

The Effect of Korean Wave on Young Generation and Creative Industry in Indonesia

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Abstract This paper aimed to depict responses of Indonesian creative industry and young Indonesia on the presence of Korean popular culture (Korea Wave). Globalization of Korean Wave has reached Indonesia in 2002 and it began to take Indonesia into "era of Korea". By conducting a small survey to students and using literature review, the paper applying cultural diamond model and using alternative globalization approach as entrypoints for discussion. The survey results showed that young Indonesian has a comprehensive understanding on factors that contributed to Korea Wave's globalization, namely content and delivery of Korea Wave, as well as the role of Korea government. They pointed out the facts that Korean Wave popularity in Indonesia has been inspiring Indonesian creative industry workers to make better works, in particular using Korean popular culture as a reference. The paper presented the expectation of young Indonesian to the government to enhance their efforts to make young Indonesian more interested in their national culture. The discussion concluded that popularity of Korean Wave in Indonesia was possible because of, among others, Indonesia has a significant number of middle class, urban cyber new generation, and advance technology. Finally, through a study on globalization of Korean Wave, the authors suggest a reference for Indonesia to follow or catch-up culturally and economically using South Korea's experiences in developing and exporting her pop culture in global market.

Keywords Globalization, Young Indonesian, Creative Industry, Effect

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1. Introduction

The ‘*Hallyu*’ or Korean Wave reflects the trend of the regionalization of cultural industries in East Asia. However, the recent Korean Wave can be called as cultural globalization because Korean cultural products has been successfully entering into advanced countries that dominating global pop culture markets. Korea began exports her Korean TV dramas in the 1990s to Taiwan and China. In the first half of 2000s, K-dramas expand its reach to Japanese markets. As of 2005, this first generation of Korean Wave had expanded to Europe, Africa, and the Americas (Shim, 2010: 42-45). Since the late 1990s, the K-Pop industry has rapidly grown, bulging out its domestic market, spreading through Asia and entering European and American markets. In 2010, the Black Eyed Peas’will.i.am – the artist of the Grammy Award-winning hip hop group - worked a high profile collaboration with K-pop girl group 2NE1 and as of 2011 a lot of American producers has been knowing more about K-Pop. That collaboration was a defining moment for the Korean music industry and increasing international influence of K-Pop in particular, and Korean popular culture, in general (Oh, 2011: 3). In 2013, South Korean directors are also invading Hollywood, for examples, Park Chan-wook’s work in “Stoker,” Kim Jee-woon’s “The Last Stand” starring Arnold Schwarzenegger, and recently, Bong Joon-ho’s “Snowpiercer”. Recent global exposure of Korean Wave provides the periphery countries, including Indonesia - a reference that their creative industry can catch-up to that of Korea.

Like other countries in Southeast Asia, in early 2000s Indonesia becoma the next destination of Korean Wave to spread its charms. Nowadays, South Korean TV dramas, movies, artists, and music are parts of Indonesian daily lives. South Korean restaurant has been a popular venue for Indonesian families, young people, and communities to gather and experience different foods. K-fashion style and information technology products are widely used by teens, students and professionals. Indonesian households had become a final stopover of Korean-branded electronics and automotives. Korean language is one of Asian foreign languages that most

enthusiastically learnt by young Indonesians. And who is in Indonesia that was not moved by dance of PSY's Gangnam Style? "Indonesians Craze on Hallyu", "Korea Invasion in Indonesia", and "Korea brands are rampant" are some catchy headlines appeared on the front covers of Indonesia's national major media in 2011-2012. It clearly signifies that Indonesia has been coming into "era of Korea". And an important part of those Korean penetrations in Indonesia, there are many observable evidences that Korean popular culture or Korean Wave brings a significant influence to young Indonesian as well as creative industry.

Historically, Korean Wave first entered Indonesia in 2002 when a private TV stations Korean dramas 'Winter Sonata' and 'Endless Love'. Due to the high rating received, in the first half of the 2000s, almost all private TV stations broadcasted many other K-dramas. Unexpectedly, 'Full House'(in 2007 and reruns in 2009), 'Jewel in the Palace of Dae Jang Geum'(in 2008), and Boys Before Flower (in 2009) drew bigger enthusiastic younger audiences. Even though Korean movies first penetration in Indonesia market was in 2002, local TV stations aired K-movies after a span of decade. As of 2008, Korean movies have had official distributors through Blitzmegaplex cinema in 2 Indonesian cities. Korean dramas and movies have brought about a new phenomenon and influences to Indonesian market. As of the beginning of 2009, Korean songs or more precisely Korean singers (which Indonesians become knowing them from K-dramas and K-movies soundtracks) with the ever-increasingly popular Boy Band-like groups and Girl Groups managed to secure their charms over Indonesian youngsters. The phenomenal Rain concert and Wonder Girls mini concert in Jakarta in 2009 drew a lot of hysterical teenagers who got a new experience in enjoying music (Nugroho, 2010: 14-19). Since then, every K-Pop concerts in Indonesia have always been drawing huge fans across Indonesia. This is clear that the new form of Korean Wave is adding significant cultural experiences to young Indonesian and creative industry in the country.

