

THE RISE OF KOREAN CULTURE  
THROUGH MEDIA

by

Lilit Khachatryan

Presented to the  
Department of English & Communications  
in Partial Fulfillment of the  
Requirements for the Degree of Bachelor of Arts

American University of Armenia  
Yerevan, Armenia

April 21, 2017

**Introduction**

At present years, media became as essential as our daily needs. Media of today is playing an exceptional role in creating and shaping of public opinion and strengthening of society. Today, media also serves as a great tool for countries, such as Korea, to become powerful and known globally.

Republic of Korea (RoK) is one of the countries which became a worldwide phenomenon through the help of media and has huge fandoms<sup>1</sup> internationally. It is not news that RoK was known for its powerful economics, ship building, technology and fast internet. However, today the world mainly speaks about the “Korean Wave” (“*Hallyu*” in Korean) with its Korean Pop music (K-Pop) and Korean TV Dramas (K-Dramas).

Korean Wave – Hallyu – is one of the most powerful topics which almost every country takes into consideration and tries to understand the principles of it. Korean Wave was created to promote Korean interests overseas, particularly in East and Southeast Asia. However, it went global and became a dream society of icons and aesthetic experience.

It is interesting to see how this Korean movement got on the top of this fame and how it makes the number of fandoms grow rapidly day by day. Through their culture Koreans share their ideas and human values which make fans stay loyal and follow up all the news about this country. By following up the Korean lifestyle and being educated about the culture the export of media cultural products not only boosts the economy but also strengthens the nation’s image and “soft power.” Today it goes geographically far further areas, such as South and North America and Europe.

---

<sup>1</sup> Fandom: the state or condition of being a fan of someone or something.

However, the utopia Korea created for going globally is totally different for the Koreans themselves. This gives an idea that the Korea which international fans know and the Korea where local Koreans live is totally different. Media in this case has a huge impact on not only making Korea as a national brand but also making two different countries - for international audiences and for the Koreans themselves.

By this research paper I want to analyze the Korean Wave through the eyes of international fans and through the eyes of local Koreans. This will help understand the real Korea and the flawless world that they have created by the help of media.

### **Literature Review**

At present days, many people follow up Korean culture's productions, such as TV programs, Korean dramas (K-dramas), Korean films, Korean pop music (K-pop) and dances, video games, fashion and cosmetics, and food. These productions are part

of economic development that emphasizes the role of intellectual goods and creative production process. These all have been used, as Yasue (2014) states in her book “The Korean Wave: Korean Popular Culture in Global Context,” to promote Korea and Korean society in a friendly and nonthreatening manner, which thereby promotes tourism and the consumption of other Korean products.

As a result of all promotions of the country that have been done by the help of Korean Wave, Korea joined the Organization of Economic Cooperation and Development (OECD), in 1996. The most interesting fact is that exactly Korean Wave with its products like K-drama and K-pop persuaded Asian countries that Korea is a part of the developed, western world.

Korean Wave in the future has had considerable impact on the soft power that can be deployed overseas in further promoting nations interests in the areas of diplomacy, investment, education, and trade. This has been facilitated by such developments as the liberalization of media around Asia from the mid-1990’s, when the Hallyu first became notable.

*Hallyu* – the Korean Wave – started since 1990’s in Asia. Originally it was coined in China to refer to the popularity of Korean dramas in the 1990s and now it refers to the regional popularity of Korean products. John Walsh (2014) in the book “The Korean Wave: Korean Media Go Global” stated that “The *Hallyu* has so far consisted of various forms of production, which have, to some extent been able to work synergistically with each other. Productions include film and television presentations, pop music and dance, fashion and cosmetics, video games, and food.” He mentioned

that these products are also combined within single production through product placement and endorsement. So, these products are the new phase of economic development and each of them play a huge role for this development.

Today, one of the leading products of Korea is the Korean pop music. “Currently, K-pop idols lead the global circulation of Korean pop culture, called “Second Wave,” which is often characterize as group performances driven by dance music and groomed by conglomerate music agents like S.M. Entertainment, YG Entertainment, and JYP Entertainment.” (Chuyun, 2014). These companies are the biggest agents in Korea which rule in this show business sphere. They work not only with singers, but also with actors. And these actors also being a part of the Korean Wave are known as “Hallyu Stars.” In many Korean dramas not only famous actors but also famous K-pop singer take a part. These agents train and teach to not only sing and dance, but also act in TV series and films. By this they show that their artists are very talented and hard-working, which makes Korean Wave more entertaining and interesting for its followers.

