Developing Broadcasting Industry Through Glocalization and Hybridization

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Abstract: This article is a qualitative descriptive study that examines South Korean and East Africa Audio-visual production and distribution policies and regulations. Through analysing the results of in-depth interviews with audio-visual (broadcast) policy makers, content producers, and audio visual business owners, this study found that South Korea reviewed regulations and policies that were protectionist in nature to more open and collaborative policies that were in tune with the digital broadcast environment. It recommended that to create successful broadcast industries, developing countries should review their broadcast policies and regulations to be in tandem with digital and media convergence environment as well as give audio-visual industry prominence by establishing ministries that deals with broadcast related issues to promote locally, to produce content internationally, and also to source for collaboration between local and international producers.

Keywords: Creative industry, glocalization, hybridization

Abstrak: Artikel ini merupakan laporan studi kualitatif deskriptif yang mengkaji kebijakan dan regulasi produksi dan distribusi industri kreatif (penyiaran) Korea Selatan dan Afrika Timur. Dari analisis hasil wawancara dengan pembuat kebijakan, produsen konten, dan pemilik bisnis penyiaran, studi ini menemukan bahwa Korea Selatan memiliki kebijakan proteksionis yang lebih terbuka dan kolaboratif diselaraskan dengan lingkungan siaran digital. Studi ini merekomendasikan bahwa untuk menciptakan industri penyiaran yang sukses, negara-negara berkembang harus meninjau kebijakan dan peraturan penyiaran mereka agar sejalan dengan lingkungan konvergensi digital dan media serta memberikan keunggulan industri audio-visual (penyiaran) dengan membentuk kementerian yang penyiaran yang mempromosikan secara lokal, menghasilkan konten secara internasional, dan juga untuk sumber kolaborasi antara produsen lokal dan internasional.

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Introduction

Kenya has over the years been a preferred destination for shooting movies, many of which have become Hollywood hits. Cherry Keaton, a wildlife photographer, captured the first images of the country on tape when he filmed Theodore Roosevelt, the American President on a hunting safari in Kenya in 1909. The resultant film *Theo in Africa* was screened in 1910 (Ogunleye, 2014).

Over time, *Trader Horn(1931), Mogambo,(1953), The Snows of Kilimanjaro, (1952)* and other films showing Europeans battling with dangerous elements of nature and a new culture in Africa, while at the same time showing the breathtaking scenery and warm people were shot in Kenya (Ogunleye, 2014). Kenya's cultural industry made a notable stride in the 1980s when Out *of Africa*, bagged seven Oscar and high-lighted Kenya's beauty to the world, making it a prime location for international films. Local films industry made popular films like Sharad Patel's *Rise and Fall of Idi Amin*(1981), Sao Gamba's *Kolormask* (1986) and Ann Mungai's *Saikati* (1993).

In the 1960s, post-colonial era, the Kenyan government, like others in developing countries was engaged in formulating cultural policies aimed at promoting culture, tradition, heritage, and identity within contemporary society. A Ministry of Culture was formed, and it attempted to create a national-cultural tradition through radio and television programmes. The government hoped that increased local broadcasting content would achieve this goal but the Kenya creative industry did not grow fast enough compared to South Korea, Nigeria, and Egypt.

To spur the production and consumption of locally produced content, the Communication Authority (CA) introduced quotas that broadcast stations should air 40% of locally authored content by June 2015 or pay a Ksh.1 million fine and an additional 0.5% of their annual revenue to the Universal Service Fund. It was envisioned that

local content would gradually increase within 4 years of operations to 60%. Unfortunately, the quotas and other protectionist policies and regulations have not spurred the development of the vibrant creative industry. For instance, the digital technology has spawned the Riverwood industry where independent filmmakers use digital technology to shoot low-budget films and sell them locally on DVD and VCD formats and are also screened in the local TV stations its impact globally is minimal.

Though quotas were meant to protect and promote the local creative industry they have failed to achieve their purpose. There are no doubts that Kenya has a vibrant creative industry with the potential to join the league of successful countries like South Korea, but the industry is riddled with challenges including infrastructure and skill development, financing, equipment provision, and promotion. This has left Kenya lagging behind its competitors in Nigeria, Morocco, and South Africa, who have used a blend of policies, financial incentives, and logistical support to attract international productions. The study examined the growth and development of South Korea's creative industry with the view of gleaning some lessons that Kenya and East Africa, in general, can learn.

