Transnationalization Of Korean Popular Culture And The

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[60] The Rise and Significance of Korean Popular Culture (Lecturer: Jie-ae Sohn) ~~On the road: South Korea popular culture~~ ~~Hyun Bin in 2020 Korean Popular Culture \u0026 Art Awards { □□ - □□□ }~~ Hallyu or Korean Popular Culture ~~Black Pearl Group Video Presentation~~ Korean Popular Culture

Unexpected Intersections in Japanese and Korean Popular Culture | Akira Lippit Korean Popular Culture News Korean POP Culture / KBS□□(News) ~~South Korea: The Silent Cultural Superpower - Full BBC Documentary~~ 181024 BTS - Question at Korean Popular Culture \u0026 Art Awards ~~From K-Pop To Squid Game, The World Is Obsessed With Korean Culture | The Project~~ "□□□ □□□ □□ □□ □ □□□" - □□ □□ □□ □□ □□ □□ □□□□□ □□ □□ □□□□□□ □□ □□ | □□□□ □□□□ □ □□ | □□□□ □□□□□ □□ □□□□ □□ ~~"□□□ □□□ □□□ □□ □□" - 40□ □□□ □□□ □□(□□□□)~~

The Story Of The Wall Between North And South Korea (Borders Documentary) | Real Stories ~~The Extreme 996 Work Culture in China~~ 181024 □□□□□□□ □□□□□ BTS quiz cut ~~Inside Saudi Arabia: The Fall Of The Crown Prince? (Culture Documentary) | Real Stories~~ Scientists Finally Explain Why Asians Look So Cute □□□ □□ □□ [2020 □□□□ □□□□□□□] Hyun Bin □ Son Ye Jin - Winning The Tiktok Popularity | Baeksang Awards 2020 Why the Korean wave is more than BTS or Blackpink | CNBC Explains The Cost Of Being Successful In South Korea (Culture Documentary) | Real Stories

The Korean Culture Wave □□□□ From Squid Game to K-Pop | Need To Know What is K-Pop? | Suk-Young Kim 181024 VCR BTS - Korean Popular Culture \u0026 Art Awards Flower of Capitalism: Cultural Logic of South Korea Advertising ~~The Economics of K-Pop~~ ~~Introduction to Popular Culture - THE ROOT~~ Transnationalization Of Korean Popular Culture
In the early twenty-first century, Korean popular culture has become a global sensation ... 7 Digital Hallyu 2.0: Transnationalization of Local Digital Games 7 Digital Hallyu 2.0: Transnationalization ...

This book observes and analyses transnational interactions of East Asian pop culture and current cultural practices, comparing them to the production and consumption of Western popular culture and providing a theoretical discussion regarding the specific paradigm of East Asian pop culture. Drawing on innovative theoretical perspectives and grounded empirical research, an international team of authors consider the history of transnational flows within pop culture and then systematically address pop culture itself, digital technologies, and the media industry. Chapters cover the Hallyu – or Korean Wave – phenomenon, as well as Japanese and Chinese cultural industries. Throughout the book, the authors address the convergence of the once-separated practical, industrial, and business aspects of popular culture under the influence of digital culture. They further coherently synthesize a vast collection of research to examine the specific realities and practices of consumers that exist beyond regional boundaries, shared cultural identities, and historical constructs. This book will be of interest to academic researchers, undergraduates, and graduate students studying Asian media, media studies, communication studies, cultural studies, transcultural communication, or sociology.

Drawing on vivid ethnographic field studies of youth on the transnational move, across Seoul, Toronto, and Vancouver, this book examines transnational flows of Korean youth and their digital media practices. This book explores how digital media are integrated into various forms of transnational life and imagination, focusing on young Koreans and their digital media practices. By combining theoretical discussion and in depth empirical analysis, the book provides engaging narratives of transnational media fans, sojourners, and migrants. Each chapter illustrates a form of mediascape, in which transnational Korean youth culture and digital media are uniquely articulated. This perceptive research offers new insights into the transnationalization of youth cultural practices, from K-pop fandom to smartphone-driven storytelling. A transnational and ethnographic focus makes this book the first of its kind, with an interdisciplinary approach that goes beyond the scope of existing digital media studies, youth culture studies, and Asian studies. It will be essential reading for scholars and students in media studies, migration studies, popular culture studies, and Asian studies.

K-pop is a cultural icon that epitomises globalized and transnationalized Korean popular culture. Flourishing idol groups are leading the current popularity of K-pop as the phenomenon expands far beyond the geographical borders of East Asia. In terms of its musical styles, K-pop is rooted in contemporary Western genres such as hip-hop, R&B and European electronic dance. The industryâe(tm)s transnational production and marketing practices are based largely on global capitalism, and are crucial to understanding current transnational K-pop flows. New media technologies such as social media and the smartphone have enhanced these flows. Despite its scholarly as well as significance within the music industry, very little work has undertaken conceptual analysis of the K-pop phenomenon beyond mere sketches of the industry and fandom. Within three primary areas of critical consideration: transnationalism, capitalism and digitization, Jung provides fascinating insight into the production and consumption of K-pop. The book will appeal to those working in Cultural Studies, Asian Studies, Media and New Media Studies, Youth Studies, Cultural Sociology, as well as Popular Music Studies.

The contributors analyse the subject of Asian pop culture arranged under three headings: 'Television Industry in East Asia', 'Transnational-Crosscultural Receptions of TV Dramas' and 'Nationalistic reactions'.

