

The Hallyu Wave as Soft Power

A Portuguese Case Study

INÊS QUINTAS MOITA

DISSERTAÇÃO SUBMETIDA COMO REQUISITO PARCIAL PARA OBTENÇÃO DO
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GLOSSARY AND ACRONYMS

K-pop – South Korean pop music

Idol – South Korean K-pop artist

YG – YG entertainment (company)

SM – SM entertainment (company)

JYP – JYP entertainment (company)

MAMA – Mnet Asian Music Awards

Trot – The oldest genre of Korean music

Mnet – South Korean television music channel

MCST – South Korean Ministry of Culture, Sports and Tourism

Daesang – Highest Music Award in the Korean Industry

Debut – a Korean artist's first appearance as an idol

DECLARAÇÃO

Declaro ser a autora do presente trabalho de investigação, condição necessária para a obtenção do grau de Mestre em Audiovisual e Multimedia. Atesto que a presente dissertação, com o título “The Hallyu Wave as Soft Power – A Portuguese Case Study” é um trabalho original, nunca submetido (no seu todo ou em qualquer das suas partes) a uma instituição de ensino superior para obtenção de um grau académico ou de outra habilitação.

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[Inês Móita]

RESUMO

O Ocidente sempre dominou a indústria de entretenimento mundial, graças ao seu poder e influência.

Seja no cinema ou na música, as principais figuras de destaque na área são, na grande maioria das vezes, artistas norte americanos ou europeus. No entanto, nas últimas décadas, graças à globalização e desenvolvimento da internet e redes sociais, artistas e produtores de conteúdos do continente Asiático começaram a conquistar o seu espaço na indústria de entretenimento mundial.

Inicialmente o Japão tentou, através da estratégia Cool Japan com o anime, manga e J-pop, transformar o país numa superpotência cultural. Atualmente, através da Hallyu Wave (Vaga Coreana), a Coreia do Sul tem investido na exportação da sua cultura de forma a penetrar o mercado global .

A Hallyu Wave é a materialização dos fluxos culturais do mundo globalizado. É por isso necessário estudar em que consiste e como surgiu esta nova Wave/Vaga de conteúdos asiáticos que tem como meta alcançar o mesmo poder e influência dos países ocidentais.

Esta dissertação tem como principal objetivo perceber o que engloba e caracteriza a Hallyu Wave e as suas repercussões enquanto instrumento de Soft Power.

Palavras-chave

Vaga Coreana, Soft Power, Música, Cultural Flow

ABSTRACT

The entertainment industry has always been mostly dominated by the influential and powerful West.

Either through cinema or music, the main figures of the field are, most often than not, North Americans and Europeans.

However, in the last decades, thanks to globalization and certain technological advances, artists and creators from the East have started to conquer their own spot in the limelight of entertainment.

From the Cool Japan strategy to the recent Hallyu Wave, Asian countries have invested in ways to export their culture to the rest of the world.

The South Korean Hallyu Wave is no more than a materialization of culture flows in a globalized world. Thus, there is a need to understand what exactly is the ‘Wave’ and how it came to be.

The main point of this project is to understand what the Korean Wave consists of and its repercussions as a Soft Power instrument.

Keywords

Korean Wave, Soft Power, Music, Cultural Flow

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멈춰서도 괜찮아

아무 이유도 모르는 채 달릴 필요 없어

꿈이 없어도 괜찮아

잠시 행복을 느낄 네 순간들이 있다면

(PARADISE by BTS)

It's okay to stop

There's no need to run without even knowing the reason

It's okay to not have a dream

as long as there are brief moments where you feel happiness.

(PARADISE by BTS)

INTRODUCTION

Back in 2012 the South Korean artist Psy took the world by storm with the viral hit Gangnam Style, becoming, at the time, the most-watched video on YouTube.

The world would, soon after, see a new part of history start to be written when the Korean boy group BTS won the Billboard Music Award for Top Social Artist in 2017. The fan-voted award, until then exclusively won by Justin Bieber, went to the South Korean group thanks to its immense fanbase that dethroned and won over Justin Bieber, Selena Gomez, Ariana Grande and Shawn Mendes.

In 2020, the South Korean film *Parasite* became the first non-English film to win the Grammy for Best Picture, plus three other Grammy awards.

As of 2021, the K-pop group BTS performed their new single *Permission to Dance* in the United Nations headquarters right before the 76th session of the UN General Assembly. The group went from Top Social Artist to South Korea's Presidential Envoys.

South Korea has won space in international media thanks to its cultural exportations. While once South Korea was known by many only because of its situation with North Korea, the country now constantly takes over in headlines all over the world due to the success of its artists.

As the Hallyu Wave shows no intentions of slowing down any time soon, it is important to study its trajectory and its impact all over the world.

This dissertation was written keeping that in mind. There is a need to understand if the Hallyu Wave had any impact on the Portuguese population's opinions and image of South Korea. Portugal has 60 years of diplomatic relations with South Korea, but the country ever so often wins the centre spot of Portuguese general discussions.

1. CULTURAL FLOW AND GLOBALIZATION

There is no doubt that most of the world's societies have already been in contact with each other, either on peaceful or violent terms. Globalization has taken many shapes and forms through the centuries and, after the 20th century, thanks to the incredible revolution and thriving of communication, transports, and technology as a whole, the phenomenon has only intensified. "Globalization connotes the stretching and intensification of social, economic and political relations across regions and continents" (Held, 2000, p. 395).

Globalization is often linked with modernity which ends up tying up globalization and westernisation which is "historically shallow and analytically narrow" (Pieterse, 1994, p. 161). This, and the idea that the world is becoming more uniform and standardized, are the most common takes one can find about globalization.

But, just like with the Age of Discovery, Silk roads, Spice routes and many other globalization peaks, the cultural flow remains unevenly distributed across the world. This can be seen on a smaller scale between rural and urban areas, or a larger scale between countries or even continents. These discrepancies can be easily explained by the location of business destinations, labour migrants, or production centres for commodities (Tzanelli, 2011).

The concept normally used to study these phenomena is Cultural Flows, directly associated with the anthropologist Arjun Appadurai's (1990) essay 'Disjuncture and Difference in the Global Cultural Economy'.

The author suggests that more than putting global vs local, north vs south, or rural vs urban, one should take a closer look at 'flows' and '*scapes*' that cross national borders and "mutate and split cultural imaginations into 'nation' and 'state'. Institutional barriers collapse and people join 'imagined communities' that live beyond the place they were born and raised" (Tzanelli, 2011).

1.1. Definition

Cultural flows are described as “multidirectional movements and re-allocations of human beings, artefacts and ideas within the ill-defined sphere of ‘culture’ in its global, national and regional dimensions” (Tzanelli, 2011). Directly connected with globalization, cultural flows indicate that people’s movements “generate ever-changing cultural formations, erasing imagined boundaries and territorial borders through which nation-states legitimate their power” (Tzanelli, 2011).

1.2. Globalization, Cultural Homogenization and Heterogenization

According to Appadurai (1990), the central problem of modern-day globalization is the tension existing between cultural homogenization and cultural heterogenization. Mentioning cultural homogenization caused by globalization brings to the table claims and arguments about commodification and/or Americanization. There is a need, however, to also consider that just as rapidly as forces from various metropolises are brought into new societies, they also tend to become indigenized one way or another. This process occurs just as much in music, gastronomy, and housing styles, as in science, terrorism, spectacles, and constitutions. Basically, such claims and arguments do not take into account how various cultural elements reach other societies thanks to globalization and are then assimilated by the local culture.

One can also argue that this so-called ‘fear of cultural invasion’ is not only limited to Americanization but any and every situation in which elements from one culture start to infiltrate another one. For nations of smaller-scale “there is always a fear of cultural absorption by polities of larger scale, especially those that are nearby” (Appadurai, 1990, p. 32).

2. Scapes – How it all Constructs Culture

The complexity of the global market is tied with the disjunction of economy, culture, and politics. Appadurai theorizes these with the support of five conceptual dimensions of the global culture, “*scapes*”: ethnoscape, mediascape, technoscape, financescape, and ideoscape.

“Scape” is employed to illustrate that these are not objectively given relations that look the same from every angle, rather they are constantly changing depending on the position of the given spectator. They are influenced by the historical, linguistic, and political situatedness of nation-states, multinationals, diasporic communities, families, among others. (Appadurai, 1990).

