



TCS LOUPE

POP CULTURES

OF CHINA,

JAPAN AND

KOREA

LECTURE

ONE

Making of

CJK Cultural

Contents

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Delivered by
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LECTURE SUMMARY

Making of CJK Cultural Contents

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Introduction

It is often said that the 21st century is the 'Century of Asia'. The importance of the region is growing thanks to such changes as the rise of China and the development of ASEAN community. This lecture aims to examine the way to understand this Century from the cultural point of view, with a particular focus on Popular Culture that exerts great influence on general public.

Through the lecture, I want to pose one question; has 'Asia's perspective on Asia' overcome the Orientalism? In my opinion, our perspective on Asia is not so much different from that of the Western societies. In fact the photo of the Southeast Asia taken by a Korean traveler is not very different from that of the Western backpackers.

This perspective on Asia is closely interconnected to the perception on the Korean Wave. That is, when you see Korean news reports on the phenomenon, too much attention is paid on the boom itself than understanding the overall context of the Popular Culture market where the Korean cultural contents are consumed. Thus

the lecture will promote the understanding on the situation of cultural markets of China, Japan and Korea by examining empirical data.

Understanding the Korean Wave in the Context of Overseas Cultural Markets

As one can guess from the Korean Wave, Korean cultural industry tends to be outward-oriented. It actively promotes the overseas sales of its contents due to the size of its small domestic market.

Korean music industry, in particular, actively exports the contents to the outside world using a variety of strategies. SM Entertainment, one of the nation's leading entertainment companies, earned the total sales of 168.6 billion won in 2012, among which 61% (103.6 billion won) was earned from abroad. It is an outcome of the active overseas-oriented strategies that bring in a foreign member to the idol group, engage extensive language training, and invite world's famous music producers.

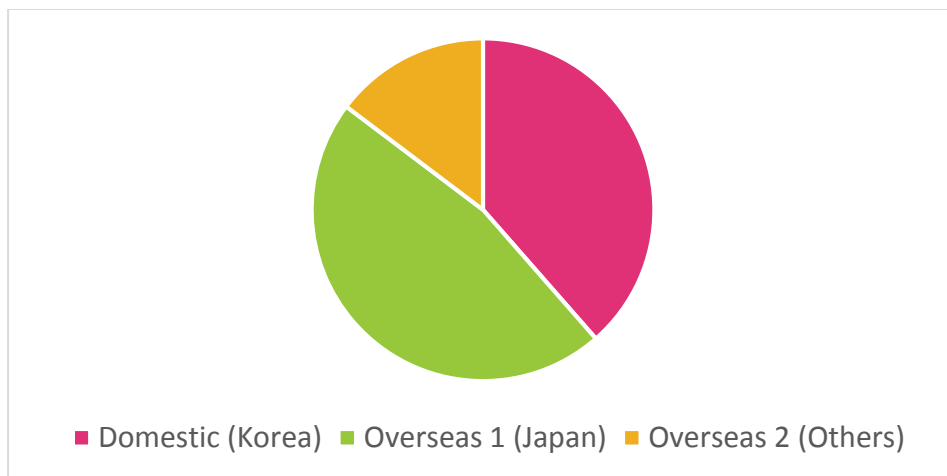
Japan, in comparison, does not feel much necessity to export its cultural contents because of its large market size. Japan has the world's second largest music market following the U.S. The 2012 sale of SM Entertainment in Japan accounts for 78.8 billion won (47% of its whole sales). Considering the size of Japan's music market of 4.3 trillion won, the proportion of SM's sales are comparatively small (1.8% of the total sales in Japan).

Table 1. SM Entertainment's Sales Record in 2012

Region	Sales (Korean won)	Proportion
Domestic (Korea)	65 billion	39%
Overseas 1 (Japan)	78.8 billion	47%
Overseas 2 (Other)	24.8 billion	15%
Total	168.6 billion	100%

(Source: SM Entertainment 2012 Business Report)

Chart 1. SM Entertainment's Sales Record in 2012



61% of SM's revenue comes from the overseas market. While SM earns 78.8 billion won in Japan, this only accounts for 1.8 % of the total sales of Japanese market of 4.3 trillion won

Yet, Korean news reports tends to put emphasis on SM's sales record in Japan and does not comment on the overall size of the Japanese music market, which in turn deludes the actual situation of the Korean Wave. In fact, it is crucial to understand sizes and features of the overseas markets where Korean cultural

contents are exported. Only then can we find out the proper ways to understand the Korean Wave and identify its problems.

