

Analysis of the Cultural Export Strategy of Korean Drama

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Abstract. Korean TV dramas, which are the main force of the Korean Wave, are popular in China and the Asia-Pacific region, and have become a successful example of Korean cultural export. The Korean drama's advancing with the times reflects a mature and flexible cultural export strategy: the art carrier is carefully crafted, the Korean cultural will is transplanted, and the cultural output is realized by the advanced media. This phenomenon deserves the deep thought of Chinese cultural practitioners. It is hoped that through the combing and reference of the export strategy of Korean drama culture, we will provide experience for the development of China's cultural industry, the enhancement of cultural soft power, and the enhancement of cultural output.

1. Introduction

The ever-changing Korean drama, the constant Korean wave. Korean TV dramas, which are the main force of the Korean Wave, are popular in China and the Asia-Pacific region, and have become a successful example of Korean cultural output. In 1997, the Korean drama *What is Love* made a hit in the Chinese market. Then a series of fine Korean dramas such as *Look and See*, *Miss Mermaid*, *Star Dream Love*, *Blue Love and Death*, *Flying Bridge*, *Foam Love*, *Winter Love Song* and so on set off a wave of Korean. In 2005, *Da Jang Geum* won the championship of the three places in the three regions of the Greater China Region and pushed the influence of the Korean Wave to the entire Asia-Pacific region. Nowadays, the magical spread of Korean drama is still growing further: In 2015, *My Love From The Star* became the first TV series with a Baidu index of 4 million in history with the help of the network broadcasting platform; at the beginning of 2016, *The Descendants of the Sun* took over and once again detonated the network; and the summer of 2016 is also destined to become the battlefield of the two Korean dramas *Any Attachment* and *W-Two Worlds*. At the same time, Korean TV dramas still seem to be hitting the door of the Middle East and Europe and the United States... From the TV screen to the online platform, from the traditional market to the emerging market, the Korean drama's advancing with the times reflects a mature and flexible cultural output strategy. This phenomenon deserves the deep thought of Chinese cultural practitioners.

2. Research findings

2.1 Well-built art carrier

Korean drama can become the export carrier of Korean culture, which is inseparable from its artistic success. As the most convenient literary and artistic work in modern society, TV drama creation has its own artistic standards and creative skills. As a commercial form of literature and art, whether the audience can be impressed is an important sign of the success of the TV series. An interviewer said on CCTV that "The content is healthy, the picture is clean, the mind is strong, and there is no absolute bad person, no description of sexuality and violence." This Korean drama "Impression" conforming to the mainstream value has greatly expanded the audience of Korean dramas, making Korean dramas suitable for all ages. And the exquisite aesthetic packaging is a bonus. Korean drama is undoubtedly a keen sense of the audience's taste, and masters a set of skilled artistic skills.

First of all, the script created with heart is the basis for the success of Korean drama art. The story of love and affection is the main theme of the Korean drama and the eternal theme of human literature and art. However, once the emotional story is not told well, it will flow in the wild and plain. But

Korean drama writers are just good at telling emotional stories, at discovering the details of life, and at portraying the character's personality. It is even more valuable to reflect on ethics and humanity on the mainstream values of the true, the good and the beautiful that praise the true feelings of human beings. These are inseparable from the life experience, artistic accomplishment and professionalism of the writer himself. Yeong-hyeon Kim, the screenwriter of *Da Jang Geum*, spent two years reading ancient Korean classics to accumulate creative materials, which earned the popularity of *Da Jang Geum* and earned him billions of won. The hard work of the writers guarantees the viewing of the Korean drama, and the fame and fortune provided the creative power for the writers. The virtuous circle of Korean scriptwriting mechanism has made Korean dramas have a large number of excellent scriptwriters with different styles, such as Sung-han Im, who is good at family drama creation, and Eun-sook Kim, a love comedy screenwriter. The writers combined with their own preferences to create a brand drama with rich personal features, which also greatly promoted the type development of Korean drama.