These “*scapes*” are the building blocks of “imagined communities” (Anderson, 1983) as they are the historical manner in which people perceive their reality. Currently, many people around the globe live in these so-called imagined ‘worlds’ and not just in imagined communities and “thus are able to contest and sometimes even subvert the ‘imagined worlds’ of the official mind and of the entrepreneurial mentality that surround them”. (Appadurai, 1990, p. 33)

“Cultural flows enable the enrichment of culturally specific ideas and goods. This process does not entail a monocultural synthesis akin to the thesis that foretells the ‘Americanization of the globe’ and the subsequent erasure of cultural particularity. Rather, it facilitates fusions of ideas by both the producers of goods and their consumers. As cultural flows enable the mobility, interaction and clashes of diverse ‘scapes’, they are a manifestation of globalization dynamics.” (Tzanelli, 2011)

2.1. ETHNOSCAPES

Ethnoscapes englobe “the landscape of people who constitute the shifting world in which we live” (Appadurai, 1990, p. 33). From tourists, immigrants, refugees, exiles, guest workers, and other moving groups, people constitute an essential feature of the world. They appear to affect the politics of and between nations to a previously unprecedented degree.

This movement of people does not insinuate that there are no relatively stable communities and networks. By its own nature, ethnoscapes refer to people in flux as groups that “deal with the realities of having to move, or the fantasies of wanting to move” (Appadurai, 1990, p. 34).

It is clear that the wandering groups are, in this day and age, an essential staple feature of societies everywhere.

2.2. TECHNOSCAPES

Technoscapes are meant to describe the global configuration of technology and the fact that all kinds of technology (high/low, mechanical/informational) now move at high speed across several kinds of formerly inaccessible boundaries. As the pace of technological innovation increases, so does the flow of technology.

The distribution of technologies is not driven by “any obvious economies of scale, of political control, or of market rationality” but rather by the complex relationships between “money flows, political possibilities and the availability of both low and high-skilled labour” (Appadurai, 1990, p. 34).

The revenue related to the production and export of technological goods is drastically altering the international distribution of wealth.

2.3. FINANCESCAPES

Financescapes refer to the different forms of capital and its movement across the world. Since the distribution of global capital is now faster, more secretive, and difficult to map than previously, it is difficult to understand how it influences the global cultural flow and connects with the different scapes.

There's a need to take into account that "the global relationship between ethnoscapes, technoscapes, and financescapes is deeply disjunctive and profoundly unpredictable since each of these landscapes is subject to its own constraints and incentives, at the same time as each act as a constraint and a parameter for movements in the other" (Appadurai, 1990, p. 35).

Credit Cards are a simple example of financescapes since they work in most countries, making it easier to spend money globally.

2.4. MEDIASCAPES

Mediascapes apply "both to the distribution of the electronics capabilities to produce and disseminate information", with newspapers, tv stations, radio, YouTube or film production studios, "and to the images of the world created by these media" (Appadurai, 1990, p. 35).

Although mediascapes appear as a relatively simple concept, there is a need to look a little deeper behind it. Taking a newspaper as an example, not all newspapers are available to everyone and it seems unlikely that an ordinary individual will establish a newspaper. Additionally, existing newspapers are funded by entities that have their own agenda.

On the other hand, if we take YouTube as an example, anyone can create a channel as long as the platform is not blocked in the country (China, North Korea, etc.). However, more often than not, the channel's reach is not very wide.

In short, these images of the world depend on the interests of those who own and control them, their audiences, hardware, etc.

It's important to point out that these mediascapes provide images and narratives to their audiences, blurring the line between real and fictional landscapes. Thus, resulting in the construction of imagined worlds and imagined lives of "their own as well as those of others living in other places" (Appadurai, 1990, p. 35).

2.5. IDEOSCAPES

Like mediascapes, ideoscapes are closely related to landscapes of images, symbols, and narratives around the globe.

“They are often directly political and frequently have to do with the ideologies of states and the counter-ideologies of movements explicitly oriented to capturing state power or a piece of it” (Appadurai, 1990, p. 36).

The Enlightenment ideals such as freedom, rights, representation but, most importantly, democracy, are some of the most powerful ideoscapes to sweep the world.

In a way, Ideoscapes are “attempts to capture state power and therefore also consist of counter-ideologies in opposition to modern, dominant political discourses” (Martínez, 2012, p. 1).

The fact United States’ main objective during the Reconstruction of Iraq was the development of a democratic political system is a perfect example. Nevertheless, trying to apply the values of democracy to a state that “had 35 years of totalitarian rule and multiple and contradistinctive nations, creates a disjuncture in which Iraq’s sovereignty is conditional on the continued presence of US military forces” (Martínez, 2012, p. 1).

Ideoscapes movement to a global scale is not only catalysed by state institutions, but also by people’s everyday lives throughout mediascapes. Ideoscapes more often than not travel with other *scapes*, specially mediascapes. “The ideoscapes – mediascape is jointly transmitted in order to communicate an idealized, visual representation of a political ideology” (Martínez, 2012, p. 1).

2.6. DETERRITORIALIZATION / DISJUNCTURES

By discussing these five terms it is now possible to formulate the basic conditions under which current global flows occur, that is, “in and through the growing disjunctures between ethnoscapas, technoscapas, financescapas, mediascapas, and ideoscapas” (Appadurai, 1990, p. 37).

The global flow model considers how people, machinery, money, images, and ideas do not follow incredibly non-isomorphic paths. The “speed, scale and volume of each of these flows is now so great that the disjunctures have become central to the politics of global culture” (Appadurai, 1990, p. 37).

One of the characteristics of this phenomenon is the state of deterritorialization in which cultural groups, living away from their territory, are changing *scapes* by adapting themselves to the new situation and creating the tension between openness to the world and the will to retain cultural identity (Barber, 1996).

Deterritorialization generates a whole new market for film companies and travel agencies that thrive on the need and demand of deterritorialized individuals desire to keep a connection with their homeland (Appadurai, 1990).

Money, commodities, and people are involved in ceaselessly chasing each other around the globe, where the mediascapas and ideoscapas find their fractured counterparts.

The main goal for developing the five *scapes* mentioned was to demonstrate that “globalization was not merely rooted in the expansion of global capitalism” or to produce a homogenized global culture but rather, to demonstrate how “modernity circulates through geographic, diasporic, imaginary, and local spaces to produce irregularities of globalization” (Martínez, 2012, p. 1).

The previously mentioned *scapes* naturally overlap and influence one another. One could say the five *scapes* more often intertwine than independently exist. An often-used example of this occurrence is the Olympic Games since one can easily point all the five *scapes* (Tzanelli, 2011).

The event creates a financescape since numerous multinational corporations become sponsors of some teams and also invest in the city hosting the games as a way to create the necessary infrastructures.

The mediascape generated by the Olympics is probably the most obvious scape of the games as each country broadcasts the entirety of the tournament and displays their culture during the opening and closing ceremonies. Through these broadcasts, the host country also tries to create ideoscapes by using the games to promote the country, its traditions, and culture.

The journalists, tourists, contestants and related teams that travel from all around the world to attend the competitions generate the Olympic Games' ethnoscape. Just like people travel to the host city, so does technology. In each Olympics, there is an effort to use the latest tech inventions. An example of such is the latest Olympic Games in Tokyo, Japan, where electric self-driving buses, 5G, and the latest helping robots were used.

The financescapes are at war, in disjunction, with the ethnoscapes since “global social movement networks often protest against the violation of human rights that take place during the Games (housing problems, migration management)” and consecutively, the ideoscapes of the games clashes with the ethnoscapes as the host countries branding narrative is “tarnished by demonstrations and negative press reporting” (Tzanelli, 2011).

Appadurai's outline of global cultural flows does not come without critique as the *scapes* don't differentiate classes and backgrounds, accessing the same level of imagination, engagement, and understanding to lower and higher classes. There still is a need to further investigate these globalization influence differences.

This thesis could only tackle the smallest details to differentiate the population in study and, as such, it will not dwell more on the problematics of Appadurai's theory.

2. MUSIC AS CULTURAL GLOBALIZATION

As previously demonstrated, globalization and cultural flow can be analysed in multiple lights depending on the matter at study and the area studying it. That is, for example, studying the movement of people globally in an economic light is completely different from analysing it from an ecological and environmental perspective.

Accordingly, this paper looks deeper into a specific cultural product of the cultural flow. It intends to analyse culture taking into account only the musical portion of it.

Some could say the only music flow generated by globalization was how it was able to reach new audiences with the boom of the internet and online social media. However, although music can be considered one of the most universal forms of art, as its sound, rhythm, and structure can be appreciated by anyone, it is still deeply connected with the society that creates it. Just like with images (paintings, photography), there are certain pieces that everyone can appreciate but not all fully understand, some of their meanings are closed behind an individual's background, knowledge, and perception.

For example, if a song has lyrics, only the percentage that speaks and understands that language will be able to decode the meaning of the lyrics, and inside that percentage, only some will be able to realise its deeper connotation because of their background and context. Everyone can appreciate an African or Hispanic song, but how many understand all its layers?

Even in a purely instrumental song, there is still space for a connection with the traditions and culture of a society or country. For instance, there was a scandal with the South Korean dance show *Street Woman Fighter* because the TV station used, in the opening music sequence, a remix of *Adhan*, an Islamic call to prayer (Kim L. , 2021). Many countries, Portugal being one of them, have national music genres that even if they express universal emotions, the way they are approached in the song is intrinsically theirs, like Portuguese *Fado* (Castela, 2011). There is a meaning behind the simple structure of sound. When crossing borders, music represents just as much as people.