Chinese Cultural Industry: Melting Pot of the World's Cultural Industries








What is then the feature of the Chinese cultural industry? China is becoming the melting pot of the world's cultural industries by importing good formats of the broadcasting programs around the world.

According to the study on the drama consumption of the Chinese viewers, they watch a variety of dramas from the U.S., Hong Kong, Korea and Japan as well as the ones made in China. Foreign dramas in China are usually viewed through the internet because only limited number of foreign dramas can get the legal permission of *the State Administration of Press Publication, Radio, Film and Television* to be on air. A substantial number of Korean dramas are exported to China every year yet we should note that Chinese viewers watches various dramas around the world of which Korean drama takes up certain proportion.

Chinese viewers also enjoy diverse variety shows around the world. China has imported variety show formats from different countries; Korea's *Dad! Where are We Going?*, Britain's *Strictly Come Dancing*, Netherlands' *Voice of Holland*, Spain's *Your Face Sounds Familiar* to name a few. Chinese broadcasting companies not only accept formats but also the production know-hows by inviting overseas staffs. For instance, around one hundred Korean staffs participated in the production of the Chinese version of the audition program *Super Star K*. The Chinese cultural

industry officially buys formats of the world's renowned variety shows and thoroughly benchmarks those successful cases.

Table 2.Examples of Imported Variety Formats to China (as of November 2013)

Place of origin(Genre)	Original Version	Chinese Version
Britain (Audition)	 <p data-bbox="932 852 976 873"><ITV></p>	 <p data-bbox="1321 852 1430 873"><DragonTV></p>
Spain (Celebrity Parody)	 <p data-bbox="883 1094 976 1121"><Antena 3></p>	 <p data-bbox="1256 1094 1430 1121"><Hunan Television></p>
U.S. (Celebrity Show) Diving	 <p data-bbox="932 1383 976 1409"><Fox></p>	 <p data-bbox="1321 1383 1430 1409"><Jiangsu TV></p>
Netherlands (Celebrity Show) Diving	 <p data-bbox="915 1713 976 1736"><SBS 6></p>	 <p data-bbox="1305 1713 1430 1736"><Zhejiang TV></p>



Japanese Cultural Industry: Galapagos Evolution

On contrast to the Chinese cultural industry, the Japanese cultural industry is evolving autonomously just like the evolution of the species in the Galapagos Island. It is because the country has self-sufficient market.

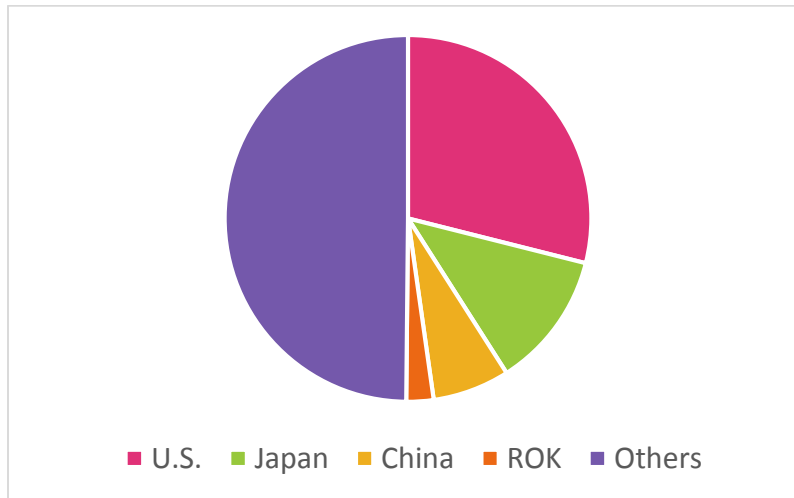
According to the Price Waterhouse Cooper's *Global Entertainment and Media Outlook*, Japan has the worlds' second largest entertainment & media market reaching 192.8 billion dollars whereas the U.S. market reaches 463.7 billion dollars and China 109.1 billion dollars. Japanese cultural contents with diverse sub-genres are mainly consumed in this large domestic market.

Table 3. Entertainment & Media (E&M) Market by Country in 2011

Country	Market Size (Million US Dollar)	World Rank
United States	463,863	1
Japan	192,796	2
China	109,059	3
ROK	38,562	10

(Source: Price Waterhouse Cooper's *Global Entertainment and Media Outlook 2012-2016*)

Chart 2. Entertainment & Media Market by Country in 2011



China, Japan and ROK account for 21.2% of the global E&M market

In Japan, a story is adapted for different media works including novel, manga, anime, drama and films. The adaptation of successful contents for other media works guarantees the quality of Japan's cultural contents. On the other hand, the dependence on existing contents sometimes discourages the production of brand-new, creative contents.

