

Paradigma

Jurnal Masalah Sosial, Politik dan Kebijakan

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THE ROLE OF SOUTH KOREA'S GOVERNMENT IN DEVELOPING AND SUSTAINING HALLYU

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Abstrak

Korea Selatan adalah sebuah negara yang telah bertransformasi dari negara yang tidak punya pengaruh di bidang budaya menjadi negara pengeksport budaya ke berbagai kawasan. Hal ini terjadi ketika gelombang budaya Korea atau hallyu menjadi sangat populer dan berhasil memasuki pasar negara lain secara masif melalui produk-produk budaya seperti serial televisi, musik, dan film. Lalu berekspansi ke popularitas produk-produk Korea lainnya hingga akhirnya minat ketertarikan masyarakat global terhadap negeri ginseng ini pun terus bertambah. Namun, momentum terciptanya hallyu tidak terjadi begitu saja. Dalam hal ini, peran pemerintah Korea pun turut membuka jalan atas kemunculan hallyu. Tulisan ini akan menjelaskan peran yang dilakukan oleh pemerintah Korea Selatan dalam mempopulerkan hallyu dan kebijakan-kebijakan yang dibuat oleh pemerintah Korea Selatan dalam rangka membangun dan menjaga keberlanjutan potensi hallyu.

Kata kunci : Korea Selatan, Hallyu, Budaya, Peran Pemerintah

Introduction

South Korea is one of the country that has been successful in exploiting the power attract of culture, particularly the popular culture of Korea. Today, popular culture of Korea has crossed borders and can be received well by the public abroad. Enormous interest towards Korean popular culture creates a special phenomenon called hallyu or korean wave which is mean the wave of Korean culture. This shows that Korea has ability to capture the opportunities of globalization when popular culture developed quickly abroad (Bhagwati, 2004). Indeed, no one can expected before that Korea will be success in exporting the products of popular culture and become so famous, as well as Japanese popular culture that already invaded Asia in the early 1990s. However, Korea has transformation and change its position in the global world through hallyu, from the country that has no influence in the field of culture became the exporter country of culture.

In the beginning, hallyu is a term used by

journalists in China to illustrate the popularity of Korean popular culture into China in the late 1990s. Stretching Korean culture at the time was led by the entertainment industry such as movies, television series, music, and general matters as well as being part of the community. The expansion of Korean popular culture first entered the Asian market massively then followed by the consumption of Korean products. The growth of hallyu began with the screening of Korean television series on Chinese television station in 1997 with titled *What is All About*. Since that time the television series began airing Korea one by one not only in China but also in Japan and other Asian countries. In Japan, the momentum of hallyu occur when television series *Winter Sonata* aired in Japan in 2004 and received overwhelming response from the audience. Moreover, not only the television series, the Korean music was also very popular in Japan through KBS as a Korean TV station which is successfully organized weekly music show at the Tokyo Dome in front of roughly 45,000 people (Korean Culture and

Information Service). In Southeast Asia, hallyu phenomenon began to occur in the late 2000s and very popular in Vietnam, the Philippines, Indonesia, Thailand and Malaysia.

Hallyu also spread from Asia to the United States by showing several Korean films in cinemas America. One of the Korean movie entitled *All About My Wife* released on May 17, 2012 (http://asianwiki.com/All_About_My_Wife) and scheduled for broadcast on June 22, 2012 in some US states, such as Los Angeles, New York, Chicago, as well as in cities in Canada are Vancouver and Toronto (<http://www.allaboutmylife.com/#!/landscapes/ckoq>). Korea also supplies the television series to television stations in Russia and the Middle East region. Besides successfully entered Asia, America and the Middle East, hallyu also spread to Europe. In Europe, a number of residents organized flashmob refer to themselves as fans of K-Pop with the aim of artists K-Pop will hold and add a concert at that time in Europe. Meanwhile, in Australia hallyu proven success with the holding of K-Pop music festival in Sydney (<http://www.kpopmusicfest.com.au>). The music festival is held to celebrate the cooperation between the two countries that has lasted for 50 years in 2011. In addition, the country is also regularly held Korean Film Festival in Australia since 2010 (<http://koreanculture.org.au/major-events/korean-film-festival>). Moreover, Arirang which coupled with 100 television stations broadcast all about Korea to various corners of the world intensively (http://www.academia.edu/1791195/hallyu_gelombang_koreadi_asia_dan_indonesia_trend_merebaknya_budaya_pop_korea). The popularity of hallyu in various countries give major impact for Korea. Hallyu not only provide entertainment to the global community but also carries the values of Korean culture such as language, fashion,

culinary, tourism and increase the attractiveness of global community toward Korea.