1.1. *Music Flow*

Scapes can also be intertwined with music flow, one way or another.

As displayed, music is deeply connected with people. When they create new ethnoscares by migrating, music is one of the things they will bring from their homeland. Just like the Olympic Games create their own ethnoscares with the Olympic village, so can be said about the hundreds of tourists/fans that travel across the world to go to a concert.

The technoscares it creates are easily identifiable as the internet and smart devices are now the primary way people listen to music. Likewise, mediascares have a heavy connection with music as every TV show has a jingle, radio relies heavily upon the transmission of music, and many blogs are dedicated to artists and their music. Even the majority of music-related awards – Grammys, Melon Music Awards, Billboard Music Awards, etc. – are broadcasted and highly covered by the media.

Music as an industry creates a very specific financescare. One country's musical production and consumption can be completely different from its neighbours'. Additionally, the costs, investment, album, and concert ticket pricing can vary drastically (Montecchi, 2006). Thus, the investment from brands, companies, and sponsors, creates an essential financescare because, being an industry, one of its primary goals is still profit.

Ideoscares may be one of the most important *scares* of Music Flow for this paper as they refer to how ideas and narratives spread across the world.

In music, the 1960's *British Invasion*, with acts such as the Beatles, Rolling Stones, and The Who, spread British culture and music style to the world, especially the United States, playing a significant role in the rise of counterculture. The Music Flow creates ideoscares about the culture, values, and ideas of the society and/or country it comes from.

As seen with the Olympic Games case, the Music Flow *scares* also create disjunctures as all of them work together and 'against' each other at the same time. While the financescares focus on investment and return, ideoscares and mediascares

try to create the narrative that the whole production is about sharing emotions, stories, and connecting with listeners.

1.2. World Music and World Fusion

Music tore borders down long ago but a new kind of border has fallen in recent years. Singers, Songwriters, producers, and other artists from around the globe can now collaborate and mix their ‘music worlds’ together. “These cross-cultural, and cross-border alliances – along with streaming and social media – have also been a pipeline for delivering global artists to new audiences on a scale never seen before” (Hilton, Tsioulcas, Hu, & Thompson, 2019).

Many state that the blend of ‘music worlds’ has reached a point where popular music is almost impossible to label as anything else. This blend is what Appadurai named deterritorialization. But, is music really becoming all the same thanks to the American impact on the industry? Although certain sounds and structures are now more used than others, the world is far from losing music genres.

This brings World Music and World Fusion to the limelight.

World Music is defined as music from non-western countries, especially Africa and Asia (Oxford Dictionary, 2005). Since the appearance of the new music category in the 1980s that it has been surrounded by an ethical, political, and aesthetic discussion. “These debates have been fuelled by competing perspectives that portray world music as either an exemplar of progressive cosmopolitan politics that foster cultural hybridity or as reinforcing fixed and unitary conceptions of difference through an essentializing representation of cultures” (Haynes, 2005, p. 365).

World Fusion is taken as a subgenre of World Music, and it “refers to the process or consequence of combining elements to form a new, unified object” (Vempala, 2014). In Music, fusion consists of a “perceptual combination of elementary aspects of music such as frequencies or tones (perceptual fusion) or the result of combining distinct musical styles (such as jazz and rock) to form a novel genre or sound (fusion music)” (Vempala, 2014, p. 492). Essentially, World Fusion Music can be understood as the mixture of western and non-western sounds.

Although some include the mix with western sounds as a definition of world music and not as the subcategory world fusion (Oxford Dictionary Online , 2021), in this thesis the distinction will be taken into account since many authors make the concept division. This discrepancy, even between dictionaries a couple of years apart, exposes the unstoppable evolution of music.

That being said, South Korea's music industry juggles these two terms in perfect balance and harmony. Artists often modernize the traditional sounds and styles of South Korea like in *BTS's* *Idol* and *ONEUS's* *Lit* with the use of traditional instruments and lyrics with idiomatic expressions and cultural connotations; in *VIXX's* *Shangri-La* inspired by the Chinese fable "The Peach Blossom Land" and where the group incorporated the Korean traditional instrument *gayageum*; or in *Mino's* *Fiancé*, where the artist sampled the 1969 *trot* song, *Soyangang Maiden*. This cultural connection can be also seen in the dance and clothes used in the music video (Gordon, 2019). These, and many other songs, are perfect examples of World Music as they are profoundly associated with South Korea's culture.

Simultaneously, since artists want to reach success domestically but also enter other international markets, World Fusion comes into play. By collaboration with producers and songwriters from all around the globe, they are able to obtain a sound that is universally homogeneous but still intrinsically South Korean. Examples of that are songs like *Hands Up* by *Cherry Bullet* that samples the melody of Beethoven's *Fur Elise*; *Lalisa* by *Lisa* that incorporates Thai sounds; and *Mamamoo's* *Egotistic* that incorporates the Latin pop sound. These songs combine other world music with K-Pop, creating a fusion of genres with a unique Korean essence.

1.3. More than just Music

Shifts in society, economy, and politics have a direct effect on artists and their work. An explicit example of that are the films, songs, and paintings created during periods of war or censorship.

The historian Baraka (1999) points that Blues was a “response of African abductees to their American enslavement”. Blues functioned as a “repository of cultural engagement, its lyrical content evolving over time to reflect whatever social challenges African-American communities were facing at the time”.

While Blues mainly consists of spiritual and work songs from slaves, heavily influenced by their cultural traditions in Africa, Jazz took those influences and fuses them with European instrumentation, creating a new and unique sound and style.

The thesis that music and socio-political relations go hand in hand is endorsed by Frank Kofsky (1970), as the author states that free jazz emerged in the early 1960s as a kind of “proto-nationalism” which presaged the black nationalist messages of Malcolm X, the Black Panthers, and other movements.

Not all music needs to have a socio-political relation or at least this very specific kind. The Hallyu Wave, and the music contained inside the wave, have a very specific affiliation with South Korea’s socio-political agenda. This connection will soon be explained however, there is firstly a need to understand what exactly is the Hallyu Wave.

3. THE HALLYU WAVE

Hallyu – from the Korean root 韓 meaning Korean, and 流 meaning flow or wave – the diffusion of Korean products and culture.

The Hallyu Wave, also known as Korean Wave, refers to the rapid growth of South Korea's cultural industries, and the spread of their cultural products overseas. The term Hallyu was firstly coined by Chinese journalists during the 1990s in surprise and response to the quick growth of Korean culture in China. This sudden growth in popularity can be tracked back to the TV dramas “Winter Sonata” and “What is Love About” that were being broadcasted on Chinese television at the time.

A multifaceted concept that initiated with the export of tv dramas but evolved and grew through the creative intersection with K-pop, films, online games, manhwa, fashion, cosmetics and lifestyle (Kim Y. , 2013). While at first, the wave was mainly expressive in the neighbouring Asian markets, as of now, it's a global phenomenon that more or less pierced through every market of the globe.

There is no denying that the Hallyu Wave took advantage of the advancement in technology and the advent of social media in the late 2000s to fuel its world dissemination. A cultural tsunami that swept across the globe in a few decades (Dator & Seo, 2004).

It is also important to point that although overseas Hallyu content means any Korean content one comes in contact with, for South Koreans Hallyu is used only to refer to content that gained popularity outside of Korea (Ganghariya & Kanozia, 2020).

1.1 The Construction of Hallyu

Although currently the Hallyu Wave can be considered an extremely thought out and strategically planned phenomenon, it did not start as such. The Hallyu Wave was not a planned flow created by South Korea and transnational corporations, but rather an accidental multi-directional flow, a “highly interactive collaborative process that is created, and possibly sustained, by digitally empowered fan communities” (Kim Y., 2021, p. 3).

Due to the 1997 financial crisis Korea had to limit the imports from neighbouring countries and thus cultivate the national industries. The cultural industry, highly dependent on Japanese cultural imports, had to ensure that the dependence didn't transfer to another country. South Korea's Ministry of Culture started by cultivating and strengthening the national culture, investing in local talents. This process started with the creation of more than 300 culture-based departments in universities across the country (EliteAsia, 2017).

In 1994 the Ministry of Culture started to implement cultural policies and began focusing on the cultural industry. After realizing the economic and industrial value of cultural content overseas, the cultural industry began being treated as a strategic industry, targeted to improve the quality of the people as well as the economic and industrial performance of Korea (MCST, s.d.).

The content industry “aimed to facilitate the creative economy by increasing the GDP per capita, market size, export volume, and employment” (Lee & Kim, 2019, p. 81). The cultural industry became a strategic area to promote national welfare and prosperity.

