CHAPTER I

INTRODUCTION

1.1 Background

In this 21st century, understanding International Relations is becoming more complex and is involving more aspects. Keohane and Joseph Nye mentioned that International Relations (IR) could be understood as a cobweb[1] of political, economic, and social relations binding sub-national, national, transnational, international, and supranational actors.[2] The cobweb model facilitates the conceptualization of IR as a system and as a reminder of a holistic world-wide society.[3] Simply, IR is no longer limited to interstate relationships, but it now includes trans-governmental and transnational relations. Furthermore, it also involves multiple actors and multiple issues. It is not only limited to security/military issue, but also economic, political, ecological, technological, and cultural issues.[4]

One of the issues which is popular in today's world is culture. According to The New Oxford American Dictionary, culture means the customs, arts,

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[1] The concept of Cobweb is first mentioned by John W. Burton as a critique to the 'billiard ball' model which ignores reality of the international system which is characterized by a vast multiplicity of communication linkages across national boundaries.
[2] Paul R. Viotti & Mark V.Kauppi. 2010. *International Relations Theory*. US: Longman. Page 189
[3] Jayatanuja Bandyopadhyaya. 1993. *A General Theory of International Relations*. India: Allied Publisher. Page 228. Available from:
http://books.google.co.id/books?id=FTo7zrWg79sC&pg=PA227&lpg=PA227&dq=international+relations+billiard+ball+theory&source=bl&ots=XTWQld2rT2&sig=_4pl7b7MY7j4I390rHNjuxOviME&hl=en#v=onepage&q=international%20relations%20billiard%20ball%20theory&f=false;
Internet; Accessed 20th September 2012
[4] *Ibid.,* page 234.

social institutions, and achievements of a particular nation, people, or other social groups. [5] Culture plays important in IR because it gives broad, determinant impact on the achievement of states. Furthermore, it is also a navigator in decision-making, a designer of social and economic structures, and a dominant source of conflict and harmony in the world. [6] In today's world, one real example of cultural expansion beyond nation is the Korean Popular culture or Korean Wave.

As we know, one of the countries which is part of Asia miracle is the Republic of Korea (ROK). It is fascinating to see how South Korea made tremendous changes in one-generation time in the 20th-21st century. Having passed through bitter history of war and poverty, South Korea has now become one of the powerful leaders of the world. According to the CIA World Factbook, in the 1960s, GDP per capita of South Korea was comparable to the poorer countries of Africa and Asia. In 2004, however, South Korea joined the trillion dollar club of world economies, and is currently among the world's 20 largest economies. [7] Their achievement was not only in the economical aspect. Politically, the citizens are now enjoying the freedom and social rights as opposed to its neighbor, North Korea. [8] Last but not least, South Korea is also known to be a major producer of

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[5] New Oxford American Dictionary 2nd Edition © 2205 by Oxford University Press Inc.
[6] Zhu Majie. "Contemporary Culture and International Relations". Available from http://www.crvp.org/book/Series03/III-20/chapter_i.htm; Internet; Accessed: 20th September 2012.
[7] CIA World Fact Book of South Korea 2012. Available from: https://www.cia.gov/library/publications/the-world-factbook/geos/ks.html. Internet; Accessed 20th September 2012
[8] Thomas White Global Investing. "South Korea: The Come Back Kid of ASIA". 2012. Available from http://www.thomaswhite.com/explore-the-world/south-korea.aspx; Internet; Accessed 20th September 2012.

automobiles, fabrics, telecommunication and sound equipment, metal goods, electronics, chemicals and steel.[9]

Culturally, the popularity of South Korea started to rise in early 2000s, when Korean popular culture became broadly recognized and was embraced by both Asian and global pop consumers in what is now commonly known as the Hallyu, or the Korean Wave.[10] The term 'Hallyu' in Korean was first coined by the Chinese press in the late 1990s to describe the growing popularity of Korean pop culture in China.[11] In the past few years, Korea has emerged as a new center for the production of transnational pop culture as it produces high quality cultural products which combine Western elements without losing its traditional values and cultural identity.[12]

The popularity of Korean Wave is showing up through Korean music, television dramas, and also movies, whose consumers are not limited only in Korea, but also include those in Asia and more recently in Europe, the Middle East and the Americas.[13] From year to year, the number of Korean music fans has been growing rapidly. The industry's revenues hit about $3.4 billion in 2011 and exports also rose to $180 million in 2011 — jumping 112% as compared to that in 2010. Based on this number, the exports have been

[9] Ibid.

[10] Sun Jung. "K-Pop, Indonesian Fandom, and Social Media", *Journal Transformative* (2011). [e-journal] http://journal.transformativeworks.org/index.php/twc/rt/printerFriendly/289/219 ; (Accessed 20th September 2012).