As it is known K-pop became popular after the famous K-pop singer’s PSY’s “Gangnam style” song, in 2012. This song was cliticised a lot in the whole world. In my opinion it is still being the number one K-pop which represents Korea for the international listener. No one exactly could understand the real meaning of the song as the music video was very colorful and not an ordinary one for the whole world. “Gangnam refers to the area south of the Han River in the city of Seoul that is commonly regarded as the wealthy section of town. The song criticizes Gangnam girls who are rich, materialistic, and full of vanity. Because such a perception of Gangnam was not known outside of South Korea, it was undoubtedly a localized song targeted at the domestic audience. Nevertheless, it spread like wildfire all over the world; PSY was on *NBC Today Show* two months after its release, the accompanying music video became the

most watched video on YouTube in four months and reached a billion views in six months” (Yasue 2014). So media, especially YouTube, made an instant success possible. Both “Gangnam Style” and the Korean Wave owe their success partly to this platform. And in my opinion this is where exactly the rise of Korean pop culture started.

At first, Korean Wave was considered to be promoted in East and Southeast Asia, but it became more popular after Koreans understood that it can become a great tool for their political purposes. Using their fashion, cosmetics and beautiful, flawless appeals in their dramas they tempted as much audience as they could.

In the case of Korean dramas we can notice that Koreans are in the center of attention not only for their beautiful appeals but also for their human values and traditions. By their respectful manners towards elderly people and towards everyone, by their religious ideas and their lifestyle they show international viewers their culture as the whole. Puett and Loh (2016) in their book “The Path: What Chinese Philosophers can teach us about the Good Life” explain how traditions and beliefs of Confucius are still floating in the bloods of Korean people. More comes with their traditions which are tempting and making the viewers learn about them more clearly and know how to behave as a Korean person. Traditions like taking off shoes when guesting someone, special eating manners, bowing while greeting, etc, stuck in the viewers minds and this makes them to be more connected to this culture itself. All these traditional elements that Koreans use in their dramas are appealing to people who never behaved that way, and these dramas constantly show the World what is real Korea and how beautiful it is. In some cases people do not believe that these dramas show the real lives of Koreans, however, as I was told by the Korean person named Kim Yohwan “Koreans do not behave as it is shown in Korean dramas (lovely, romantic, helpful). But they most likely learn from dramas how to behave that way in real life.”

Talking about traditions this research would be incomplete if I don't mention also the historical dramas which teach every single citizen of Korea about their history and show the entire World how their nation became so powerful after long humiliation by their enemies - China and Japan. I would like to mention the most important element that brought Koreans to this notion of *hardworking people*. First of all, everything started from the Korean War, when Koreans were occupied by Chinese and Japanese. Koreans lived under the Japanese rule very long time and then they were forced to be separated into two parts –North and South Korea. North Korea was under the rule of Russia, and South Korea – under United States of America. As a psychological consequence the phenomenon of *Han* occurred. This element was born during those times and indicates the sorrow caused by heavy sufferings and injustice. This concept is shown in every drama, people who always revenge for the justice and live for the justice show the psychology and the real lifestyle of Korea. This element is still in the bloods of Koreans and particularly in every drama they show it and try to make the audience change their attitude towards their country, their own life and life of the others. In my opinion we all live in unjustified world and we would like to be part of the justified world that Korea has created through media. “Some scholars have sought “Korean-ness” that potentially includes the unique emotional statement of *Han*, a multifaceted sensibility of East Asian culture, a capitalizes consumerist modernity, Confucianism and family values, and militarization” (Chuyun, 2014) Particularly, we can consider all of these elements, which create this “Koreanness,” the most important appealing tools in Korean Wave.

In contrast, the Korean pop music is totally different, as these traditions and other important elements are not shown in the most of their music videos. Those are more westernized and contain internationally accepted elements for appealing the local

and overseas youth. This comes from the historical fact that South Korea was under the rule of United States of America for a long time and the biggest part of their success and fame is because of their westernized minds. And as Chuyun stated “Scholars have discussed how the transnational circulation of Korean pop culture is a sign of global shift; its traits exist “in-between” homogenized globalization under Americanization and a more localized heterogenization.”

Korean pop has another story and it was made by the government intentionally, to spread their culture in a more easy and fast way. Currently, we can say that it became internationally known, in one word – globalized. Globalization, as Brawley (2002) states, “Usually refers to a multi-dimensional process whereby markets, films, productions, and national financial systems are integrated on a global state.” The Korean government was one who decided to use Korean Wave as a tool for promoting their country and become globally known. As Jang and Paik (2012) stated “At the same time, the Korean government has tried to take the advantage of the Korean Wave as a policy tool to improve its cultural and public diplomacy.” So this was the start of the boom of boosting Korean culture and this was the right way to promote Korean interests and enhance the images of this nation in the world.