Thus, it is possible to state that the government always pushed the Korean cultural industry but with the intent of improving the country's economic situation and dependence on imported contents, never with the predetermined plan of starting an international cultural flow phenomenon.

After the wave gained a name, because of its impact in China and other neighbouring countries, the global expansion occurred much thanks to the power of “digital fans' participatory culture and affective labour in prompt uploading,

remixing, forwarding or sharing with wider audiences, while shaping the (re)production, circulation and reception of the Korean Wave” (Kim Y. , 2021, p. 3).

International audiences took the stage as *prosumers*, consumers of content but also creators and participants with an active role in shaping the flows of media. Currently, media content is not restrained by any borders and circulates in “often unpredictable directions, through the bottom-up disruptive practice of digital fan labour, both material and immaterial, which encourages fellow fans and new users to participate in transnationally imagined communities” (Kim Y. , 2021, p. 3).

The spread of Korean culture to the world is in grand part due to fans that autonomously promote it across different platforms, opening the door to new markets and the diffusion of new products.

“They’re [Korean Artists] able to create a sensory experience through clothes and music videos with elaborate story lines. [...] That’s not seen a lot in Western music... it’s a process of self-discovery and that makes it really exciting for fans. Users find one song and they start digging on their own. There’s a level of motivation and socialising you don’t see with American artists” (Ortiz, 2020).

1.2 Hallyu Culture

Hallyu wave contents, let it be music or films, are constantly evolving and adapting to the market’s needs, thus making it possible for the wave to continue growing and expanding, having yet to reach a stagnant era. This versatility allows Korean culture to remain at the forefront, capturing the attention of a new generation revolving around social media.

While a few years ago many would say the viral hit Gangnam Style, by the South Korean artist Psy, would be the peak of the Hallyu flow of contents internationally, no one could expect that would be only the start of the climb.

While “Winter Sonata” and “What is Love About” launched the first stage of the Hallyu Wave in the neighbouring countries, Hallyu 1.0 led by k-dramas, the international success of Gangnam Style can be pointed as the trigger of Hallyu 2.0 led by K-pop. Neither the mentioned k-dramas nor that specific K-pop song were the pioneers of Hallyu content outside Korea, but they were the ones that sparked and captured a different level of attention towards Hallyu products. K-dramas triggered the Hallyu Wave in Asia while K-pop did the same in the rest of the world. Music being at the centre of the international phenomenon that is the Hallyu Wave comes with no surprise since, as previously mentioned, music can be easily appreciated by everyone and K-pop creates a harmonious blend of different genres.

Currently, the Hallyu Wave consists of “essential content (K-drama, K-pop), semi-essential content (videogame, food), para-Hallyu products and services (tourism, cosmetic products, plastic surgery, fashion items and language services), distribution channels (various communication technologies) and effects (sale of commodities and national image” (Ganghariya & Kanozia, 2020, p. 178).

1.3 Hallyu Music

“Korea had become trendy because it provided what the youth wanted throughout the region. The phenomenon can be partially explained by noting how Korean popular culture catapulted forward during the 1990s, leaving much of Asia behind as it abandoned conservatism and censorship, diversifying, appropriating, absorbing and innovating. In its fusions, it created an Asian equivalent of European and American pop. Japanese pop, of course, had long had this function throughout the region, but the 1990s was a time for re-examining the Pacific War’s legacy, and Korea offered a less-tainted alternative to Japan.” (Howard, 2006, pp. viii-ix)

A few years ago, when turning on the radio or trying to name a globally successful music artist, western names such as Ed Sheeran, Taylor Swift or One Direction would probably be the first ones mentioned. These were the names that a few years ago

would break record after record and sell out world tours. While these did not fall from the spotlight, they are no longer the names mentioned when talking about breaking records and barriers for music.

In short, the western music industry is still as strong as ever. Yet, there is a new player rapidly approaching the top. South Korea's music industry has been growing at a fast pace, constantly evolving and bettering itself. The Hallyu Wave brought to the table new vibrant concepts, new music video formats, synchronized dancing and, more importantly, constant and substantial content. While western artists put out a new album every two years, promote it shortly with a music video and a few presentations before a tour, South Korean artists work with a different formula.

Just like western artists, Korean musicians normally produce full-length albums with a two-year interval, what happens during that time is what separates the two industries. Korean artists promote their album's title song during weeks on various Korean tv shows, put out dance practices to teach fans the choreography, create fan chants, and, most importantly, put out mini albums and repackage albums. After a release, an artist will have a new comeback after a few months, not with a full-length album but maybe with a single or Japanese album.

There is no downtime in the Korean music industry. Artists are constantly promoting their work and preparing for new releases. Between comebacks, album promotions, variety shows, fan meetings and their social media presence, fans are constantly receiving new content and interacting with their favourite artists.

While this promotes the discussion of artists being overworked, the truth is that the Korean industry and the Hallyu Wave thrive thanks to this constant flow of new products.

YouTube is one of the main proofs of this constant release of new content by Korean artists. Besides the official channels of tv stations and entertainment companies, there is a high number of personal channels dedicated solely to Hallyu content. Besides the thousands of channels dedicated only to K-pop news, edits and compilations of artists' content, there are also numerous channels dedicated to reacting and analysing K-pop songs and music videos, channels that survive with a rather regular uploading schedule thanks to the constant release of new hallyu content.

As an example of the extent and diversity of channels one can name *ReacttotheK* – a channel where classical musicians react and analyse the structure of K-pop songs; *DKDKTV* – a Korean duo that digs deeper into the Korean Wave by talking about Korean national news and exploring the cultural meaning behind some K-pop songs; *Form Of Therapy* – where the channel producer breaks down the making and editing of music videos while giving an experienced review and analysis as an Asian-American video creator and enthusiast.

“For the popularity of Korean things, the credit should be given to the fans and supranational fandoms that actively act as ambassadors and facilitators of Korean culture among their acquaintances and thus play a crucial role in spreading the Hallyu wave (Ganghariya & Kanozia, 2020, p. 178)

1.4 The Promotion of Hallyu Contents

As mentioned, the fans and fan-made content are an indispensable incentive to the growth and promotion of Korean artists. However, this close relationship between the fans, artists and content is only possible due to the structure and operating method of the industry.

Social media plays a big role in building a community and the artist-fan interaction (Mionline, 2021). South Korean artists are able to take advantage of mainstream social media but also social platforms designed especially for them. *VLive*, *Weverse*, *Bubble Idol* and *Universe* are only some of the platforms through which idols can live broadcast, share pictures and communicate directly with fans.

Fans get to experience a more intimate contact with the idols, join Fanclubs and even purchase limited merch.

In the west, the biggest music charts people reach for are the ones under Billboard – Billboard Global 200, The Hot 100, etc. (Billboard, 2021), charts under the streaming platforms – Spotify, YouTube etc. (Spotify, 2021) (Youtube, 2021), or national charts from radio stations. However, at least in Portugal, the national charts

are rather pointless as they are based on public voting and all the top songs end up being played on the radio anyway (RFM, 2021).

As for Korea, the country also relies on the previously mentioned charts, nevertheless, due to the number of national streaming platforms, the national charts are much more influential and followed by the public. To name a few, South Korea has *Gaon Music Chart*, *Melon Music Chart*, *Bugs!*, *Genie*, etc.

Besides the various music charts, fans also have multiple weekly Music Shows from different TV stations. After each release idols go to music shows to promote their songs in hopes of winning first place. Each music show has its own criteria, from public votes, and different music charts, to industry experts (Kim D. , 2018). To an outsider, a win in one of many weekly shows may seem irrelevant but, due to the fierce competition, the moment new artists win first place in a music show, they gain a chance to experience a brighter path to success. From January to September of 2021, around 100 new groups, sub-units or solo acts debuted (Kpop Wiki, 2021), showing just how hard it is to survive in the Korean music industry.

Unlike what happens in the West, South Korean entertainment agencies have a big say in the success of an artist. Due to the heavy competition teens sign contracts with agencies and train for years to have a chance to debut. Each artist is also a product of the agency in which they are inserted. Big companies sometimes debut a group through a tv survival show in order to allow the fans to partake in the creation of the group (Big Bang Documentary – YG, Sixteen – JYP, etc).

Besides agency survival reality shows there are also general survival shows created by the tv stations where trainees from various agencies compete to form a temporary group (Produce Series and Girls Planet 999 – Mnet). Artists from smaller companies often partake in survival shows as a way of bringing a little more attention and recognition to their work. There are also some survival shows dedicated to the competition between already stabilised idols (Queendom, Kingdom, Hit the Stage – Mnet). They allow artists to gain a wider following and even elevate and innovate themselves (Cahyadi, 2021).

Unlike other music industries that are now more reliant on digital sales, during 2020, K-pop physical sales reached an all-time high with around five albums selling

over 1 million copies each (Herman, 2020). While with western artists there is little to no difference between a digital or physical album, South Korean agencies create whole concepts surrounding their physical copies. The CD is almost the least exciting part as albums include photobooks, postcards, stickers, posters, bookmarks and much more. With each album having different versions, fans often decide to collect them, thus generating higher revenue. Entertainment companies make it so the entire experience of unboxing a K-pop album can be as interesting as possible.