Korean Wave presence to Indonesia was possible because – to some extent - Indonesian government leaves its people with a freedom of press which eventually makes them become a lucrative market for any foreign culture to pour into the

mainstream information (Nugroho, 2010: 30). The open market policy for cultural imports is also supported by policy measures, for instances, by establishment of bilateral cultural cooperation agreement. As of 2010, Indonesia had signed bilateral cultural cooperation agreement with 16 countries, including with Korea in 2000. The cultural cooperation agreement provides a legal framework for exchanges of artist groups, dance, music, films, radio and television programs etc. This cultural cooperation was strengthened when Indonesia and South Korea declared Strategic Partnership Agreement in 2006 that intending to enhance the relations into higher and wider level, including in the aspect of socio and cultural cooperation. This Strategic Partnership to Promote Friendship and Cooperation in 21th Century seems to affect bilateral trade of cultural products between two countries. One of the indicators in there is an increasing trend of Korean cultural products inflows to Indonesia. For instance, Indonesian imports from Korea in the form Instrument, Records and Tapes, etc category (ISIC code 898) jumped from USD 3,587,470 in 2006 to USD 32,768,141 in 2011. Looking at that statistics of trade, we can say that Indonesia's foreign policy has increased the access of Indonesian audiences to consume Korean cultural products (Anwar, 2014: 9).

As mentioned by Nugroho (*ibid.*), Indonesia is a lucrative market for any foreign

Indonesia's imports of cultural related products from South Korea, 2006-2011

(Unit: USD)

| ISIC Code | Commodities | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 |
|-----------|-------------------------------------|-----------|-----------|------------|------------|------------|------------|
| 896 | Artwork, coll. pieces and antiques | 1,523 | 773 | 27,269 | 4,555 | 17,813 | 86,005 |
| 897 | Jewellery, gold/silversmith's wares | 249,425 | 426,420 | 616,500 | 419,435 | 837,458 | 843,084 |
| 898 | Instruments; records, tapes etc. | 3,587,470 | 4,757,120 | 36,105,479 | 14,313,733 | 24,225,980 | 32,768,141 |
| | Total | 3,838,418 | 5,184,313 | 36,749,248 | 14,737,723 | 25,081,251 | 33,697,230 |

Source of data: UNCOMTRADE Database, accessed 2012.

cultural products. Beside government liberalization policy, the demand of foreign pop culture in Indonesia is strong. Along with the growth of Indonesian middle class, the demand of foreign entertainment also increases. According the World Bank, one is grouped into middle class if she/he can spend USD 4 per day. Proportion of Indonesian middle class of population has significantly increased from 5% in 2003 to 18.4% in 2010. With this definition, 44.4 million out of 240 million Indonesian are rich people who are hungry for entertainments (TEMPO, 2012: 80). Along with the changes in their socio-economic status, Indonesian middle class tends to change their lifestyle and use their leisure time. A survey carried out by a national journal 'Prisma' showed that middle class respondents prefer consume lifestyle-related activities and materials to abstract concept such as democracy values or social transformation (Pambudy, 2012: 13-14). A part of middle class population of Indonesia is young generation. 62.08 million of the total population is in the age range of 15-30 years (BPS, 2010). A report about consumers of music live concerts in Indonesia pointed out that many of them are in the young generation group (TEMPO, 2012: 78-79). It is worth to mention that, the number of Indonesians in the age range 15-24 years accounted for 40.77 million or 17.16% of total population in 2010. They are usually be grouped into "cyber new generation". The existing of such generation in Indonesia that empowered by advanced technology and purchasing power have made Indonesian young generation becomes a lucrative market for foreign culture importation.

2. Study objective and methodology

This paper is the result of small survey and literature review that is stimulated by phenomenon of Korean culture popularity in Indonesia. Two questions are raised, first "how young indonesians' appreciation on the ways Koreans globalize its popular culture", and second, "what are the effects of Korean Wave on local creative industry and young Indonesian". In this study, Korean Wave effects on

Indonesia's creative industry are focused on three forms of Korean Wave: music, movies, and TV dramas. We also focused (and limited) my definition of "effects of Korean Wave" as various responses from young Indonesian and Indonesian creative industry actors regarding penetration of Korean popular culture. Those responses are drawn from the observations of students as the respondents of this small survey, and from a literature review of students' working papers on themes related to Korean Wave. The respondents are students at Department of Korean Language. Each respondent was asked to answer some questions using a structured questionnaire within one hour long period. This small survey was held in June 2013 and 24 students participated in the survey, representing all population of the third grade students at the Department of Korean Language. Majority of respondents is female. Out of 20 respondents, majority of them had known Korean pop culture during their junior high school (period 2005-2007), and some of them just knew Korean Wave during their senior high school (period 2008-2010). All the participants in this survey can be grouped as "cyber new generation" because all in the age range 15-24 years. Due to the sample limitation, this study could not portray the responses of all population of young Indonesian. Hence, the authors intend to use this paper as an entry point into further discussion about the experiences of young Indonesian in understanding and appreciating Korean Wave as the new entertainment and a global phenomenon that had touched Indonesian creative industry. The authors believe that Korean Wave trend in Indonesia is a good opportunity for Indonesia to learn from South Korea's new achievement in economic and cultural development.