Albeit the high quality of Japanese cultural contents, it does not have much appeal to the outside world because the content exclusively targets Japanese audience. So called Galapagos syndrome, an isolated development branch of a globally available product, can also be observed in the Japanese cultural industry.

Table 4. Adaptation of Contents for Other Media Works: *Nodame Cantabile*

Original Comic	Animation	Drama	Film
 <p data-bbox="370 831 483 856"><Kodansha></p>	 <p data-bbox="719 831 800 856"><Fuji TV></p>	 <p data-bbox="1036 831 1117 856"><Fuji TV></p>	 <p data-bbox="1352 831 1433 856"><Fuji TV></p>

Korean Cultural Industry: Outward-Oriented

Turning back to the story of the Korean cultural industry, it is true that Korean cultural contents are currently well appealing to the outside world. Outward-orientation defines the distinctive feature of the Korean cultural industry.

When a cultural industry reaches certain level of development, the quality of the contents can only be maintained through investing high skilled human resources. Korea with its small domestic market cannot provide for such good human resources. The Korean Wave in this sense was started because of this industry's needs to support the high skilled human resources, along with the overseas popularity of its contents.

By understanding this feature of the Korean cultural industry, we can clearly acknowledge its future task. The industry can survive and thrive only when it maintains its good quality.

Understanding of the Popular Culture as a Key to Create New Cultural Flow

The lecture has examined three flows of the Popular Culture in East Asia. Before I finish the lecture, I want to explain the importance of understanding Popular Culture.

It is known that the ratio of the size of the popular music and classical music industry is 96 to 4. More people are enjoying popular music because it sympathizes with their feelings and emotions. Yet academia tends to focus on the high culture. In fact, it is crucial to understand the Popular Culture to comprehend how people's feelings and emotions are changing.

Several flows of Popular Culture are now running in Asia. Close attention to this flow is required for the creation of the new solidarity and flows in Asia.

Q&A

1. How can China, Japan and Korea cooperate to harmonize their cultural flow to create the bigger stream of Asian culture?

The 21st century is the era of diversity where different cultural flows coexist. Different levels of flows from a small brook to a large river must coexist in order to enrich the human culture. Rather than imagining ways to coalesce the three cultural flows of China, Japan and Korea, it is better to think of maintaining the cultural diversities that the three countries are sharing.

When we cooperate in a cultural level, we should keep one thing in mind. Culture naturally flows beyond the national border, and we must not enforce one's culture to others overtly claiming the culture's origin. For instance, *Kimchi* is a good food because it has a high nutritional value, not because it is Korean food. We need to share and promote this food for its innate values and must restrain from overtly emphasizing its origin. The similar attitude is required for the cultural cooperation among the three countries.

2. I believe it is not only the academia but also the people who enjoy Popular Culture belittle what they enjoy and adore high culture. For example, Korean drama viewers also criticize that the drama incorporates all sorts of extreme situations, producing low quality stories. What is your thought on this?

When thinking about culture, we must separate two different levels, that of taste and of quality. *Kimchi* is a good food yet people express likes and dislikes about the food. *MURAKAMI Haruki's* fiction is very popular yet not well received in Japan's literary circles. This indicates that the evaluation of experts and academia does not always coincide with the popular taste.

In this sense, we should not identify one's taste with quality of the culture. That is, people dislike Korean dramas not because all of them are low quality products. There are works with both good and bad qualities. *A Lover from the Star* well elaborated decent beauty and plaintive loneliness of an extraterrestrial being which has lived alone for 400 years. No other novels described these sentiments better than this drama, which suggests the growing quality of the Korean drama. Thus we should not depreciate the quality of certain cultural contents only because they do not fit to our taste.

LECTURE ONE AT A GLANCE

Features of the Cultural Industries of China, Japan and Korea

Country	Feature	Description
China	Melting pot of the world's cultural industries	<ul style="list-style-type: none">-World's 3rd largest Entertainment & Media market-Consumption of various foreign dramas mainly through online-Accepting high quality variety show formats and production know-hows around the world
Japan	Galapagos Evolution	<ul style="list-style-type: none">-World's 2nd largest Entertainment & Media market-Contents with diverse sub-genres exclusively targeting domestic audiences-Adaptation of a story into different media works
Korea	Outward-orientation	<ul style="list-style-type: none">-World's 10th largest Entertainment & Media market-Active overseas promotion of the contents to support the investment on high skilled human resources of the industry



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