4. POWER AND ITS DIFFERENT FORMS

Before analysing the different forms Power takes, one has to first define what the term power consists of by itself. Although most people may have a basic and general knowledge of what power is and what it represents, the concept is not as linear and intuitive as one may think. Even the definition given by dictionaries, “the ability to control people or things” (Oxford Dictionary Online, 2021), is far from grasping the full concept of power.

Power is one of the most contestable concepts of political theory, however, it is conventional and convenient to define it as “the ability to affect the outcomes you want and, if necessary, to change the behaviour of others to make this happen” (Nye J. S., 2012, p. 1), the “probability that one actor within a social relationship will be in a position to carry out his own will despite resistance, regardless of the basis on which this probability rests” (Weber, 1947, p. 152).

While the definition of power may seem simple the layers and branches into which it divides, and the varieties of power one can encounter, demand a more complex delimitation.

The fact that “some people have more power than others is one of the most palpable facts of human existence”. Since so many people, at different points in history, felt the need to attach the label power to some ‘Thing’ they observed or experienced, one can assume that said ‘Thing’ must exist (Dahl, 1950, p. 202).

One of the main reasons power is still such a controversial topic lies within the fact that those in the position of power, more often than not, find it troublesome to clearly acknowledge that they indeed occupy such position, and benefit from the advantages it brings. No matter what definition one attaches to power, “having or not having power, [...] exerting or undergoing power” are two completely different realities (Pallaver, 2011). One could say it is “much easier to experience power rather than to define it” (Poggi, 1990).

Putting the matter into a simple formulation, **A** has power over **B** to the extent that it can get **B** to do something it would not otherwise do (Dahl, 1968). Therefore, taking this formulation into account, one can say that power is a relation. Mentioning power

automatically implies an **A** and a **B**. The two entities in question can refer to anything, from individuals to groups, roles, offices, governments, or nation-states.

One cannot forget that power is not static. Just because an entity has power over another today, it does not mean the relationship will stay the same in the future. Anyone and anything can gain or lose power over others in a matter of time.

For that reason, there is a need to measure power. “In order to measure power we have to be clear what power is, but, more importantly, we have to be very clear about how we look at power and how we approach the understanding of power” (Pallaver, 2011, p. 65). According to Hart (1976), there are three key approaches to the observation and measurement of power: control over resources, control over actors, and control over events and outcomes.

1.1. Soft and Hard Power

In the past decades, scholars have chosen to mainly distinguish between two kinds of power, “hard” and “soft”. In a quick glance, hard power is connected to military and economic means, while soft power refers to the ability of having influence by co-opting others to share some of one’s values and, as a consequence, to share some key elements of one’s agenda for international order and security.

Whereas hard power somewhat forces its addressees to view their interests, primarily in terms of calculable cost and benefits, soft power operates through the persuasive power of ideas that foreigners find appealing (Gray, 2011).

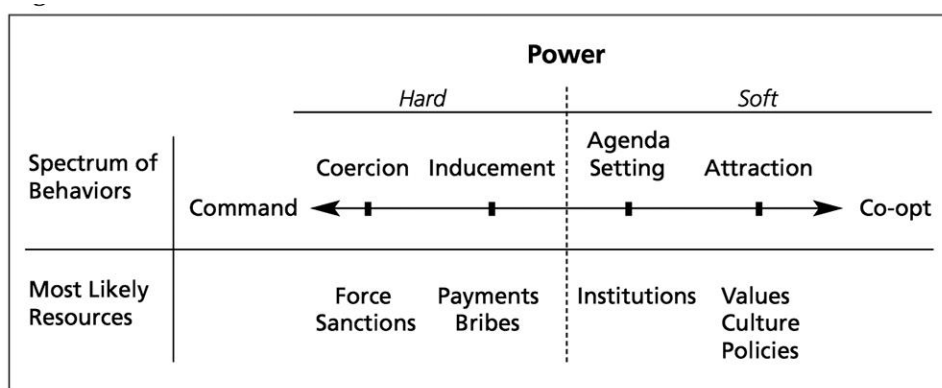


Figure 1 by Nye J. S. (**Soft Power and Higher Education, 2005**)

1.2. Hard Power

Hard power can be more easily observed than soft power as it manifests itself more practically and concretely. Likewise, hard power is a very simple and intuitive form of power, easier to detect and measure. It conveys its own ideological approach and, just like soft power, can be found in distinctive settings (Pallaver, 2011).

The capability to use economic power and military force to attain the result wanted are two of the major strengths of hard power. While soft power relies on non-tangible resources like ideas, opinions, and values; hard power leans heavily on palpable resources as a way to impose its will (Pallaver, 2011).

Hard power involves the “ability to use the carrots and sticks of economic and military might to make others follow your will” (Nye J. S., 2003). Fundamentally, hard power indicates the possibility and ability to get others to do what one wants them to under the influence of coercive power (sticks) and inducement power (carrots).

Attaining hard power, however, is also based on the possession of other resources besides economic and military power. Factors like population, natural resources, political stability, and even territory also play a major role in the level of hard power one possesses. These are the tangible resources that can be used to measure hard power.

From the definitions often given to hard power and its close relation with coercion, one could associate hard power with unethical practices. However, hard power does not follow the logic that the ends justify the means. “Twisting minds is not necessarily better than twisting arms. Normative judgments depend on the purposes for which power is used” (Nye J. S., 2012, p. 2).

Hard and soft power are related but not dependent on one another. Many nations saw their soft power decrease as their military power multiplied. This polar relation is somewhat natural as one nation increasing its military presence can launch a wave of fear and dissociation from that nation’s culture and values. Likewise, a nation’s push on its culture can lead to a decrease in military investment.

Another key difference between soft and hard power, are the parts of the world in which one is prevalent over the other. Since the sources of power are not static, as of now, soft power is becoming more important in “relations among the post-industrial societies in an information age in which the democratic peace prevails; hard power is often more important in industrializing and reindustrializing parts of the world” (Nye J. S., 2012, p. 3).

1.3. Soft Power

The term Soft Power was popularized by Joseph Nye 1990’s book “*Bound to Lead: The Changing Nature of American Power*”.

While, as previously mentioned, Hard Power consists of a nation’s influence through economic and military means, Soft Power comes from diplomacy, history and culture, etc. Soft Power is getting others to want the same outcome as you by co-opting rather than coercing them.

“The soft power of a country rests primarily on three resources: its **culture** (in places where it is attractive to others), its **political values** (when it lives up to them at home and abroad), and its **foreign policies** (when they are seen as legitimate and having moral authority)”. (Nye J. S., 2008, p. 95)

Culture incorporates the values, ideologies, and practices that create meaning for a society. Culture manifests in various different ways. On a smaller scale, it is possible to distinguish the different forms in which culture is conveyed, from the arts (music, paintings, etc), religion, gastronomy, language, and traditions, etc. However, at a larger scale, culture can be differentiated by certain patterns and constructions that connect it to a specific society, that is, Western, Eastern, Middle Eastern, Latin, and African culture.

When a nation’s culture embraces many universal values the probability of establishing positive relationships is increased. This also explains the problematic

previously mentioned that globalization is often addressed as westernization or Americanisation since the United States benefit from having a very universalistic culture. That is why some argue that the U.S.'s soft power is now stronger than its economic and military assets (Nye J. S., 2008).

Political values encapsulate the government's behaviour nationally and internationally. "Governments can attract or repel others by the influence of their example" (Nye J. S., 2005).

Government Policies can reinforce or completely drain a country's soft power. The moment a country takes a stance internationally that appears deceptive, presumptuous, or just indifferent from the international opinion, it can ruin the country's soft power (Nye J. S., 2005).

1.4. Soft Power Forms and Dimensions

Just like Cultural Flow is often misinterpreted as Americanisation, the same occurs with Soft Power. Since the main author on the topic is American, Joseph Nye, most in-depth analyses of the phenomenon are also done about the United States. This often creates the fallacy that soft power is reserved for the United States.

Although the U.S. have a strong presence in most of the soft power associated resources, the concept is not exclusive to one country or another. In the same way, almost every country possesses military, therefore hard power; every country also holds soft power, no matter how trivial it might be.

While ordinary individuals might presume soft power is deeply connected with politics and something only countries can possess, many soft-power critics often point to soft power as a cultural concept rather than a political one.

As soft power is based on the ability to shape the preference of others without the use of coercion, this form of power can be manifested in various contexts with different degrees of intensity. Soft power is also visible on a personal level as attraction and seduction (Pallaver, 2011). People, in day-to-day interactions, don't

often resource to the use of violence but, will still try to persuade others in order to obtain the result they desire.