3. Theoretical and conceptual entry points

Globalization process. The recent trend of Korean pop popular vast penetration into foreign territories can be approached with globalization theories as a theoretical entry point. Globalization is usually defined as the movement or flow

of objects, signs and people (or as the material, political and symbolic exchanges) across regions and intercontinental spaces, and the connectivity interdependence among them (Held et al., 1999; Tomlinson, 1999; cited in Yang, 2007: 179). Cultural globalization refers to the cultural dimension of globalization, distinguished from economic and political dimension (Yang, 2007: 179). According to Appadurai, globalization is a cultural process that conceives of five dimensions, namely: 1) ethnoscapas, which are produced by the flow of people as tourists, refugees, and guest workers, 2) technoscapas, which are generated by the flow of technological know-how's mediated by multi-national corporations and governments, 3) finanscapas, generated by the rapid flow of money in the currency market and stock exchanges, 4) mediascapas which are produced by newspapers, televisions and films, and 5) ideoscapas, which are created by the images of democracy, freedom, welfare, and etc. (Featherstone, 1990; cited in Sairin, 2004: 146). At least three dimensions of globalization are so closely connected to understand the current Korean pop culture globalization, namely mediascapas, technoscapas, and ethnoscapas. Korean pop culture first entered foreign market as the media products (mediascapas), transmitting through information technology (technoscapas), and spreading directly to world audiences from the concert stages of Hallyu artists (ethnoscapas).

Cultural globalization. The globalization process is also approached in terms of changing condition of capitalism. For example, the deep recession in Western countries in the 1970s was the turning point in the history of capitalism. The strategies of restructuring production from the Fordist to the post-Fordist. Since then, free market competition has been elevated to the neo-liberalist ideology (Mittelman, 2000; cited in Yang, 2007: 179). Globalization is not only the transnational ideology of neoliberalism but also a process to extend and consolidate the hegemony of Anglo-Saxon form of capitalism world-wide (Mishra, 1999; cited in Yang, 2007: 180). These approaches that connect globalization with the neoliberal ideology in association with recent changes in capitalist economy have things in common namely imperialism. Some scholars (for examples Tomlinson, 1991; Schiller, 1998; Crane, 2002; Curren and Park, 2000) regarded that imperialism as an earlier

model of cultural globalization. According to Diana Crane, the theory of cultural capitalism is the best model of cultural globalization model in 1960s, emerging to critic advanced capitalist culture that too emphasize consumerism and mass communication. The key to the model is cultural domination or the imposition of a particular nation's beliefs, values, knowledge, behavioral norms, and style of life by core nations over peripheral ones. Because the contemporary of cultural domination is usually carried out in the field of media by transnational media corporations, it is often called media imperialism. Cultural imperialism and media imperialism has the homogenizing effect on culture (Yang, 2007: 180).

Alternative globalization approach. The theory of media imperialism has been challenged in many fronts. One criticism argues that the flow of global communication is not unidirectional, but multidirectional, and that global media corporations have to accept local cultures and to collaborate with local enterprises for their continuous expansion. Other critics emphasize local resistance against cultural domination on the part of consumers, and government's efforts to protect local culture and domestic media industry (Curren and Park, 2000; cited in Yang, 2007: 180). An alternative model to cultural imperialism is the cultural flow or network model which posits that cultural transmission does not necessarily originate in the same place or flow in the same direction. According to this model, there is no clearly defined center of periphery; receivers can be originators. The effect of the cultural flows is likely to be cultural hybridization rather than homogenization (Crane, 2002; cited in Yang, 2007: 180). In relation to this model, Peter Barker notes "the increasingly significant phenomenon of alternative globalization, that is, cultural movements with a global outreach originating outside the Western world indeed imparting on the later", for which Japan is a principal example (Berger, 2002; cited in Yang, 2007: 181). Yang Jonghoe(2007: 195-196) highlights Berger's alternative globalization approach to explain the process of recent Korea's cultural globalization. He explained that the dense of flow popular culture among East Asian countries in recent years suggests an East Asian popular culture in the making. The East Asian popular culture initially represents as a hybrid modernity, mixing Western

and Asian cultures. But it seems to increasingly become an unique regional culture, and representing more of the Asian culture than Western one. If it is indeed the case, it could be a powerful globalizing force and influence on the Western culture as much as the latter has done on the East Asian one. In this sense the East Asian popular culture can be a possible candidate for alternative globalization, referring to the flow from the peripheral or non-Western countries to the West.

Cultural diamond model. The recent years phenomenon of K-Pop success worldwide might be explained using cultural diamond model. Seo Min Soo (2012: 9-10) argued that K-Pop global success is the results of methodical planning and execution that offer valuable lessons to any company that is setting its sights to global market. Analyzing the success of K-Pop, Seo adopted Griswold's (1994) cultural diamond model. The diamond model has four key points that are globalizing K-Pop: preparation, content, delivery, and consumers. In preparation point, Korea's major management companies are applying systematic training management system for taking their artists overseas. From the content perspective, K-Pop idols have all the talents to fascinate music listeners (and spectators). Musically, K-Pop captivates the listeners with its simple melodies that incorporate with western-style pop music. Visually, tight choreography keeps up the energy level while new fashions and styles maintain the uniqueness of groups and individuals. In delivery, the K-Pop's management companies have utilized social networking services (SNS) with the likes of YouTube, Facebook and Twitter giving Korean groups worldwide exposure. The use of SNS impacted to reduced time and cost for K-Pop in gaining awareness in foreign markets. The information technology (IT) role segues into the consumer component of the diamond model. The fan base of K-Pop is mostly young people, especially women, in their teens and 20s, who are familiar with SNS and IT devices. These young fans enjoy culture and freely express opinions, not only listen to music but also create their own K-Pop-inspired entertainment.