The 2012 smash "Gangnam Style" by the Seoul-based rapper Psy capped the triumph of Hallyu , the Korean Wave of music, film, and other cultural forms that have become a worldwide sensation. Dal Yong Jin analyzes the social and technological trends that transformed South Korean entertainment from a mostly regional interest aimed at families into a global powerhouse geared toward tech-crazy youth. Blending analysis with insights from fans and industry insiders, Jin shows how Hallyu exploited a media landscape and dramatically changed with the 2008 emergence of smartphones and social media, designating this new Korean Wave as Hallyu 2.0. Hands-on government support, meanwhile, focused on creative industries as a significant part of the economy and turned intellectual property rights into a significant revenue source. Jin also delves into less-studied forms like animation and online games, the significance of social meaning in the development of local Korean popular culture, and the political economy of Korean popular culture and digital technologies in a global context.

Since the Korean Wave phenomenon started in 1997, Hallyu has undergone many changes. Geographically, while Asia has been the largest cultural market for the Korean cultural industries, other parts of society, including North America, Europe, the Middle East, and Latin America have gradually admitted Korean popular culture. The components of the Korean Wave have also greatly expanded. Hallyu originally implied the exports of a few cultural products, such as television dramas, popular music, and films; however, Korea has recently developed and exported K-pop, digital games and smartphone technologies as well as relevant youth culture. Meanwhile, industrial and technological contexts of the Korean Wave have changed significantly during the last 20 years. The role of social media in the Korean Wave's transnationalization in recent years is especially intriguing because fans around the world can easily access social media to enjoy K-pop, digital games, and films. The changes in the nature and appearance of the Korean Wave, conceptual and theoretical shifts in the studies of the Korean Wave, and the influences of the development of media technologies on the Korean Wave are all very significant. This book aims to provide a better understanding of Hallyu's theoretical and institutional history on one hand, and new features of the Korean Wave on the other hand.

This study examines the complex, multidirectional process of media transnationalization and online media fandom within the new media environment, focusing on the transnational media flows from the East to the West. My approach is built on the intersection of media transnationalization and reception research, fan studies, and transnational media fandom and identity research, and utilizes qualitative methods to examine the growing phenomenon of Korean popular culture in the West through case studies of online fandom surrounding two genres—Korean pop music (K-pop) and Korean television drama (K-drama). To explore the online culture of Western K-pop/Kdrama fans, I conducted a seven-month online ethnography, from July 2014 to January 2015, that focused on participant observation, one-on-one interviews with fans, and analysis of fans' online posts and comments. The purpose of the present study was to explore the appeal of Korean popular culture to Western fans, fans' embrace of pop cosmopolitanism and creation of hybrid identities, fans' creation of collective intelligence and affect, the role of fans in the spread of Korean popular culture in the West, and fans' construction of a transnational fan community using a network of sites and resources. Hybridity and pop cosmopolitanism are utilized to explain Western fans' experiences and transnational media flows. The findings from this study suggest that Western fans were drawn to K-pop for its complex mixture of familiarity and difference, or hybridity; yet, K-drama fandom was primarily driven by the romantic fantasy the genre creates and its structural uniqueness and difference. Embracing pop cosmopolitanism and actively seeking out and consuming Korean popular culture, Western fans changed and strengthened their cultural views and created hybrid identities that embrace cultural diversity and a global perspective. Fans were also an active part of creating a hybrid online fan culture that focuses on collective creation of meanings and affective experiences. Fans' voluntary work in promoting and spreading Korean popular culture has significantly contributed to its growing popularity in the West, heightening their engagement and affective pleasure. Western fans who feel stigmatized for their investment in Korean popular culture created an affirming community online that accepts them and their interests through a network of sites in the new media environment. As a result of my ethnographic analysis, I argue that scholars should take a closer look at transnational media fandom as a key site for identity negotiation and construction, embrace of pop cosmopolitanism, and creation of supportive online networks. In total, this examination of the transnational fandom of Korean popular culture offers a rich account of how Western fans' investment in Korean popular culture and participation in online fandom influenced their worldviews and identities, and how the new technologies and fans' voluntary work have increasingly influenced transnational media flows, making them more complex, accelerated, and multi-directional.

The first scholarly volume to investigate the impact of social media and other communication technologies on the global dissemination of the Korean Wave

"Spreadable Media" maps fundamental changes taking place in the contemporary media environment, a space where corporations no longer tightly control media distribution. This book challenges some of the prevailing frameworks used to describe contemporary media.

Globalization is usually thought of as the worldwide spread of Western—particularly American—popular culture. Yet if one nation stands out in the dissemination of pop culture in East and Southeast Asia, it is Japan. Pokémon, anime, pop music, television dramas such as Tokyo Love Story and Long Vacation—the export of Japanese media and culture is big business. In Recentering Globalization, Koichi Iwabuchi explores how Japanese popular culture circulates in Asia. He situates the rise of Japan's cultural power in light of decentering globalization processes and demonstrates how Japan's extensive cultural interactions with the other parts of Asia complicate its sense of being "in but above" or "similar but superior to" the region. Iwabuchi has conducted extensive interviews with producers, promoters, and consumers of popular culture in Japan and East Asia. Drawing upon this research, he analyzes Japan's "localizing" strategy of repackaging Western pop culture for Asian consumption and the ways Japanese popular culture arouses regional cultural resonances. He considers how transnational cultural flows are experienced differently in various geographic areas by looking at bilateral cultural flows in East Asia. He shows how Japanese popular music and television dramas are promoted and understood in Taiwan, Hong Kong, and Singapore, and how "Asian" popular culture (especially Hong Kong's) is received in Japan. Rich in empirical detail and theoretical insight, Recentering Globalization is a significant contribution to thinking about cultural globalization and transnationalism, particularly in the context of East Asian cultural studies.

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