Although soft power is deeply connected with culture and the social sphere, it is not limited to it. “Soft power is more than cultural, although the appeal of Hollywood and American products can play a role in inspiring the dreams and desires of others” (Nye & Armitage, 2007, p. 7). Even though the U.S.’s sources of soft power are abundant, these also include the political values and ideals that shape the global agenda.

There is also the need to distinguish soft power’s different layers. For example, after the Iraq invasion, the U.S. saw an abrupt decline in its favourable perception worldwide (Nye J. S., 2005). That is, the polls displayed that people were displeased with the United States’ stance. However, the feeling did not reach people’s opinion on American culture.

While people will take into account the different dimensions of the U.S.’s soft power resources (**culture, political values, foreign policies**), governments will disregard culture and focus only on the ones that impact world politics. For this reason, a country's soft power over other countries is completely different from its soft power over people.

1.5. The Influence and Legitimacy of Soft Power

Since soft power relies on its ability to attract people without the use of coercion, legitimacy becomes one of its main bases. If people or nations believe that another nation’s objectives are legitimate, that nation will more likely be able to persuade them without the use of threats or bribes (Nye & Armitage, 2007). Appealing to the second party’s values, ideals and preferences can lead to circumstances where the “carrots and sticks” become replaceable.

In the current day and age, where terrorism and attacks on democratic rights are the main focus of international leaders, armies that are suited to defeat states, become pointless as an instrument to fight ideologies.

“Today, victory depends on attracting foreign populations to our side and helping them to build capable, democratic states. Soft power is essential to winning the peace. It is easier to attract people to democracy than to coerce them to be democratic.” (Nye & Armitage, 2007, p. 7)

Legitimacy is the key element of decision making, its presence or absence is particularly clearer when hard and soft power options are presented. While hard power can, to a certain extent, be viable and effective without legitimacy, the same does not occur with soft power.

Influence is another feature of power, one that is often wrongly assumed as its synonym. Influence is merely one of the characteristics of power, either hard or soft. One that has power can certainly exert influence, but having influence does not always translate to having power (Pallaver, 2011).

1.6. Measuring Soft Power

As the “soft power resources have a legitimizing effect on countries' policies that the others accept by their own free will” (Yavuzaslan & Cetin, 2016, p. 1), many nations, understanding the importance of soft power, started developing their soft power resources.

While looking into the notion of power, multiple concepts can appear, and the same happens with hard and soft power. Throughout the years, power resources were grouped and categorized, opening the possibility to form an index list of world nations by power levels.

Geographical location, population and labour, natural resources, number of military personnel, industrial and agricultural potential plus the level of development, were grouped as concrete elements to evaluate hard power (Yavuzaslan & Cetin, 2016). Factors such as national morale, quality of diplomacy, and quality of government, along with others, were grouped as abstract elements of hard power.

As for soft power, it is not possible to find a single measure of it using a sole question item (Jhee & Lee, 2011). Although its pillars fluctuate a bit between publications, the core concepts remain rather unchanged – politics, economy, culture, and education.

IFG Index	Soft Power 30 Report	Brand Finance
Business And Innovation	Enterprise	Business and Trade
Government	Government	Governance
Culture	Culture	Culture and Heritage
Diplomacy	Digital	International relations
Education	Education	Education and Science
<i>Subjective</i>	Engagement	Media and Communication
	<i>World Poll</i>	People and Values

Table 1 – Soft Power Indexes

Soft power indexes don't exactly test and measure how much soft power a country has, but rather how effectively they make use of each of their soft power's resources. As the world has been under an American hegemony during the last decades, by analysing the different elements of soft power, one can envision whether countries are up to 'compete' with the U.S. or not (Yavuzaslan & Cetin, 2016).

Many of the metrics/components mentioned rely on official information provided by several national and international entities. However, in addition, the studies also rely on the opinion of experts and international public opinion through the use of surveys.

1.7. Culture as Soft Power – The Case of Music

“Are we playing the music, [...] or is music, through its emotional influence, playing us?” (Pieslak, 2015)

As previously shown, culture is one of the pillars of soft power. Encapsulated inside the component culture it is possible to find Music as one of its metrics.

Music, being an important worldwide diffuser of a society’s culture, becomes a natural soft power resource since the concept is highly dependent on others’ drive to follow a certain and common goal, also relies on culture as one of its main supports. If a nation’s “culture and ideology are attractive, others will more willingly follow” (Nye J. S., 1990).

It could be said that culture is one of the most important components of soft power since it is the one ordinary people have higher and easier contact with. Ouriveis (2013) explains that soft power favours everyday social interactions through instruments, such as culture, to an extent where this process often goes by without being noticed since it has become natural. America heavily benefited from the soft power of its culture as the dissemination of American films, music and series led to the diffusion not only of national ideals but also language (Santos, 2019).

Cultural Position	IFG (2012)	The soft power 30 (2019)	Brand Finance (2021)
1	USA	USA	Italy
2	UK	UK	France
3	France	France	Spain
4	Australia	Germany	UK
5	Germany	Spain	USA
6	China	Japan	Japan
7	Italy	Italy	Germany
8	Canada	China	Brazil
9	Spain	Netherlands	Canada
10	Korea	Belgium	Netherlands

Table 2 Countries Soft Power Culture Ranking Comparison

Also, just like previously displayed, culture and music are much more than just that. Music voices and fuels social movements of connection and division of the world.

According to the IFPI Global Music Report, in 2020, Latin America, with a growth of 15.9%, was the fastest-growing music market globally. Brazil was, once again, Latin America's largest recorded music market.

The region was followed by Asia with a 9.5% growth, a strong increase when compared to 2019's 3.9% increase. This rise is particularly fascinating as Japan, Asia's biggest market, saw a decline in revenue. If Japan was excluded from the region data, Asia would have been the fastest-growing region of 2020, with a 29.9% growth in its music market.

K-pop drove South Korea to a 44.8% increase and gave it the position of fastest-growing major music market of 2020 (IFPI, 2021).

The third place was taken by Africa and the Middle East with an 8.4% growth, followed by the U.S. and Canada, Europe and finally Australasia.

Sony Music's president, Shridhar Subramaniam, stated that "we should no longer look at Asia as one giant block, it needs to be broken up into hubs: Greater China, Korea, Southeast Asia, India and the Middle East" (IFPI, 2021), as each is an economic powerhouse but incredibly different in terms of culture, economy and evolution of national and international market dynamics.

Although Japan experienced losses in 2020, it is still one of the biggest music markets in the world standing at number 2, right after the United States, in the Top 10 Music Markets of 2020 (IFPI, 2021). Japan's current stagnant growth puts its reign of the Asian market at risk since South Korea and China now follow closely as numbers six and seven of The Top Music markets. If Japan's market sees no changes in the near future, South Korea, with its 44.8% growth, might rapidly snatch Japan's top 2 position in the global music market.

5. THE HALLYU WAVE'S SOFT POWER

The Hallyu Wave is not soft power but rather one of South Korea's soft power resources (Geun, 2009). The global phenomenon is not only pushing the Korean culture to the main stage of the global market, therefore becoming a fundamental component of Korea's economic competitiveness, but also a powerful weapon of social influence, cultural diplomacy and soft power at a global level (Kim Y. , 2021).

Although some might say the Hallyu Wave is a South Korean attempt of cultural imperialism, the 1947's autobiography of the Korean independence movement leader, Kim Koo, explains otherwise. As cited by The Korean Times:

"I want our nation to be the most beautiful in the world. By this, I do not mean the most powerful nation. Because I have felt the pain of being invaded by another nation, I do not want my nation to invade others. It is sufficient that our wealth makes our lives abundant; it is sufficient that our strength is able to prevent foreign invasions. The only thing that I desire in infinite quantity is the power of a noble culture. This is because the power of culture both makes ourselves happy and gives happiness to others." (Kim A.-R. , 2018)

The power of noble culture, strengthening the nation by supporting the arts, music, sports and cinema. Korea poured the nation's energy into globalizing its culture as a way to expand trade, investment, tourism and cultural exchanges (Kim J. Y., 2007).

The Hallyu Wave was and is being pushed by government cultural policies as the government focussed on promoting a "new Hallyu era" and other Hallyu related goods and businesses, like e-sports, beauty, food and fashion (Kwak, 2020).

In 2020, the MCST website holds the slogan "Restoration of the quality of life through culture – Korea growing with culture!", still in line with the 1947's growth through the power of noble culture ideology.

1.1. The Faces of Hallyu Wave's Soft Power

The success of the Hallyu Wave is largely due to the proactive action of the Korean government in invigorating its cultural industry since the late 1990s. Independent cultural content producers also joined the national effort and created successful cultural products. Beginning in Asia, and later spreading to the rest of the world, the Hallyu Wave is seen as an Asian reaction to the West's, especially the United States' soft power domination (Kim H. S., 2017).