[11] Consulate General of the Republic Korea Toronto. "Korean Wave". Available from http://www.koreanconsulate.on.ca/en/?b_id=81&c_id=895&mnu=a06b04&start=1; Internet; Accessed 20th September 2012.

[12] *Ibid.,*

[13] Choe Sang-Hun and Mark Russell. 2012. "Bringing K-Pop to The West". Available from http://www.nytimes.com/2012/03/05/business/global/using-social-media-to-bring-korean-pop-music-to-the-west.html?_r=1&pagewanted=all; Internet; Accessed 20th September 2012.

growing on an average annual rate of nearly 80 percent since 2007.[14] The Korean government has also been giving good support for the development of Korean popular culture. Some programs were set up by The Ministry of Culture, Sport, and Tourism such as "K-pop Academy" for nurturing talents who live overseas, "Korean Cultural Exchange Hall" for promoting academic research and experience programs for Korean pop culture, and also "Korea Friendly Network" for recognizing and giving producers, agencies and opinion leaders who have contributed to the spread of Korean Wave.[15] The direct and indirect financial funding has also given by the government to develop Korean Wave both domestically and in foreign markets. Moreover, the government's support through regulations has helped the broadcasters and film makers to develop effectively in domestic and foreign market.[16]

The development of Korean Wave cannot be separated from the technological advancement in this globalization era. Globalization, which sets the world more interconnected and borderless, creates dynamics in the international world. Technological advancement has increased in speed and scale that countries in all five continents have been affected and engaged

[14] CNBC. 2012. "Make Over Bieber- Korean Pop Music Goes Global". Available from: http://www.cnbc.com/id/48157880/Move_Over_Bieber_Korean_Pop_Music_Goes_Global; Internet; Accessed 20th September 2012

[15] CCD. 2012. "Korea to Nurture Diversity in K-Pop". Available from: http://cdc-ccd.org/Korea-to-nurture-diversity-in-K?lang=fr; Internet; Accessed 20th September 2012.

[16] Milim Kim. "The Role of Government in Cultural Industry: Some Observations from Korea's Experience'. *Keiko Communication Review no.33* (2011). Page 179. [e-journal] http://www.mediacom.keio.ac.jp/publication/pdf2011/10KIM.pdf. (Accessed: 20th September 2012).

more intensely with one another than before. [17] Socially and culturally, globalization sets individuals with different backgrounds to interact with each other in all spheres of life more intensively than before. [18] One of the interesting phenomena in this era is the powerful shaping of online communities through the internet. This process has led to the evolution of new identities of people around the world, regardless of where they live and what their nationalities are. [19] As Korean Wave is closely related to technological advancement, its development cannot be confined to certain period of time and place.

One of the countries which is influenced by the Korean popular culture is Indonesia, with youth as its main consumers. The first coming of Korean Drama in Indonesia was started with Winter Sonata and Endless Love in 2002 which then followed by many other TV series such as, *Full House, My Sassy Girl*, and etc. Not only that, in 2008, Korean music stroke Indonesia with their boy and girl bands such as *Super Junior, SNSD, SHINee, 2PM, Big Bang*, etc.[20] In a short period of time, the number of their fans grew very fast and their names became very popular.

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[17] Investopedia. 2012. "How Globalization Affects Developed Countries". Available from: http://www.investopedia.com/articles/economics/10/globalization-developed-countries.asp#ixzz26GEMCqEd; Internet; Accessed on 20th September 2012.

[18] Today's Zaman. 2012. "Social and Cultural Impacts of Globalization. Available from: http://www.todayszaman.com/columnist-204938-social-and-cultural-impacts-of-globalization.html; Internet; Accessed 20th September 2012.

[19] *Ibid.,*

[20] Tabloid Bintang. 2010. "25 Serial Korea Layak Koleksi". Available from: http://www.tabloidbintang.com/extra/top-list/2824-25-serial-korea-layak-koleksi-.html?showall=1; Internet; Accessed 20th September 2012.

This in return influences the entertainment industry in Indonesia. One example of the excitement of Indonesian youth for Korean Wave was shown by thousands of people who overflowed Ancol in April 2012 to watch the first live concert of Super Junior.[21] They were screaming, shouting, and enjoying the whole performance of the artist they adore. Furthermore, some boy and girl bands suddenly appeared in Indonesia music industry as they try imitating those of K-Pop band, e.g. *SMASH, Cherry Belle*, etc. Besides that, Indonesian people personal consumption aspect is also affected. Through Korean Wave, Indonesian people simply become more familiar with Korean products such as their food, fashions, and gadgets. People would first purchase one K-Pop product and then they will continue buying the others products.