On the basis of a solid drama foundation, the mature production team has added luster to the artistic features of Korean drama. Korean drama has always been the main style of beauty, from the actors, scenes, props, music, picture quality, all reflect the well-designed Korean charm. The star lineup of handsome men and women is not only eye-catching highlights, but also performance support. Such as Young-ae Lee, the actor of Jang-geum Seo in the *Da Jang Geum*, and the national Venus Gianna Jun in *My Love from The Star* attracted many viewers. The carefully arranged scenes and props create a warm and romantic aesthetic. For example, *Lovers in Paris* is photographed in France and South Korea, and *Love in Harvard* has increased the viewing angle, Harvard, and the European and American college style to render romance. Part of the scenes of the historical drama *Queen Seondeok* was filmed in Dunhuang, China, and it has quite a large scale in the west. In addition, relying on the advantages of Korean pop music, the Korean drama soundtrack is also quiet, and many Korean drama theme songs become classic melody. In short, behind the Korean drama production, there is support from the entire Korean industry, and it is able to use commercial aesthetic packaging to add to the wonderful plot.

2.2 Cleverly transplanted cultural will

In 2003, US President Barack Obama visited DreamWorks Films in California and pointed out that "this is one of the economic engines of the United States, not only DreamWorks, but also all companies including Disney, Warner, and Universal." He concluded that "whether you agree or not, entertainment is part of our US foreign policy, and it is this part that makes us special." "Entertainment is part of this country. Hollywood exports advocate tolerance, diversity, creative values, help shape the world culture." As described in *Amusing Ourselves to Death*, entertainment as a foreign policy, especially television entertainment, can more subtly export cultural ideology.

The Korean government also has the same "ambition." If American movies such as Hollywood represent the output of the American dream, the Korean culture represented by Korean dramas shoulders the heavy responsibility of exporting Korean culture. Since the 1980s, the Korean economy has risen rapidly, growing from a sovereign and non-independent poverty-stricken country to a moderately developed country. The "Han River Miracle" that the Koreans are proud of has greatly enhanced the national self-confidence of the Korean people. In order to change the image of the weak nationality left from the ancient humiliation history in ancient times, the Korean nation urgently needs the reshaping of national culture and national image.

In the Korean drama, the new Korean image and national culture are skillfully implanted, and the main methods are as follows:

First, the traditional Korean national culture has been processed into art, and combined with popular elements to become a new cultural symbol implanted in the TV series. A typical example is *Da Jang Geum* that swept through Asia. It showed the Korean food culture and traditional medicine to the audience with great beauty, which changed people's impression of the rough and monotonous taste of Korean food, and the deep meaning of Korean medicine. There is a large number of Korean costume dramas, such as *Women's World*, *Queen Seondeok*, *Dongyi*, *Slave Hunter*, *The Deep Rooted*

Tree Museum, etc., introducing Korean history and showing Korean national characters and cultural symbols such as costumes, customs, religion, art, and sports. With the promotion of Korean drama, the Korean national culture has gradually moved from the East Asian minority culture that is attached to the Chinese cultural circle to the world stage, so that more and more people appreciate the unique characteristics of Korean national culture and polish it into a whole Asian popular.

The second is to shape the image of modern Korean countries and to spread Korean values through film and television art. South Korea has always been a traditional agricultural country before entering industrialization. It has quickly completed the modernization process in a short period of time, forming a new and old inclusive civilization characterized by the coexistence of tradition and modernity. The particularity of modern Korean history has led to the diversification of modern Korean values: the Confucian civilization tradition as a subsidiary of the Chinese nation, the military authoritarian culture left over from the Japanese colonial era, the American values brought about by the United States, and the Christian faith that entered the Korean peninsula in modern times. The Korean drama consciously highlights the advantages of the Korean value "bringing". For example, the common family ethics dramas mostly represent the life of the Korean chaebol family and the middle class, focusing on the conflict and integration of Confucian ethics and Western independence consciousness. Recently, some Korean dramas have begun to get involved in political topics, such as *Time Between Dog and Wolf* and *Three Days*. The 2016 hit drama *The Descendants of the Sun* tells the story of Korean overseas peacekeepers and set off a wave of Korean participation in the army. For the people of the world who have not set foot in the Korean territory, the national image of modern Korea is what the Korean drama shows. When people are immersed in the dream world brought by Korean dramas, we also unwittingly accept the cleverly implanted Korean national will.