The Hallyu Wave is only one of various soft power resources Korea can count on. The two most notable soft power resources, besides the Hallyu Wave, are Korea's successful modernization and democratization within a very short period of time and its human resources. But what does this soft power represent for Koreans? It was reported that South Korea's soft power, amplified by the Hallyu Wave, improved the security environment of foreign Korean residents as they have encountered less discrimination. Korean celebrities have become the symbol of Korea in regions where the Hallyu Wave is popular, as their words have a big impact on the opinions of Hallyu fans. Korean Wave celebrities are therefore expected to "play a more active, though subtle, political role representing Korea's as well as regional and universal interests" (Lee G. , 2009, p. 14).

Many artists can be named when mentioning the Soft Power of those riding the Hallyu Wave. Bong Joon-Ho, the director of *Parasite*, the first non-English language film to win the Oscar for Best Picture but also the winner of three other Oscars – Best Director, Best International Feature Film and Best Original Screenplay in 2020. Yuh-Jung Youn, the first-ever Korean acting Oscar winner with *Minari*. Or the recent Netflix series *Squid Game* that became the platform's biggest release.

Although these are great achievements for the Korean industry, it is difficult to reach the level of success BTS gained in the last years. The first Korean act nominated to a Grammy award, as of October 2021, holds 23 Guinness World Records. From First K-pop act to reach No.1 on the US album's chart and also No.1 on US artist 100 chart, the most *daesang* awards won at MAMA, the best-selling album in South

Korea, to most viewed YouTube video in 24 hours, between many others (Guinness World Records, 2021).

Nevertheless, the most evident form of BTS's influence is the group's appearance at the 2021's United Nations General Assembly. The group accompanied the South Korean President, Moon Jae-In, who designated them as special envoys for future generations and culture. Before, in 2018, the group had already visited the U.N. in order to help UNICEF promote the campaign *Generation Unlimited*, dedicated to educating young people and providing them vocational training (Vigdor, 2021).

The popularity and success of BTS has already started to make changes internationally and nationally. South Korea has a mandatory military service where men have to serve in the army before they complete 28 years old. Some athletes from professional teams or with international gold medals and classical artists are allowed to be exempt from military service (Sang-Hun, 2018).

The rule, until recently, did not contemplate K-pop artists, however, in 2020 the parliament passed a bill allowing “chart-topping and Grammy-nominees K-pop artists”, such as BTS, to postpone their mandatory military service until the age of 30. Although K-pop artists are still not completely exempt from military service, the door for that change is now open (Shin, 2020). This is a government plan and strategy to ensure the face of the Hallyu Wave stays active a little longer.

1.2. Measuring South Korea's Soft Power and its effects

In 2019, South Korea's ranked 19th in terms of soft power, taking 5th place in the category digital, 9th in enterprise, 12th in education and culture, 16th in engagement, 19th in government and 23rd through world polling (McClory, 2019). It was the country's best overall ranking since the Portland index was launched.

In 2019, culture was pointed as the weakness of South Korea's soft power because of the *Burning Sun* scandal that involved multiple high-profile K-pop stars. The publication recommended Korea to invest in what was called *Hallyuwood*, and the country's UNESCO world heritage as a way to balance contemporary and historical culture.

The diversification of cultural content focus is important so that the Korean industry doesn't suffer the same fall as the Hong Kong film industry, which was once the world's third-largest, after Bollywood and Hollywood. The overproduction and overuse of stale themes hastened the decline of the Hong Kong film industry (Geun, 2009). Some South Korean entertainment agencies have already started making changes and utilizing ground-breaking concepts, like SM's *Aespa*, a K-pop group with four real members and four AI versions of them.

The low ranking in the world poll was connected to the gap between soft power assets and its outside perception, that is, not everyone identifies *Parasite* or *BTS* as Korean acts or *Hyundai*, *LG* and *Samsung* as Korean brands.

Studying the differences between the 2019 index and the next one, after all the advances the Hallyu Wave had in the last years, will be incredibly important to understand the trajectory of the wave with the general public. While Hallyu fans create a favourable image and opinion of South Korea, some neighbouring countries have started to close their markets to Korean content as they believe the cultural exchanges between Korea and these countries have not been reciprocal (Geun, 2009).

“This is a good lesson for Korea’s soft power thinkers because the cases show that a country’s soft resources can easily become a double-edged sword” (Geun, 2009, p. 133)

6. ANALYSING THE IMPACT OF THE HALLYU WAVE IN PORTUGAL

The Hallyu Wave gathered very different reactions and changed many views and opinions across the world. The same occurred in Portugal. The cultural phenomenon won many fans and changed many behaviours.

In order to study the Portuguese population reaction, five aspects were taken into consideration. Firstly, the **Demographic Characteristics**, in order to categorize the population. Secondly, the population's **Level of Contact with the Hallyu Wave**, to determine the knowledge of each individual on the topic. **Hallyu Content**, a way of verifying people's knowledge on certain Hallyu matters. **Hallyu Wave Interactions** to identify how each individual first contacted with the wave; and finally, **Opinion on South Korea** as a way to verify the Hallyu Wave's soft power.

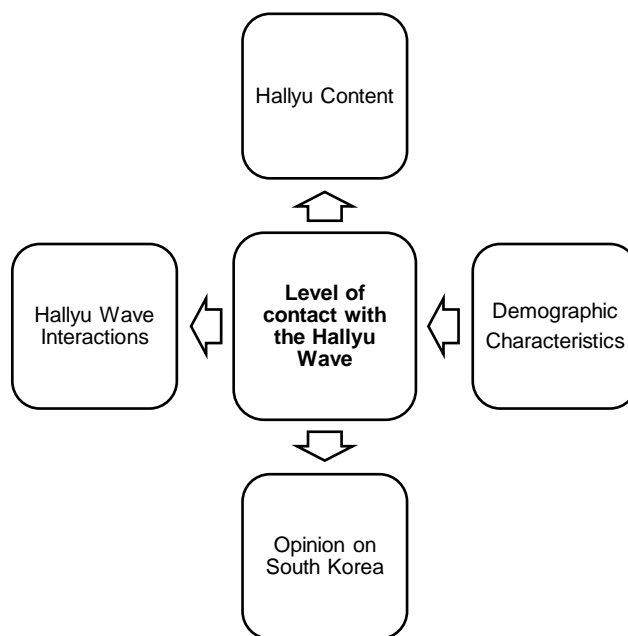


Figure 2 – Categorization of data structure

1.1. Methodology

This investigation started with the intent to determine the impact of the Hallyu Wave in Portugal and therefore understand how it materializes as Soft Power for South Korea.

In order to achieve these objectives, an online survey with Likert and multiple-choice type questions was developed.

The data gathered from the survey was then studied using SPSS and analysed on its own as well as cross-analysed with secondary data from other articles, publications and investigations on the topic.

It is important to point out that the investigations *The Impact of Korean Wave to the Acceptance of Korean Culture and Product among Indonesian* (Rahmiati, 2012), and *Landing of the Wave: Hallyu in Peru and Brazil* (Ko, No, Kim, & Simões, 2014) were used as the main sources of data comparison.

1.2. Data Collection

The online survey gathered a total of 430 valid answers between the 23rd of July and the 23rd of September. It was shared on multiple platforms as a way to reach the maximum audience possible – general Facebook and Facebook Groups related to Hallyu content, Twitter accounts dedicated to sharing and promoting Hallyu with the Portuguese audience and Instagram accounts.

The data collection was done with a convenience sampling approach; thus, the survey was opened to everyone with no restrictions.

Although many studies on the phenomenon focus only on acquiring answers from those who are familiar and involved with the Hallyu Wave, the main point of this thesis is understanding to which extent the Hallyu Wave can be viewed as a soft power mechanism. That being the case, comparing the views and opinions of individuals that have no knowledge of the Hallyu Wave with those that closely follow it, gives a better insight to what are the Hallyu Wave's repercussions as a Soft Power instrument.

Thereby, each individual was firstly asked about their knowledge and level of contact with the Hallyu Wave as a way to establish a path the respondent should take during the survey.

Since there were no criteria on who could answer the survey, it was expected that the first question, on the knowledge of the Hallyu Wave, would not be a usable deciding factor of people's knowledge as, after explaining what Hallyu Wave actually means and consists of, the answers drastically changed.

The first question "From 1 to 5, 1 being Very Little and 5 being Very Much, how much do you know about the Hallyu Wave" was discarded as the answers were not in syntony with the next question "After reading the definition of Hallyu Wave, how do you define your situation". The definition of Hallyu Wave given was as follows "*The concept Hallyu Wave/Korean Wave (Onda Coreana in Portuguese) is the term used to refer to the phenomenon of popularization of South Korean culture since the 1990s. First driven by South Korean series (K-dramas) and more recently by the proliferation of Korean pop music (K-pop)*".

