미엄 영화관 독점, 멀티플렉스 영화관
3. 영화산업 육성 : CGV브랜드 제고 및 한-베 문화 융합

<호이가 결정할게> (Để Hôi tính, 2014)

- 제작: CJ E&M (한국) – Chanh Phuong Film (베트남)
- 전국 62개관, 70개 스크린에서 개봉되어 베트남 자국 영화 흥행 top 3로 기록됨.
- 매출 4백50만 달러 (900억동), 동시 개봉된 <호빛>을 제치고 박스오피스 1위를 차지했음.
- 장르: 코미디



<세 여자 이야기> (Chuyện 3 cô gái, 2015)

- 제작: CJ E&M (한국) – Chanh Phuong Film (베트남)
- 장르: 로맨틱 코미디

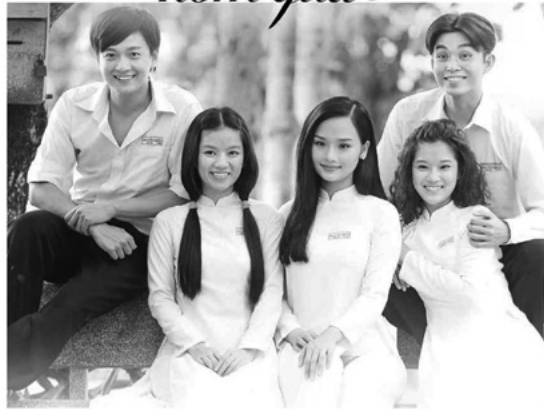


<어제에서 온 여자>
(Girl from Yesterday, 2017)

- 제작: CJ & Yeah 1 CMG
- 개봉 후 3 주 만의 매출:
3백25만 달러 (650억동)
- 장르: 청순 로맨스

NẾU BẠN
ĐÃ TỪNG CÓ KỈ NIỆM VỚI

*Cô gái
đến từ
hôm qua*



VIETNAMESE – KOREAN REMAKE FILMS

<18세 아직 안 된 너> (2017)



- 1,960억동으로 베트남 영화계 최고 매출액 기록
- 동시 개봉된 <콩>을 제치고 박스오피스 1위를 차지
- 한국버전으로 리메이크 가능성

4. CONCLUSION

Win – win 으로 양국 간의 노력

- “K-Cinema 글로벌 네트워킹 in 베트남”
- 베트남 영화상(cánh diều vàng)에 외국영화, 리메이크영화상 개편
- 다양한 행사 및 지원 프로그램 추진

한국 문화의 특색 재고 - 현지 문화 수용 → 공동제작 방향



KOREA CONTENTS IN VIETNAM TELEVISION

Seoul, August, 2017
By Pham Thanh Thuy

www.kplus.vn



BIG 5 TV OPERATORS



(National Television)



(HCM Television)



(Cable TV)



(Cable TV)



(Satellite TV)

www.kplus.vn



KOREA CONTENTS ON HTV (in July)



- “KING of Korea content in Vietnam.
- **10 slots/day**: 6 for movie and 4 for K-pop music.
- Around **36%** of broadcasting time/day.



www.kplus.vn

<http://www.htv.com.vn/Trang/Chinh/Lich-phat-song.aspx>



KOREA CONTENTS ON HTV (in July)



- **9 slots/day** (all for movie).
- Around **34%** of broadcasting time/day.

“Descendant of the Sun wave”



www.kplus.vn



KOREA CONTENTS ON VTV



Movies: Around 17% of broadcasting time per year



www.kplus.vn



KOREA CONTENTS ON VTV



Reality Show



www.kplus.vn



KOREA CONTENTS ON VTVCab



Around 21% of broadcasting time per year



www.kplus.vn



KOREA CONTENTS ON SCTV



Around 13% of broadcasting time



www.kplus.vn

<http://www.sctv.com.vn/lich-phat-song.html>



K+'s FEATURED CONTENTS

4 self-produced channels:



Exclusive contents:

- EPL, La Liga, ATP, Golfs, etc.



- Local Movie Theater



- International movies/series

www.kplus.vn



K+'S KOREAN PARTNERS



Around 15% per year (Movies and Series)



www.kplus.vn

20h T2-3 từ 10/7 trên K+ NS HD



WHAT'S HAPPENED ON THE INTERNET

"Ruler: Master Of The Mask" 19,6M views



www.kplus.vn



THANK YOU FOR YOUR ATTENTION!

www.kplus.vn

Hallyu in Southeast Asia:

The Present and Future of the International Cultural Exchange

August 23, 2017, Seoul, Korea

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