However, according to Jiyoung, senior researcher at the Korean Culture and Tourism Policy Institute, the Korean Wave was possible not because the government had positive visions or plans for popular culture exports, rather, international market conditions worked favorably for the exports of Korean television dramas which were progressively improving in commercial quality based on domestic competition (Korea Culture and Tourism Policy Institute, 2005). Whereas, Beng and Koichi (2008) state that government was motivated to see the progress and success of Korean popular cul-

ture products abroad, so they designed “cultural technology” (the technologies that produce television dramas, film, pop music, computer games, etc.) as one of the six key technologies that should drive the Korean economy into the 21<sup>st</sup> century, and pledged a huge amount of financial investment and administrative support to domestic cultural industries. So this is how everything started and this is how Korea became so powerful, not only from the economic part but also it became the center of touristic attraction.

Youna (2013) believes that Korean Wave is not just a cultural phenomenon but it is fundamentally about the creation of soft power, nation branding and sustainable development. The growing interest in the Korean wave, especially Korean TV dramas and K-pop music, further triggers a huge increase of interest in foreign tourists to visit the locations where their favorite dramas had been filmed, and dramatically increases the interest of learning Korean language.

In Asia Korean television achieved certain degree of success including the nations of South-East Asia and India, as well as East Asia. East Asia countries – including China, Japan and Taiwan – are enthusiastic about Korean TV shows and stars, and there is an enormous amount of Hallyu fandom and tourist gatherings in these countries as well as in Korea. Nowadays these fandoms of K-pop idols<sup>2</sup> and K-dramas stars is really huge, not only in Asia but also globally. There are special media made for fans to be involved in this fandom world and see what is happening with their favorite idols, and it makes them to become part of that Koreanized culture.

Today, media not only spreads this culture’s productions but also helps these huge International fans to get together and discuss their favorite topics. In America

---

<sup>2</sup> Idol: an image or representation of a god used as an object of worship. In other words, stars that we being worshiped by fans.

there are several media who are working with Korean stars and give them special awards, showing them their love and loyalty from America. For example, media such as DramaFever and Viki.com<sup>3</sup> have been made for the fans to become closer to this culture and to be more involved in it. These media platforms have their huge impact on the international fandoms and make fans contribute to the spreading of this culture's products. For example, [viki.com](http://viki.com) is made for those who like to watch K-dramas immediately when they release on Korean TV channels. Fans who are loyal and already are part of this culture do subbing and translations for this dramas. This bring to a new idea of new economy of fandom. Media here serves not only as an entertainment but also as a free labor for fandoms.

Interestingly these fandoms get bigger and bigger and the element of Koreaphile<sup>4</sup> occurs. This psychological element makes many fans who want to become flawless and beautiful as those Korean idols become part of this fandom culture.

I believe that all of these points, including media, have a huge impact on spreading Korean culture and helping it to rise. Many countries want to use this strategies by which Koreans became so powerful, however it is not as easy as it seems, as Koreans have their unique ways to be globally loved.

---

<sup>3</sup> DramaFever and Viki are special platforms where international fans can watch the new released dramas immediately.

<sup>4</sup> Koreaphile: people who do everything in a way that Koreans do; eating, dressing, watching films and listening to music. Creates the feeling that the person is Korean, even if the one is not.

## **Methodology**

To understand how Korean media works and what are the consequences of it I will share two surveys: for Armenia fans and for Koreans in general. I want to share the survey with specific Armenians who are interested in Korean culture and already belong to fandoms, as I want to know what is the level of their knowledge and engagement with this culture and how they have learned about it. As for the Koreans I am going to share a survey where I will learn more about what Koreans think about their culture and what is the level of their knowledge about the K-Pop and K-Drama World compare to the international fans. Through these survey questions I will be able to see the difference between international and local audiences of Korea.

Fans in Armenia will help me to understand and accept the idea that media is the main source which keeps them loyal to their fandoms. This hopefully will show that Korean media targets more international fans rather than Koreans themselves.

Three types of questions are going to be distributed: open ended, yes/no and multiple choice questions. Open ended questions will help me to see the opinions of

fans who may tell more ideas about Korean culture and what they think about it in general. Yes/no and multiple choice questions will help me to be more precise in statements I want to prove, such as the media they use, what kind of music they listen in general, etc. Also, both surveys will include 'age, sex, relationship status' questions which will provide an information about what kind of people are mostly targeted and interested in this culture. Surveys will be distributed to approximately 100 people from both countries.

The questions that were asked the respondents are attached in annex.

### **Research Questions**

In this research paper, firstly, I want to understand how Korean Wave was created and what was the main purpose of it. Secondly, I am going to analyzing the ways that were used to spread K-Pop in Armenia, as this country also has K-Pop fandoms and needs to be examined. Thirdly, I want to know what are the most famous K-Pop groups in Armenia and in Korea, and how does the world react to K-Pop Music? Fourthly, I want to know the target audience of this pop culture and see if the same is for the local Koreans.

