



**THE CAUSES AND EFFECTS OF KOREAN POP
CULTURE ON VIETNAMESE CONSUMER BEHAVIOR**

BY

MISS THUY ANH DINH

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS (ASIA PACIFIC STUDIES)
COLLEGE OF INTERDISCIPLINARY STUDIES
THAMMASAT UNIVERSITY
ACADEMIC YEAR 2016
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THESIS

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MS. THUY ANH DINH

ENTITLED

THE CAUSES AND EFFECTS OF KOREAN POP CULTURE ON VIETNAMESE
CONSUMER BEHAVIOR

was approved as partial fulfillment of the requirements for
the degree of Master of Arts (Asia-Pacific Studies)

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ABSTRACT

This study aims to explain the influence of Korean Wave on Vietnamese consumer behavior, as well as demonstrate the role of Korean government in promoting this phenomenon worldwide. The scope of the study is limited to two aspects of Korean Wave – dramas and music, and consumer behaviors toward Korean cosmetics and language courses. It would like to examine the difference of expenditure on these products among various groups of consumer.

By applying the theoretical framework of Pop Culture and Consumer Behavior, the research will analyze the spending patterns among students of two universities through a questionnaire that was conducted July 2016 in Hanoi – the capital of Vietnam. The major findings of the study indicated that, overall, different groups of respondents will spend differently on Korean cosmetics versus studying Korean language; and external factors including the time of experience of urban lifestyle, and the length of exposure to Korean Wave will also have influence. In addition to survey, interviews also were organized with two lecturers majoring in Korean Studies to give opinions about Korean government policies and its impact in Vietnam. Other sources are secondary data.

This study has 5 chapters. Chapter 1 is introduction including statement of problem, scope and objectives. Chapter 2 reviews the theoretical framework and literature on previous studies, the development of Korean Wave in Vietnam as well as promotion policies of Korean government. Chapter 3, which is methodology part,

describes the process of giving questionnaires and interviews. Findings and analysis are presented in chapter 4 and the study is concluded in chapter 5.

To sum up, this paper suggested that Korean governments' policies is one of the most important factors that make the Korean Wave popular. Survey showed that students of different groups such as age, gender, universities, family conditions or experience of the Korean Wave will have different expenditure on Korean cosmetics; and the duration of studying Korean language will not affect much to their spending on this product.

Keywords: Korean Wave, consumer behavior, culture, Vietnam, cosmetics, policy.



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LIST OF ABBREVIATIONS

Symbols/Abbreviations

FDI	Foreign Direct Investment
FIA	Foreign Investment Agency
Hallyu	Korean Wave
HCMC	Ho Chi Minh City
ICT	Information and Communications Technology
KCS	Korea Customs Service
KF	Korea Foundation
KITA	Korea International Trade Association
KOCCA	Korea Creative Contents Agency
KOFIC	Korean Film Council
KOFICE	Korea Foundation for International Culture Exchange
KOIMA	Korean Importers Association
KOTRA	Korea Trade-Investment Promotion Agency
K-pop	Korean pop music
MCI	Ministry of Culture and Information
MCST	Ministry of Culture, Sports and Tourism
MCT	Ministry of Culture and Tourism
MOC	Ministry of Culture
VCCI	Vietnam Chamber of Commerce and Industry
VKFTA	Vietnam – Korea Free Trade Agreement
VTV	Vietnam Television

CHAPTER 1

INTRODUCTION

1.1 Statement of Problem

For many years, Korea suffered from Japanese invasion and the civil war which has divided this country into two parts since 1950. In the past, as a poor and backward country, Korea struggled between settling conflict with the Northern part and recovering the economy. However, after the financial crisis in 1997, the weak economy failed to compare with its two neighboring giants, who were Japan with long history of technology development, and China who has always taken advantage of its huge domestic market to avoid foreign competition. Korea needed to find a safe method to help improve its economy, as well as mark its own identity in order to gain notice. Thus, the government decided to pay more attention to export Korean pop culture as a way of expanding market access to boost the economic recovery. This was a clever choice when Korea had little natural resources and high labor costs to develop manufacturing, and at that time, for a country which was basically still in war, using hard power could be considered military threats and made the relation with North Korea worse. Thus cultural industry was one of a few choices left. The goals of government were enhancing international political and diplomatic power; and enlarging Korean footprint in the region and in the world. In addition, Korean traditional culture were in danger of fading away due to the remained impact of Japanese colonization and from the Western countries during Korean War. Hence, the need of preserving its own cultural identity encouraged the government even more.

So far, the Korean pop culture, as known as Korean Wave or *Hallyu*, has become famous not only in Asia but also worldwide, and is now considered “Asian Values”.¹ Everything from Korea, such as food, fashion and make-up style, is welcomed in many regional countries and has created huge demand, replacing the

¹ Mahathir Mohamad (Prime Minister of Malaysia during 1981–2003) & Lee Kuan Yew (Prime Minister of Singapore, 1959–1990).

dominated role of Japanese and U.S products. Korea has succeeded in spreading its influence outside the country and made others want to be and do as Korean.

Vietnam, as a country in the Asia – Pacific region who has always looked up to Korea because of the successful recovery, has found it easy to get to know their Eastern neighbor. Under similar Confucian influences, both countries have common traditions and customs. Also, both have experienced years of colonization, thus, Vietnamese society could easily accept the flow of culture from Korea. Thanks to the motivation of media exchange developed by the Innovation process of the Vietnamese government since the early 2000s, the Korean Wave has successfully accessed Vietnam through movies, dramas and music, making this country rank 4th among countries that favor Korean Wave the most in Asia.² Before that, due to the lack of ability to produce movie domestically, broadcast channels in Vietnam were dominated by Chinese style movies which originated from Taiwan or Hong Kong, with the contents about imperial periods, royal families, or mythological martial arts. Along with the economic development and increased income, Vietnamese customers have preferred enjoying more sophisticated and romantic kinds of movie that allow them to comfortably sit down with family or friends and relax after hard working hours. That how Korean dramas, mostly reflected social daily life, came in and satisfied local people. Through these media, Korean life style began to have an impact on the Vietnamese population, thus they try to do like Korean such as listening to K-pop song, eating foods with Korean brands, following Korean fashion and so on.

1.2 Objectives

This study has two objectives:

1.2.1 Explain the impact of Korean Wave on Vietnamese consumer behavior.

1.2.2 Study the importance of Korean government in promoting the Korean Wave.

² Korean Cultural Industry Foundation, 2012.

1.3 Scope of the Study

1.3.1 This study focused on the Vietnamese college students

Since the main approach is to study the expenditure of consumers on Korean cosmetics and language courses, this paper would like to focus on the young who have high demand on these products. In particular, opinions will be collected from students, aged 18-22, both male and female, from two universities in Hanoi, which are Hanoi Foreign Trade University (FTU) and Hanoi Banking Academy (HBA).

1.3.2 Korean pop culture mentioned in this paper focused on Korean dramas and music

The Korean Wave first came to Vietnam through dramas broadcasted in TV channels which replaced Hong Kong and Taiwanese ones. With dear contents related to family, love and friendship, which delivered common lessons for viewers, these dramas were well received and became famous among Vietnamese people, thus paved the way for Korean music, or K-pop entry domestic market. Korean drama and music brought along beautiful images of Korean scenery, streets, food and fashion, thus created a desire among Vietnamese people to enjoy the same pleasure. These are the most two remarkable aspects of Korean Wave that have big impact on Vietnamese youngsters.

1.3.3 Consumer behavior is represented by the expenditures on Korean cosmetics and Korean language courses

Due to the popularity of Korean drama and music, Vietnamese people started to eat, dress, or make up like Korean stars to become like them. Everything from Korean has been so welcomed and considered high-so items. This created the increased demand on Korean made products like food, cosmetics and clothes. This also encourage the youngster study Korean language to access easier to their idols. Hereby the study would like to focus on their spending on cosmetics and language courses to see the influence of Korean drama and music since Korean Wave has been popular in Vietnam.

1.4 Benefits of the Study

This study can help the audiences understand the impacts of Korean pop culture on Vietnamese young generation, especially on the pattern of expenditure. The findings can be used for the local business to set up marketing strategies to compete with foreign ones, especially those from Korea. By considering opinions of the young majority and studying on the secrets behind Korean Wave's popularity, firms can find different ways to improve and make their products be attractive to consumers. In addition, because of the fact that Korean Wave swept Vietnamese students' attention all along with it, the traditional culture are in danger of fading away. Thus, this paper can be an alarm for Vietnamese government to put more concentration on preserve the valuable traditions which have been our pride for centuries.

Overall, knowing the success of Korean Wave thanks to the government supports, other countries can conclude their own lesson to take advantage of culture values to create a unique and attractive way to draw attention of foreign people. Besides economic aspect, these governments should know how to finance and back up culture industry to improve their voice in international arena.

CHAPTER 2

REVIEW OF LITERATURE

2.1 Theoretical Framework

2.1.1 Consumer behavior theory

Consumer behavior theory can be listed as four categories: (1) economic theories, (2) psychological theories, (3) psycho-analytical theories and (4) socio-cultural theories (Ushadevi, 2013). All of these behaviors are grounded in a basic rule of consumption, which is that income affects the buying decision making. This means that excluding savings, when your income increases, you tend to purchase more. By looking into these theories, we can know what is the factors affecting consumer behavior.

The economic theory explains how people spend their income on consuming goods and services. It assumes that people have a full knowledge of every commodity as well as its price and utility, thus they can compare and make their own choice on what to buy in order to satisfy their wants and needs. However, economists agreed that this theory failed to clarify all factors affecting consumers' decision making, thus they suggested to study more on other theories.

The psychological theory, as known as learning theories, implicates that consumer behavior is resulted in their experiences, which related to brand royalty and repeat purchase, which means that consumers tend to keep purchasing one or some products since they feel satisfied. This theory includes (a) stimulus response theory, which was developed by Thorndike (1898) and Skinner (1938), saying that people will remember their response to some stimulus that meet their satisfaction; and (b) cognitive theory, coined by Festinger (1957), mainly explains post buying behavior, according to consumer's knowledge, perception, beliefs and attitudes.

The psycho-analytical theory was developed by Sigmund Freud (1899) and suggested that consumer behavior would be affected by three dimensions of personality, which are the id, the ego and the super ego.

The socio-cultural theory was credited to Thorstein Veblen (1899), which insist that human behavior is affected by social group. People actions tend to fit

in the society regardless of their own interests. Different factors influencing consumer behavior are culture, sub culture and social class reference.

2.1.1.1 Buying decision making process

Consumer decision-making models are useful for specifying the causes and effects relating to consumer behavior (Walters, 1978, 43). In the 1960s, many researchers introduced the earliest theories of decision-making of consumer behavior, the “grand models”, and nowadays they are still be used widely to explain the process of purchasing products and services. Grand models are based on a theory which illustrates consumer decision-making as a multi-staged and complex process involves five main stages: (1) problem recognition, (2) information search, (3) alternative evaluation and selection, (4) outlet selection and purchase, and (5) post-purchase processes (Mohammadi & Mohamed, 2011). Everyone has his own need or want, which derives from the lack of condition or the stimulus from others, and tries to fulfill that demand. However, first they have to find out their available choices through information channels or experiences of their friends and family, to see what is suitable for their desire. Then they will consider the brand or company to choose the best option with the most reasonable price. After purchasing they will show their satisfaction or disappointment thus they might introduce that product to others or decide not to buy again. The process is demonstrated as below:



Figure 2.1 Five steps of decision making

Source: Grand model, Mohammadi & Mohamed, 2011.

The Consumer choices are influenced by socio-psychological factors like attitudes, motives, values, personal characteristics and also non-psychological factors like product design, price and advertising (Sirakayaa and Woodsideb, 2005).

2.1.1.2 Factors affecting consumer behavior

There are many factors that influence the consumer behavior, and the classification varies over time. For instance, Koudelka (1997) divided factors into *inner* and *outer*; while Brown (2006) distinguished them as *personal*, *psychological* and *social* factors, which excluded *cultural* category from Kotler (2001) definition. On the other hand, this paper will study all four factors but only focus on related components that would help explain how and why Korean pop culture can affect Vietnamese consumer behavior.

(1) Cultural factors

- Culture and societal environment: factors refer to a range of basic values and behaviors that one learned from his family or neighbors.
- Cultural trend: youngster follow the trend very well. Once became a trend, it would create a huge impact on consumer behavior.

(2) Social factors

- Reference groups: refer to the group that have both direct and indirect influence on human behavior. As the human nature is try to fit in the group, its norms will affect the individuals' consumption habits.
- Family: parents' actions can also impact on their children perception, as they can make their children follow and restrict their consuming behavior.

(3) Personal factors

- Age and way of life: people at different age will have different taste and way of purchasing goods and services, and it changes over time.
- Purchasing power and revenue: will make it easier for one to achieve his goal. Income definitely shape consumer behavior.
- Personality: people tend to buy the products that match their personality as a way of self-expression.

(4) Psychological factors

- Motivation: occur when one finds his stimulus towards a product, then he will try to have that to satisfy his wants.

- Learning: consumer can act based on his experiences, or follow others if he found out that those people are doing well and can help him fulfill his demand.

2.1.2 Pop culture theory

2.1.2.1 Pop culture

Pop culture study has drawn more attention in the last two decades due to extraordinary interests in humanities and social sciences. In the past, few scholars took it serious because this kind of culture failed to be distinguished from “high” or “elite” culture. The study of pop culture required discussion of sociology and analysis of all components such as art, music, language, mass media and so on (Fine, 1977). Studying pop culture includes both “popular” beliefs, practices and objects originated from traditional customs, as well as “mass” ones which generated from political and commercial centers (Mukerji & Schudson, 1986). Even though objects of pop culture once had to be *readable*, which means written or visual materials, now this term has expanded to advertisements (Schudson, 1984), television (Newcomb, 1982), food and drink (M. Douglas, 1982), dress (Barthes, 1983), and youth cultural styles (Grossberg, 1983).

Pop culture is generally acknowledged as *people's* culture that dominates the society at a point of time, because it involves all aspects of social life, and is determined by the interactions among people's daily activities: styles of dress, the use of slang, greeting rituals and the foods they consume (Brummett, 2004). Thus, it reflects all standards and beliefs that influence our life. Moreover, is liable to change rapidly, especially in a high-tech world, due to the influence of mass media.

Opposite to high culture, which is a more high-class kind of culture including arts or traditional values, pop culture refers to a very simple daily culture and easy-to-understand entertainment. Although it does not originated from experiences like folk/high culture for people to see their reflections in, it aims at the mass of ordinary community to achieve business goals and get the profits with its standardized and short-lived products. Pop culture helps the masses to unite forms of behavior, as consuming same cultural products brings individual happiness and enhances communal bonding.

The Southeast Asia region has experienced a huge wave of cultural exchange thanks to the rapid growth of its economies and booming urbanization. Consumerism has become common with great awareness given to purchasing goods and services to fulfill one's living conditions. This paves the way for massive circulation of pop culture products, such as movies, pop music, fashion magazines and so on. Particularly, the most powerful sources of pop culture from China, Japan and South Korea have not only intensified in recent decades, crossing different national and linguistic boundaries, but also have substantially decentralized regional culture market. As a result, we can find imported popular cultural products in every big city in Southeast Asia, which are regularly hybridized and consumed.

Pop culture is said to play constructive role in the process of region-making (Otmazgin, 2013). Thanks to it, traditional wisdom will be shifted to the "regionalization" and create culturally oriented commodities. Studying the procedures and networks of consuming pop culture reveals the bottom-up logic of regionalization, at the same time clarifies its actual practices and processes, which includes collaboration and interlinking among companies, transnational cultural products creation and distribution, as well as policies initiatives of governments. Moreover, there is very little doubt that pop culture may pull people closer together through shared experiences, and put Southeast Asians into a new cultural realm and stimulate a feeling of commonness.