Statement of Problem

Over the past decade, Kenya and the East Africa region, in general, has been trying to develop the creative industry, but during the same period, the South Korean creative industry has gained immense popularity globally. The change of fortunes of the two regions offers a unique case study. Like Kenya and other East African countries, South Korea had colonial experience which influenced it, politically, economically and culturally. In the 70s and 80s, both regions creative industries were at par, both were developing their cultural industry through policies and financial incentives. In the

1990s, South Korea's creative exports increased globally while in the East Africa region nothing had changed.

However, before the advent of digital technologies, cultural industry policies and regulations and models encouraged protection of local industry through protectionist policies and regulations. But this has not worked in the globalized environment. Glocalization and hybridization will help us to understand how global and local influences each other in the creative industry and how they were applied in South Korea successfully. It also explains how developing countries' creative industries can benefit from glocalization and hybridization as it happened in South Korea.

This study tried to find out how South Korea achieved this and the lessons that Kenya and East Africa, in general, can learn. The study critically analyzed policies, regulations and other relevant literature on growth and development of South Korea and East Africa creative industries. The study was premised on cultural hybridization and glocalization conceptual framework that describes a product or service that is developed and distributed globally but is also adjusted to accommodate the user or consumer in a local market. This study posits that glocalization is a dynamic process, showing that global culture is not unilaterally applied around the world but adapting to different local contexts.

Literature Review

Creative industries refer to a range of economic activities, for example design, music, publishing, architecture, film and video, crafts, visual arts, fashion, TV and radio, advertising, literature, computer games and the performing art that are concerned with the generation and commercialization of creativity, ideas, knowledge and information. It's a new economic strategy that makes new industries and markets by aligning imagination and creativity to science, technology, and ICT to

create decent jobs. UK Government's Department for Culture, Media and Sport (DCMS) defines creative industries as those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. The notion of the creative industries originally started in the 19th century when the comercialization of cultural production began in societies (Jin, 2012).

Over the past decade, South Korean creative industry has gained popularity globally. This dramatic expansion and success of its creative industry offer a unique case study because of its similarity to other developing countries. In the 1990s and 2000s, South Korea's creative industry exports increased globally while in Kenya and East Africa in general, the governments are still working on policies and guidelines to turn the region from a creative industry content importer to exporter. South Korean creative industry success story is an example of how a country considered 'in-between' (or sub-periphery) can find a niche and reposition itself as a cultural mediator amid global cultural transformation (Woongjae Ryoo, 2009).

The change of fortune in South Korea's creative industry began in the 1990s, specifically 1998 when then-President Kim Dae-Jung declared himself a "culture president" and devoted himself to the development of media and other cultural industries as the nation's leading industries of the twenty-first century (Jin, 2008). Before this period South Korea like other developing countries had policies and regulations that were mainly anchored on protecting the local industry, using quotas and subsidies (Sungeun, 2004). The domestic quota is intended to prevent the increase of imported programs by making it compulsory to broadcast and screen a certain number of local content and stipulates the ratio of local to imported ones.

Surprisingly, these policies played almost no significant role in the South Korean creative industry success story. Though the import

quotas (1956-1986) limited the quantity of broadcast to be imported, this did not prevent Koreans to rush to the good foreign broadcast content; and they were toxic because they strongly induced South Korean content producers to produce bad quality content Sungeun (2004). This resonates well with the East Africa region's local content quota. Though there is a prescribed quota, TV stations and theatres broadcast and screen more foreign content than local ones. The above arguments are strong enough to suggest to East Africa media (TV content and film) regulators to review policies and regulations that advocate merely protectionism as a way to spur local content development.

The emergence and growth of digital technologies have also radically affected the creative industry. The programming has been affected by the growing capacity of producers to use computers and even tablets and smartphones to create content. As a consequence, the costs of creative content production have declined drastically and at the same time, the Internet is becoming a major distribution channel for streaming content to viewers. The latter development has not only lowered the cost of distributing video content but also made regulations and policies that are hinged on local content quotas and foreign content restrictions irrelevant. It is against this background South Korea and other countries like Canada modified their creative regulations and policies to accommodate the digital technologies environment.

As proof of the improved quality of South Korean cinema, several Korean movies competed in top-class film festivals around the world and won awards. South Korean-made films came to occupy 53.5 percent of the market share in terms of admissions in 2003, up from 15.9 percent in 1993. South Korea is now the seventh-largest film market in the world, with the total number of theatre audiences nationwide in 2003 standing at around 119 million, up from 47

million in 1992. Following the domestic success, the Korean film industry exported 164 movies earning total revenue of $30,979,000 in 2003, which was a huge increase from 1993's figure of 14 movies and $173,838 in earnings (Korean Film Council, 2004 quoted in Shim, 2009). This tremendous success in creative has created a need to learn, theorize and explain how the same can be replicated in developed countries and East Africa in particular.