2.3 Flexible and diverse media methods

"A slim lotus leaf, not yet unfurled, scarcely appears when on its pointed tip a dragonfly is alighted." The market can be seized only by taking the lead. Korean dramas can have long-term audiences. It is precisely because Korean TV people have a keen market sense, they are good at using flexible and diverse media, and spare no effort to push Korean TV dramas to audiences in various countries.

The development of TV dramas is inseparable from the popularity of the broadcast platform. From the 1980s to the present, it has experienced three major turning points in the media: the TV era, the Internet era, and the mobile Internet era. The leap-forward development of Korean drama is precisely the rhythm of the pace, grasping the strategic opportunity period of the development of these three new media. In the 1980s and 1990s, the commercialization of satellite communication technology promoted the development of satellite television. During this period, TV sets were still used as media terminals. Through the active policies of the Korean government, Korean dramas used the preferential prices to seize the "Star" channels of David's. Korean dramas have been popular in Hong Kong and Taiwan for a long time, but they are familiar to the vast audience in the Mainland or after the establishment of diplomatic relations between the two countries. Through a series of intergovernmental cultural exchange activities, many high-quality Korean dramas have been introduced to mainstream TV channels in the Mainland. For example, the well-known *What is love*, *Miss Mermaid*, *Look and See* are all overseas theaters that have landed on CCTV TV drama channels, and have won a large audience and won a reputation for Korean drama. Since then, Hunan Satellite TV, Anhui Satellite TV and other provincial-level "Star" Satellite TV have introduced a large number of Korean dramas, which have contributed to the popularity of dramas such as *Da Jang Geum* and *Full House*.

In the Internet age, Korean drama has ushered in new development opportunities. The popularity of Internet technology, especially the rapid development of mobile Internet, has provided a more convenient medium for the spread of TV dramas. TV drama publishers have fought in the Internet broadcast platform. The South Korean government has a far-sighted layout of the Chinese Internet market. As early as 2011, it has reached strategic cooperation with China's major video websites, providing all new dramas of MBC and KBS in the first time, achieving a large coverage of Korean TV dramas. Domestic Korean drama fans can simultaneously enjoy the latest Korean dramas through

the Internet broadcast platform. In order to fight for the Chinese market, Korean TV drama producers even modified the practice of Korean dramas while filming to meet the requirements of the SARFT for TV drama production. This also reflects the flexible policy of Korean TV stations. The record is remarkable: *My Love from The Star* has more than 6 billion online broadcasts in China, becoming the first TV series with a Baidu index of 4 million in history. *The Descendants of the Sun* has a network broadcast of 4,012 million in China. The number of blogs reached 14.7 billion, and the number of sub-topics was 812. The number of people mentioned was 3.48 million, which is the highest Korean drama in China's Weibo.

The new media provides a very deep communication channel for the "Korean Wave", which is inseparable from the Korean drama's own advantages. As a kind of "macro media", the network has its innate communication advantage, and the Korean drama has a mature commercial marketing model, which is convenient for "viral marketing." The concept of Viral Marketing was proposed by Harvard Business School's Jeff Rebot in an article in 1996. We define viral marketing as an online word of mouth, a form of information about a company, brand, or product that spreads through social media and presents an exponential growth pattern. The Korean drama's marketing target "Korean drama fans" are mostly young students, white-collar workers, housewives, and star-fighters. They are often used as emotional consumers and are more likely to become agents of viral marketing. The gorgeous packaging of Korean drama is very attractive. The new generation of Korean dramas pay more attention to the simplification of cultural information dissemination: star charm, classic love mode, dazzling visual creation, and hunger-selling weekly broadcast mode is the appetite of the followers. The fusion of Korean drama fans and network fans has expanded the cultural communication radius of Korean dramas. It can be said that the popular model of Korean dramas and the network communication platform have brought about a new upsurge in Korean dramas.

3. Summary

In short, Korean TV dramas, the main force of the Korean Wave, are popular in China and the Asia-Pacific region, and can be a successful example of Korean cultural output. All of this is due to the mature and flexible cultural output strategy of the Korean drama: the meticulously constructed artistic carrier, the ingenious transplantation of Korean cultural will, and the use of advanced media to achieve cultural output. This phenomenon deserves the deep thought of Chinese cultural practitioners. It is hoped that the development of China's cultural industry will benefit from the combing and reference of the export strategy of Korean drama culture.

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