2.1.2.2 Characteristics of pop culture

Pop culture in Southeast Asia have some features concluded from cultural acceptance process. First, it is market-determined, which is the result of bottom-up processes not directly guided by the state. Second, the distribution of pop culture is centered on cities rather than covering the entire population, making the regionalization process fragmented because not everyone, especially who live in rural areas can expose to this transnational flow of pop culture, thus their connection between cities and people is not equal.

Pop culture was boosted by urbanization process which made people with diverse cultures gather together in big cities in order to form a more common expression. Industrialization was also a factor with its development of transportation and building technology, which facilitated the bloom of mass media

started from penny press or small magazines. Lastly, the promising growth in technology will keep fueling the progress of pop culture.

There are various sources of pop culture, such as above mentioned mass media, especially popular music, movies, games and the internet. In addition, advances in communication allow greater transmission of ideas by word of mouth, like via cell phones. Nowadays many game shows ask TV viewers to vote for contestants online or through phone lines. Pop culture can also spread to public by professional entities, including news media, scientific and scholarly publications, since people tend to be favored of experts' opinions.

2.2 Literature Review

2.2.1 Culture and consumer behavior

Consumers are individuals who can afford to purchase a good or service to fulfill their needs, wants or desires. Thus, consumer behavior is the process whereby they decide what to buy from whom at which price (Walters, 1974). In addition, consumer behavior is also defined as a process of decision making to spend money on consumption-related products (Schiffman & Kanuk, 1997).

Many scholars have been emphasized basic concepts of consumer behavior. Briefly, we can see that consumer behavior is motivated, which means they always aim to achieve specific goal, whether is to satisfy their needs or wants. Secondly, consumer behavior involves many activities, which can be called a process, where people step by step consider their desires, research to find what kind of goods or services can fulfill those needs, then decide to buy if they can afford it. Finally, consumer behavior can be affected by external factors like cultures, environment, or social class, which can result in bad or good impact.

Research has shown that consumer behavior is unpredictable because it contains psychological activities (Armstrong, 1991). Hence, studying consumer behavior tries to understand their decision making process as well as explain their purchasing actions, thus applying reasonable marketing strategies.

Cultural values are one of the most important things that society protect and pass through generations. Thus, cultural values are preserved and might

have influence on the way consumer behave (Luna & Gupta, 2001), because when one person experienced all the benefits and restrictions of a particular culture, it can become a major factor influence on his purchasing decisions (de Mooji, 2010).

Cultural values has been accepted by many scholars to be one of the main determination of consumer behavior. Previous researchers used to evaluate the impact of cultural values in consumer behavior (Luna & Gupta, 2001); cultural differences in consumer complaint behavior (Liu & McClure, 2001), consumer innovativeness (Steenkamp, 2001), consumer retailing (de Mooij & Hofstede, 2002) and impulse buying (Kacen & Lee, 2002). Thus, studying in detail the influence of a particular culture values, the Korean Wave, on consumer behavior should be considered interesting.

Culture values can go outside one country through culture exchange policy and culture products, hence, the foreign expansion of cultural products or can be grouped broadly into three categories (Suh et al., 2006), including globalization of culture; communication theory which focuses on how foreigners accept cultural products; and a microeconomic approach which means international trade of cultural values. Out of those, the development of communication technology seems to be the main factor that boosted the international outflows of cultural products, which strengthened the interaction between two cultures through mass media. Thanks to that, people from each area can exchange their culture, recognize and absorb others' customs, thus establish the basis for mutual understanding (Yaple et al., 1989). This process would enhance the cultural proximity between them, which is determined by factors such as cultural superiority or inferiority; cultural similarity or differences; political and economic relations (Baldwin et al., 2002; Livingstone, 1990).

Cultural products when enter a foreign market need to harmonize and adjust according to their customs, thus making these products be more competitive. This process will be determined by the communication with the recipients, in the context of political, socio-cultural and economic environment of local market, which related to two common concepts "cultural proximity" and "degree of interaction" (Suh et al., 2006).

In terms of cultural proximity with Korea, Vietnam shows quite high degree as both countries have similar historical backgrounds, including the

invasion by foreign countries, the experiences as a colony; Buddhist and Christian religion; rapid industrialization and modernization. Vietnamese and Korean were heavily influenced by Chinese culture with Confucian values acting as cornerstone of their cultures. Although both countries have their own language now, in fact Vietnamese were dominated by Chinese characters, like Korean, and just replaced by Latin characters during the French colonization period. More to show their proximity is the use of phonetic languages.

In terms of degree of interactions, Vietnam shows the highest level. The interactions between Korea and Vietnam, in political, diplomatic and cultural dimensions, have progressed more rapidly, compared with other countries in Southeast Asia. The most worth mentioned aspect is economic interaction, due to a rapid increase in Korean investment in Vietnam thanks to diplomatic relations starting more than 20 years ago. This have also provided a momentum for improving the socio-cultural interactions, in particular the entry of the Korean cultural products in Vietnam. In particular, Vietnam experienced a rapid change in social system after the government open the economy in 1986 and earned rapid economic growth. As the country was not yet ready to accept the western capitalist ideology, it needs an alternative model, like Korea, for adjustment. Thus it might suggest that the flow of cultural products is influenced more by international interactions rather than just cultural proximity between the countries.

2.2.2 The effects of Korean Wave on Vietnamese consumer behavior

There were many studies on the use of Korean pop culture as its government soft power strategies; how does it build national brand and improve Korean global image (Arisa Withawaskul, 2006); how does the government develop this power with policies and regulations. Researches about the effects of Korean pop culture on consumer behavior were also done in many countries such as China (Cho, 2002), Thailand (Wonkboonma, 2009) or Japan (Kozhakhmetova, 2012).

In case of Vietnam, many surveys have been done to show the level of popularity of Korean pop culture. For instance, investigation concluded in Dong Nai province exposed that 90% of 400 workers watch Korean dramas in TV (Huynh, 2011); research among 1,114 high school students indicated more than 50% of them access to Korean Wave through internet (Phan, 2012), this number even reached 86%

in 2009 according to Korean Culture Center in Vietnam. The influence is speeding up and expanding to even younger age, including primary and secondary students. Moreover, there are some articles written about how Vietnamese were impacted by Korean Wave, as listed and summarized below.

Year	Author	Contents
2010	Tuyen, Ho	Analyzed the effects of Korean Wave on young generation of Vietnam. Korean drama, movie and music make Vietnamese youngster want to follow their idols' style, way of dressing and eating, thus they are willing to buy made-in-Korea electronic products, clothes, as well as choose this country to be their travelling destination. Korean language is also choice of many students as a way to get them closer to their "dream world". Korean entertainment industry in Vietnam is that it brought about business benefits such as tourism, restaurants, health products, online games and so on. However, the effect of Korean pop culture in Vietnam created a bias among the young, meaning that they consider domestic goods as inferior, which makes the local businesses lose competitiveness.
2012	Van, Ha	Studied the way Vietnamese youngsters accept and absorb Korean pop culture after 15 years since it has accessed to local market. Scope of this study is 600 respondents aged between 15-30 who lives in 12 provinces in Vietnam from North to South including two biggest cities Hanoi and Ho Chi Minh City. The survey demonstrated the effects of Korean Wave (on 78% respondents) through movies, cuisine, fashion, music, games and literature. As a result, we can see that the most popular components of Hallyu are movies and online games. In contrast, Korean literature, which means high language in books, novels, poems, barely affected on 2% of respondents, proving that only pop culture values are preferred by foreign customers. Many people (57%) agreed that this wave will continue to spread its impact on Vietnamese youngsters.

Year	Author	Contents
2014	Oanh, Phan	Studied the positive and negative behavior of Vietnamese towards Korean goods and services. Thanks to the globalization and market openness for culture exchange, Vietnamese now can benefit from a wide range of choices among Korean products, such as cosmetics and beauty services; education with language courses and studying abroad consultancy; as well as music concerts. However, the way Vietnamese youngster absorb foreign culture is problematic, as they tend to forget the traditional values because they are too crazy about Korean artists. The study showed that the influence of Korean Wave on consumption culture will decrease when consumers reach the age over 26 (Oanh Phan, 2013). Thus, the author suggested that the government should restrict and manage foreign culture to preserve traditional one.

Considering previous studies on this topic, which mainly discussed about the way Vietnamese consume generally ordinary Korean-made products, the paper would like to emphasize the effect of Korean dramas and music on young Vietnamese consumer behavior on cosmetics, and studying Korean, by focusing on university students. Students in this age are the most dynamic generation among Vietnamese youngster who expose the most to the Korean Wave through social media and internet. They are able to choose their hobby and get more freedom and capability to fulfill their wants and needs. By those means, they will have better knowledge about Korean cosmetics as well as higher demand. The reason to focus on cosmetics consumption is because usually this kind of products are purchased mostly by female customers, but it seems like the fact is also true with part of male ones. Thus the study would like to examine whether Korean cosmetics is attracted to young male consumers, how they know about the trend as well as their opinions. In addition, consuming foreign products seems normal in the globalization era, however, studying new language, is considered significant to be concerned, as this takes many efforts,

time and money to achieve certain level of knowledge. Therefore, this study would like to find out what are the reasons making many Vietnamese youngsters study Korean language.

On the other hand, since other studies were conducted in the period of 5 years recently, when Korean Wave in Vietnam is believed to be on peak, this research would like to find out whether this trend will continue, or its influences are decreasing. The reasons also could be released through interviews.

Based on the theoretical framework of consumer behavior, along with pop culture and factors affecting those behaviors, the study will take into account all the cultural, social, personal and psychological aspects, to find out the causes and impacts of Korean Wave on Vietnamese consumption decisions.

2.3 The development of Korean Wave in Vietnam

Vietnam and Korea are two Asian countries having many similar historical and cultural features. Their diplomat relationship was officially established in 1992, which paved the way for both sides to develop economic, educational and science-technical dimensions, leading to the upgrade to comprehensive partnership in 2001 and strategic partnership in 2009. It was this deep ties between the two countries that the Korean Wave can come to Vietnam (since late 1990s) and achieved a continuous success in the order of dramas, movies and then popular music, which provide a base for market expansion of Korean screen products, helping Korean celebrities earn many Vietnamese fans. This success is thanks to the ease on foreign cultural products restrictions of Vietnamese government; the economic ties between two countries; as well as the policies of Korean government to support Korean Wave in Vietnam.

2.3.1 Korean FDI and trade in Vietnam

Korea has officially invested in Vietnam since 1992 and proved to be a potential investor as well as trade partner, with the amount of Foreign Direct

Investment (FDI) increased almost 200 times, from USD 100 million in 1992 to USD 22.9 billion in 2010.¹

Moreover, major projects including Posco's USD 6 billion steel complex, LOTTE Group's USD 2 billion property project, Samsung's USD 1 billion mobile phone handset manufacturing factory, Gomax's USD 570 million race track and STX's USD 500 million ship building yard² are expected to maintain Korea's position as the single leading foreign investor in Vietnam. Korean FDI plays an important role in Vietnamese industries such as mobile phone, electronic components, with more than 4,500 projects in effective of big corporation like Samsung and Hyosung. This volume ranks top in the total proportion of FDI poured in Vietnam.

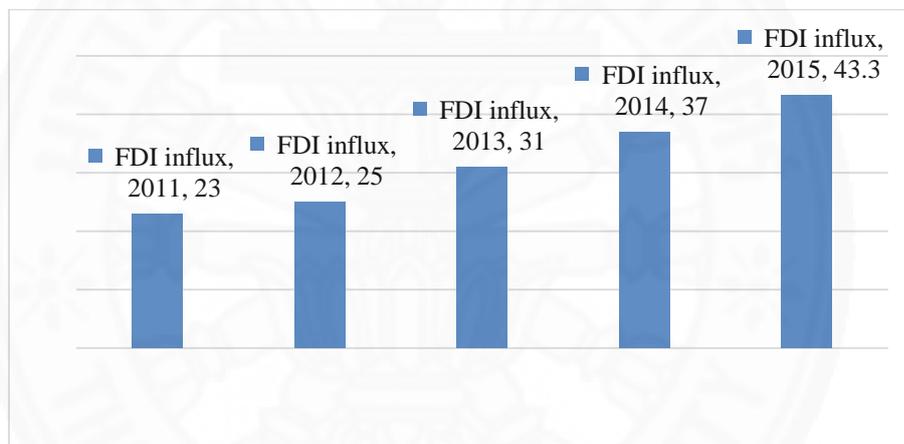


Figure 2.2 FDI influx from Korea (2011 - 2015)

Source: Foreign Investment Agency.

According to the Foreign Investment Agency (FIA), in recently 5 years, Korea has been always one of the biggest countries that pouring FDI into Vietnam (accounted for 29.6%, almost triple the 2nd rank Malaysia). Every year they register new investment and projects. In particular, in 2012 the new registered FDI is USD 1.17 billion, ranked 4th, this amount triple to 4.46 billion in 2013 and reached 7.7 billion and 6.98 billion in 2014 and 2015 respectively.

¹ Tuoitrenews.vn, 2015

² Aviva West, 2008, The Korean Herald.

(Billion USD)

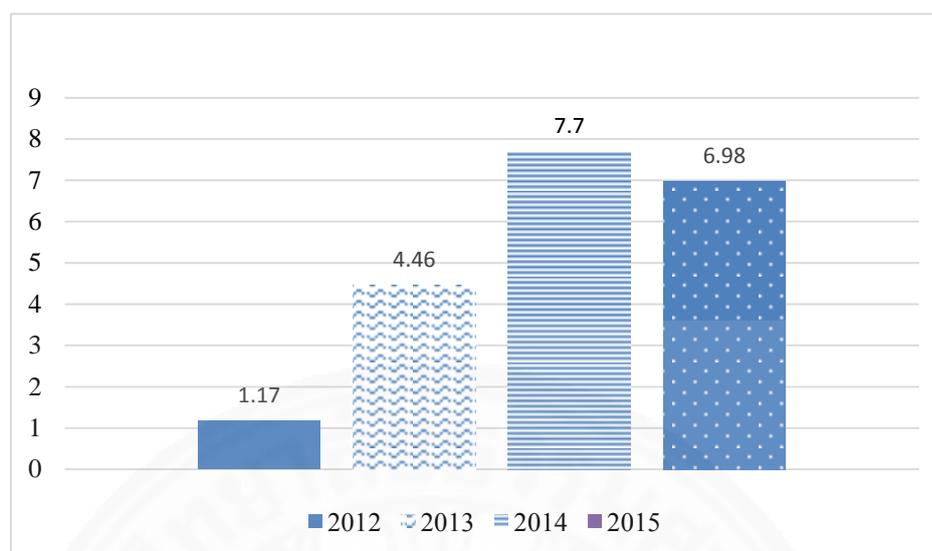


Figure 2.3 New registered Korean FDI in Vietnam (2012 - 2015)

Source: Vietnamese Foreign Investment Agency.

In 2015, the accumulative investment reached USD 44.9 billion. And take into account only the first quarter of 2016, Korean investment reached almost USD 900 million.