### **Korean Wave**

Korean society has been enormously influenced by external powers throughout its history. For centuries, the Chinese influence was the strongest and many sinicized institutions in the territory bear testament to this. From 1910-1945, the Korean peninsula was occupied and colonized by the Japanese as a part of brutal campaign to dominate East Asia. The subsequent Cold War period and beyond saw the northern part

intellectually dominated by Soviet Union and China, while the southern part has been influenced by the strong and pervasive America that have done so much to transform society. The US influenced to new changes and that period followed into the rapid economic growth. This economic growth and changes were followed by the creation of the first television station in Korea, the American Forces Korea Network (AFKN), which was very influential in providing commercial cultural products to the Korean people. Before these changes Korea was negatively affected by many countries, however, this perception has been replaced by many more positive diplomatic relations after the creation of Korean Wave and the soft power.

Government support has been provided in a variety of ways, including use of diplomatic resources and network, fostering social solidarity behind the concept of promoting Korean culture internationally, matching the education system to the needs of selected industries, promoting and environment that rewards creativity and innovation in production, and providing assistance to companies seeking to work in the area.

In 1910's Korean Wave was already created by the government, however, it did not have a big influence as it started to have since 2005. It simply began with a formal meeting in the cabinet in 2005, at which the government recognized the importance of the creative contents industries and put in place a plan to support them on a systematic basis to support all sectors. They decided to create a graduate school specializing in Culture Technology, from which other activities could be coordinated. From this starting point, coordination of activities across agencies and policy-implementing bodies has spread and provided incentives for private sector bodies to cooperate (Walsh 2014).

In the early stage of Korean industrialization, its large companies spent their advertising budgets to a large extent on simply presenting the names of those companies - Hyundai, Samsung, and LG - so that overseas people unfamiliar with Korea and the Korean language would become accustomed to the sound and appearance of it to the extent that the language would no longer represent so much of a barrier. That same reliance on well-known and well-established international norms has been useful in circumventing problems of “otherness” in the Hallyu. Therefore, the Korean government and firms have been quite willing to sacrifice authenticity for accessibility.

During the low-cost manufacturing period, the Korean government was more or less able to use the large, diversified companies known as *chaebol* (literally “millionaires”) as agents of national-level economic development, but as companies became internationalized, they freed themselves from this control and government had to look to other companies to provide their designs. The Korean government assisted *chaebols* in promoting Brand Korea through state resources; that is, promoting Korea as a country, society, tourist destination, and place of manufacturing of reliable products as a means of enabling the *chaebol* to build upon their own success. This is indicative of the commitment to the use of soft power in international relations (Walsh 2014). South Korea, with its population of about 50.22 million people, is not big enough to be one of the world’s great powers. But many small and medium-sized countries wield outsized influence because of their adept use of soft-power. The soft-power of any country rests primarily on three resources: the attractiveness of its culture, its political values and its foreign policies (Youna 2014). With this concept it can be said that soft power has become a means for Korea to compete effectively in the world of international relations.

Today the Korean media reached broader than ever in the international market and have strengthened the scope of media practices. Furthermore, Korean media industry became available to multinational investors due to their idea to make it easy to have media productions funded directly by foreign parties. They did everything to make their television dramas most favored genre for mass audiences. This transnational media circulations lead to globalization. With the export of Korean dramas, Korean network stations are still major agents who have constantly revised the export strategies for their programs to different foreign markets within and beyond Asia.

The Wave, with the meaning of diffusive movement of the certain genre of culture, implies that a wave can neither go forever nor be gone completely. Rather, one wave may go out of fashion some day and then the other may come back. The Korean Wave contribute to the Korean media industry by stimulating strategic cooperation with regional Asian media accompanied by increasing commercial drive forced by globalization.

All of these and the government support led Korean Wave to Internalization and regionalization, which enlarged and became globalized.

### **How Korean Pop Culture is Being Spread in Armenia?**

In many ways Korean Wave is being spread through the help of media and word of mouth, Public Relations (PR).

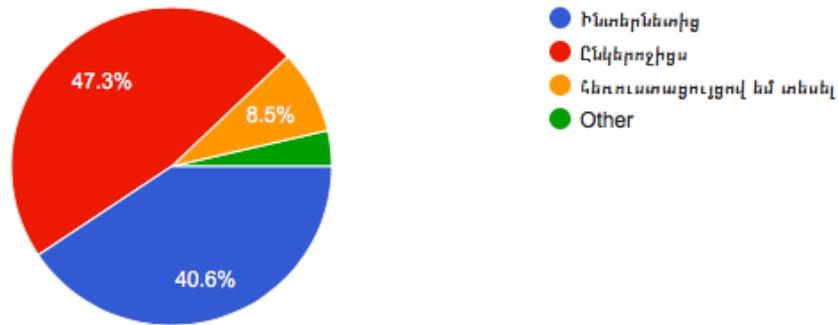
Armenia, as an example of this has many fandoms of Korean Pop Culture and it continues to grow. It was interesting to know that this culture while being in the center of the media and Internet is being spread mostly by the word of mouth, PR. In the survey for Armenian fandom there was a question given “Where did you learn about

Korean Pop Culture?” which shows that in Armenia Korean Pop culture is mostly being spread through the help of PR. Out of 165 respondents 47.3% said that they have learned about this culture from their friends, 40.6% through the media and 8.5% from the TV.