Micro-distribution model. Regarding online delivery, one of the main driving forces behind K-Pop's success in the global pop market is advanced digital technology. Advanced digital technologies enhance fast, easy, and immediate transmis-

sion of popular culture content these days. Dr. Sun Jung from Victoria University suggested a newly emerging global cultural distribution model, which she called “micro-distribution model”, that allows simultaneous, multi-directional and transnational circulation of cultural products. This model shows a new forms of cultural circulation -- possibly hybridized forms that combine corporate-led and grassroots exchanges -- will become ever more integral to the global media landscape. With the rise of Web 2.0, fans as grassroots media, now easily reproduce and distribute cultural products. Thus, transcultural micro-distribution represents the newly emerging global cultural flows enhanced by digital technologies and grassroots media. Thanks to grassroots media-driven transcultural youth fandom, a once marginalized Korean pop music now freely flows into the global pop market (Jung, 2010: 2-3).

Native digital. In particular, it is youth who keenly seek different types of culture using digital media (Metzer and Flanagan, 2008; cited in Jung, 2010: 2). Behind the success of K-Pop – and in some way, other Korean popular culture products) – there is cyber generation as the pop-consumers. This group of pop-consumers/fans is technology savvy “digital natives” who have never known a world without the Internet (Prensky, 2001; Palfrey and Gasser 2008; cited in Sun, 2010: 3-4). Prensky (2001) defined that digital natives are “native speakers” of the language of computers, video games and the Internet. The other term of digital natives are “cyber new-generation” to refer to this group of digital-friendly young web-users. This cyber new-generation is often identified by their age or the year of birth in which within 1990s-2000s. The members of this new generation show similar characteristics regardless of their age or gender. This is because they create unique lifestyles (values and attitudes) based on their (shared) experiences in cyberspace (Hwang, 2004; cited in Jung, 2010: 4). Sun argued that such a concept of cyber new-generation and digital natives meets the way in which K-Pop fans employ digital technologies in relation to the consumption and distribution of K-Pop products (Jung, 2010: 4).

4. Survey results

Respondents' appreciation on key factors supporting Korean Wave's globalization

Regarding the aspect of content in cultural diamond model, the respondents acknowledged that K-Pop is an unique music that adapting Western pop culture, mixed with Asian culture, packaged in a modern way, and presented as Korean pop music. Some respondents pointed out that the easy-listening music, dynamic dances and coreography, and good-looking artists are the most responsible factors for K-Pop's uniqueness. Some respondents also praised K-Pop singers as complete artists and entertainers. They have many talents, they can sing, they can dance, and they can also act in K-dramas and -movies. Some respondents gave additional understanding about K-Pop successful penetration in global markets thanks to its modern and attractive packaging. Regarding the content of both Korean dramas and movies, 50% respondents opined that the interesting stories affected their global exposure. These respondents explained that down-to-earth and varied stories of K-dramas and K-movies which were incorporated in a variety of themes and genres have filled various tastes of international spectators. 41.66% respondents said that K-dramas and movies attracted global viewers thanks to featuring Korean cultural elements. Some respondents also applauded the capability of Korea's creative industry in packaging K-drama and movies in such modern and professional ways (Table 1).

Some papers written by students of International Relations Department at UGM gives knowledge on the understanding of young Indonesian regarding factors supporting Korean Wave's global success. Reza Lukmanda (2012: 47-72) understands that Korea can exports its culture thanks to the capability of utilizing elements of *Hallyu's* "soft power", namely 'brilliance' and 'beauty'. In the soft power of brilliance, the Korean film industry has been able to package the stories and the artists' acting abilities –as well as their charms - to attract audiences' admiration. While soft power of beauty is defined as the ability of actors to convey ideas, values and vi-

sion to the recipients. Foreign audiences can feel that the values carried by Korean cultural products are acceptable values in their society. For example, Korean music presents the value of ‘modern’ because it applies advanced technology in production, distribution, and live shows. Korean dramas and movies, even though it presents romance stories, it is beautifully conveyed without displaying erotic scenes, thus more acceptable to audiences who still bounded with Eastern culture. Another student, Reza Primayanti (2012: 115) mentioned in her paper that Korean dramas can be accepted by Asian audience, particularly in Japan, because it conveyed shared cultural values such as a sense of family, kinship, and respecting senior citizens.