(Billion USD)

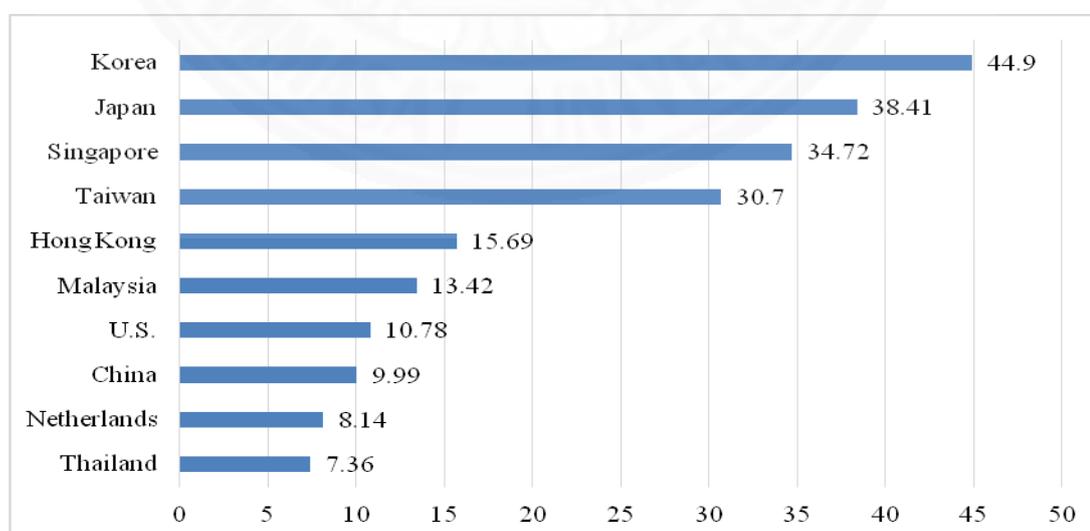


Figure 2.4 Accumulative FDI in Vietnam

Source: Foreign Investment Agency.

With the rise of Korean Wave in Vietnam, the market has seen growing demand for Korean products, making Vietnam rank fourth among countries which have fastest growth rate in consuming Korean products with the retail revenue reached USD 100 million in 2009-2014.³ According to Shin Myung-Jin, chairman of Korean Importers Association (KOIMA), Vietnam is 2nd biggest trading partner of Korea among ASEAN countries, and one of the 4 largest strategic markets for export. Consequently, a number of new Korean fashion shops have appeared for the first time in Ho Chi Minh City in high-end malls like the Diamond Plaza, including Bana Bana, Kaco, Olivia Lauren, Zaksin, etc., all of which are considered luxury brands by consumers.

Moreover, bilateral trade turnover between Korea and Vietnam has grown annually 23.4% on average in the last 10 years, making Korea rank in top 3 biggest partners of Vietnam (VCCI, 2016).

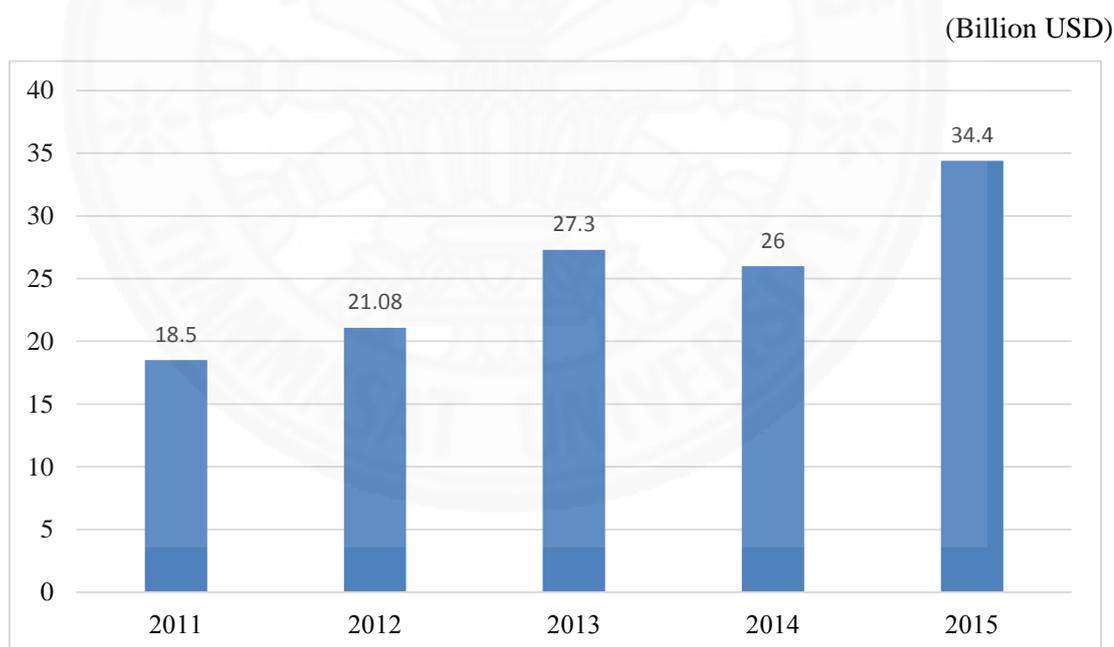


Figure 2.5 Vietnam - Korea bilateral trade (2011-2015)

Source: General Department of Vietnam Customs.

³ Le. V., 2016, *Tri Thuc Tre*.

According to General Department of Vietnam Customs, bilateral trade between two countries has reached USD 27.5 billion in the end of August 2016, which increased 14.7% compared to same period last year. In addition, thanks to the Free trade agreement (VKFTA), this index is expected to grow USD 150 million annual in the next 15 years after the FTA came into force, and would reach USD 70 billion by 2020. Vietnam committed to cut down 89.2% tax while Korea promised to cut off as much as 95.4%, and Vietnamese products exported to Korea market can enjoy 5% tax less than other neighbors, which created a huge advantage for Vietnamese firms to enter Korea.⁴

2.3.2 Korean films in Vietnam

The entry of Korean dramas began in the mid-1990s with such dramas like “Dae Jang Geum” (Jewel in the Palace) and “Winter Sonata”, thanks to the encouraged policy of Korean government as they realized that cultural products help spread culture transnationally and interact with host countries during consumption. Initially, Vietnamese broadcasters chose Korean shows because the productions were high-quality but cheap to purchase. Among Southeast Asia countries, Vietnam imported the highest number of Korean dramas, with average price per episode ranged from USD 540 in 2001 to USD 760 in 2004,⁵ depending on each economic capacity, competition and the difference in purchasing power. However, the more Vietnamese viewers expose to Korean dramas, the more they love it. Because the shows had themes that Vietnamese audiences could relate to such as family struggles, love, romance.

By 2000, the Korean Wave was in full swing in urban Vietnam, thus pave the way for Korean companies to utilize their brand marketing strategies and provide significant support to the broadcasting of Korean dramas. In particular, Korean film producers has been trying to maximize the link between the TV viewers and the targeted consumers of their products, as well as hold events related to the programs for advertisements, which made crucial contributions to the expansion of

⁴ WTO Center, 2016, *VKFTA: Gia tang thuong mai Viet Nam – Han Quoc*, trungtamwto.vn

⁵ Reconstructed from Korean Broadcasting Institute (2002 - 2005).

the Korean Wave in Vietnam. Since then, the demand for Korean cultural products has increased substantially, which allow Korean broadcasting companies to export directly. Specifically, the Korea Trade-Investment Promotion Agency (KOTRA) invested in Vietnamese cinema market with two big cinema complex LOTTE and CGV, which accounted for 50% market shares. With high quality facilities, these two groups of cinemas are often favor of Korean movies with many promotion to attract more viewers.

For more than 20 years, Korean movies has continued to mark their footprint among Vietnamese fans. High-quality movies with amazing shooting techniques are key factors attracting Vietnamese viewers. A movie just broke the selling record of all cinemas in Vietnam is *Train to Busan*, which was first shown in 69th Cannes film festival in May, 2016. In August, it came to Vietnam and brought back USD 1.5 million only after 10 days, thus became the hottest Korean movie ever (tv.zing.vn).

In 2015, Vietnam and Korea started a collaboration to produce a TV series on the dreams and choices of young Vietnamese students in Korea. The drama entitled “Tuoi Thanh Xuan” (Forever Young), co-produced by the Vietnam Television (VTV) Film Center and CJ E&M Pictures from Korea.⁶ The 36-episode series tells a story about the lives and dreams of young Vietnamese students who study in Seoul, struggling with conflicting emotions of friendship and love. The series also highlights the important role of one’s homeland, which should be the final destination people should come back to despite how successful they are. Both Vietnamese and Korean actors/actresses were auditioned to join this project. Due to the language barrier, they spoke in their mother tongue and the lines were dubbed. “Forever Young” was broadcasted in two countries, a number of Southeast Asian nations, and the U.S. via CJ’s M Channel.⁷

On September, 2015, “Forever Young” got 3 prizes from VTV Awards, which is *The most impressed actor* for Korean actor Kang Tae-Oh, *Best new actress* for Vietnamese actress Nha Phuong, and *Best New Series* (kenh14.vn).

⁶ Ministry of Culture, Sports, and Tourism of Vietnam website, 2015.

⁷ Tuoi Tre News, 2014.

Moreover, on April 2016, this movie also was given the most honorable prize at the biggest film award in Vietnam called *Golden Kites* (vnexpress.net). This collaboration between two Vietnamese directors, Khai Anh and Tien Huy, along with a Korean filmmaker, is expected to remark the foundation of corporation in film industry of two countries, as well as to help spread out the beauty and cultural aspects of both countries to the world.

Last but not least, Korean movie also inspired Vietnamese producer to remake. *Miss Granny*, which is a story about a 70-year-old grandmother suddenly came back to her 20 again, is one of the best comedy movies of Korea in 2014 with 8.65 million tickets sold and almost USD 80 million revenue. The producer CJ E&M said that they sold the copyright to 6 countries including Vietnam (kenh14.vn). Thus, the Vietnamese version, *Em la ba noi cua anh* (*You are my grandmother*), which was shown on December, 2015, took the interest of 70% viewer right in the first week. Even under the competition of Hollywood blockbuster *Star wars: The Force Awakens*, this movie remained its sold out record for 17 days in a row (danviet.vn). After 2 months, the movie earned more than USD 5 million, ranked second among most viewed movie in 2014 and was chosen to participate in Osaka film festival in Japan and Vietnamese Cinema in Bloom (vnexpress.net). This movie is the most successful remade movie in Vietnam so far and created a fever among Vietnamese youngsters.

2.3.3 Korean cosmetics

Cosmetics industry is one of the most developed sectors in Korea's economy, which gained its popularity because of natural ingredients, professional processing, neat designs and various segments suitable for many ranges of customers. Korean cosmetics brands are now famous not only in Asia but all around the world, such as AMOREPACIFIC (Etude House, Innisfree, LANEIGE), or LG (OHUI, The Face Shop). According to statistics from the Korea International Trade Association (KITA), Korean cosmetics products are doing pretty good, since its beauty exports reached USD 2.75 billion in 2015, an increase of 53.6% over the previous year, placing them at the center of the Korean wave.

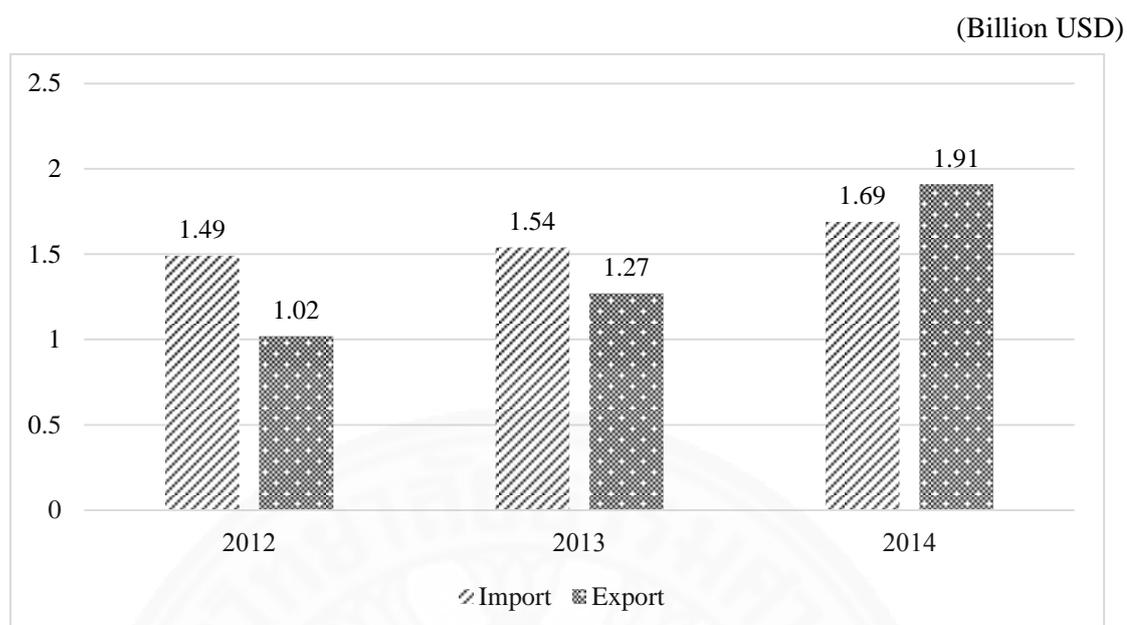


Figure 2.6 Korean cosmetics trade value (2012-2014)

Source: Korea Customs Service (KCS).

According to Korea Ministry of Food and Drug Safety, Vietnam stays in top 10 of cosmetics export destination from Korea with the biggest annual change (43%).

Table 2.1 Top 10 export markets for Korean cosmetics (2013)

		% share	% annual change
1	China	22	36
2	Hong Kong	21	41
3	Japan	17	-13
4	USA	7	31
5	Taiwan	7	43
6	Thailand	6	11
7	Singapore	3	4
8	Vietnam	3	43
9	Malaysia	3	7
10	Russia	2	34

Source: Korea Ministry of Food and Drug Safety, Press release, May 2014.

Korean cosmetics export to Vietnam are increasing, with the growth rate of 128.7% in 2010, and the amount exported exceeded USD 0.05 billion in 2015 (KCS, 2015). Foreign brands dominate the market, and Korean products have a 30% market share followed by those from the EU (23%), Japan (17%) and Thailand (13%). In fact, there are only 14 Vietnamese cosmeticss manufacturers like SCC, Thorakao, Lana, Biona, and Thai Duong, which account for only 10% of market share.⁸ They mostly export to African countries and Laos and Cambodia. (Zoe Efstathiou, 2015). This is concerned by many market analysis because the local products have full potential to compete with foreign ones but few customers have known about them. The advertisement process have not meet the requirement to help domestic cosmetics be stand out among Korean ones, which are always promoted through famous Korean dramas.

Another support for the entrance to Vietnam of Korean products in general and its cosmetics in particular is the cut-off tariffs due to a free trade agreement between two countries. According to the Korean ministry of trade, industry and energy, the deal will see Vietnam gradually wipe out tariffs on Korean cosmetics by 10%. In return, Korea has agreed to remove tariffs on Vietnamese clothing and agricultural products (Oh, 2011).

As a result, many Korean cosmetics companies want to develop their business in Vietnam. For instance, cosmetics brand *Missha* opened its 15th retail store in Ho Chi Minh City in 2015 besides its chains in many big cities like Ha Noi or Da Nang. The revenue of this companies in Vietnam in the first half of 2015 reached USD 570,000, which increased 32.5% compared to previous year.⁹ Korean Institute of cosmetics industry predicted that Vietnamese cosmetics market would grow 17.5% and become the 2nd biggest market in Asia after India.

For more information, there are many brands have been opening showroom or distribution shops in Vietnam, as summarized below:

⁸ Nguyen Van Minh, Deputy Chairman of the Vietnam Essential Oils, Aromatherapy and Cosmeticss Association, *Essential Oils – Flavors – Cosmeticss and Life* interview, 2015, Vietnam News.

⁹ Van Anh, 2015, nhuongquyenvietnam.com.

Table 2.2 Shop distribution of Korean cosmetics

Brand name	Number of shops	Number of cities
The Face Shop	71	14
OHUI	31	12
LANEIGE	15	4

Source: Ohui.com.vn | Laneige.com | Thefaceshop.com.vn

In conclusion, Korean cosmetics can enjoy the popularity in Vietnam thanks to the advertisement strategies through dramas and beautiful actresses playing important role in promoting those products. This was proved by a survey asking about opinions of young female customers aged 20-29 about cosmetics from US, Europe, Japan and Korea (Q&ME, 2015). Most of them chose Korean cosmetics over other origins due to the fact it can satisfy their requirements, including “nice color”, “affordable”, and “brand of youth”, which means Vietnamese girls like Korean cosmetics because it has reasonable prices, beautiful designs and suitable for dynamic youngsters. Since customer can benefit from high quality products, domestic cosmetics producers should pay more attention to promote and help their products become more competitive among the sweep of Korean brands.