In 1994, the South Korea Presidential Advisory Board on Science and Technology submitted a report to the president suggesting that the government should promote media production as the national strategic industry by taking note of overall revenue (from theatre exhibition, television syndication, licensing, etc.) from the Hollywood blockbuster, *Jurassic Park*, which was worth the foreign sales of 1.5 million Hyundai cars. The comparison of a film to Hyundai cars – which at that time were considered the 'pride of Korea' –was apt enough to awaken the Korean public to the idea of culture as an industry (Shim, 2008).

South Korean creative industry has been criticized for its explicit copying of Western culture with no unique cultural identity while others view the success, both its creative mimicry and its critique of the West, as a new hybrid form that offers the opportunity for the reassertion of local identity as well as challenging the global hegemony of the West (Kim, 2018). It's worthy to note that not only South Korea has hybridized creative production but also countries like Mexico have done the same successfully with telenovelas. South Korea has used hybridization strategies like re-licensing popular products for new cultures, adapting popular genres for exportation for new countries, the adaption of production to recognizable locations by the audience, co-production, and talent exchanging to optimize the cultural influence and profits.

Cultural hybridization may explain the reason foreign content sometimes is more appealing than local content. It may also help us understand how South Korea has appropriated and articulated global popular cultural forms to express their local sentiment, tradition, and culture hence creating cross-cultural artifacts with a global appeal. In their efforts to create a cultural industry, Koreans localized the American media system with the mantra 'Learning from Hollywood'. A media policy report submitted to the Korean government in 1995 reads as follows: 'Korea needs to encourage vertically integrated media conglomerates. . . .(Shim, 2015 pp,32). The hybridization of local and global may explain how local peoples appropriate and articulate global popular cultural forms to express their local sentiment, tradition, and culture. Hybridization is supported by deterritorialization which that suggests the loss of the culture is a natural phenomenon in social and geographic territories and proposes that transnational media has disrupted traditional links between culture and the geographic limitations by allowing people to create new relations based on symbolic space (Straubhar, 2007).

Conceptual Framework

This study adapted Shim's (2006), hybridization and glocalization conceptual framework within the context of globalization, and digital technologies premised on cultural hybridization and glocalization conceptual framework. The hybridization and glocalization conceptual framework that describes a product or service that is developed and distributed globally but is also adjusted to accommodate the user or consumer in a local market.

Glocalization is a combination of the words "globalization" and "localization" and is used to describe a product or service that is developed and distributed globally but is also adjusted to accommodate the user or consumer in a local market (Robertson, 2006). Glocalization is

the recognition of cultural translation due to the transplantation of ideas, objects, institutions, images, practices, and performances from one place to another (Khondker, 2005). The appeal of glocalization is in its conceptual elasticity and its ability to understand that locales (global, regional, national, provincial, local) overlap and mutually influence contexts and identities (Arif, and Nika, 2014). Cultures are by nature fluid and always in motion, as a result of the continuing interaction and discourse both within the culture itself and with the outside world. In this sense, cultures not only hybridize but in the course of hybridization may also generate new characteristics and distinctions and make new connections with one another (Wang, 2005).

The Japanese invented the concept in the late 1980s, calling it 'dochakuka', and used it to drive the spread of J-pop across different Asian territories. And it is a pretty familiar philosophy in television franchising, with game shows, like the *Weakest Link; Who Want to Be a Millionaire?*, *talent shows* **(Pop Idol, Got Talent),** and all budding off new, culturally-pruned varieties across the world. The emergence of communication technologies and media networks allowing for faster, more extensive, interdependent forms of worldwide exchange, travel, and interaction are central to this process.

Hybridization can be broadly defined as the process by which existing forms become separated from current practices and evolve to recombine as new forms and a new practice. (Straubhaar, 2005). It is the blending of elements from different cultures to create a new element. Language and music are examples of cultural hybridization. Hybridization, however, is not merely the mixing, blending and synthesizing of different elements that ultimately form a culturally faceless whole (Shim, 2006), in the course of hybridization, cultures often generate new forms and make new connections with one another. For example, South Korea artist took U.S. pop music and

created a K-pop music which is distinct from US pop music and South Korean music.

