

Hallyu goes to (Latin) America: a survey of K-pop and K-drama fandom in Spanish speaking countries

Dani Madrid-Morales & Bruno Lovric

City University of Hong Kong

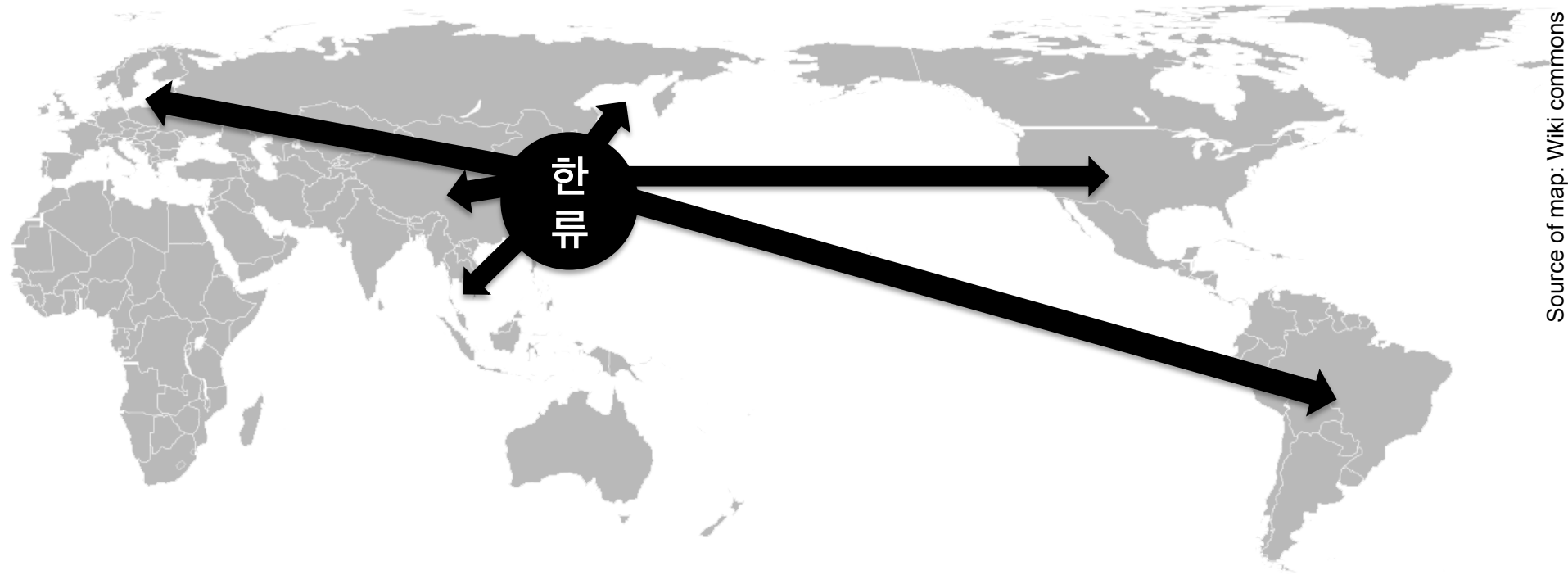
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Outline