2.3.4 Study Korean language

Vietnam and Korea have been close friends for more than 20 years and have developed economic partnership as well as exchanged many cultural and social values. The two countries are trying to find more common features in bilateral ties in order to improve the relation. Thanks to the spread of Korean Wave, more and more Vietnamese consider Korea as a destination of success, thus they attempt to study or work in Korea, or even move to Korea for living. Nowadays the demand on studying Korean language is increasing and we can see the support to promote this field from both governments.

a) Supply

- *Korean government*

In 2013, the Korean Ministry of Culture, Sports and Tourism (MCST) announced a policy containing three projects intended to globalize the Korean language. Hence, they would build 60 more King Se-jong Institutes to improve accessibility for people overseas who are interested in learning the Korean language, as well as upgrade the professional expertise of teachers. Moreover, they would introduce a standardized, systematic educational curriculum for those institutes by providing all textbooks and study materials, along with building an online digital database, so that teachers overseas can access to multimedia educational materials.¹⁰

One of the most important organizations serving as Korean language promotion in Vietnam is the Korea Foundation (KF), which is an independent body affiliated with the Korean Ministry of Foreign Affairs, was established in 1991 by the KF Act (No.4414 / promulgated on December 14, 1991). The mission of this organization is to promote better understanding of Korea within the international community and to increase friendship and goodwill between Korea and the rest of the world through various exchange programs. (Article 1, KF Act).

The KF set up its representative office in Vietnam in 1997, located in the Embassy of Korea, LOTTE Center Hanoi. They have been trying to maintain their development of Korean language education in Vietnam, which includes completing and diversifying teaching programs. In 2016, they established many projects to improve Korean Studies in Vietnam, such as exchanging human resource, learning, or culture.

¹⁰ KBS World Radio, 2013.

Table 2.3 Korea Foundation Plan in Vietnam (2016)

<i>KF Global Challenger</i> contest	Send lecturers to total 4 universities in 3 cities: <ul style="list-style-type: none"> - Hanoi National University - Hanoi University - Da Nang University of foreign language studies - Hue University of foreign language studies
The <i>KF Global e-school</i> project	Allow Vietnam's universities to use online lectures: <ul style="list-style-type: none"> - Hanoi University of Humanities and Social Sciences: Seoul University (Korean history) - Hanoi National University: Chung Ang University (Korean society) - Hanoi University: Sookmyung female University (Korean cultural society); Yonsei University (Korean social welfare) - Da Nang University of foreign language studies: Chung Ang University (Korean politics) - Academy of Journalism and Communication: Sookmyung female University (Korean public policy)
Training programs	Improve teaching capability of lecturers in High Schools and Universities.
Scholarship	<ul style="list-style-type: none"> - Give scholarship of Korean study to 2 officers and 2 lecturers. - Give entrust scholarship <i>KF – Samsung</i> to 250 high school and university students.
Book publication	<ul style="list-style-type: none"> - Publish <i>Koreana</i> magazine in Vietnamese (4 online editions per year) - Translate and publish the book entitled “<i>Overview of Korean economics and politics</i>”
Teaching material provision	<ul style="list-style-type: none"> - Provide material about Korean Study up to USD 2,000 per year. - Support Korean teaching in high schools - Hold conference for Vietnam's Korean teachers

Source: The Korea Foundation.

- Vietnamese government

Due to the high demand on Korean studies, Hanoi National University and other seven universities have established departments that include Korean subjects, and these majors are strongly favored by local students (Jin, 2010). Currently, Vietnam has Korean Study major in 15 universities with over 2,800 students; 12 Se-jong institutes which attract around 100,000 students.¹¹ Vietnam ranks 2nd in top 5 countries that have the most Se-jong institutes in Asia.

Table 2.4 Top 5 countries in Asia having most Se-jong Institutes

China	28
Vietnam	12
Japan	4
Kazakhstan	4
The Philippines	4

Source: King Sejong Institute (sejonghakdang.org).

Moreover, Hanoi Television has been broadcasting a Korean-language teaching program on VTV2 channel of Vietnam Television (VTV), which is provided by Korea's Overseas Information Agency. The program is implemented by the Korea Foundation in coordination with the University of Languages & International Studies under the Vietnam National University (Jin, 2010). In addition, with the aim of popularizing Korean and the Korean pop culture in Vietnam, the Korea Foundation, in collaboration with Kook-min Bank, has published a Korean language textbook in Vietnam (VOV, 2013).

Recently in February, 2016, Vietnamese Ministry of Education signed an agreement with Korean Embassy in Vietnam on bringing trial program to teach Korean in secondary school as 2nd language. This program would be applied in 2 schools in Hanoi and 2 in HCMC until 2023 to see the effects after evaluation each semester. The Ministry of Education wanted to create human resources to provide for

¹¹ Ha. L, 2015, vnexpress.vn

Korean firms in Vietnam as well as send more students to Korea for study. In 2010, there are 1,914 Vietnamese students studying in Korea and this number increased to about 5,000 in 2013.¹²

b) Demand

In terms of Korean language studying demand, Vietnam ranks first among ASEAN countries, as in 2014 Korea – ASEAN *Se-jong Hak-dang* Forum which took place in Hanoi with the support of Korea Ministry of Culture, Sports & Tourism and Korea National Language Institute, Mr. Park Nak-Jong, Director of Korean Cultural Center in Vietnam, said: “the popularity of Korean language and proportion of Vietnamese students studying this language in Vietnam is increasing” (Ha, 2015). He evaluated that Vietnam has the highest demand of studying Korean among ASEAN countries and hope for more facilities support from both governments. Moreover, Korean Ambassador in Vietnam Jeon Dae-joo also stated that Korean is one of the most common language in Vietnam which is taking increasing interest from youngsters (Ha, 2015).

There are 12 Se-jong language institutes in Vietnam which have attracted many students who are interested in Korean. These students will be given certificate after graduation.

Table 2.5 Number of Students graduated from some Sejong Institutes in Vietnam

King Se-jong Institute	Number of students graduated
Hanoi Foreign language University 2, Hanoi City	800
University of Social Sciences and Humanities, HCMC	350
Hue University, Hue City	158
Vietnam National University, Ho Chi Minh City	130
Can Tho University, Can Tho City	76

Source: lis.vnu.edu.vn | vnuhcm.edu.vn | korea.net | ctu.edu.vn | bbbkorea.org

¹² Ahn. K.H., *Korean Wave and Vietnamese Wave: How to improve Korea-Vietnam relationship*.

The demand on Korean language is increasing because Vietnam is the second largest receiver nation of investments from Korean firms over the last three years (KOTRA, 2010), and there are around 350,000 people, or 3% of Vietnam's workforce are recruited by Korean companies (Jin, 2010). As the number one investor in Vietnam, there are 4,100 Korean firms want to recruit Vietnamese labor for their business. In 2015, more than 13,000 Vietnamese workers applied for Korean proficiency exam, doubled from 2014 (Banking news). According to Korean Ministry of Justice, in 2016, Vietnam has 8,293 students studying in Korean, accounts for 7.8%, ranks 2nd after China.

To sum up, both Vietnamese and Korean government are doing well to support the demand on studying Korean language of the young. The trend is expected to increase since more and more Vietnamese students desire to learn this language to find a high-paid job or to work in Korea.

2.3.5 The impact of Korean Wave on Vietnamese youngsters

The Korean Wave entered Vietnam almost 10 years ago and it has proved its popularity through Korean drama and music. It is normal to accidentally listen to a K-pop song in some coffee shops or clothes stores; or even bump into a fan girl on the street by looking at their accessories made with Korean stars' pictures. Vietnamese fans have always been known as enthusiastic people who are willing to do many thing to fulfill their thirst for Korean idols, such as dress or make-up like idols, buy CDs to support idols, use Korean-made products in order to have common point with their 4000-kilomet faraway love, etc. In general, the Korean Wave has been influenced on Vietnamese youngsters, both in good and bad way.

2.3.5.1 Positive influences

Thanks to the Korean Wave, Vietnamese viewers are more willing to open their mind and accept new ideas. As Korean dramas and music have allowed our consumers to experience the whole new things without travelling, including many interesting culture such as traditional meal with a lot of colorful side dishes, cherry blossom festival in Han River Park, or old villages which preserve Korean history, etc. Receiving and taking interest in Korean pop culture, they are now considering foreign culture as an opportunity to learn about the outside world, instead of a threat which can affect their thought and fade out their identity. When eyes

opened, people can easily integrate into globalized era, which help Vietnam do better in international arena.

Moreover, with the advanced technology and media which brought Korean Wave to domestic market, now Vietnamese people are encouraged to find a lot of information by themselves, thus they can stop relying on one-sided source of information from the government. Hence, it also inspire Vietnamese students to study abroad in order to absorb more precious cultural values. The Korean Wave in particular and social media in general assisted us to be more active and positive in modern life.

2.3.5.2 Negative influences

On the other hand, with the wide spread of Korean Wave among Vietnamese youngsters, the negative impacts are unavoidable.

It cannot be denied that K-pop have improved the music taste of Vietnamese young people with various types from sweet ballad melodies to excited dance songs, however, our own music identity are in danger. The sweep of K-pop is almost like a “culture invasion” when the domestic music industry nowadays is influenced too much by Korean music characteristics. Songwriters, musicians and singers are learning Korean styles, copying their ideas or even rhythm, to create a hybrid product with no uniqueness.

In addition, traditional arts are in danger due to the ignorance of young people. These days, despite the policy of Government and Ministry of Culture, Sport and Tourism to preserve cultural values of national heritages like *cheo*, *tuong*, *hat xam*, *cai luong*, etc., few of the young care and listen to these kind of music, since they prefer other more fashionable and lively types.

Finally, the illusion about Korea as a dream land created brain-drain problem. The modern and active society demonstrated in Korean dramas are making many Vietnamese dream of living there. It urged them to study Korean language to seek for a high-paid job in Korea, thus they would try to go abroad and stay in their dream world. Vietnam is facing many serious problems since local labor forces are attempting to work outside the country. This required more initiatives from the policy makers to preserve talented manpower and attract returnees.

2.4 Korean government policies relating to Korean pop culture export

2.4.1 Before financial crisis: Changes in cultural promoting objectives

The first President taking culture into account was Park Chung-hee (1961–1979), who proactively launched cultural policies by establishing laws, institutions, organizations and public funds related to this sector. In particular, in 1973, Park's government published "The first five-year Master Plan for Cultural development", which was implemented from 1974 as the first comprehensive long-term plan for culture. This plan's major priority objective was to establish a new cultural identity by highlighting traditional culture (Ministry of Culture and Information (MCI), 1973), thus 70% of the total public expenditure on the cultural sector was distributed into folk arts and traditional forms (MCI, 1979, 228).

Secondly, the period of Chun Doo-Hwan's government (1980-1988) was outshone by the increasing support for the arts from State. However, in contrast to previous administration, public subsidies not focus only on cultural heritage and traditional arts, but also extended to contemporary arts happening in people's daily lives. Chun's government published two comprehensive plans for cultural policy: "The new Plan for Cultural Development" (1981) and "The Cultural Plan in the sixth five-year Plan for Economic and Social Development" (1986). According to these plans, primary objective, which aimed at cultural identity, was upgraded to promoting the excellence of the arts to the region, improving cultural welfare, and strengthening cultural exchange with other countries (MCI, 1981; 1986).

Thirdly, in 1990, the Roh Tae-Woo government (1988-1993) established a "ten-year Master Plan for Cultural Development" and initiated a new concept *Culture for all the people*. Basically the goals remained the same as previous administration, but Roh's government attempted to develop cultural media and achieve ethnic reunification (Ministry of Culture, 1990).

Generally, these three governments tried to focus all resources on their army, thus they mobilized other social and cultural domains to achieve political and economic objectives. At that time the government controlled the cultural products and only allowed those having contents that support the economic development; therefore the creative freedom was strictly regulated, making the cultural industry

remained underdeveloped. For instance, they imposed many restriction on foreign cultural products, especially those from Japan or the West, to preserve the so-called national spirit (Yim, 2002).

Last but not least, after 30 years doing similar cultural policy, there was refresh breeze when the government of Kim Young-Sam (1993–1998) advocated the new political campaign slogan called “Creation of the New Korea” in order to improve the Korean status in global society (Young, 1995; 1996; 1997). Compared to the former governments, cultural identity continued to be main point, however, some innovative objectives were the declaration of cultural democracy, the creativity of people, cultural industries and tourism, unification, and cultural globalization. Especially, Kim’s government emphasized the economic role of culture and the arts, by issuing “the new five-year Plan for Promoting Cultural Development” (1993), “the Master Plan for Cultural welfare” (1996), and “the Cultural vision 2000” (1997) (Ministry of Culture and Sports, 1993; 1996; 1997). He also removed the stringent censorship faced by Korea’s film and music industries, as well as allowed foreign multinational corporations and local family-owned large conglomerates (*chaebols*) invest into the cultural industries.

To sum up, even the objectives had changed many times, from traditional culture to more modern and popular forms, the main goal of these governments was to construct cultural identity. Policy makers have been trying to improve their policies in order to show the world best strength of Korean such as the spirit of self-help, self-dependence and self-reliance, cooperation and patriotism through their culture and the arts. They realized that these values would motivate economic development, because once the world got familiar with Korean culture and perceived them more positively, more governments would be willing to cooperate with and help Korea expand international relations. With wider vision, following administrations recognized the concept of culture in a much broader sense, including contemporary arts and popular culture, in which the creativity of the people among knowledge-based information society should be promoted.

Nowadays, one of its biggest success, the Korean Wave, is a popular and well-known phenomenon worldwide. What recent government have been doing to spread out this influence will be demonstrated in next parts.

2.4.2 After financial crisis

2.4.2.1 Promote cultural industry as first priority

By the late 1990s, changes in the political, economic and social environment led to the shift in the government's perception of cultural industries. After crisis, the military government failed; Korea can no longer rely on its economic of scale and low-cost labor; but consumers demanded more sophisticated and higher quality products, so that the government had to find a new way to increase national competitiveness. In particular, the 1994 blockbuster Hollywood movie, Jurassic Park, which helped sold out 1.5 million Korean Hyundai cars, gained the government interest in developing media production (Lim, 2015) and placing the cultural industries at the core of its development strategies. However, inspired by the profit from movie in the America and from musicals from England, it was not until the 1998 inauguration speech that President Kim Dae-Jung (1998-2003) decided to make his agenda focus on entertainment industry: "My administration will make efforts to globalize our national culture, because the cultural industries will be the key strategic industry in the 21st century, and some cultural industry sectors such as tourism, conventions, broadcasting, and national heritage products will enrich Korea".¹³

In this period, those primary objectives of cultural policy from previous administrations continued to be considered serious. In particular, with the purpose of promoting cultural industries and cultural exchange with North Korea, his government established four comprehensive plans including "the Plan for Cultural policy of the new government" (1998), "the five-year Plan for the Development of Cultural industries" (1999), "the Vision 21 for Cultural industries" (2000) and "the Vision 21 for Cultural industries in a digital society" (2001) (Ministry of Culture and Tourism (MCT), 1998; 1999; 2000; 2001).

In fact, the Korean Wave was just a surprise. The Ministry of Culture (MOC) has been always the one handle culture policies in Korea and set the standards for Korean people, thus making culture appear in every daily live, such as way of life, what to eat (*han-sik*) or what to wear (*hanbok*). After the IMF crisis in

¹³ Kim Dae-jung, inauguration speech on 25th February 1998.