In the aspect of delivery, majority of respondents appreciated the important role has been played by the Internet and Korean public and private TV stations including TV cable companies in spreading Korean Wave to international audiences. These respondents mentioned YouTube and Facebook are mostly used by audiences to access Korean pop culture. They further explained that Korean TV stations had carried out a collaboration with artists management enterprises in producing and selling TV programs to foreign TV stations or cable TV companies. Korean TV stations also created TV’s join programs with their foreign counterparts as a strategy to spreading Korean pop culture in foreign lands. As the case of Indonesia, despite TV stations, printed media such as teen and entertainment magazines or

Table 1. Appreciation of the respondents on key factors supporting Korean Wave’s global success (1)

| Korean Wave Contents | Number of respondents | Proportion of out of total |
|------------------------------|-----------------------|----------------------------|
| K-Pop | | |
| • Music and dance | 5 | 20.83% |
| • Talents of artist | 4 | 16.67% |
| • Packaging | 4 | 16.67% |
| K-drama and K-Movies | | |
| • Stories | 12 | 50.00% |
| • Elements of Korean culture | 10 | 41.66% |
| • Packaging | 5 | 20.83% |

Note: N = 24. Source: Small survey held by author, June 2013.

tabloids had contributed a lot to circulating Korean Wave across archipelago, providing reviews and a wide-range information about the new trend of Korean Wave. Other respondents mentioned other means to distributing Korean Wave namely radio, fan clubs, on-line and off-line fans gathering, K-Pop live concerts, and Korean institution like KCC (Table 2).

Student working papers highlighted the role of the entertainment companies to expand Korean Wave. Azizah Al Aziz (2012: 14-18) stated that the rapid development of entertainment companies enabled them to reach the international market. She mentioned companies such as CJ Entertainment & Media has made efforts in investment, production, distribution, and promotion of Korean films and music. Other entertainment companies, SM Entertainment, JYP Entertainment, YG Entertainment have used the Internet as a transmission media. They created official YouTube channels to upload MV and activities related to the artist like press conferences, interviews, the making of the video clips, concert and albums promotion. Azizah also appreciated the role of KBS World and Arirang TV, citing that KBS World program has been screened in 10 countries while Arirang TV has been accessed in 188 countries. Reza Lukmanda (2012: 64) pointed out KOREANA magazine (Korea's arts and culture magazine) that is formatted in 8 languages. KOREANA extensively covers Korean culture, both traditional and modern, to Korea's enthusiasts around the world.

Despite key factors displayed in cultural diamond model, the Korea Wave global-

Table 2. Appreciation of the respondents on key factors supporting Korean Wave's global success (2)

| Korean Wave Delivery | Number of respondents | Proportion out of total |
|---|-----------------------|-------------------------|
| • The Internet | 17 | 70.83% |
| • TV(public and private TV station and TV cable) | 16 | 66.67% |
| • Printed media(teen magazine) | 3 | 12.50% |
| • Other(radio, fans club, off-line fans gathering, concert, KCC,) | 8 | 33.33% |

Note: N = 24. Source: Small survey held by author, June 2013.

ization is possible because the Korean government had certain visions or strategies to globalize Korean culture. The respondents of the survey praised the contributions of Korean government in exporting Korean popular culture. Majority of the respondents mentioned that the government allocated specific funds to support the development of Korean cultural products, while some respondents mentioned that Korean government gave easy permits for the Hallyu artists who will perform live shows abroad, promoting of Korean culture in various countries, integrating Korean popular culture as a part of Korea's soft diplomacy, and establishing several institutions to support Korean Wave (Table 3).

Student's papers explained government's role in promoting overseas markets of Korean Wave through the establishment and revitalization of public institutions, and cultural policy. Reza Lukmananda (2012: 51-53) mentioned that in 2001, Korean government had founded the Korean Culture and Content Agency (KOCCA) in 2001 to promote and develop markets overseas, and the Culture Technology (CT) to support the technology of Korean culture industry so that Korean national culture has values which are unique and different from those of other countries. Reza Primayanti (2012: 100-104) highlighted the reorganization of Ministry of Culture and Technology to become the Ministry of Culture, Sports and Tourism (MCST). The MCST and KOCCA had been assigned by government to develop strategies to enhance content industry competitiveness, using Korean traditional culture such as history, myths, fairy tales, folklore and legend. President Roh Moo-Hyun launched

Table 3. Appreciation of the respondents on Korean Wave's global success (3)

| Roles of Government | Number of respondents | Proportion of out of total |
|-----------------------------------|-----------------------|----------------------------|
| • Funds | 14 | 58.33% |
| • Easy permits for overseas shows | 5 | 20.83% |
| • Promoting Korean culture abroad | 5 | 20.83% |
| • Institutional support | 4 | 16.67% |
| • Soft diplomacy | 4 | 16.67% |

Note: N = 24. Source: Small survey held by author, June 2013

a policy called 'Han Style' or 'Han Brand' to promote 8 Korean traditional culture, namely Hangeul (Korean alphabet), Hansik (Korean food), Hanbok (traditional clothing), Hanok (traditional houses), Hanji (traditional paper), and Haneum (traditional music). In addition, Azizah Al Aziz (2012: 14) mentioned the establishment of Korean Cultural Center (KCC) in various countries. Since 2009, KCC exists in 31 countries. This institution provides Korean culture-themed activities, such as cultural fairs, Korean language classes, taekwondo classes, film screenings, seminars, and cultural performances.