Glocalization and hybridization are similar to some extent, yet they mainly focus on different objects. Glocalization mainly deals with the interaction between local and global, and interconnection between local cultures, while hybridization puts more attention to the mixture of different cultures (Pieterse, 1993). By using these two concepts, the study examined explored how South Korea localized the US and Western creative industry practices successfully and how the same can be applied in developed countries.

Methodology

This study used a qualitative research design that carried out a desk study of South Korea and East Africa's cultural and creative industries' policies and regulations. It traced South Korean and Kenyan cultural industries from their historical foundations, the policies and institutional frameworks and the changing technological developments. It traced 'Hallyu' the South Korean wave that transformed it into a leader in the creative industry and compared it to the East Africa creative industry.

Findings and Discussion

The study found out that South Korea reviewed creative regulations and policies that were protectionist to more open and collaborative ones that were in tune with the digital creative environment. The study recommends that to create successful creative industries the South Korea way, developing countries should; Review their creative policies and regulations to be in tandem with digital technology and converged media environment;

1. Give creative (broadcast) industry prominence by establishing ministries/departments that deals with creative, culture and tourism;
2. Empower broadcasting (creative) content regulators and other affiliated bodies such the Media Councils and Film Commissions to promote locally produced content internationally and also to source for collaboration between local and international producers;
3. Establish strong regional creative exhibitions and festivals;
4. Regional governments' to provide infrastructure or production cost aid and reclassify the creative content industry from a "service" to a "manufacturing sector' to get government subsidies and allow content producers to tap bank loans just like manufacturers.

Creative Policies and Regulations Review

The rapid shift from the traditional broadcast environment to a multimedia environment in the past 20 years; specifically, the spread of cable television and satellite broadcasting throughout the 1990s, and more recently the penetration of broadband since 2000 has made the protectionism regulations and policies null. These new channels called for the development and supply of programs to be provided, and program supply for new media became an important item on the agenda of creative policy.

In South Korea, Cultural Industry Bureau was established under the Ministry of Culture and Sports, which had been in charge of cultural administration in general, integrated all the policy-making functions related to motion pictures, publishing, records/tapes, and video. This would be encouraged in East Africa where the broadcast/Audio-Visual content industry is under the Ministry of Information Communication and Technology. In Kenya, creative content development policies and regulations are always overshadowed

by programming, networking, software and hardware development which are thought to be crucial in the digital economy.

The study found out that the South Korean screen quota policy (1966 until today) has largely been a "paper tiger" simply because imposing a mandatory number of days for the exhibition of Korean movies does not mean that Koreans will watch these movies. It was noted, even more importantly, other provisions, especially the free market access of US film-makers in South Korean distribution, created a competition between US and Korean film-makers that induced Korean film-makers to show their ability to create more attractive and lucrative movies than foreign films.

The study found out that the subsidy policy had been too limited and too late for being credited for any significant impact on the success of the Korean film industry (which started almost a decade before the emergence of notable subsidies). The conclusion is that South Korean film policies played almost no significant role in the success of its industry and therefore the same would happen in East Africa. Kenya and East Africa, in particular, should formulate and develop policies and regulations covering the cultural industry.

Creative Content Production Industry Support

The desk study found out that the South Korean government so far has taken an approach to separately— by type of industry—support and promote each sector defined as a cultural industry. The range of sections targeted for support expanded as technological innovations progressed. In the category of broadcasting, a typical example is financial support for the production of digital multimedia broadcasting (DMB) contents since 2005. There also has been a tendency to concentrate funds on categories in which industrial growth is most expected. Behind the recent intensification of support for the game industry, for instance, is the fact that the industry's export has shown

steady growth. This would work well in the East Africa region where there a lot of talent in creative content production but they have no funds. There is also a critical mass of East Africans working in the creative industry in Europe and America and with the right support can relocate and develop the industry.

Kenya and other developed countries should emulate the Korean government that has emphasized the importance of cultural content for the national economy. For example, with some tweaks, using the U.K.'s creative industry as a model, the Lee Myung-pak (2008-2013) government shifted its focus to (commodified) creativity in conjunction with content, and policymakers and used the term 'creative contents industry' instead of creative industry since 2009 and has advanced the content industry as a new driving engine for the national economy. (Jin, 2012)

Broadcasting Promotion Measures

In South Korea, the Ministry of Culture and Tourism, which has the authority to supervise the promotion of broadcasting, mobilizes the Korean Broadcasting Institute, a ministry-affiliated organization, to carry out specific measures. Thus the institute conducts a wide range of surveys and studies as well as leasing facilities and equipment to the industry and developing databases. Further, following the new Broadcasting Law of 2003, the Korean Broadcasting Commission, an independent administrative organization dealing with administration, regulation, and supervision of broadcasting, was established.