1. Hallyu's internationalization
2. Hallyu fandom
3. Research questions
4. Method
5. Results
6. Conclusions

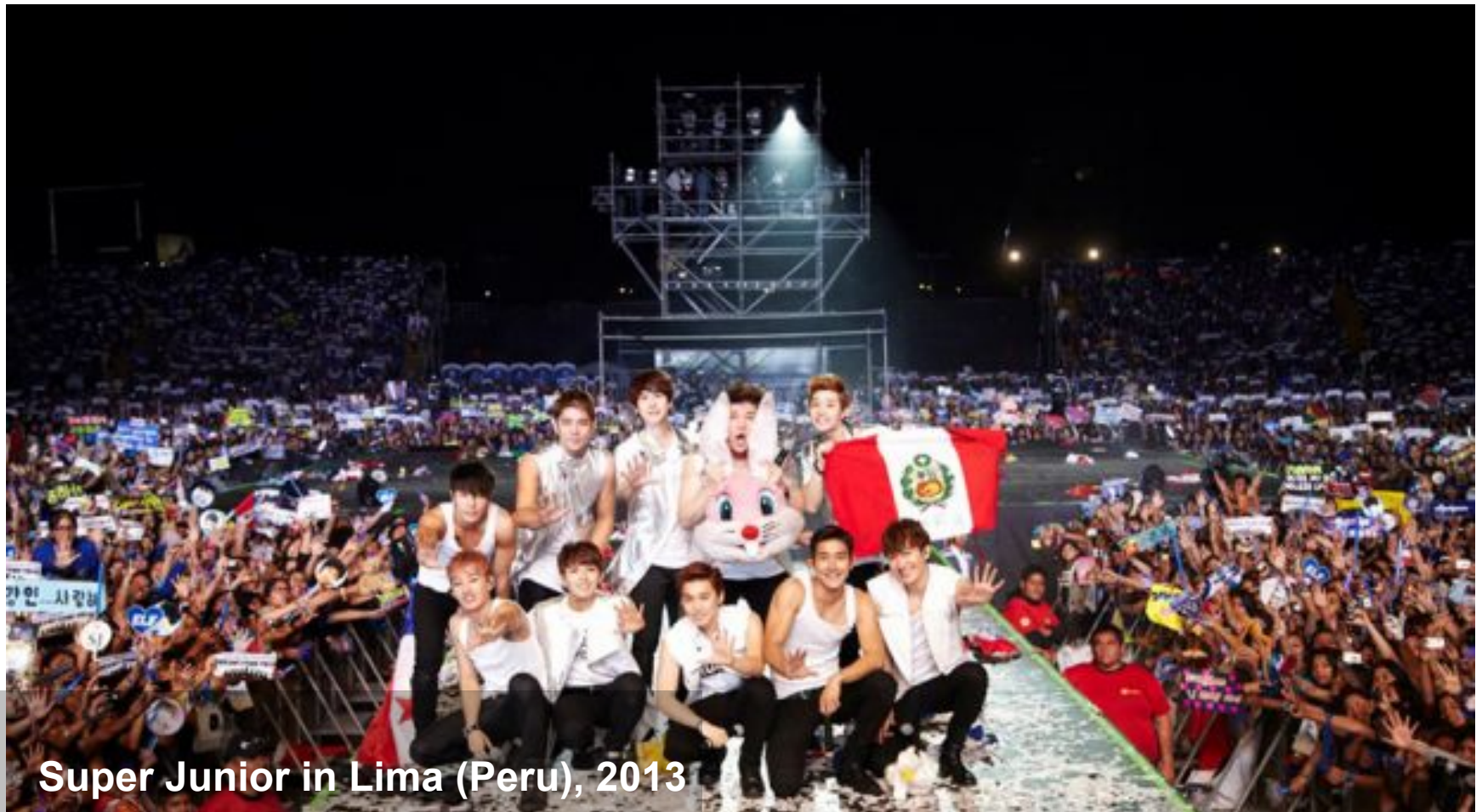
Hallyu goes global



Hallyu in Latin America

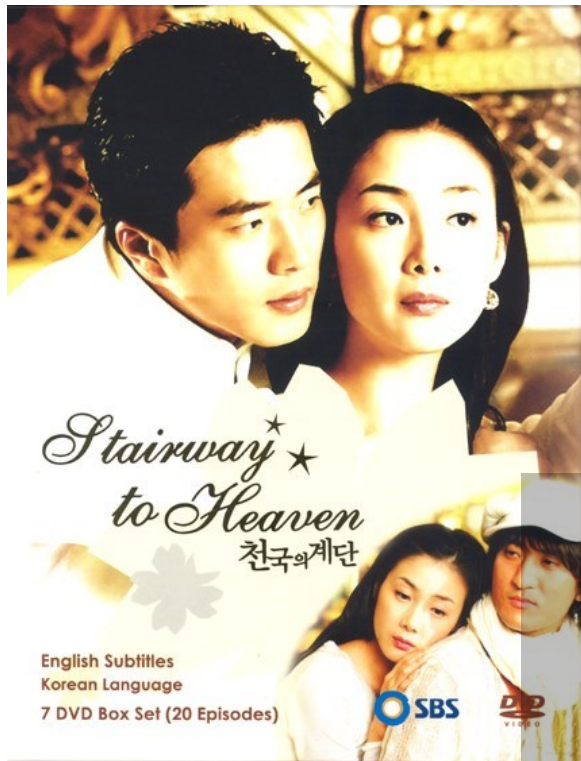
- The 3 stages of K-drama's arrival in Latin America
 1. State sponsored distribution
 2. Active seeking by local broadcasters
 3. Active promotion by Korea broadcasters
- Push and pull factors contributed to the spread of K-pop in Latin America

Hallyu in Latin America



Super Junior in Lima (Peru), 2013

Hallyu in Latin America



Broadcast in 14 countries (out of 20)
2005 - Mexico

2006 – Chile, El Salvador, Peru, Puerto Rico

2008 – Dominican Republic

2009 – Ecuador, Bolivia

2010 – Uruguay, Honduras

2012 – Colombia

2013 – Venezuela, Panama

Research questions

- RQ₁: What are the main demographic indicators of K-pop and K-drama fans in Latin America and Spain?
- RQ₂: What needs do fans of Korean popular culture in Spanish-speaking countries seek to gratify when consuming Hallyu cultural products?
- RQ₃: How are K-pop and K-drama decoded and interpreted by consumers in Latin America and Spain?