In Armenian TV channel *Dar 21* (21st Century), which streams mostly music videos and entertaining shows, it is a new phenomenon to air Korean Pop music. This happened after huge numbers of fans asked the channel on the Facebook to show Korean Pop music, in the beginning of 2016. However, America has also a huge role on this change. Many famous K-Pop songs not only are being streamed in US channels but also K-pop groups are having concerts, fan meetings, special tours which make this culture to be globalized in many ways but not only through media. So, Armenia as a country which follows the American news started to stream K-Pop music and show few K-dramas. First K-drama that was aired in Armenian TV channel *Kentron* (Center), in 2012, was a historical TV drama named “Jumong.” At that time this was not a popular TV drama for Armenians, however, today there are more viewers of Korean dramas and there are more K-dramas being aired in Armenian TV channels.

But the number of people learning about this culture through TV and media is not as much as it was expected. So by this question I can say that I found the most useful way of spreading Korean culture, which is Public Relations.

Որտեղի՞ց եք իմացել Կորեայի փոփ մշակույթի մասին: (165 responses)



### **What are the Most Famous K-Pop Groups in Armenia and in Korea, And How Does the World React to K-Pop Music?**

Today, Korean Wave became so famous and known that there are many new bands and new productions releasing every day. It is interesting to see which bands are more famous for international fans and for local Koreans. The questions “Name two or more of your favorite K-Pop bands or artist” was asked to two countries to see if the two countries are targeted in a same way. Except of having differences in the numbers of respondents there is an obvious answer for the two countries.

Armenia as a follower of Korean Pop culture through the media is more likely to listen the groups which are accepted by the whole world. Those leading groups are BTS (BangtanSonyondan), EXO and BIGBAN. However, for local Koreans these groups are as equal as others (they also mentioned Block B, Got7 Twice, etc), which shows that international markets are more likely to follow those groups which are mainly working in westernize way and targeting to go global.

Today, BTS is one of the famous groups that is in the list of billboard’s 100 Artists worldwide. It is amazing to see how this group is being in the 29th place in the billboard, and it is amazing to see that they are two steps forwards from the famous band Coldplay.

5

 28 Last Week: 21		Ariana Grande	
 29 Last Week: 31		BTS	
 30 Last Week: 30		James Arthur	
 31 Last Week: 35		Coldplay	

At this point, even American rappers, singers, actors follow up K-Pop music world, do music video reactions, create music videos connected to Koreans.

Lately, there was an American boy group who debuted as a K-pop boy group in America. The new created American K-Pop group with a name EXP EDITION released

---

<sup>5</sup> Billboard, Artist 100. Retrieved from <http://www.billboard.com/charts/artist-100>

their first music video where they sing in Korean and act as Korean idols. Their song is not only in Korean language entirely, but also it is titled in a Korean style.



A great example of using using Korean culture in American music videos is also shown in One Republic's "Wherever I go" music video, where they filmed Koreans and used Korean letters for the title for their song. This is a prove that Korean Pop culture is being in the center of attention and in my opinion in some ways it is already starting to be accepted more than American Pop music.



There are many more examples of American stars wanting to be part of this culture and to be part of this center of fame that Korea created these past few years. For example, Emma Stone, Lorde, Anna Kendrick, Lady Gaga, Chloe Moretz and Will Smith reveal their love towards this culture and the music it produces.<sup>6</sup>

Lately, Will Smith's son Jaden Smith revealed that he is going to debut as a K-Pop Star in 2017. His love towards K-Pop was all over the Internet and all fans were discussing this issue. His posts on Twitter made everyone amused and more interested on what will happen.

7



**Jaden Smith**   
@officialjaden 

**I Just Wanna Be A K Pop Star**  
11:01 PM - 20 Dec 2016  
← ↻ 31,326 ❤️ 41,165

**Jaden Smith**   
@officialjaden 

**I'm Serious I Actually Wanna Be A K Pop Star.**  
9:10 AM - 21 Dec 2016  
← ↻ 28,673 ❤️ 41,768

It seems that wanting to become a K-pop star without even being a local Korean is not so difficult. Jaden Smith not only achieved this goal but he also is going to collaborate

---

<sup>6</sup> More for the reactions from the American stars you can find here: <http://amino-apps.com/page/k-pop/7933272/6-hollywood-stars-who-loves-kpop>

<sup>7</sup> More on the Jaden Smith's case: <http://www.sbs.com.au/popasia/blog/2016/12/22/jaden-smith-wants-be-k-pop-star>

with his inspiration G-Dragon (famous K-Pop rapper, singer from the famous group



BIGBANG).