Last but not least, the excitement of Indonesians in learning Korean language has also been increasing from time to time. The presence of Korean Cultural Center in Jakarta provides opportunity for them to this language. In the aspect of tourism, Korea is now becoming one of the most desirable holiday destinations. The number of foreigner who came as tourist to Korea in 2009 was around 7 million. This number is increased 14% higher than in 2008.[22] Looking at all these Korean Wave phenomena altogether, the

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[21] Antara News. 2012. "Histeria Super Junior". Available from http://www.antaranews.com/berita/308254/histeria-super-junior; Internet; Accessed 20th September 2012.

[22] The Global Review. 2009. "Industri Pariwisata Korea Selatan Targetkan 20 Juta Pengunjung di Tahun 2020". Available from http://www.theglobal-review.com/content_detail.php?lang=id&id=966&type=6; Internet; Accessed 20th September 2012.

discussion of this topic from the perspective of IR can never be more interesting.

1.2 Research Question

The main focus of the writing of this thesis is the systematic description of the development of Korean Wave and the way Indonesian youth accept and react to it. As it has been mentioned before, Korean Wave has a unique relationship between South Korea and Indonesia, which is no longer confined to inter-governmental relationship only, but which also involves multiple actors and issues, specifically ones that are related to the cultural issues and people in creative industry.

The discussion in the present work is also limited to the period of time from year 2002, when the Korean Wave started in Indonesia through Winter Sonata drama series which are aired by a local TV station, to October 2012. During that period of time, this Korean Wave was developing and expanding throughout the world too, and its wave could directly be felt in Indonesia.

Based on the scope and focus of this writing, therefore, the research question for this present work is: "How does the Indonesian youth accept and react to Korean Wave?"

1.3 Research Objectives

The objective of this research essentially is to provide answers to the research question. Specifically, the objective is, therefore: "To systematically

describe the acceptance and reaction of Indonesian youth toward Korean

Wave from 2002 until October 2012."

1.4 Research Contributions

1.4.1 Theoretical Contributions

It is hoped that this writing could contribute to the study of IR, especially in understanding the Korean Wave in Indonesia, through constructivism theory, soft power, globalization, and popular culture concepts. It could be useful for understanding IR which now not only focusing in 'government to government' interactions, but also 'people to people' interactions. This writing could contribute in giving insight in IR and showing that IR now includes multiple actors and issues.

1.4.2 Practical Contributions

Practically, the writer hopes that this research could be use as one of information resources regarding to the existence of Korean Wave among Indonesian society. It could be useful for the research and development by the Ministry of Cultural, Education, Economy Creative, and also Foreign Affairs in Indonesia. Moreover, it is hoped that this research could also be used for maintaining and building better relationship between Indonesia and South Korea. It could also be used as source of information for other students who are willing to develop related topics for further research, so that in the future this topic could be understood more comprehensively.

1.5 The Organization of Thesis

This report is organized based on the following order:

CHAPTER 1   INTRODUCTION

This chapter provides the introduction and brief explanation of the whole of the study related to the topic. It describes with the background of the research, the research question, the purpose and function of research, and the organization of the report writing.

CHAPTER 2   CONCEPTUAL FRAMEWORK

This chapter contains relevant concepts and theories in IR which are used as references in the discussion. Furthermore, this chapter also list down books and journal reviews related to the issue. The reviews, theories, and concepts are useful as a model for the research. The theories which are used in this research include theory of constructivism, theory of soft power, and several other concepts such as globalization, public diplomacy, and popular culture.

CHAPTER 3   RESEARCH METHOD

This chapter describes the research approach, i.e. qualitative method with a systematic-descriptive technique. This approach gives a complete description of the development and manifestation of Korean Wave from 2002 until October 2012 and also the way Indonesian people respond to it. This chapter also describes the method used for gaining information from the literature review, for analyzing it, and also for interviewing people who are capable and

closely engage with the issue. The interviewees are the Planning Manager of the Korean Cultural Center in Jakarta, General Secretary of Indonesia-Korea Friendship Association, a researcher of Korean Studies from Universitas Gajah Mada, the administrator of Community of K-Pop Indo, the administrator of SUJUdaebak, and also the founder of UPH K-Community.

CHAPTER 4   RESULT AND ASSESMENT

This chapter presents the discussion on the topic and the correlation between theories and actual data which are found. The data which have been gathered are analyzed using the technique and method which had been decided. At the end of this chapter, summary of the whole discussion on the as well as the answers to the research question described in the previous chapters are presented.

CHAPTER 5   CONCLUSION

This chapter is the last chapter of the report. It consists of conclusion of the whole research and suggestions for future works.

BIBLIOGRAPHY

APPENDICES