5. The general portrayal of Korean Wave effects on Indonesian creative industry

The Ministry of Trade of Republic of Indonesia defines the creative industries as an industry derived from the utilization of creativity, skills, and talents to produce and exploit the creative power and innovations to increase employment and welfare. Some countries use the term of 'cultural industry' to refer creative industry, even though the interpretation of cultural industry and creative industry vary among countries. In 2007 the Ministry of Trade published the map of Indonesian creative industry. According to the mapping, Indonesian creative industry was composed from 14 sub-sectors, namely: advertising; architecture; art market; craft; design; fashion; video; film and photography; interactive games; music; performing arts; publishing and printing; computer services and software; television and radio; and research and development (Wonoadi and Himawan, 2012: 119-120).

According to the survey results, the effects of the Korean Wave to different sub-sectors of creative industry varied. When the respondents asked which sector among music, TV drama, dan film that was most affected by Korean Wave, large proportion of respondents (70.83%) replied that it is Indonesian music sector, while 20.83% of respondents are in their opinion that drama sector is affected. Only one respondents answered that film sector got the influence of Korean Wave as well.

Regarding the reactions of Indonesian music sector because of the presence of K-Pop, all the respondents observed that Indonesian music sector were increasingly crowded with local boybands and girlbands adopting K-Pop format. Many respondents said that K-Pop brings the popularity of pop music genre into the front of music market, in the midst of 5 years-long domination of local Malay-style band groups. Thus, those respondents appreciated since K-Pop provided a new variety of music. One respondent answered, “Indonesian music got the most impact from Korean Wave, as it can be seen that Korea becomes a new mecca for Indonesian music industry” (Respondent No.6). However, many respondents regretted that emerging new local boybands and girlbands seem to duplicate K-Pop groups in the forms of the song and music similarities, dance coreography, and the physical appearance of the artists, but the artists’ talents and music are lower than those of K-Pop’s. Other reaction mentioned by respondents are, in music sector there were some collaboration projects between Indonesian singers and Korean singers, and between artists’ management company of Korea and private broadcaster of Indonesia. These companies hold a talent competition in Indonesia and aired in private TV station Indosiar as an entertainment program called The Galaxy Supershow. The program aimed to recruit talented youngsters and to train them using Korea’s artists preparation system. Thanks to this program, Indonesia has S4, K-Pop like groups that has quality higher compared to local ones (Table 4).

In TV drama sector, many respondents observed that responses of TV drama sector on the penetration of Korean dramas in Indonesia was quite noticeably, as it can be seen from the emerging production of TV dramas which adopting K-dramas stories. Even though domestic producers of TV dramas also adopted drama stories from other countries, the fact that as of 2010 there were as much as 51 TV dramas featuring elements similar to K-drama’s is a quite amazing number. The production of Korean dramas look alike showed that local TV drama producers reacted to the high popularity of K-dramas for their business gains, by producing local dramas that can fulfill the taste of K-dramas’ audiences. Korea’s famous TV drama ‘My Girl’, ‘Starway to Heaven’, ‘Endless Love’, ‘My Name is Kim Sam Soon’

and ‘Boys Over Flowers’ are among numbers of K-dramas that often “inspired” local drama producers¹. The respondents reported that many local TV dramas have similar story lines, dialogues, music soundtracks, and scenes with Korean dramas. Influence of K-dramas in Indonesian drama sector moves beyond the quantity. As imitating is a first step to provide market with better product, thanks to K-dramas local TV dramas’ quality is improving, as noticed by some respondents of this survey. These respondents observed that local TV drama producers began to create TV dramas with shorter episodes which is like Korea’s. Small number of respondents welcomed the reactions of drama producers by taking Korea as shooting location, e.g. ‘Putih Abu-Abu’ [2012], and inviting Korean actor to acting, e.g. ‘Saranghae I Love You’ [2012]. (Table 4).

In film sector, some respondents are in their opinion that the responses of Indonesia’s film sector to the presence of K-movies in domestic markets aren’t much.

Table 4. The responses of Indonesian Creative Industry on Korean Wave

| Sectors | Number of respondents | Proportion out of total |
|--|-----------------------|-------------------------|
| Music sector | | |
| • Emerging Boy and girl bands with K-pop concept | 24 | 100.00% |
| • Pop music becomes popular | 9 | 37.50% |
| • Adding a variety in Indonesian music | 5 | 20.83% |
| TV drama sector | | |
| • Indonesian TV dramas featured elements of K-dramas | 9 | 37.50% |
| • Indonesian TV dramas quality improved | 4 | 16.67% |
| • Shooting location in Korea | 6 | 25.00% |
| • Collaboration project | 4 | 16.67% |
| Film sector | | |
| • Indonesian film adopted stories of K-movies | 5 | 20.83% |
| • A reference for film workers | 5 | 20.83% |
| • Collaboration project | 8 | 33.33% |

Note: N = 24. Source: Small survey held by author, June 2013.

1 http://id.wikipedia.org/wiki/Daftar_sinetron_Indonesia_yang_mirip_dengan_sinema_lain

However, these respondents noticed that domestic film makers reacted through adopting some K-movies stories in their works. Seven titles of Indonesian movies had been identified duplicating or were similar to K-movies (ibid.). However, despite it was not an appropriate response the respondents want to from local film sector, some respondents appreciate that K-movies inspired Indonesian film makers to filming in Korea, e.g. 'Hello Goodbye' [2012], and provided a new reference for Indonesian film makers to make better movies. They said, Korean movies had motivated young film makers to boost the quality of Indonesian movies (Respondent No. 2, No. 4, No. 14, and No. 24). (Table 4).