While posting in his twitter page about his passion towards K-Pop G-Dragon showed his gratitude and suggested to collaborate in the future with Jaden Smith. This is also a great way to prove that media works powerful not only for sharing the culture's productions but also for letting the idol and fan communicate directly.

There is an American star who already took place in Korean TV program and has shown her passion about this culture. That star is Chloe Moretz, who even tried to speak Korean language and dress like Korean.

8



Chloë Grace Moretz on SNL Korea (full, with subtitles)

All these examples are a prove that Korean industry becomes as powerful as American globalized industry is. There are many more examples like this which bring to a conclusion that media brought this culture and this country on the top of fame and currently there are many more promotions are being done through the stars like Cloe and Jaden. This, in my opinion, is also a way of PR which Korean media reached to use for promoting their country.

---

<sup>8</sup> Cloe Moretz in Korean TV show SNL Korea:  
<https://www.youtube.com/watch?v=CXOEixzkuVw>

### **Limitations and Avenues for Future Research**

The limitations of this research paper may include surveys with low response rates, small sample size, study duration and scholarly researches.

The research survey respondents include 170 Armenian fans and 100 local Koreans, which is giving not a full idea about the difference of local Koreans and international fans. The low number of Korean respondents can be developed in the future, and for the further development of the research it would be great to have ideas of other countries' fandoms (not only Armenian fans) and compare it with each other. This will give more information about how Korean media works for the global markets and what are the impressions among those countries who are in the middle of circulation.

Also, I think for this research there can be more samples used and more themes added, so the reader will not only see the Korean Wave from the K-Drama and K-Pop perspective but also TV shows, films, fashion industry, etc.

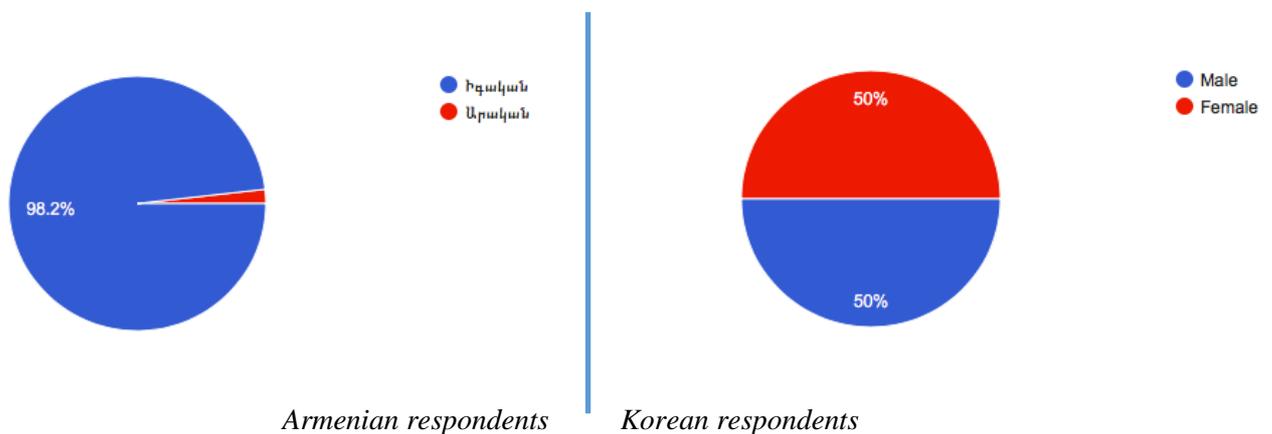
I also think that this research topic requires more time and more resources for having a complete answer on how Korean culture rose by the help of media and what further development it had. As this topic has many sections to be concentrated on, I believe more research should be done with this.

### **Target Audience**

Through the surveys distributed to Koreans and Armenians I wanted to understand if this industry is being spread in between people without age limits.

However, respondents helped me to see that except of being so popular in the whole world there are specific target groups which stay in the middle of this pop culture.

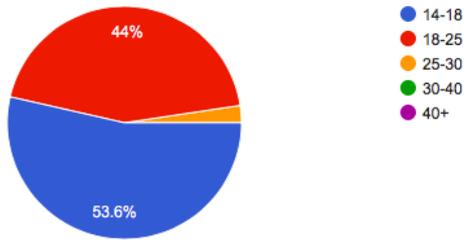
In both countries I almost had the same results, except for the one thing, gender. If in Armenia 98.2% of followers of this culture were only females, than in Korea it was 50% for both genders. This also shows the racial and culture problems between these two countries. Males in Armenia are most likely to listen and follow Westernized or Russian productions, whereas, girls are more likely to be attracted with flawless and beautiful Korean boy/girl groups. Whereas, for Korean culture it is normal to follow their own culture's productions.