Discussion

Basically, the expansion of Korean popular culture can not be separated from the Korean government's role as an actor who makes policy in the field of culture and give full support to develop and maintenance the potential of hallyu to be sustainable.

1. Liberalization of Media and Development of Korea Film Industry Under the Government of Kim Yeong Sam

The development of the Korea film industry is inseparable from the process of democratization of Korea in the late 1980s that also affect the openness of Korea against influences from outside, such as the entry of Hollywood movies to Korea in the late 1980s after the Korea's government lifted restrictions on foreign films since the 1960s by Park Chung Hee (Choi, 2010). Prior to 1987, importing and distribution of foreign films can be done by a Korean company itself, while foreign companies did not obtain permission from the government of Korea to do so. However, under pressure from the United States, the Korea began to open its market to the giant Hollywood film industry in 1988. The opening of this market are generally affect the collapse of the local film industry of Korea, marked by a decline in the industrial growth of 33-40% in the mid-1980s to 15, 9% in 1993 and gradually the film production in the country began to be abandoned by the local communities (Doobo, 2005). A report of *The Presidential Advisory Board on Science and Technology* in 1994 mentioned that the income earned from the film Jurassic Park valued at 1.5 million sales of Hyundai cars. The amount of the benefits the United States through the film industry, the Korean government was ultimately compelled to enter the cultural industry into a

national strategy to liberalize the media as an opportunity to improve the competitiveness of the Korean cultural industry at the global level (Doobo, 2006).

Liberalization of media is part of the Kim Yeong Sam government's strategy in taking opportunity and advantage from globalization, especially the globalization in economy, with Segyehwa policy issued in 1994. Kim Yeong Sam saw globalization as a shortcut for Korea to become a developed country and advanced. According to Jaydan Tait in *Segyehwa: The Globalization of Seoul*, Segyehwa term not only means economic liberalization, but also includes the social, political and cultural (<http://www.ucalgary.ca/ev/designresearch/projects/Evds723/seoul.pdf>). Kim Yeong Sam considered segyehwa as a strategy to face the challenge of globalization which demands high competitiveness. Basically, segyehwa itself has five objectives, first, to make Korea as a world-class country, rationalize all aspects of life, safeguard national unity by eliminating the differences between classes, strengthen the national identity of Korea as a basis for the success of globalization, and increase the sense of community with fellow human beings (congress.aks.ac.kr/korean/files/2_1358491439.pdf). Segyehwa parallel with *Creativity Of The New Korean* which has been declared by Kim Young Sam to improve the status of Korea in the global community through cultural products (Yim, 2002). *Creativity Of The New Korea* is an affirmation of the democratic government of South Korea in the field of culture, support for community creativity, local culture, industry and cultural tourism, unification, as well as the globalization of Korean culture as the main objectives of cultural policy. Even to achieve particular success in the field of cultural industry, the Korean government adopted the US media

system with the slogan *Learning Hollywood* (Doobo, 2006)

The government of Korea also attract all elements of Korean society to participate actively in building cultural industries toward the achievement of national economic growth. One such element is the chaebol such as Hyundai, Samsung and Daewoo. Cooperation with the private sector such as chaebol aims to get the large financial aid in building a cultural industry that commercial for the market. Unfortunately, the funding from private sector did not last long because of the Asian financial crisis in 1997. This crisis damaged South Korea's economy and led the chaebol out of the Korean cultural industry. The condition raises the problem of shortage of funds for the development of cultural industries and South Korean film industry going down into a bad situation, while the US film industry still continues to dominate in South Korea. In 1997, A Hollywood film entitled *Titanic*, directed by James Cameron to fill the top box office around the world at the time, including South Korea. When the *Titanic* aired in Seoul in 1998, a total of 1.971.780 million people came to watch the movie (Doobo, 2004). While the Korean domestic film titled *A Promise* which was then topped the Korean box office was not able to compete with *Titanic*. The film *A Promise*, directed by Kim Yoo Jin only get 661.174 people to its audience (Doobo, 2004). Tsunamis have beaten Hollywood film industry because each country is supported by large financial funds, advances in technology such as visual effects, and the story is interesting.

Until 1999, a Korean film directed by Kang Je Gyu entitled *Shiri* able to revive the Korea film industry and defeat the the number of spectators Hollywood movie titled *Titanic*. The number of viewers for the film *Shiri* who played in 1999 are an astonishing 2,448,399 people and screened at

74 theaters. It is ultimately not only surprising Korean film industry, but also the entire global film industry, including Hollywood. *Shiri* represents a series of neo-genesis of the South Korean film industry.