6. The responses of young Indonesian on Korean Wave

During the 2008 Korean Day and Korean Cinema Week in Gadjah Mada University, the authors observed that mostly audiences of this event were youngsters and students. In similar Korea-related festivals in other universities and cities, on average it is young Indonesian who took a part as organizing committee, spectators, and program providers. Thus, Korean Wave is very close with the social activities of young Indonesian nowadays, and the authors believe it also affected them in some ways. This survey results show the influences of Korean Wave on young Indonesian. Many respondents have seen that many Indonesian students and youngsters like to imitate the lifestyle of their Korean idols. According to these respondents, students and youngster began to adopt Korean fashion style and went to coffee shops for gathering with friends. They bought and used Korea-branded products, and also purchased many things related to Korean Wave such as CD or DVD albums, souvenirs, bags, cosmetics, and went to K-Pop concerts that required them to spend a lot of money. For examples, a piece DVD album of K-drama is priced IDR 150,000 (equivalent to USD 12) at official distributor store. A live ticket concert of Super Junior, 2PM, BEAST, SHINee, Infinite, Sistar, Teen Top, dan ERU in 2013 costs IDR 500,000 (equivalent with USD 43) for Bronze Class and costs IDR 2 million

Table 5. Responses of Young Indonesian on Korean Wave

| Responses of young Indonesian | Number of respondents | Proportion out of total |
|---|-----------------------|-------------------------|
| • Imitating the idols' life style | 9 | 37.50% |
| • Learning Korean language | 6 | 25.00% |
| • Increasing consumerism | 5 | 20.83% |
| • Admiring Korean culture more than their own culture | 5 | 20.83% |
| • Being member of Korean Wave fan clubs | 3 | 12.50% |

Note: N = 24. Source: Small survey held by author, June 2013.

(equivalent to USD 172) for Diamond Class². Based on that fact, it is understood if some respondents voiced that there is an increasing consumerism among Korean Wave's young fans. Some respondents felt sad that many young Indonesian more admired Korean culture compared to the culture of their own. However, some respondents argued that the high enthusiasm of young Indonesians to learn Korean language and the growing number of Korean Wave fan clubs are positive things. Last but not less important, two respondents said Korean Wave had stimulated Indonesian younger generation to love their country and learn much from Korea for Indonesia's better future.

7. Expectation to the next responses of young Indonesian and the government on Korean Wave

After contemplating about Korean Wave effects to young Indonesians and creative industry, respondents expected the next responses shall be done by young Indonesian and the government if Korean Wave trend still continues in the country. Many respondents shared their expectation to youngster and students to filtering Korean Wave, in the sense that they shall be active recipients of Korean cultural

² <http://uniqpost.com/67219/harga-tiket-dan-jadwal-konser-musisi-internasional-di-indonesia-tahun/2013>

products. These respondents hoped young Indonesian can determine what positive things should they adopt and what negative things should they leave behind. One among that respondents said, “Indonesian younger generation has to be smart enough to absorb positive side from Korean culture, such as work ethics. Learning Korean language and culture is a positive activity for widening knowledge and developing nationalism”(Respondent No. 5). Some other respondents expected that younger generation shall be more loving, supporting, and participating in promoting their national culture. And according to three respondents, young Indonesian has to create cultural products of their own that having high qualities so that it could compete with those of Korea (Table 6).

Many respondents expected that government shall improve their efforts to developing Indonesian culture. According to that respondents, government have to provide more funds for financing cultural activities, giving more appreciation to arts and cultural workers, developing national cultural strategy, and preserving Indonesian traditional culture. Some respondents added that government must take an active role in promoting Indonesian culture abroad. Many respondents argued

Table 6. Expectations to younger Indonesian and government regarding next responses on Korean Wave

| Subjects | Number of respondents | Proportion out of Total |
|---|-----------------------|-------------------------|
| Young Indonesian | | |
| • Filtering Korean Wave | 14 | 58.33% |
| • Appreciating and participating in the development of Indonesian culture | 8 | 33.33% |
| • Creating high quality cultural products to compete with Korea's | 3 | 12.50% |
| Government | | |
| • Developing Indonesian culture | 8 | 33.33% |
| • Learn from Korean government | 7 | 29.17% |
| • Increasing cultural programs for young Indonesians | 6 | 25.00% |
| • Spreading Indonesian culture abroad | 5 | 20.83% |

Note: N = 24. Source: Small survey held by author, June 2013.

that Indonesian government has to learn from what had been done by Korean government in exporting Korean culture. Seeing the current condition that young Indonesian is less interested in their own culture, the government also needs to create attractive cultural programs particularly for young Indonesian and provides them cultural education that incorporated into the school's curriculum (Table 6).