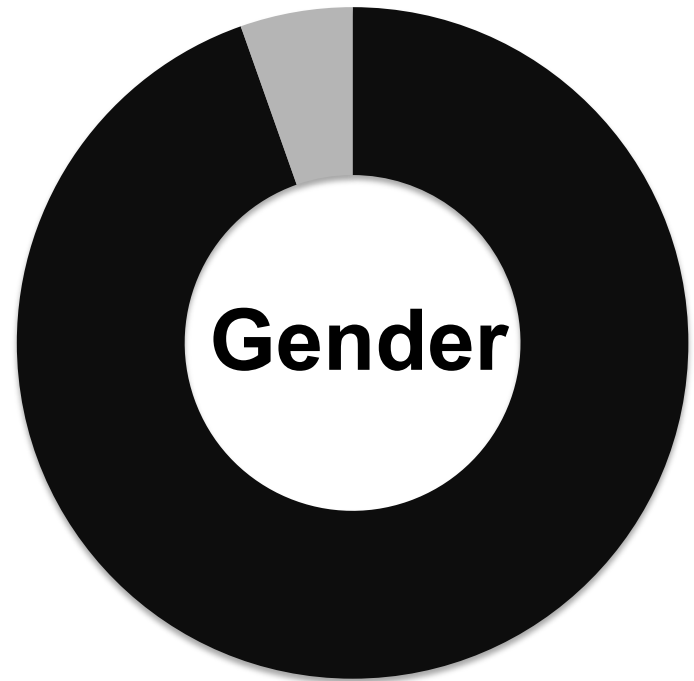
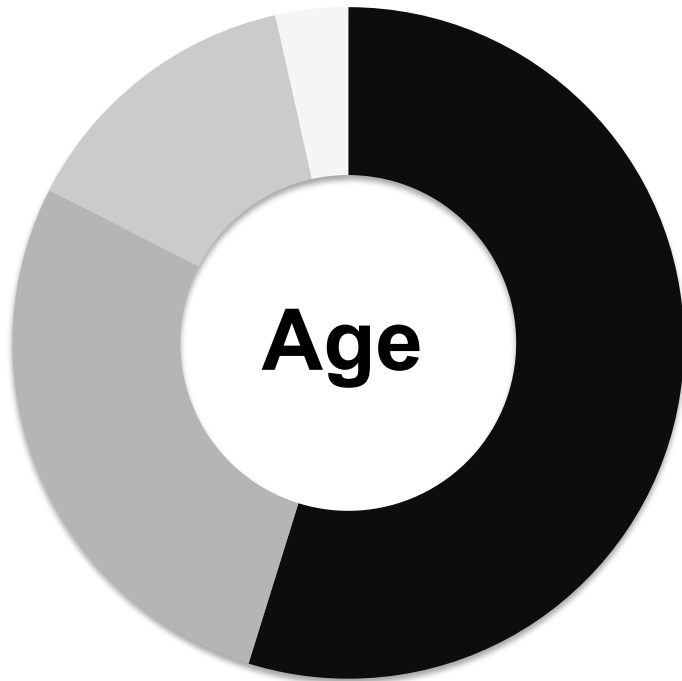
Methods

- Online survey distributed on Facebook groups and on thematic websites between November and January 2013 (n = 542).
 - Pros of online survey: reach specific target, Hallyu fandom is particularly active on SNS and other online forums.
 - Cons of online survey: it leaves out a non digital native age groups, who are known to be heavy consumers.

Sample

	Responses		Responses
Argentina	n = 63	Honduras	n = 5
Bolivia	n = 10	Mexico	n = 94
Chile	n = 36	Nicaragua	n = 18
Colombia	n = 56	Panama	n = 12
Costa Rica	n = 18	Paraguay	n = 19
Cuba	n = 2	Peru	n = 49
Dominican Republic	n = 5	Puerto Rico	n = 5
Ecuador	n = 19	Spain	n = 45
El Salvador	n = 3	Uruguay	n = 8
Guatemala	n = 9	Venezuela	n = 63

What are the main demographic indicators of K-pop and K-drama fans in Latin America and Spain?