Korean film industry is also surprising in terms of domestic market share. Before the success of the movie *Shiri* in 1999, South Korean cinema only got 25% in the distribution market since 1991. After 1999, the percentage increased to obtain the highest share in 2004 as much as 54.2% in terms of market share. Since then, the South Korean film industry become the majority in the domestic box office. Moreover South Korea, which previously did not have the export capacity then capable to increase its exports from year to year. According to the report *Global Entertainment and Media Outlook In 2004*, South Korea already ranks tenth in the list of countries that successfully exported its culture after the United States, Japan, Germany, Britain, France, China, Italy, Spain, and Canada. Various movie titles and television dramas Korea are exported to foreign countries acceptable and finally the popularity known as hallyu. Hallyu gives enormous influence to attractiveness of Korean popular culture by the public abroad. Hallyu outbreak in the region have demonstrated the presence of Korean culture flow into neighboring countries. Regardless of the length of the impact will continue, hallyu is indeed a phenomenon in the Korean cultural industry. In a world situation where the exchange of information occurs almost without any hindrance, Korea has stamped its influence in other countries.

2. Development Korean Culture and Content Agency (KOCCA) as Public Institution Under The Government of Kim Dae Jung

Culture can be source for a country to exert its influence in other countries. It is the main reason

to arrange the strategy in the cultural industries. Japan, for example, through the content of visual culture such as anime, manga (comics) and game is able to express their culture and accepted by other countries. Korea which is counted as a new player in the industry also consider about this aspect. Korean government under the leadership of President Kim Dae Jung, makes the culture industry as a very important sector to be promoted. Even Kim Dae Jung declared himself as the *President of Culture* when elected as president of South Korea in 1998 (Yim, 2002). When culture becomes a significant and highly prioritized for the government of Kim Dae Jung, it would require a public institution as an agent policy. Therefore, the South Korean government established the *Korean Culture and Content Agency*, or KOCCA in cooperation with the *Ministry of Culture and Tourism* of Korea in 2001. The establishment of KOCCA is expected to improve local cultural content to retain the hallyu phenomenon through the promotion of Korean culture industry and developing the overseas market (Russel, 2008).

The amount of funds provided to KOCCA was 100 billion won annually (Ministry of Culture and Tourism, 2001). With these funds subsidies KOCCA responsible for supporting South Korea's exports of cultural products, provide education for cultural content creation, as well as creating the technology associated with the manufacture of traditional cultural historical archives into digital form. Meanwhile, to build its human resources, KOCCA make *Content Cultural Academy* both online and offline in order to provide education and training on production and marketing of Korean culture. KOCCA invested 10 billion won annually and more collaboration to conduct research with the parties from university. Research carried out not only with technology, but also the resources

and the art itself (http://west-pac.unescobkk.org/fileadmin/template2/culture/cultural_industries). Until 2001, the financial support provided by the government of Kim Dae Jung to the field of culture and tourism almost US \$ 421 million (Ministry of Culture and Tourism, 2001).

KOCCA build relationship between culture and technology as a new force for the cultural industry of Korea to support it in achieving the aims. It is known as *Cultural Technology* (CT). CT concept was designed by Won Kwang Yeon (a professor at KAIST) in 2001 (Doobo, 2003). In particular CT is defined as a technology that is used in value chain of culture from planning, commercialization, distribution to the media, until the distribution of cultural products to consumers (Ministry of Culture and Tourism dan KOCCA 2005). While CT is generally defined as a complex technology and is needed to provide value added for cultural products, ranging from human resources, design, and art. CT is needed by Korea which has undergone a transformation of the importing country became the exporter country as a means of cultural products and facilities to support the export of culture. Currently, the international community tends to lead back on a matter that related to the uniqueness of a nation. According to Kim You-kyung, national image of Korea is still lacking in three things: not unique, unfamiliar, and not strong (SAIS US-Korea Yearbook, 2008). It means that the national identity of Korea shortage of three main elements to build an identity and a national brand. In this case, in order to be unique and attractive then Korea should be able to create a culture distinctly different from the cultures of China and Japan were also characterized by Confucianism. Hallyu which include Korean cultural contents such as Korean TV dramas, movies, and music K-pop

has grown and widely known outside of Korea itself. Hallyu sustainability is very important and be top priority of the South Korean government. Therefore, the activities of KOCCA highly correlated with CT. Meanwhile, CT itself are in the technology value added and will continue to evolve to affect the global market in the coming years.