8. Discussion

In this section the authors would like to highlight some findings of the survey to a brief discussion. First, one of the survey results conveyed that one of major reaction from Indonesia music sector on the presence of K-Pop was the establishment of local boybands and girlbands. The local boybands and girlbands is short-term phenomenon in Indonesian music sector as indicated by majority of the groups releasing only 'one hits wonder'. Beside that, majority of K-Pop style local boybands and girlbands are less creative in creating their own songs. However, according to a noted music analyst Bens Leo, they have saved Indonesian music sector from further declining. Before K-Pop entered Indonesian music market, domestic music sector was saturating from music of Malay-style bands. The music sector also declined due to the prominent musicians did not want to released their new albums in afraid of copy right problems on one side, and domination of major label in dictating market tastes on the other side.

Second, the survey results mentioned a media join program between one Korea entertainment company and a private TV station of Indonesia. This media join program aimed to create Indonesia version of K-Pop by employing Korean artists' management system to young talented Indonesians who were selected at this program. The collaboration between Korea company and local corporate was likely a strategy of Korea's cultural industry to maintain its K-Pop penetration in Indonesia. However, it seems that the collaboration project was not quite successful in sustaining local boyband and girlband trend. One of the reasons is, this collaboration was held in

the mid of 2012, when boyband and girlband boom in Indonesia began to decline.

Third, the recent surge of live concerts of K-Pop artists in Indonesia was possible thanks to significant number of middle class, cyber new generation, and advanced technology. The affordable information technology helps Indonesian young generation stays close to their idols, mostly foreign entertainers, by browsing their idols up-dated status at Facebook or Twitter. In other words, K-Pop is an urban, IT-savvy, and rich young generation phenomenon of Indonesia. Hence, if the trend of K-Pop is back, there will be another opportunity for Korean Wave to make next sweeps in other parts of Indonesia.

9. Conclusion: Lessons Learned for Indonesia's Creative Industry

Based on the survey and literature review results, this paper presents the understanding and the appreciation of young Indonesian on specific factors that supporting Korean Wave to be a global phenomenon. They know and understand that Korean music, dramas dan movies contain certain qualities as popular culture which make them unique and new; in that such qualities are the results of improved capabilities of Korean creative industry to manage their cultural resources and make a better use of advanced technology to deliver the cultural products; and that Korean government supported the development and exports of Korean culture through policy, public institutions, and financial. Their quite wider knowledge and understanding on *Hallyu* had increased their appreciation on Korean Wave and globalization of Korean popular culture.

The paper shows that Korean Wave has affected Indonesian creative industry in many forms. It gave inspiration, knowledge, and reference for Indonesian music, drama, and film sectors to create better works by learning from Korea's cultural industry development. The paper conveyed the responses of young Indonesian on Korean Wave which shall be anticipated such as increasing consumerism and

admiring other country's culture than their own culture. The young Indonesian suggests to Indonesia government to increase cultural and education programs for youngsters and students that can increase their interest in Indonesian culture. Through listening, watching, experiencing, and understanding Korean popular culture, Indonesian young generation also learn the values of Korean people and their work ethics such as work hard. Finally, this study gives a good example of once developing country in Asia with no significant cultural power both in regional and international, but it now succeeded in developing and exporting its cultural industry to global pop culture market, due to best efforts from government, corporate, and arts/cultural workers to make a better use of their resources. Therefore, Korean Wave is a prominent model as the reference for Indonesia to catch-up, both culturally and economically with Korea.

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한류가 인도네시아의 젊은 세대와 크리에이티브 산업에 미친 영향

레띠 프라뜨위 앤와르*. 위스누 쉬자안토 웬와르**

요약_이 논문은 한류에 대한 인도네시아의 크리에이티브 업계와 젊은 세대의 대응을 분석하는 것을 목적으로 한다. 한류의 세계화로 인해 한류는 2002년에 인도네시아에 유입되었고, 이 때부터 인도네시아에 “한국의 시대”가 열리게 되었다. 문화의 다이아몬드 모델 및 세계화에 대한 대안적 접근으로 시작하여 이 논문은 학생들에 대한 소규모 서베이와 문헌연구에 바탕하여 본격적 논의를 전개한다. 서베이 결과에 의하면, 인도네시아 젊은이들은 한류의 세계화를 가능하게 했던 요인들, 즉 한류의 내용과 배급체계, 그리고 한국 정부의 지원 등의 요인들에 대해 충분히 이해하고 있는 것으로 나타났다. 특히 인도네시아 젊은이들은 한류의 인기가 인도네시아의 크리에이티브 업계로 하여금 한국의 대중문화를 참고로 더 좋은 작품을 만들도록 자극하는 효과가 있다고 본다. 이 논문의 분석은 또한 젊은이들이 인도네시아 정부가 그들이 인도네시아 문화에 더욱 관심을 가질 수 있도록 노력을 강화할 것을 기대하고 있다는 사실도 보여준다. 더불어, 이 논문은 인도네시아에서 한류의 인기가 높아진 데에는 인도네시아 중산층의 증가, 도시의 사이버 세대, 그리고 기술의 발달이라는 요인들이 중요한 역할을 하였음을 강조하고 있다. 마지막으로 저자들은 인도네시아의 문화적 경제적 발전을 위해 자신들의 대중문화를 발전시켜 세계 시장에 수출한 한국의 경험을 참고할 것을 제안하고 있다.

주요어_한류, 세계화, 인도네시아 젊은 세대, 크리에이티브 산업, 효과

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