Race



RQ₁

40%

watch 6 or more K-drama episodes a week

30%

watch K-drama with family members

87%

watch K-drama online (not legally)

RQ₁

97%

Listen to K-pop on Youtube or online

81%

Have never bought K-pop albums/songs

34%

Joined group choreographies the previous month

What needs do fans of Korean popular culture in Spanish-speaking countries seek to gratify when consuming Hallyu cultural products?

Uses and gratifications

- We use Blumler & Katz's (1974) 'uses and gratifications theory' to examine what it is that Hallyu fans seek to satisfy by consuming it.
 - Cognitive needs
 - Affective needs
 - Integrative needs
 - Social needs
 - Escapist needs

Statements about K-drama (n = 461)	M	SD
Cognitive - I want to learn Korean.	4.40	0.94
Cognitive - I want to learn about Korean culture.	4.54	0.74
Affective - I like fashion in K-drama.	4.19	1.02
Affective - I connect emotionally with them.	4.31	0.94
Integrative - It gives me confidence in my daily life.	3.32	1.27
Integrative - It makes me different than my friends.	3.36	1.41
Social - It helps me connect with family and friends.	2.97	1.24
Social - It helps me make new friends.	3.89	1.18
Escape - It helps me forget about things in life.	3.96	1.28
Escape - It entertains me and helps me relax.	4.80	0.56

Statements about K-pop (n = 515)	M	SD
Cognitive - I want to learn Korean.	4.31	1.01
Cognitive - I generally like to follow contemporary music.	3.80	1.35
Affective - The songs touch me.	4.55	0.73
Affective - I feel attracted to singers.	4.46	0.86
Integrative - It makes me different than my friends.	3.29	1.48
Integrative - It gets me full of energy.	4.67	0.66
Social - It makes me feel part of a community.	3.69	1.31
Social - I can help me make new friends.	3.79	1.26
Escape - It entertains me and helps me to relax.	4.82	0.49
Escape - It allows me to escape from what surrounds me.	4.31	1.05

How are K-pop and K-drama decoded and interpreted by consumers in Latin America and Spain?

- Hybridity is a recurring word used in descriptions of K-pop and K-drama and it serves justifications on why they have been adopted globally.
- Ien Ang (1985) refers to two levels of a given cultural artifact:
 - Connotative level or the associated meanings
 - Denotative level or the manifest content

Statements about Korea and Hallyu (n = 542)	M	SD
South Korean actors/actresses express emotions better than those of other nationalities.	4.07	1.01
South Korean actors/actresses are more attractive than those of other nationalities.	4.06	0.97
South Korean singers are also good dancers.	4.67	0.72
South Korean singers and dancers are as talented as those in my home country.	3.37	1.43
Korean people can easily express their emotions and feelings.	3.44	1.17
Korean people have high moral standards.	4.30	0.93
Korean people are particularly polite.	4.41	0.87
Korean people have a high education level.	4.55	0.78
Korean people have a good fashion taste.	4.41	0.89
South Korea is culturally homogenous country.	3.79	1.03
South Korea is more developed than my home country.	4.63	0.82

Statements about K-drama (n = 461)	M	SD
Characters in K-drama are realistic.	3.85	1.09
Plot in K-drama shows is realistic.	3.63	1.16
In my life I have experienced similar things to those I see on the show.	2.76	1.32
In my life I would like to experience things similar to those I see on the show.	3.64	1.25
I think Korean culture is similar to mine.	2.15	1.14
I think Koreans are similar to me.	2.55	1.24
I don't feel attracted to Korean people.	1.61	1.13
Family relations in the show are not similar to mine.	3.38	1.34
Love relationships in the show are not similar to mine.	3.51	1.33

Statements about K-pop (n = 515)	M	SD
K-pop is similar to European and American music.	2.31	1.24
Choreographies and music videos are less sexual than in America.	3.99	1.21
I equally like K-pop and American music.	2.71	1.34
K-pop is a copycat of American and European music.	1.60	0.94
K-pop artists care about their fans.	4.43	0.82
K-pop artists are more attractive than those in my country.	4.49	0.87
K-pop songs are the catchiest.	4.54	0.76
I like K-pop better than J-pop.	4.43	0.94
In general, my friends do not like K-pop.	3.67	1.13

Conclusion

- K-pop and K-drama offer fans a chance to **escape** from their everyday environments and to approach them to South Korea as it is the **first point of contact** with the country for a majority of people.
- Fans **perceived hybridity** is much lower than predicted in the literature.

Conclusion

- Online, fans create **imagined communities** and **systems of social support** independent from physical interaction.
- The study of Hallyu fans needs to be approached from a **transnational perspective**, one that escapes the limitations of physical borders and encompasses the virtual, without forgetting the local.

Thank you

Contact

dani.madrid@my.cityu.edu.hk

blovric2-c@my.cityu.edu.hk

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