1998, Korea faced the economic difficulty, and the MOC tried to find their own identity by distinguishing Korean culture from Chinese one, and attempted to commercialize the Korean Wave to the world. At first it was not intentionally made, they just made and others like it. The MOC set up another government agency called Korean Creative Content Agency (KOCCA) in 2001, with the help of Korea Export and Import (EXIM) Bank (Mann, 2014), to promote 4 spheres of culture: film, song, game and animation, not only for domestic but also global market. The government inject budget for KOCCA to support private sector, because they realize that if they only focus on tourism, tourists would come and spoil their environment. Hence it would be better exporting culture products. 20 years ago Korea exported commercial goods such as cars, phone, or steel, but the problem was their products like Samsung or Hyundai cannot compete with Japan, whose brands like Sony, Mercedes Benz or Toyota had had long history and reputation worldwide. The government saw that commercial product without cultural backup would be failure because customers hesitated to buy the products they do not have any knowledge about, thus cultural and economic dimension must go together in order to gain benefit for national image.¹⁴

Therefore, Korean pop culture, as known as Korean Wave, has been promoted as national agenda. Governments have deregulated and subsidized for the creation of cultural products. In particular, President Kim Young-sam removed the government censorship of films and music in 1996 (Choi, 2011); or President Kim Dae-jung financed the development of films across diverse genres by offering encouragement such as the Amateur Film Production Awards and the Quality Scenario Awards (MCT, 2002), in order to attract more investment from Korean family-owned large conglomerates (*chaebols*). By 2000, 72.8% of regulatory laws related to the cultural industries had been abolished or amended (MCT, 2000). The government no longer dominate this sector and allow individual broadcasting stations to join the industry (MCT, 1998). Moreover, in 1999, they reduced consumption tax for the broadcasting devices of independent productions and cable channels, as well as provided around USD 60 million of funds (Yoon, 2004). In the music industry, the Roh Moo-hyun administration inspired the development of new genres by providing

¹⁴ Interview with Professor Phaiboon Petasen, 2016.

financial awards and opportunities to release albums through awards, such as Monthly Rookie Musician Award and Indie Music of the Month Award (MCT, 2004).

Cultural sector has achieved significant success and become one of the most important pillars of Korean economy. The export of this industry began to Asian markets from the late 1990s and beyond Asia in the 2000s. The total export revenue of the Korean cultural industries recorded a 553% growth, from USD 658 million in 2001 to USD 4.3 billion after 10 years (MCT, 2002). With the rapidly growing popularity of Korean pop music in global markets, the export revenue of this industry increased more than twentyfold from USD 8 million in 2000 to USD 196 million in 2011 (MCST, 2012).

2.4.2.2 Government support for the Korean Wave

Behind the success of Korea's own brand called Korean Wave, there was always supports from governments. What they need were two things: investment, and marketing strategies.

a) Investment in cultural industries

The shift in government policy towards promoting the cultural industries in the early 1990s was reflected in a funding increase. The average annual budget allocated to the cultural industries by the Ministry of Culture under the Kim Young-sam government increased to USD 18.4 million, which doubled the one provided by the Roh Tae-woo government (USD 9.3 million). The budget rose significantly more than 5.5 times under the Kim Dae-jung administration, which reached USD 102.1 million and exceeded 1% of the total government budget for the first time. The following regime of Roh Moo-hyun and Lee Myung-bak attempted to spend even more, USD 193.4 million and USD 321.9 million respectively. In addition, President Lee Myung-bak established the Global Contents Fund in 2011 to finance for a more "qualitative and quantitative growth of Korean cultural products in global markets" (KOCCA, 2012).

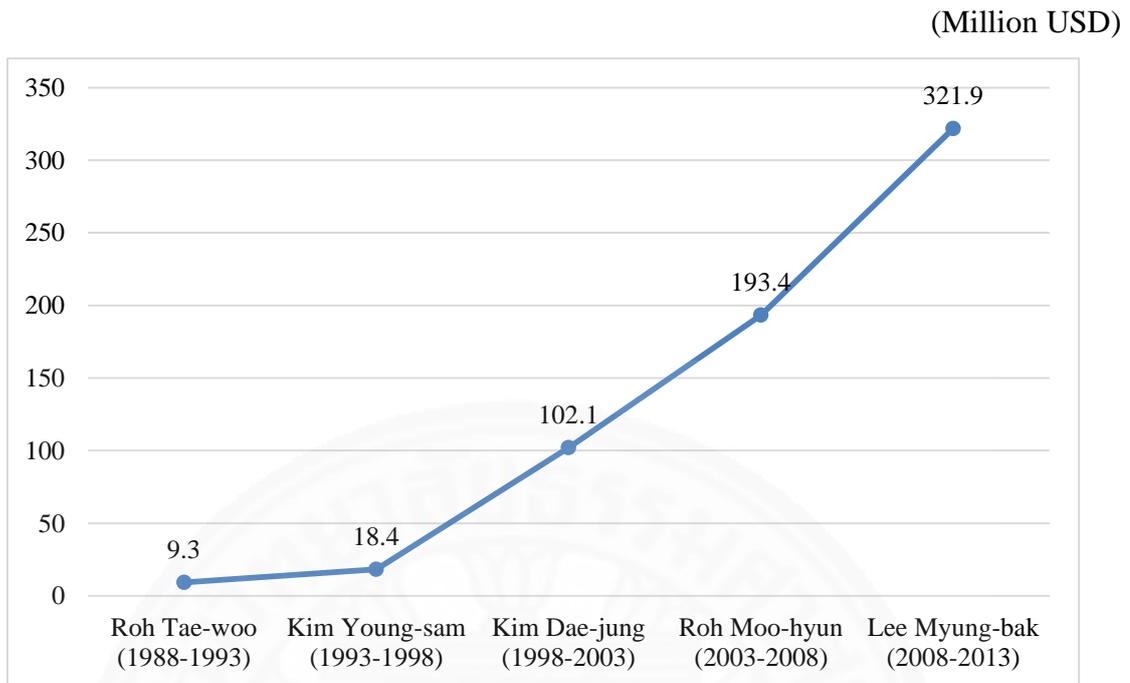


Figure 2.7 Annual budget for cultural industries under Korean governments

Source: Korean Ministry of Culture.

Especially, since 2012, the Korean government has declared the “3.0 Hallyu Generation” and promoted “K-Culture” projects to expand Hallyu culture previously led by dramas and pop music. In 2013, the government budget related to Hallyu increased by 27.3%, equivalent to USD 68.7 million.¹⁵ Hallyu now includes not only mass culture but also arts, fashion, traditional culture, and sports.

Moreover, Korean government established some agencies, for example, the Korean Creative Content Agency (KOCCA) and the Korean Film Council (KOFIC) to finance and promote all aspects of Korean Wave.

The KOCCA is a government-funded organization which was formed in 2009 with the support of Korean EXIM Bank. This agency provides loans for small companies producing cultural products such as TV shows, films, games and animated series. In terms of music, KOCCA began offering financial assistance to musicians for overseas festival appearances. Those artists who have been accepted to play at music festivals in other countries would be provided airfare and

¹⁵ Business Korea, 2014

accommodation for the duration of the event by KOCCA. In 2013, KOCCA has provided funds for Korean acts to travel to many places such as the South by Southwest (SXSW) Music Festival (United States), Canadian Music Week, Music Matters (Singapore), Pop Montreal (Canada) and Midem (France).¹⁶ In 2013, the KOCCA invested around USD 200 million in some 70 projects to revive culture and provide a platform to further support core contents such as K-pop, K-fashion and K-games.¹⁷ They also launched “Contents Korea Lab” to support and provide funds for content ideas.¹⁸

On the other hand, the KOFIC focus on film industry by various ways such as providing grants and funding, supporting theaters and independent productions, and helping in marketing activities. The KOFIC also sponsors and organizes film festivals like Busan International Film Festival (BIFF), Puchon International fantastic Film Festival (PiFan) or Jeonju International Film Festival (JIFF). The organization also established a distribution platform for copyrighted online cinema content called The Ancillary Market Distribution Management System, and ran KoBiz, an online business center for international PR. Finally, the organization provides a 25% cash grant incentive for foreign company to shoot their movie in Korea, as well as supports co-production projects. In 2012, the KOFIC supported 33 Korean-foreign joint production films with the USA, France, Japan and China (Rousse Marquet, 2013).

The government has continued to support cultural industry since then. For the 2013 fiscal year alone, the Ministry of Culture, Sports and Tourism has set aside KRW 319 billion¹⁹ (or USD 280 million) for Hallyu assistance, increasing 24% compared to previous year, which will be distributed to promote Korean music (Hallyu), Korean alphabet (Hangul), ancient palaces, history, culture, tourism, and so on. This number was 20 to 30 times larger than any other countries (Leong, 2014), making Korea the second highest cultural spender behind France. In

¹⁶ Shawn Despres, 2013, The Japan Times.

¹⁷ Hong Sang-pyo, President of KOCCA.

¹⁸ Kim Ji-soo, 2013, Korea Times.

¹⁹ Revenue and Expenditure (2009–2011) and Budget Planning (2012–2013) of the Ministry of Culture, Sports, and Tourism, South Korea.

2014, the government's budget for culture was around USD 5.2 billion, reached about 1.4% of government spending. The goal is to increase this budget to USD 7.8 billion by 2017, or 2% of total budget (Holliday & Wong, 2014).

Besides infrastructure, investing in media and ICT has been a strategic policy of Korean government to bring its culture outside the region and to the world. Thus the national marketing strategies were well enhanced.

b) Marketing strategies

The primary thing we have to mention is that the popularity of Korean music originate from its hybrid features, as they learnt how to coordinate traditional music and modern characteristic from the West. Due to the lack of pop music, Korea brought Europeans to write the songs, hired foreign choreographers, and got people who studied editing in the U.S, since they want to expand their market and need to include the Western taste. This resulted in the heavy electronic and techno in K-pop today,²⁰ which match a wide range of consumers' tastes. These features were well promoted by the entertainment agencies and government to bring K-pop outside the world.

Firstly, Korean governments, which were mainly the Ministry of Culture or some other agencies, assisted firms in the cultural industries to distribute their products in domestic markets. According to President Kim Dae-jung's five-year plan released in 1998, the government and 15 smaller-sized record companies worked together to set up the Korea Record Center Network (KRCNet) for the music industry, which acted as a shared distribution center for record companies in Gwang-myung City. This project was financed some USD 26 million to upgrade to automated systems and improve efficiency through economies of scale, along with reduce logistics and personnel costs (MCT, 1999).

Secondly, Korean governments have supported the expansion of domestic firms into global markets. Successive governments from Kim Dae-jung onwards have provided financial support to firms participating in international festivals and Expos, such as Popkomm and World Music Expo (WOMEX), European Computer Trade Show (ECTS) and the Tokyo Game Show (MCST, 2009). In

²⁰ Hong E., *The Birth of Korean Cool*.

addition, the Ministry of Culture coordinated with domestic entertainment agencies like SM Entertainment, Cube Entertainment and Star Kingdom, in order to organize various international concerts and show-cases, for instance, *K-Pop Night* in Japan and the *Seoul Music Fair* (MCST, 2010). Since 2004, Korea Foundation for International Culture Exchange (KOFICE) has supported the Asia Song Festival, an annual music concert held in Korea, which was relayed to major broadcasting stations throughout Asia, the USA and Europe, thus created a playground for both Korean and other Asian artists, as well as spread the popularity of K-pop worldwide (KOFICE, 2012).

Thirdly, the government has issued guides including socio-economic, political, and cultural factors that officials and businesses need to keep in mind when expanding overseas. For example, Korean TV programs should avoid airing during prayer times in Muslim-majority nations. Thanks to the promotion policy that allowed Korean dramas to be broadcasted in remote areas, Korea can even export its dramas to Iran.

c) Intellectual right protection in digital era

Since late 2007, the Hallyu phenomenon has experienced a significant shift with the growth of social media, as there have been innovations in Social network sites (SNS) like Cyworld and smartphones. With the rapid advancement of broadband services, online gaming and K-Pop have been the two most significant cultural sectors, which had a huge export values. For instance, in terms of music, Korea exported USD 177 million in 2011, a 112% increase from the previous year (Dal, 2012). As global fans mainly use social media to access K-Pop, these channels play a central role in overseas cultural circulation, which implies that the cultural markets have shifted from virtual goods-driven to access-oriented watching markets (Dal, 2012).

Being the nation having highest internet speed in the world,²¹ Korea's efforts to expand broadband access has boosted economic growth, improved government efficiency, and connected people in new ways; but loose Intellectual property (IP) rights management has caused serious problems for businesses and consumers. Recent data indicated that from 2007 to 2008, music piracy increased

²¹ Akamai State of the Internet report, Q4, 2015, (Korea: 26.7MB/s).

52%, movie piracy 312%, and printed material piracy 276%, resulting in around USD 1 billion annually loss for these industries (Ashton, 2009). In 2009, things even got worse when the International Intellectual Property Association estimated about USD 800 million damage for business and entertainment software alone.

From the late 1990s, in the aftermath of multilateral treaties such as the World Intellectual Property Organization Treaty, Korean governments have established distribution systems to monitor the division and sales of cultural products, as well as to prevent copyright violations. Korean government need to look after their people's creation, keep it unique thus they can continue to export it.

Particularly, Korean government has worked on drafting IP policies to protect their artists and others involved in copyright-related industries from these severe issues, by increasing liability for service providers and making Internet piracy a much higher priority for law enforcement. At the same time, the government adopted digital rights management software tools as a way to prevent digital theft through technical means. In particular, in 2005, they consolidated several enforcement agencies into a single body called the Copyright Protection Center, with judicial enforcement through the Copyright Act and Computer Program Protection Act. For the first time, these bodies empowered government authorities to act on their own initiative to enforce Korea's IP laws.²²

Moreover, in 2009, Korea further strengthened the Copyright Act that gives greater authority for law enforcement to curtail illegal online activities. Accordingly, it would shut down Internet message boards which contain copyrighted contents for up to 6 months after two warnings (Lallemand, 2012). In the same year, the government enacted some of the toughest anti-internet piracy laws of any developed country and since then music sales rose 12% in 2010 and 6% in 2011 (Siwek, 2009). By threatening to cut pirates' broadband connections, blocking websites, forcing downloaders into education programs and clamping down on cyber-lockers, legal music streaming and downloading websites have sprouted, providing many more legal ways of obtaining music.

²² Global Intellectual Property Center, White paper, *the challenges faced by Korea serve as a case study for the US*.

In short, cultural policies has been focus of successive Korean governments, especially from Kim Dae-jung administration. Since at that time there were many factors threatened Korean tradition. In particular, almost 40 years of colonization tended to distort Korean culture by the assimilation policy of old Japanese domination (Lee, 1984, 361 - 372). They believed that this dark period prevented Korea from modernizing their culture based on traditional characteristics (Yim, 2002). Moreover, after the Korean War 1950, the country has been divided into two parts and there are growing differences and heterogeneity between South and North Korea in terms of language, ethnic or customs; Western culture came and took over the Korean society, which is considered to be too commercialistic, materialistic or violent, thus had bad effects on Korean people in globalization era. Those difficulties challenged cultural policy makers, and even objectives might change over time, but primary goal remained building its own national identity, thus government attempted to build and improve policies to bring Korean culture outside the world. Since then, governments have financed for cultural industries, developed marketing strategies as well as laws in order to save their artists' intellectual property.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Method

3.1.1 Sources of data

3.1.1.1 Primary data

a) Questionnaires

Questions and surveys are usually used to collect the general trend in consumer behavior, to see the percentage of young Vietnamese students affected by the Korean Wave; how many of them like, buy, and willing to spend money on Korean made products rather than domestic ones; as well as the reasons determining their decisions. Hereby the scope would be restricted in Hanoi, one of the biggest city in Vietnam with high purchasing power (around 20% higher than Ho Chi Minh City), among consumers who are students in two universities – Foreign Trade University (FTU) and Hanoi Banking Academy (HBA), aged 18-22 years old, both male and female. By doing that, firstly, the study can show their opinions about Korean cosmetics, why they choose those products instead of other sources as well as their satisfaction; and secondly, the study would like to focus on students who are or about taking Korean courses, why they are interested in this language and what are the motives making them so enthusiastic to put efforts. The questionnaires should match with conceptual model so that they can best support the whole ideas of figuring out the deep reasons making Korean pop culture be so popular among Vietnamese youngsters, whether it is from external factors like Korean government policies of culture export, or from inside our society with similarities in history and culture. More details can be attained to help support the conclusion of this paper, thus suggest some recommendations for Vietnamese government to import foreign culture associated with reserve the traditional ones; for domestic firms to find their own way to compete in local market; as well as for young people to learn how to absorb overseas culture wisely, so that they can enjoy various culture values without negative effects.