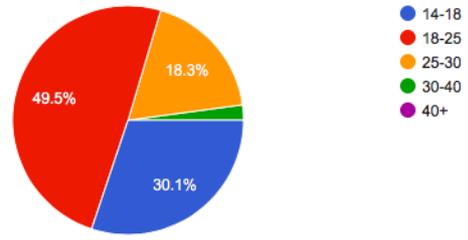
Next comes the age and relationship status, which in both countries was quite similar.

In both countries had more young audience, from 14-25. This shows that the culture is mostly being interesting for those who are in a school and university age. For the youth who are willing to be in a colorful and utopia world of K-Pop and K-dramas.

*Armenian Respondents*

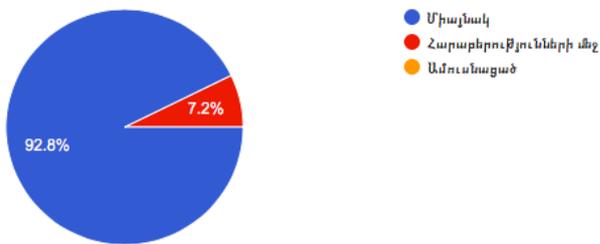


*Korean Respondents*

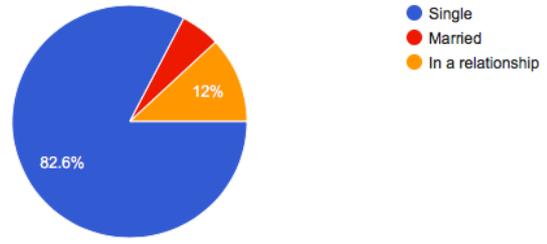


And in this age results follow the relationship status which makes more clear that Korean Pop culture is mostly famous in the circle of youth who are single and mostly female.

*Armenian Respondents*



*Korean Respondents*



## **Conclusion**

In a conclusion I can say that Korean Wave is much more powerful than we think about it. Being internationally loved by many people and being in the middle of attention is not an easy thing as it looks like.

Koreans strived for this fame and they strive every single day to make their culture more powerful as it is now. One example of their being powerful is their government who works not only for their country's promotion, as they did with Korean Wave, but also work to make their country loved and respected by the entire world.

Of course, Media and PR did an enormous job to bring this culture to this powerful state, in which it is now. However, I believe that their willingness and smart approach to this modernized world also plays a huge role on their success.

The Korean Wave demonstrates the rise of non-Western players in the media sphere which is a hard thing for the people who are not used to see Asian cultures and Asian people dominating. That is why I think that this culture except of being loved and praised by many people around the world should serve as a great example and a great role model for many other countries to follow in the future.

## Appendices

### Survey questions for Koreans:

Do you listen to music regularly?

What are your preferences in music?

Do you listen Korean Pop music?

Do you have favorite K-Pop group? Name two or more.

Do you belong to any K-Pop fandom? If yes, which one?

Do you have favorite Korean solo/ballad singers? If yes, name two or more.

Do you watch TV series?

What are your preferences in TV series?

Do you watch Korean TV dramas?

Do you watch Korean films?

Do you have favorite Korean drama actors/actresses? Name two or more of them.

Which media you use from this list (choose all that you use)? If the media you use is not listed in here you can add it.

Do you subscribe in any fan pages to get news about K-Pop or K-drama? If yes, what media you use for that?

What culture you are mostly interested in?

Do you see yourself working and living in Korea or somewhere else?

Age, sex, relationship status.

### Survey Questions for Armenian Fandoms

Որտեղի՞ց ե՞ք իմացել Կորեայի փոփ մշակույթի մասին:

Ո՞ր կայքերն ե՞ք ավելի շատը օգտագործում K-POP խմբերին և/կամ արտիստներին հետևելու համար:

Նե՞ք Ձեր սիրելի K-POP խմբերը և/կամ արտիստներին:

Կորեերեն լեզուն սովորում ե՞ք: Եթե այո, ապա ի՞նչու:

Ի՞նչն է գրավում ձեզ K-POP ի մեջ:

Դիտում ե՞ք կորեական դրամաներ:

Նե՞ք Ձեր սիրելի կորեական դրամաները:

Անվանեք երկու կամ ավելի ձեր ամենասիրած Կորեական դերասաններին:

Հետևում ե՞ք Կորեայի ֆազաֆական նորություններին:

Դիտում ե՞ք Կորեական ֆիլմեր:

Նե՞ք Ձեր սիրելի կորեական ֆիլմերը:

Նե՞ք Ձեր սիրելի կորեացի դերասաններին:

Ո՞ր կայքերն ե՞ք ավելի շատը օգտագործում Կորեական դրամաների և/կամ ֆիլմերի մասին նորություններ ստանալու համար:

Պատկանում ե՞ք որևէ ֆանդոմի, եթե այո, ապա որի՞ն:

Հետևում ե՞ք Կորեայի ֆազաֆական նորություններին:

Ձեր տարիքը, սեռը եւ ամուսնական կարգավիճակը:

## References

Yasue, K. (2014). *The Korean Wave: Korean Popular Culture in Global Context*. United States, US: Palgrave Macmillan

Chuyun, O. (2014). *The Politics of the Dancing Body*. United States: Palgrave Macmillan

John, W. (2014). *The Korean Wave: Korean Popular Culture in Global Context*. Chapter 1. United States, US: Palgrave Macmillan

Jang, G., and Paik, W. K. (2012). *Korean Wave as Tool for Korea's New Cultural Diplomacy*. Retrieved  
[http://file.scirp.org/pdf/AASoci20120300004\\_59668127.pdf](http://file.scirp.org/pdf/AASoci20120300004_59668127.pdf)

Puett, M., and Loh, Ch. (2016). *The Path: What Chinese Philosophers can teach us about the Good Life*

Jon, H. (2009). *Psychology of Korean Han*. Retrieved from [http://www.ko-reatimes.co.kr/www/news/opinion/2012/08/272\\_41770.html](http://www.ko-reatimes.co.kr/www/news/opinion/2012/08/272_41770.html)

Kim, Y. (2013). *The Korean Wave: Korean Media Go Global*. London: Routledge. Retrieved from  
[https://books.google.am/books?id=B1QVAgAAQBAJ&pg=PA1&hl=hy&source=gbs\\_toc\\_r&cad=2#v=onepage&q&f=false](https://books.google.am/books?id=B1QVAgAAQBAJ&pg=PA1&hl=hy&source=gbs_toc_r&cad=2#v=onepage&q&f=false)

Beng, H. Ch., and Koichi, I. (2008). *East Asian Pop Culture: Analyzing the Korean Wave*. Hong Kong: Hong Kong University Press Retrieved from [https://books.google.am/books?hl=en&lr=&id=edH5Aeb-epgC&oi=fnd&pg=PA15&dq=korean+pop+music&ots=FipJB3BKUA&sig=AsXWVQ9Tfiqd\\_07DhSnoH3awkNs&redir\\_esc=y#v=onepage&q&f=false](https://books.google.am/books?hl=en&lr=&id=edH5Aeb-epgC&oi=fnd&pg=PA15&dq=korean+pop+music&ots=FipJB3BKUA&sig=AsXWVQ9Tfiqd_07DhSnoH3awkNs&redir_esc=y#v=onepage&q&f=false)

Marshal G. (2008). *Leading Change: Leadership, Organization, and Social Movements*. Paragraph 19. Retrieved from [https://www.researchgate.net/profile/Marshall\\_Ganz/publication/266883943\\_Leading\\_Change\\_Leadership\\_Organization\\_and\\_Social\\_Movements/links/5718c2d508aed8a339e5c610.pdf](https://www.researchgate.net/profile/Marshall_Ganz/publication/266883943_Leading_Change_Leadership_Organization_and_Social_Movements/links/5718c2d508aed8a339e5c610.pdf)

Patryk G. (2015). *New Economy of Fandom*. Vol. 38, No. 1, 25-43. Retrieved from <http://dx.doi.org/10.1080/03007766.2014.974325>

Choi, J. B. and Maliangkay, R. (2015). *K-Pop - The International Rise of the Korean Music Industry*. New York and London: Routledge. Retrieved from [https://books.google.am/books?id=nkCDBAAQBAJ&pg=PA30&lpg=PA30&dq=korean+girl+groups+being+criticized+for+their+appeals&source=bl&ots=hbXI23UviD&sig=F2g7CcxGZegY-RoB8ZA\\_PeCk9Y0&hl=en&sa=X&redir\\_esc=y#v=onepage&q=korean%20girl%20groups%20being%20criticized%20for%20their%20appeals&f=false](https://books.google.am/books?id=nkCDBAAQBAJ&pg=PA30&lpg=PA30&dq=korean+girl+groups+being+criticized+for+their+appeals&source=bl&ots=hbXI23UviD&sig=F2g7CcxGZegY-RoB8ZA_PeCk9Y0&hl=en&sa=X&redir_esc=y#v=onepage&q=korean%20girl%20groups%20being%20criticized%20for%20their%20appeals&f=false)