Each of the Africa countries has a Broadcasting (Creative) content regulator and other affiliated bodies such as the Media Councils and Film Commissions which can carry out the role KBI does in South Korea.

Distribution Measures

The study revealed that regarding the distribution support South Korea's emphasis is not only on the wider availability of Korean programs overseas, but also the same weight has been put on securing domestic distribution channels for various programs as well. Incidentally, the South Korean government had been working since 1991 on encouraging the distribution of independent production. After the inauguration of the Ministry of Culture and Tourism, the South Korean government set up a special television channel solely for independent productions, which is modeled after the U.K. Channel 4. Kenya and East Africa, in general, can adopt the same model by setting up special TV channels solely for local content screening.

Support for Overseas Marketing

Around 2000, when broadcasting promotion measures were made public, the South Korean government gave serious attention to the advance of Korean broadcasters overseas. Early measures had been carried out systematically since 1999 to support participation in international film festivals, mainly by financing travel and display expenses. The BCWW (International Broadcasting Exhibition) has been held in South Korea since 2001 as an international television program market fair, and the government supports its management and operations out of the national budget. This governmental financial support is increasing every year. In 2005, it covered about 90% of the total budgeted cost of the BCWW.

Apart from strengthening these international marketing supports, the South Korean government also provides financial aid to remaking programs for export. In Korean television dramas, music and sound effects (M&E) are recorded simultaneously with the dialogue. To export TV dramas, therefore, the M&E has to be separated from the dialogue track to allow for dubbing dialogue in a different language.

The East Africa region has a bigger audience than South Korea and it may be advantageous to start a regional creative content exhibition. There are currently efforts by private organizations such as KIFF (Kenya International Film Festival), MAAMA awards to name a few, but they are small and do not capture the regional talents and capacity. There is, therefore, a need for governments' support especially in helping creative content producers to participate in international exhibitions and collaborations with international producers.

Production Support and Personnel Development Measures

The South Korea government has two types of production support: provision of production facilities and financial aid for production expenses. Infrastructure support—the DMS (Digital Magic Space, inaugurated in 2006) and other facilities—is intended for producers who do not have their program-producing facilities. The aim is to increase production ability and to promote the early establishment of creative production. Such measures as low-interest loans for production expenses and support for producing pilot programs are meant for independent producers. Production cost aid is also often given to animation producers that have secured broadcasting time. Currently, the South Korea government is shifting the focus of support from funding services, which began in the middle of the IMF-controlled period, to investment associations, which involve private funds as well.

From Service to the Manufacturing Sector

As noted earlier in the 1990s the Korean government decided to reclassify the creative content industry from a "service" (a negatively connoted term in the mentality of these times in Korea as it was the case in Europe) to a "manufacturing sector"—a highly praised activity in the late 1990s Korea. This change opened access to two new kinds

of support for the industry. First, an increasingly affluent public budget opened the option of subsidies. Second, the recognition of the economic value of the entertainment industries as "commercial products" allowed content producers to tap bank loans for the first time as well as to get tax exemption—as manufacturers (Kim, 2000; Kim, 2007).

This would a good thing to emulate in East Africa. As noted most of the box office blockbusters gross more revenue than the 'traditional' manufacturing industry, such as motor vehicle manufacturing. The East Africa countries must reclassify the creative content production from service to the manufacturing industry to give it the recognition it deserves.

Conclusion

We can conclude that South Korea successful creative (broadcast) content development can offer the lessons to the East Africa countries. In terms of regulations, the developing countries, the East Africa countries in particular need to rethink and review existing regulations that are protectionism in nature to more open and collaborative policies that are in tune with the digital broadcast environment. Goverment should give the creative (broadcast) industry prominence by establishing a ministry that deals with creative, culture and tourism as well as should empower broadcasting (creative) content regulator and other affiliated bodies such the Media Councils and Film Commissions to promote locally produced content internationally and also to source for collaboration between local and international producers. Additionally, regional governments to provide infrastructure or production cost aid, establish strong regional creative exhibitions and festivals, and reclassify the creative content industry from a "service" to a "manufacturing sector"— to get government

subsidies and allow content producers to tap bank loans just like manufacturers.

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