According to targeted enrollment data of Vietnam Education and Training Department, in academic year 2012-2016, the total undergraduate of

FTU is estimated 10,000 students, while this number of HBA is around 12,000. Thus this paper will consider a sample population of 22,000 students.

The sample size will be determined by using Taro Yamane equation (Yamane, 1973):

$$n = \frac{N}{1 + Ne^2}$$

where:

n is the sample size

N is the population size

e is the acceptable sampling error

Assume the confidence level is 95%, which means the error is 5% = 0.05, with the sample population is 22,000, thus the formula is equal to:

$$n = \frac{22000}{1 + 22000(0.05)^2} = 393 \text{ (rounded)}$$

The calculation shows the result is 392.875 persons, so in order to obtain reliable data, sample size should be increased to 400 persons.

b) Interview

Firstly, the interview was conducted directly with Mr. Phaiboon Petasen, who is program director of the East Asian Languages Teaching Programs, from Institute of East Asian Studies (IEAS), Thammasat University, Thailand. Questions were (1) *What are the policies of Korean government to promote the Korean Wave?*, (2) *Why the Korean Wave has been welcomed in Southeast Asia?*, and (3) *What are the strategies of Korean government to develop film industry?*.

Secondly, a set of questions were sent by email to Ms. Nguyen Thuy Giang, lecturer of Korean Studies department, Hanoi University of Social Sciences and Humanities, Hanoi National University, to ask about (1) the effects of Korean Wave on Vietnamese young people, (2) the reasons why this wave is so famous in Vietnam, and (3) the current trend of demand on studying Korean language of students.

3.1.1.2 Secondary data

Secondary data was mostly collected through published sources such as official website of Korean Ministry of Culture, Sports, and Tourism

(2009-2013); Hallyu Future Strategy Study Forum (2012); Korea Foundation for International Culture Exchange (2012); Korean Broadcasting Institute (2002-2005); Korean Culture Center in Vietnam; Korea Foundation in Vietnam; King Sejong Institutes in Vietnam; Asia-Pacific Cooperative Center – FTU; Hanoi Foreign Trade University and Hanoi Banking Academy (2012-2016); as well as articles, journals, books refer to culture, consumer behavior topics.

3.1.2 How to collect data

Firstly, with the purpose of examining the effect of Korean Wave on Vietnamese young students in terms of their expenditure on Korean cosmetics and studying Korean language, the study conducted a sociological survey with the ideal sample size of 400, among students from two universities, Hanoi Foreign Trade University (FTU) and Hanoi Banking Academy (HBA). Questionnaires, which were designed by Google form tool, consist of 20 questions in various types including multiple choice, short answer, checkboxes (Yes/No question), and linear scale. Before that, since this paper is conducted in English, questions need to be translated carefully into Vietnamese for respondents to understand correctly. Set of questions were divided into 2 parts: Personal information, and Consumer behavior. Generally choices were given out for respondents to choose, which could be more convenient for them and help short out the possible answer making it easier to summarize the results. The survey asked the respondents about their exposure to Korean Wave (dramas and music), their opinion of Korean related products (cosmetics, Korean language courses) as well as their spending on those products. Due to the summer vacation, when many students went back to their hometown, questionnaires were distributed online, from 1st July to 25th August, mostly through Facebook.

Another way to collect opinions was distributing questionnaires directly to students in Korean institute, in particular Asia-Pacific Cooperative Center – Hanoi Foreign Trade University. The survey covered 3 classes with total 56 students. Responses were summarized by graphs, diagrams with percentage, and tables.

Secondly, two interviews were organized with lectures who major in Korean Studies, one from Thammasat University (Thailand) and other from Hanoi University of Social Sciences and Humanities (Vietnam). Due to the lack of time and

condition, as Ms. Nguyen was in Vietnam, the interview was carried out through email. The other one with Ajarn Phaiboon was recorded and transcribed carefully in order to be generalized. Those opinions of two interviewees were added into analysis to support and strengthen the whole idea.

3.2 Analyzing

Responses from survey were summarized as diagrams and charts to demonstrate the percentage and differences between groups. Thus the study would compare the average expenditure on Korean cosmetics among various groups including age, gender, universities, period of residence in Hanoi, and years of expose to Korean Wave.

3.3 Hypothesis

In order to examine the influence of Korean Wave on Vietnamese young students' behavior on Korean cosmetics and language courses, the study proposed 3 hypotheses as follow:

- (H1) Korean government policy on culture export is one of the most important external factors that make Korean pop culture be so popular.
- (H2) The expenditure of Vietnamese students on Korean cosmeticss are different among demographic factors; such as age, gender, time of exposure, etc.
- (H3) The duration of study Korean language will have positive impact over the expenditure on Korean cosmetics.

Findings can be used to prove those hypotheses. Below is conceptual model:

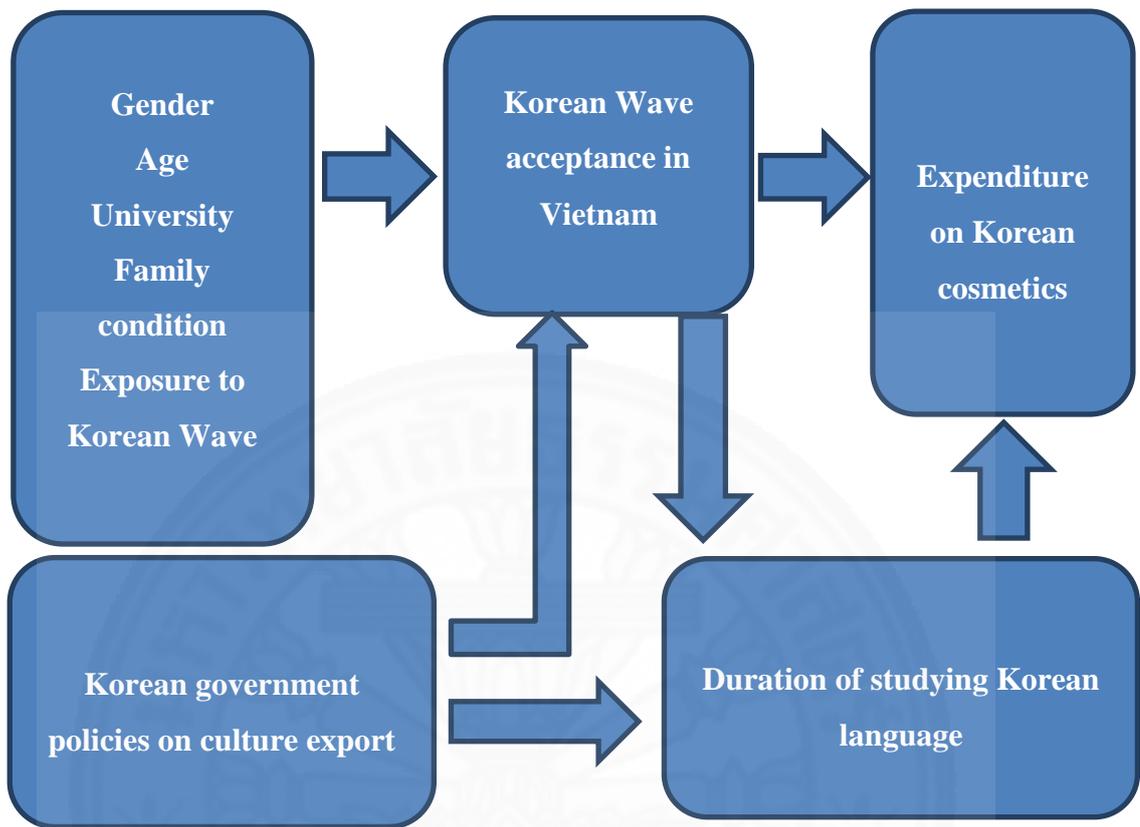


Figure 3.1 Conceptual model

CHAPTER 4

FINDINGS AND ANALYSIS

4.1 Conclude the role of Korean government in promoting the Korean Wave

From the review of part 2.4, it found that Korean government policies on culture export is one of the most important factors to promote the Korean Wave. We can see from its clear plans, investment and a united strategy.

First, the government has long-term and comprehensive plans to focus on many different aspects of Korean culture to improve Korea's image internationally.

After 36 years of Japanese invasion and Civil war that divided the country into two part, Korea has recovered incredibly from one of the most backward nations thanks to the so-called "Han River Miracle", and became the world's 15th largest economy. Now Korea is the most wired nation with the fastest internet speed, advanced technologies and home of many famous corporate brands like Samsung, LG, Hyundai, etc. However, the fact that Korea has not been noticed very well worldwide concerned its policy makers. Many other countries, especially those from the West, are perceiving Korea as a country with negative images such as Korean War, or problematic North Korea. Thus, even Korea succeeded in achieving high economic growth, it is still attempting to mark its national identity footprint outside the Korean peninsula.

After the Korean Wave become popular, Korean government has tried to subsidize the production of some Korean dramas, movies, and documentaries. Along with private sector (e.g. entertainment companies), the government has been extremely supportive by sending Korean celebrities to other parts of Asia to spread their work, or making it possible for popular Korean dramas to be aired in remote countries such as Paraguay, Iran, Peru, etc. Many policymakers see the Korean Wave as highly effective in improving Korea's image and soft power, and have been working to find ways to use *Hallyu* to both attract more tourists and boost national exports.

Besides entertainment, other aspects of Korean culture have been key in broadening the international perception of Korea. One of that is the Korean language.

MCST plans to establish an additional 500 King Se-jong Institutes overseas by 2015 (Kim, 2009). The Korean government has also been working to increase Korea's status in international community by cooperating more closely with multilateral organizations such as UNESCO. In fact, in September 2009, five of Korea's traditional dances and rituals were added to UNESCO's List of Intangible Cultural Heritage of Humanity (Kim, 2009). Moreover, Korea has been bidding relentlessly to host a number of international sports events, including the 2011 International Athletic Games, the 2014 Asian Games, the 2014 Winter Olympics, the 2018 Winter Olympics, and the 2022 FIFA World Cup. The government expect that successful bids to host these events would greatly improve Korea's national image and boost tourism and the economy.

Second, the government set up certain agencies to take responsibility to support and finance cultural industries, such as KOCCA and KOFIC. These organizations act as head body to keep the whole process of promoting Korean Wave to be in right track and remain effective. By injecting budget into film and music industries, these agencies help fulfill the initial goals of building Korea's own identity and make the world follow their trends (more details on part 2.4).

Third, government's policies and instruction are unified, top-down, and effective, which help build better national identity.

In fact, after the 1997 financial crisis, when Korean government decided to focus on cultural policies, instead of ordinary hard power, to spread its influence and improve national images, it faced another big problem, which is the two giant neighbors, Japan and China. Japan not only has been acknowledged worldwide because of its advanced innovation, but it also has had a long history of cultural promotion, meanwhile, China has the biggest population and market, which cannot be ignored easily by others. Hence, Korea has been struggling to capture some spotlight among these two spectacular rivals.

Despite those difficulties, Korea does have two advantages: desire of self-improve, and brand-building projects set as national policy, which was initiated by Lee Myung-bak administration since 2009 (Kim, 2011). Japan seems to lack a single, well-defined strategy with uncoordinated activities which are directed by individual ministries and organizations. In contrast, Korea's approach to nation branding has

been much more top-down. It believed that Korea's centralized strategy has the potential to be much more effective than Japan's. On the other hand, China's nation-branding plan is also much less clearly defined than Korea's, although one of its main image objectives appears to be that of a peaceful, rising superpower. China's approach seems to focus more on traditional culture than commercial brands. However, in comparison to Korea, China's nation-branding efforts seem to have passed largely unnoticed by other countries. It was believed that comprehensive and centralized strategies would help Korea be more effective than its neighbors in promoting cultures values as well as improve nation image (Dinnie, 2008).

In short, the Korean government's policies to promote Korean Wave are national agenda with clear instruction and financial support as well as marketing strategies to bring its culture into the world. Comprehensive plans and strong goals are expected to bring back effectiveness and it is proved with the global success of the Korean Wave.

4.2 Characteristics of respondents

Findings were summarized from survey results, and the characteristics of respondents including age, income, their period of residence in Hanoi, as well as duration of exposure to Korean Wave will be described below. Predictably, the result shows the great popularity of Korean Wave among female students, as they tend to spend time on looking into dramas, music or fashion trends. However, the male respondents accounted for 36%, which is a quite high proportion and this number implies that the Korean Wave is well-known to both gender.

4.2.1 Age

The respondents of the survey are at the age of 18 to 22, who are first-year to fourth-year students of two universities. They are divided into three groups according to their year of education, as fresh man students are 18-19 years old, second year ones are 20-21 years old and above 21 are third and fourth year students.

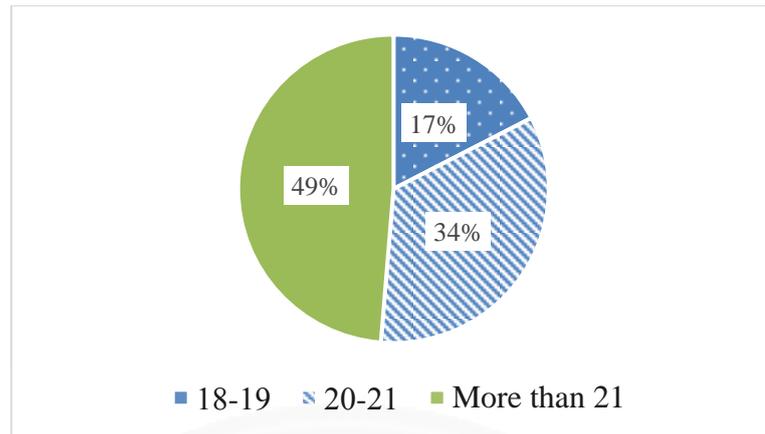


Figure 4.1 Age of respondents

Nearly a half of respondents take interest in the Korean Wave are seniors (49%), while freshman account for 17%. They are enthusiastic about experiencing new things, and their hobbies are not completely fixed, so they can be influenced by their friends. Thus these groups of students tend to be keen on the popularity of Korean Wave.

4.2.2 Period of residence in Hanoi

Not all the students surveyed were born in Hanoi, many of them come from outside the city, and the rural areas. Since normally public universities are located in big cities, the extramural students have to move to the capital for their studies, resulting in another way of dividing the respondents, with 28% of them living in Hanoi less than or equal to 5 years and 72% having stayed more than that.