3. Reorganization of The Ministry of Culture and Tourism Under The Government of Roh Moo Hyun

The strength and potential of hallyu have to maintained and maximized by reorganizing the Ministry of Culture and Tourism Korea. The Ministry of Culture and Tourism is a Korean government ministry which is responsible for taking care of matters related to Korean culture and tourism. Along the way, this ministry indirectly stands out as an organization that specialized in culture and tourism, but it had happened three times changing the organizational structure up to the formation of Ministry of Culture and Tourism in the year 1998. These changes occur in order to make this institution be able to adapt toward the changes in the international environment. The first change occurred in the institutions 'Ministry of Culture and Information' which was founded in 1968 and converted into a 'Ministry of Culture' in 1990. Furthermore, by entering the field of sports, the 'Ministry of Culture' was changed to 'Ministry of Culture and Sports' in 1993. When cultural affairs become more associated with the tourism industry, the South Korean government transferred the task of cultural affairs into Ministry of Culture and Tourism in 1998. Under Ministry of Culture, the South Korean government also set up The Korean National Tourism Organization (KNTO), The Korean Tourism Research Institute (KTRI) and a number of other divisions that work

together to promote culture and tourism industry of South Korea abroad (wenku.baidu.com/view/c18b0652ad02de80d4d840c1.html)

Ministry of Culture and Tourism itself has five main offices which in charge of making policy in culture and tourism, as well as sport and tourism policies. There are also eight bureaus and other organizations in the ministry's structure, but each served at different levels in the care of cultural activities and tourism. The South Korean government distributes tasks at each office and team in particular. South Korean government focus on the cultural field because the goal is to make South Korea as a cultural center of Asia. The success of the target to be achieved by South Korea also needs the support from its own society. Therefore, the policy of Korean culture that is implemented through the Ministry of Culture and Tourism also aims to educate the public of Korea to become a community cultural and creative, creating a society that is unique and can express cultural identity of Korea, as well as designing Korea as a country with a vibrant culture and represent every kind of local culture in all regions of Korea.

Under the leadership of Roh Moo Hyun, the transformation to the Ministry of Culture and Tourism back by adding aspects of the sport in the ministry so that the switch name to Ministry of Culture, Sport and Tourism or MCST. This is done because the South Korean government seen as one of the sport taekwondo Korea are very popular and should be promoted to the international world. Meanwhile, to convey the positive image of South Korea to the international community, MCST build strategy by increasing the competitiveness of industry content Korea, among others, computer games, television dramas, movies, pop music, and animation Korea. Assets

of Korean traditional culture such as history, myths, fairy tales, beliefs, folklore, customs Korean society is used as a basic material for the production and content creation. In this regard, MCST cooperation with KOCCA to continue the emphasis on cultural identity in the existing policy. Roh Moo Hyun want to show something that could represent the image of South Korea at the global level (Kendall and Wong, 2007). So that during his reign, the construction of national identity became the grounds for granting support to cultural industries. Cultural products displayed through visual media such as film and television drama is strongly associated with the art and culture of Korea, so that in these products could also be found the identity of Korean culture (Dinnie, 2009).

Another policy that are applied MCT during the reign of Roh Moo Hyun is Han Style or Han Brand. This policy is designed to transform the traditional culture of Korean society into a global culture. There are six pillars of Korean culture including in Han Style, namely Han Geul (alphabet Korean), Han Sik (Korean cuisine), Han Bok (Korean traditional clothes), Han Ok (Korean traditional architecture), Han Ji (Korean paper which illustrates the persistence of the culture of Korean society to write), and Hangeuk Eumak (Korean traditional music). The six pillars of Korean culture into a supporter of hallyu popularity abroad. Through the MCT, Han Style is designed to develop the traditional culture of Korea into a global brand. The orientation of Han Style in supporting hallyu phenomenon through the traditional Korean culture has meaning that Han Style facilitate international public desire to know the traditional culture of Korea.

Conclusion

From the above discussion it can be concluded that the Korean government's policy

to liberalize the media and build the film industry has paved the way for the creation of hallyu in addition to the direct influence of globalization. The policy is very oriented towards Korea to seize opportunities in the era of globalization which demands high competitiveness. Momentum emergence of hallyu that has managed to attract international public interest toward Korea does not just stop at one point, but continues to be maintained and developed sustainability by the Korean government for realizing the potential of hallyu in order to fulfill the national interest of Korea itself. The Korean government fully support and continue to encourage the positive response from public abroad toward the culture of Korea. Full support of the Korean government is shown through sustainable policies from one government to the next government. The success of the cultural industry policy during Kim Yeong Sam continued during the leadership of Kim Dae Jung which also referred himself as President of Culture by increasing allocation of funds for cultural industries and build KOCCA as public institutions. Other efforts to promote Korean culture abroad continued by Roh Moo Hyun through Han Style or Han Brand policy. Another policy under his reign is reorganization of the Ministry of Culture and Tourism of Korea in order to support the development of hallyu. From the sustainability policy in the field of culture from one government to the next government, the momentum hallyu not go away and continue to be developed with the purpose to promote Korea overseas and raises international public interest towards Korea.

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