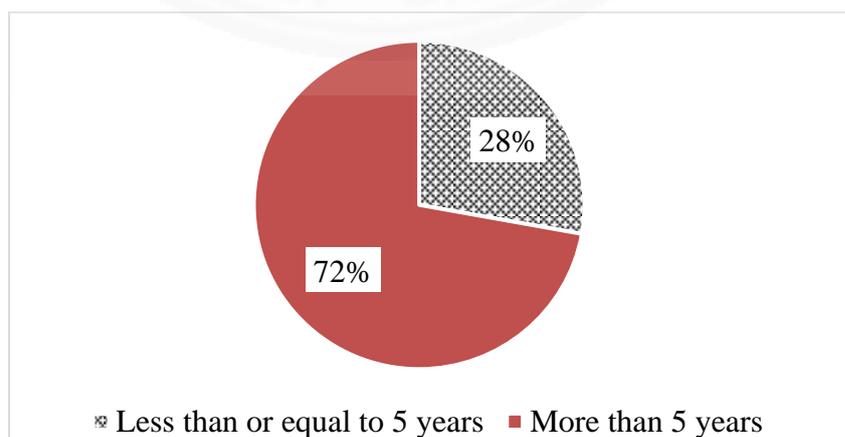


Figure 4.2 Years of experience of urban lifestyle

4.2.3 Income

The survey also displays their monthly income, which is possibly come from family allowance, semester-based scholarship or part-time job wages, etc. 76% of the respondents receive more than USD 242 per month, and this amount is quite enough for their basic needs as well as extra spending such as entertainment or beauty care. The difference between monthly income can be explained later by capability to work.

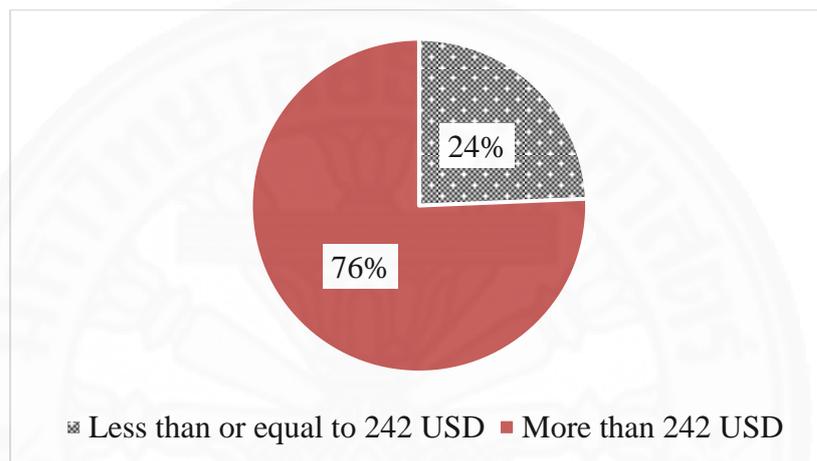


Figure 4.3 Income of respondents

4.2.4 Duration of exposure to Korean Wave

In response to the question: How long have you been interested in Korean Wave? 39% of the respondents said that more than 5 years. Some of them have nearly 10 years of exposure, having started to watch Korean dramas from secondary school.

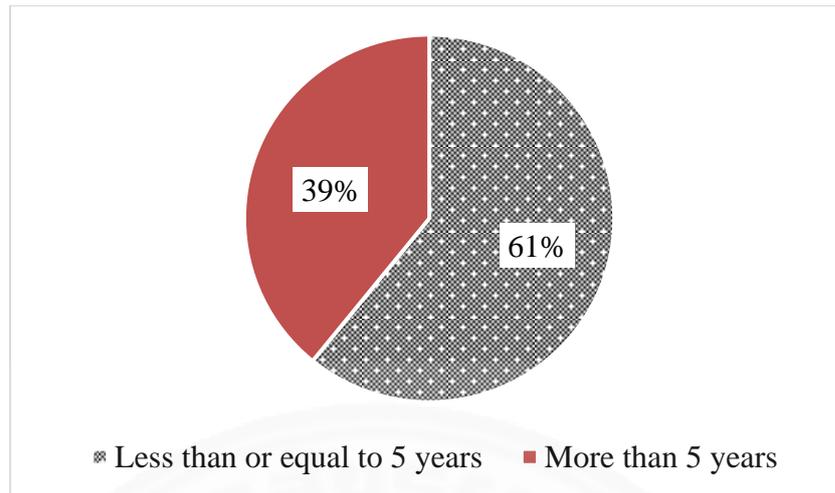


Figure 4.4 Duration of exposure to Korean Wave

Meanwhile 61% of responses replied that they had less than or equal to 5 years, which means Korean Wave is quite new to them. This might be in accordance with the time they have been living in Hanoi. Being a college student and staying in big city brings more opportunity to access to modern life through the internet, thus they can explore new things including foreign culture like Korean showbiz. The survey also pointed out that 52% of respondents first exposed to Korean Wave through Internet and Social media, which proves the power of online network in spreading news.

4.3 Consumption behavior

Dramas and music seem to be the major factors that brought Korean Wave to young Vietnamese students. For more than fifteen years, the Korean film industry have been continuously strengthening its position in Vietnamese viewers' hearts with many unforgettable dramas such as *Winter Sonata*, *Autumn in my Heart*, *Boys Over Flower* and so on. The shadow of Taiwanese or Hong Kong dramas are totally wiped out. After that, the music industry, or K-pop, quickly became well accepted and Korean idols gradually attracted Vietnamese fans.

Korean dramas and music can expose more students to Korean Wave and influence them to purchase more Korean Wave related products. Thus, this survey

examined the frequency of students watching K-dramas and listening to K-music, as well as the reasons why these two components are so popular among them.

4.3.1 Korean dramas

Firstly, the question regarding the frequency of viewing Korean dramas shows that 58% of the respondents watch once or twice a week, those watching every day make up 16%. Korean dramas are showed frequently on TV at “golden” time frame such as after lunch or dinner, when students can enjoy after hard working hours at school. Currently Vietnam has 65 television stations and broadcast over 20 Korean dramas on average every day, of which the schedule from 18:00 to 21:00 pm has the most viewers.¹ Moreover, viewers can easily find many popular dramas with Vietnamese subtitles on many non-profit websites (kites.vn, phim14.vn, phimmoi.net, etc.).

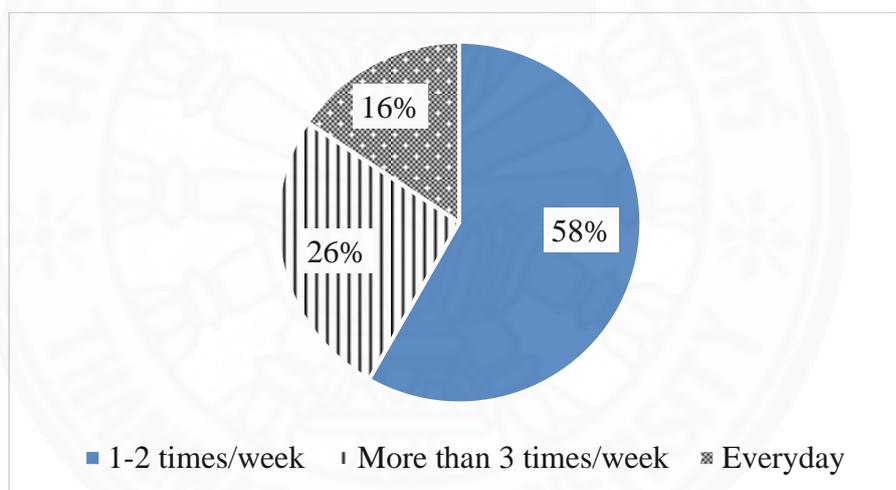


Figure 4.5 Frequency of watching K-drama

The reasons Vietnamese students like K-drama varies widely, but most of them were watched because of good-looking actors/actresses (34% of responses). Korean actors/actresses always have beautiful and fascinated appearances in dramas because the advertisers utilize the reputation of them by giving advertisement contracts as well as sponsored them from top to toe, so that the products will be shown in dramas and attract consumers. In addition to professional actors/actresses who have already been famous, acting idols, which means the singers

¹ Assoc. Professor, Dr. Le Dinh Chinh, Oriental Study.

try to act, is new trend of K-drama. This group normally have their own fan base who are always willing to support.

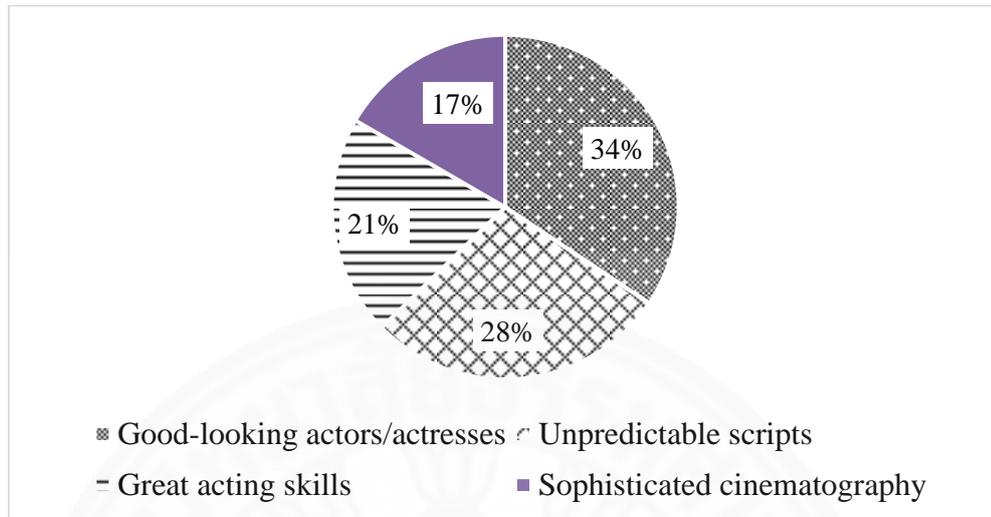


Figure 4.6 Reasons to like K-drama

The unpredictable scripts are also considered a main factor by 28% of respondents. Korean dramas might exploit some same contents about family, love or friendship in order to deliver basic lessons, but the writers always try to find new angle and new approaches to deal with old problems, creating many interesting twists. The current trend of K-drama is remaking nationwide online web-toon, which is a new kind of combining animation and comic, to reflect more creative ideas. There are also a lot of awards given out each year-end to encourage those talented writers.

Moreover, 21% of respondents think the strength of Korean dramas is in the acting skills. There are many Korean dream of being an actor, as this job would bring them the opportunity to experience many lives, become many people, do many unusual things. Thus many children are invested in acting career by their parents since they were 4 or 5 years, so later they can gain great experience and improved skills to pursue their passion and dream. Korean film directors always seek and facilitate potential candidate who can bring fresh breeze to their dramas without being trained too much. The acting in Korean dramas is various with many kinds of character like innocent girls, evil women, clever men, etc. to appeal different viewers.

Last but not least, 17% of respondents like K-dramas because of their sophisticated cinematography. Shooting process is paid a lot of attention like

going abroad or to forest, finding new places, or even building fictional scenes, to bring about fresh and great outcomes. These are considered differences from domestic films, and help Korean dramas attract many Vietnamese viewers.

4.3.2 Korean music

Secondly, dramas bring along original soundtracks (OST), paving the way for Korean music industry to attract drama viewers. Most of them know but do not listen much. Average 30% of them listening to K-pop 1-2 hours per day.

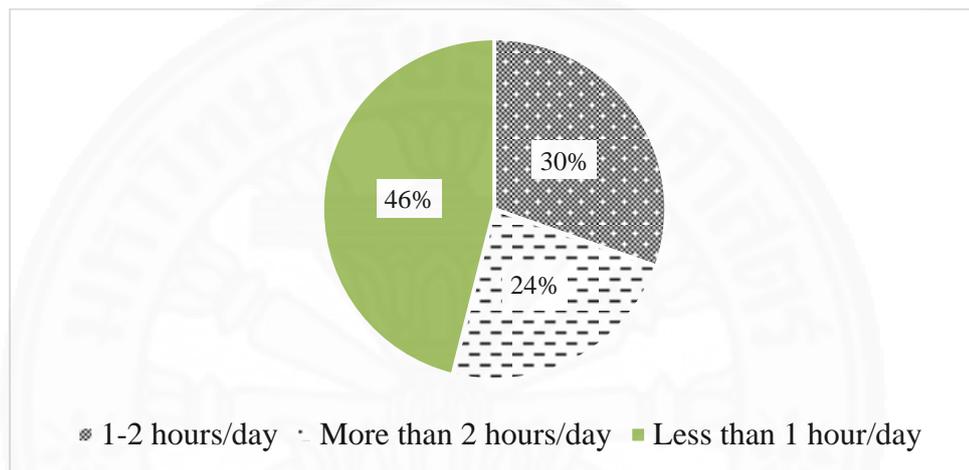


Figure 4.7 Frequency of listening to K-pop

There are also many reasons for the popularity of K-pop, mainly due to catchy melodies (32%). Korean music has many different types but they focus on the so called “popular music” based on market orientation, with the most well-known kind being EDM (Electronic Dance Music). The characteristics of EDM songs are animated and catchy with repeated chorus and simple lyrics, making them attractive, easy to remember and follow, as well as suitable for events or festivals.

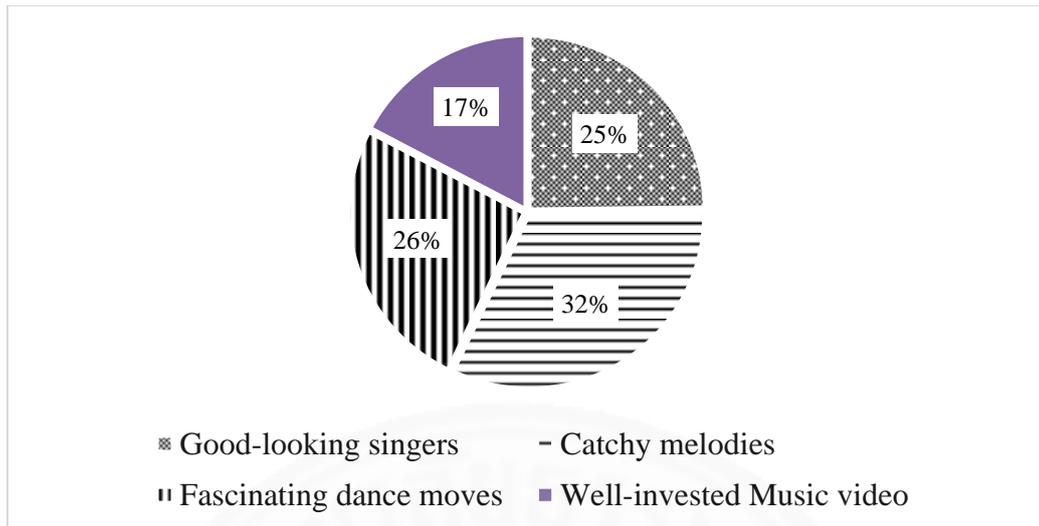


Figure 4.8 Reasons to like K-pop

The most special feature of K-pop is uniform dances move, which take idols sometimes 16 hours per day to practice, thus many people find the perfection of these moves very amazing (26%). The reputation of this feature could be shown in Dance cover contests all around the world with the participation of many dance teams practicing and performing passionately.

Last but not least, Korean music is often based on a story which requires acting skill of singers to create a unique move-alike music video. Those being attracted by singers' appearances and fancy music videos account for 25% and 17% respectively.

The frequency of exposing to Korea dramas and music affects the expenditure of Vietnamese consumers on Korean cosmetics.

Table 4.1 Monthly expenditure on cosmetics between different frequency of exposing to Korean Wave

Group		Monthly average expenditure on cosmetics (USD)
Frequency of watching Korean drama	1-2 times/week	15.14
	More than 3 times/week	21.36
	Everyday	34.6
Frequency of listening to Korean music	Less than 1 hour/day	13.75
	1-2 hours/day	15.57
	More than 2 hours/day	37.21

The findings showed that there is a high correlation between the amount of time Vietnamese people spend watching Korea dramas or listening to K-pop music. Those who only watch dramas one to two times per week spend around USD 15 to buy cosmetics, this amount doubled for those who watch every day, reaching to more than USD 34. Similarly, people listening to Korean music less than 1 hour per day only spend average about USD 14 on cosmetics, but those K-pop fan who listen more than two hours per day are willing to pay above USD 37 for cosmetics. Thus we can see that the more you expose to Korean Wave, the bigger amount you would like to spend on Korean cosmetics.

4.3.3 Average expenditure on Korean cosmetics

According to the survey, respondents are exposed pretty regularly to Korean music and dramas, and the desire to use the same products as their idols encourage these people to use Korean products particularly cosmetics. Korean cosmetics is famous among with 70% of respondents. The main channels bringing information about Korean cosmetics to them are TV and Internet (accounting for more than 50%); other respondents followed friends' suggestions.

This study focuses on the expenditure of respondents on Korean cosmetics among different groups including age, gender, major in university, period of residence in Hanoi and years of experience of Korean Wave. Some have quite big difference while others are only slightly diverse.

4.3.3.1 Gender

Firstly, the study would like to examine the gap of spending between male and female students.

Table 4.2 Monthly average spending on cosmetics between gender

Gender	VND	USD
Male	151,750	6.9
Female	588,00	26.7

There is a huge gap (almost USD 20) between expenditure on cosmetics of male and female students. This is actually understandable since female students should have higher demand on cosmetics, from make-up tools to skin care kits. It is normal for a girl to have at least 3 lipsticks with different colors to match with their outfits. Some of them just are interested in collecting lipstick as a hobby and might spend money on this product every month. With the average income of examined students of USD 242, non-food and non-accommodation expenditure might be set aside of around USD 100, thus spending USD 26.7 accounted for almost 30% already. It cannot be denied that Korean Wave, which brought along trending fashion and fancy looks, have a positive impact and encourage girls to buy more cosmetics. Meanwhile, male customers have less need; they mainly buy some basic kinds of products such as men perfume or hand cream, and the fact that Korean-made perfume having trial size and reasonable price could increase their desire to use. In addition, men nowadays are paying more and more attention on their appearance, thus, besides clothes, they also use skin care goods like masks or sun cream. Therefore, even now male customer only spend a small amount on cosmetics, this trend seems to change. To sum up, female students, as usual, will purchase more cosmetics products than their opposite gender.

4.3.3.2 Age

Secondly, another focus of my study is how much students in 3 different groups of age spend on Korean cosmetics each month.

Table 4.3 Monthly average spending on cosmetics among groups of age

Age	VND	USD
18-19	224,000	10.2
20-21	317,000	14.4
More than 21	601,000	27.3

The group aged 18-19 spend only USD 10.2 each month to buy cosmetics, this number increases among groups and reaches USD 27.3 for those who are older than 21. This big gap might be due to their monthly income, since most of the first year students only receive allowance from their parents, the average amount is around USD 135. They are busy getting used to new lifestyle and do not spend much rather than essential needs, thus using about 10% of their available resource on cosmetics is a lot already. Meanwhile, older students, due to the desire of gaining working experience before graduation, could get additional wages from part-time job or internship, which is nearly double (USD 242) those juniors. Hence, the demand and capability to spend on cosmetics are different between these groups, older students tend to buy more cosmetics than younger ones.

4.3.3.3 Universities

Thirdly, the monthly average expenditure on cosmetics between students from the two sampling universities (FTU and HBA) differs some amount.

Table 4.4 Monthly average spending on cosmetics among universities

University	VND	USD
HBA	369,000	16.7
FTU	504,000	22.9

The USD 6 difference is not much but can be explained by the main major in these two universities. FTU, which majors in international relations and encourages students to learn about foreign events, mostly has female students

with higher demand for cosmetics, since girls essentially follow trends easier. The principle of behavioral economic theory can explain this, since other people's behavior matters (Dawnay & Shah, 2005), which mean we tend to observe and copy others' action. Thus, one girl in class purchasing Korean cosmetics would encourage other girls to follow. Meanwhile, HBA is more focus on finance and banking system, with abstract numbers and mathematic problems, making its students might be less sensitive to beauty care. However, students from both universities still spend a quite big amount, around 20% of their non-food budget, on cosmetics. In general, it costs FTU students a little bit more each month to buy cosmetics.

4.3.3.4 Period of residence in Hanoi

Fourthly, the time of residence in Hanoi also creates variance of expenditure.

Table 4.5 Monthly average spending on cosmetics among different period of residence in Hanoi

Years	VND	USD
Less than or equal to 5 years	384,000	17
More than 5 years	456,000	20

Students living in Hanoi more than 5 years pay around USD 20 monthly on cosmetics compared with USD 17 of those just have come to city in the last 5 years. Staying in the capital of Vietnam with rapid economic growth and dynamic routines will provide students the access to modern lifestyle, where TV and Internet are becoming indispensable. Now we can find out all information through Internet just by clicks, and that is how Korean Wave can easily come to our lives. Extramural students who come from rural area outside the city now have more chances to learn about new things, including beauty products to develop their new social relationships, so that we can say the exposure to Korean pop culture have positive influence on their decision to buy cosmetics. And in general, students tend to buy more cosmetics if they stay in Hanoi longer time.

4.3.3.5 Duration of exposure to Korean Wave

Fifthly, different time of exposure to Korean Wave also lead to difference in the amount of money. From the survey findings, cross-tab results can also be used to see the difference expenditure on cosmetics according to years of experience with Korean Wave, among different groups: for example, age, gender, and period of residence in Hanoi.

Table 4.6 Monthly expenditure of different groups according to duration of exposure to Korean Wave

Groups	Duration of exposure to Korean Wave	Monthly expenditure on cosmetics (USD)
Age		
18-19	Less than or equal to 4 years	12.87
	More than 4 years	23.4
20-21	Less than or equal to 4 years	7.44
	More than 4 years	26.85
>21	Less than or equal to 4 years	10.98
	More than 4 years	30.09
Gender		
Male	Less than or equal to 4 years	5.39
	More than 4 years	10.42
Female	Less than or equal to 4 years	17.65
	More than 4 years	31.87
Period of residence in Hanoi		
Less than or equal to 5 years	Less than or equal to 4 years	11.94
	More than 4 years	24.51
More than 5 years	Less than or equal to 4 years	11.29
	More than 4 years	28.31

To explain this behavior, there are some reasons. Many dramas nowadays are sponsored by cosmetics firms to advertise their products on air, thus viewers can easily recognize many kinds of cosmetics through their favorite dramas which are used by the actors and actresses. According to one principle of behavioral economic indicating that people's self-expectations influence how they behave (Dawnay & Shah, 2005), the fans who want to use the same products and expect to be as beautiful as their idols, will try to purchase more. For instance, after the drama *You came from the stars* (2014) created a fever in all Asia, many fans thirsted for the lipstick used by main actress Jeon Ji-Hyun, which is called Rouge Pur Couture No. 52 of Yves Saint Laurent (YSL) brand. This product was sold more than 2500 units in Seoul within 1 month, bringing to YSL around USD 96,000.² Those respondents who were affected by Korean dramas account for totally 38%, others decide to use Korean cosmetics because of its quality, nice designs and reasonable prices. Korean cosmetics have not only luxury brands like OHUI, LANEIGE or Amore Pacific, but also make affordable segment for students or low-wages workers, with a wide range of products from make-up kit (foundation, BB cream, eye-liner, lipstick, etc.) to skin care set (toner, serum, sleeping mask, etc.). Furthermore, hiring famous actresses or idols to represent their products also bring huge profits to these Korean cosmetics companies. In general the satisfaction of customers is high, most of them are willing to introduce products to their friends.

4.3.3.6 Duration of studying Korean

In this survey, respondents' opinions about Korean language courses are also considered. Being interested in foreign culture is not only watching it and following its trends. The desire to put effort into learning its language takes your hobby to higher level. Thus the study would like to examine whether the aspiration to learn Korean will encourage students to spend more on cosmetics, as they are now totally into Korean Wave.

Among students answering the questionnaires, there are many of them have intention of studying Korean, and instead of studying online for free, 63% of these are willing to pay for their language courses. One of the main

² Ngoisao.vn, 2014.

reasons making them put effort into studying is expectation of greater job opportunities (41%). Those who simply think of studying in order to know more about Korea or just to watch K-dramas and understand their idols take the proportion of 32% and 21% respectively. The rest followed their friends' suggestions. In fact, according to the response, 46% of them will use Korean to apply in Korean companies, while 34% want it to support their studying in Korea.

Last but not least, the expenditure on cosmetics of students who have been studying Korean language will be taken into consideration.

Table 4.7 Monthly average spending on cosmetics among different duration of studying Korean language

Months	VND	USD
Less than or equal to 6 months	433,000	19.7
More than 6 months	445,000	20.2

The survey was given out directly to the total of 56 students in Korean institute in Foreign Trade University. Normally each course will take 3 months and the length will increase for higher level, with the average fee of USD 94. Those who have been studying around 6 months spend USD 19.7 per month on cosmetics. This number is nearly the same as students taking more courses (only USD 0.5 difference). Therefore we can see that the duration of study Korean will have positive impact over the expenditure on cosmetics.

From the survey findings, cross-tab results can also be concluded to see the difference expenditure on cosmetics according to years of experience of Korean Wave, among different groups, for example, age, gender, and period of residence in Hanoi.

4.3.4 Consumer behavior on Korean language

Being interested in foreign culture is not only watching it, the desire to put effort into learning its language takes hobby to higher level. Thus the study would like to examine the expenditure on study Korean language.

Table 4.8 Monthly expenditure on studying Korean language among different groups according to experience of Korean Wave

Groups	Years of experience of Korean Wave	Monthly expenditure on Korean language (USD)
Gender		
Male	Less than or equal to 4 years	94.15
	More than 4 years	116.29
Female	Less than or equal to 4 years	73.43
	More than 4 years	100.79
Period of residence in Hanoi		
Less than or equal to 5 years	Less than or equal to 4 years	78.78
	More than 4 years	81.81
More than 5 years	Less than or equal to 4 years	84.52
	More than 4 years	112.15

The time of experience of Korean Wave also affects the desire to study Korean language. In general, male students spend more on this than female ones, no matter how long have they been exposing to K-pop. And over time, the more money they pay for Korean language courses. The time living in Hanoi also reveals the same trend, in which in fee paid increased according to longer time of staying in urban area. Good conditions and facilities in big city enabled these students to fulfill their dreams of studying new language.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

5.1 Conclusion of the Study

5.1.1 Policy of the Korean government is one of the most important factors that help promote the Korean Wave

For the last 50 years, Korean governments have always put cultural policies their first priority with the aims of gaining international attention in order to mark their footprint in the region as well as in global arena. Objectives of administrations might varied over time to decide which aspect of Korean cultures should be promoted, but the primary goal has been remained as creating Korea's own identity to be outstanding from the dominated influence of its two giant neighbors, Japan and China. At first it might not be intentionally planned to export culture, however governments realized the potential of using Korean pop culture as its soft power. Since then, the government has supported this cultural industries with investment in finance and man power, as well as deregulation for film industry, along with strengthening the intellectual property rights protection. Thus, we can see the government plays an important role in promoting the Korean Wave.

5.1.2 The findings showed the difference of expenditure on Korean cosmetics among groups of respondents

The findings of the study show the difference of expenditure on Korean cosmetics among groups of respondents. Vietnamese students' behavior Korean cosmetics differ among age, gender, the time they have lived in Hanoi, and the length of exposure to Korean Wave. The findings show that obviously female students will buy more cosmetics, but male demands are increasing. Senior students tend to purchase more. The time they have lived in Hanoi and taken interest in Korean Wave also has influence, as longer residence yields higher expenditure.

Moreover, the study also pointed out that the length of exposure to Korean Wave will have positive effects to consumer behavior on Korean cosmetics and studying Korean language. The more they have known about Korean Wave, the more they are willing to purchase related products

5.1.3 The study could not conclude the last hypothesis (H3)

The (H3) hypothesis suggested that the duration of studying Korean language will have positive impact over the expenditure on Korean cosmetics. However according to table 4.6, there are not much difference between the group studying Korean less than or equal to 3 months, and the rest. Thus the duration of studying language might not be the main reason to determine the amount of expenditure on Korean cosmetics.

5.2 Recommendation for further study

As this study was conducted in a quite short period of time with small scale, and due to the lack of ability, we would like to have some suggestions for further study on this topic. Firstly, size of the study can be extended to more than just two universities in Hanoi, data and opinions can be collected from students in many universities in many other provinces beside the capital, since there are several cities which have K-pop fans such as Da Nang, Hue or Ho Chi Minh City. Secondly, in order to have a wider view on expenditure of consumers on Korean cosmetics, the respondents should be included a larger range of age, which might be high school students (aged 15-18), or even young working people (aged 23-35). Last but not least, behavior can be explored more than just on cosmetics, to clothes, food or mobile phone and so on.

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Phaiboon Petasen. Program director, the East Asian Languages Teaching Programs, Institute of East Asian Studies (IEAS), Thammasat University, Thailand. (2016). Interview.

The image features a large, faint watermark of the Thammasat University seal in the background. The seal is circular and contains the university's name in Thai script at the top and "THAMMASAT UNIVERSITY" in English at the bottom. The central emblem depicts a traditional Thai royal crown (mudra) resting on a lotus flower, which is supported by two mythical creatures (Gajasingha and Singha) holding parasols. The word "APPENDIX" is centered over the seal in a bold, black, sans-serif font.

APPENDIX

APPENDIX

Questionnaires:

Section 1/2: Personal Information

Age:

Gender:

University:

How long have you been living in Hanoi?

Monthly Income? (from Allowance, scholarship, wages...)

Section 2/2: Consumer behavior

1. **How long have you been interested in the Korean Wave (drama, music)?**
2. **What is your source of information about Korean Wave?**
 - Internet, Social network
 - Advertisements on TV
 - Friends, Acquaintances
3. **How often do you watch K-drama?**
 - 1-2 times/week
 - More than 3 times/week
 - Everyday
4. **Why do you like K-drama? (many choices allowed)**
 - Good-looking actors/actresses
 - Unpredictable scripts
 - Great acting skills
 - Sophisticated cinematography
5. **How many hours per day do you listen to K-pop?**
 - 1-2 hours/day
 - More than 2 hours/day
 - Less than 1 hour/day

6. **Why do you think K-pop is attractive? (many choices allowed)**
 - Good-looking singers
 - Catchy melodies
 - Fascinating dance moves
 - Well-invested Music video
7. **Do you know or use Korean cosmetics?**
 - I know but I don't use
 - I do because I saw advertisements on TV, Internet
 - I do because my friends suggested me
 - I was given once and I want to buy more
8. **What are the reasons for you to choose Korean cosmetics? (many choices allowed)**
 - I want to use same products with my idols
 - The products are popular and I also want to use
 - Nice and diverse designs
 - High quality
 - Reasonable prices
9. **How much do you spend on Korean cosmetics each month?**
10. **Your satisfaction: Will you suggest Korean cosmetics to your friends?**
(1: not really, 5: Sure)
11. **Do you want to study Korean? If yes where would you study?**
 - Study online by myself
 - Take courses at Korean institutions
 - I don't think I will study
12. **What makes you want to study Korean?**
 - I want to understand my idols and watch movies without subtitles
 - I want to know more about Korea
 - Korean language brings me more job opportunities
 - I follow my friends' suggestions

13. How do you know about the information of Korean courses?

- Through Internet, social network
- Fliers/Banners
- Suggestion from friends, acquaintances

14. How many Korean courses have you taken? (Pass this if you haven't)

15. What is the total cost you have paid for those courses? (Pass if you haven't)

16. What do you use Korean for?

- Watch Korean drama and listen to Korean music
- Study in Korea
- Apply for a job in Korean companies

17. Your satisfaction: Will you continue to study Korean?

(1: I don't think so; 5: Of course)

18. Why do you think Korean Wave is easily accepted in Vietnam? (many choices allowed)

- It delivers same cultural values
- Images of Korea appear frequently due to Korean investment in Vietnam (buildings, restaurants, cinemas...)
- People follow the trend of loving it
- Vietnamese means of communication intend to show more Korean dramas

19. What should Korean government support for Korean cultural centers in Viet Nam?

- Cultural exchange events
- Concerts and movies
- Study abroad scholarship, exchange programs

BIOGRAPHY

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