Individuals that answered having high knowledge about the Hallyu Wave, later said they never contacted with it and vice versa. The differences can be connected to what marketing points as "Top of mind awareness". A concept used to categorize the brands that naturally and firstly come to the mind of an individual without ever being mentioned. The brands that naturally come out as an answer are considered to have "top of the mind awareness" while others that an individual only identifies after being presented with a list don't (Oxford, 2011). In this case, there was a difference between what people knew and identified with Hallyu Wave and its true meaning. It would be like asking someone about their favourite clothing brand and the answer being Samsung.

After giving a definition of Hallyu Wave the question presented was not the same as before since the answers could be extremely distorted and biased. The level of knowledge and contact with the Hallyu Wave was thus divided into three categories.

Firstly, having no contact with the Hallyu Wave, at least in a conscient and voluntary way. Secondly, having contacted with the Hallyu Wave but involuntarily. And finally, having contacted with the Hallyu Wave because of intentional and

voluntary search and pursuit of information. These three categories were created with the intent of letting people easily understand their stance in the situation without having to meditate on it with a scale-based answer.

It is also important to point that the entire survey was done in Portuguese as the language of the target population of this study.

1.3. Research design

This investigation relied only on quantitative methods.

The survey was divided into two different paths. Those that answered having contacted with the Hallyu wave, either voluntarily or involuntary, took a longer path than those who firstly answered not having contacted with the Hallyu Wave, at least not consciously.

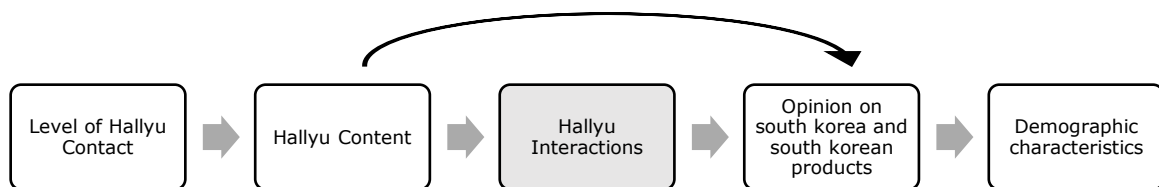


Figure 3 – Survey Structure

This was done since in the “Hallyu Interactions” portion of the survey, the questions asked about the means through which one contacted with the Hallyu Wave and the contact with the language, made it impossible for someone who was not aware of having contacted with the Hallyu Wave to answer.

1.4. Hypothesis Development

In order to determine what kind of impact the Hallyu Wave had in Portugal and its materialization as Soft Power between South Korea and Portugal, six hypotheses were formulated.

As a way to verify if the Hallyu Wave's main audience changed from country to country or if its characteristics remain untouched, thus meaning it creates a specific community, hypothesis 1 was created.

H1 –It's expected that the demographic characteristics of people who know the Hallyu Wave in Portugal are similar to those from Peru, Brazil and Indonesia

As previously stated, the Hallyu Wave started with the popularization of Korean dramas and later bloomed thanks to social media and technological advances. Hypothesis 2A and 2B were created with the intent of analysing if Portugal followed the norm in terms of contact with the Hallyu Wave.

H2A – Traditional media and people interaction have a bigger role in the contact with the Hallyu wave for those who don't voluntarily search for it than for those who do

H2B – Social Media plays a relevant role in the way people interact with the Hallyu Wave

Many Korean products become popular around the globe without people realising they are in fact Korean. Keeping that in mind hypothesis 3 was created to test if the Portuguese population was aware of all the Korean products they contacted with.

H3 –Korean Media has entered the global media market to the extent that those less familiar with the Hallyu Wave cannot distinguish Korean content from other foreign media contents

Hypothesis 4 and 5 were designed to measure Hallyu Wave's soft power effect in Portugal. The hypotheses were constructed in order to understand if the level of contact with the Hallyu Wave influences people's perception of South Korea and South Korean products.

H4 – Those who voluntarily search for Hallyu Wave related contents place the Korean Cultural Industry higher than others

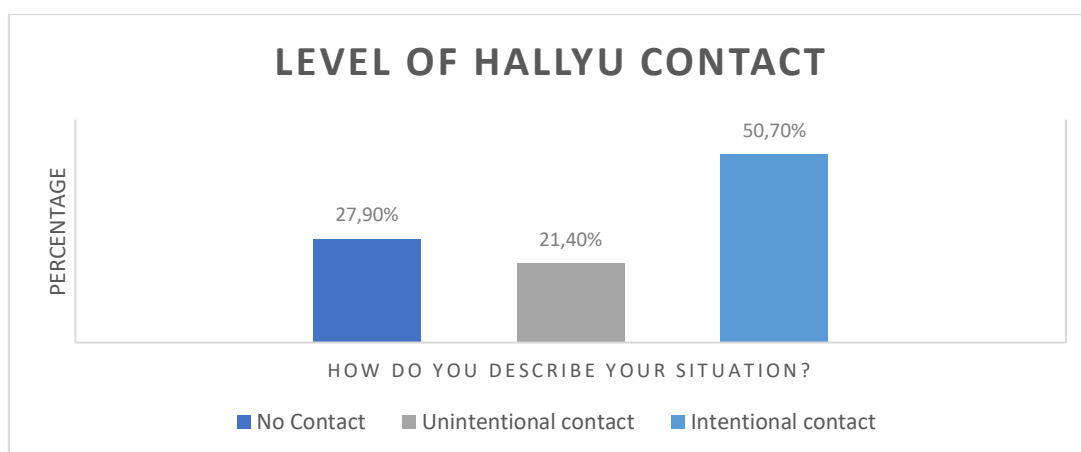
H5 – There is a positive relationship between the overall knowledge and attitude towards the Korean Wave and the image of South Korea

2. Analysis

Characteristics of the population in study

For the sake of graphic readability, abbreviated labels will be used to identify each survey path.

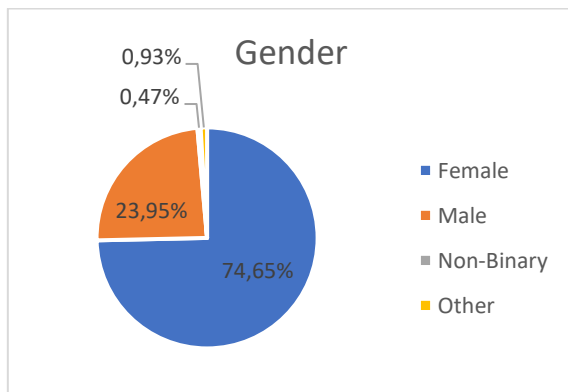
- Having no contact with the Hallyu Wave, at least in a conscious and voluntary way – **No Contact**
- Having contacted with the Hallyu Wave but unvoluntarily – **Unintentional Contact**
- Having contacted with the Hallyu Wave because of intentional and voluntary search and pursuit of information – **Intentional Contact**



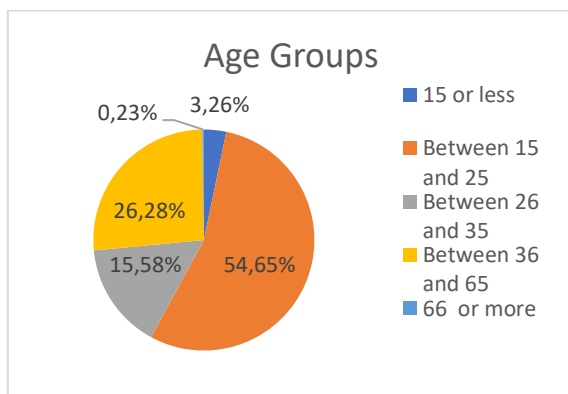
Graph 1 – Level of Contact with the Hallyu Wave

Out of the 430 answers received, more than half were from those who declare to have contacted with the Hallyu Wave because of intentional and voluntary search and pursuit of information (50,70% – N218). As the survey was opened to the general population it was somewhat expected that the main portion of the answers would be from those who have not contacted with the Hallyu Wave, as it is believed that is the best representation of the general Portuguese population. However, those who know about the Korean phenomenon turned out to be a population easier to reach, hence the results. The proportions of each category will always be taken into account.

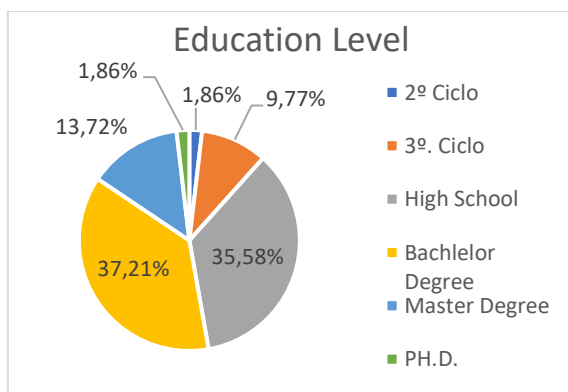
Demographic Characteristics



Graph 2 – Gender Data



Graph 3 – Age Group Data



Graph 4 – Education Level Data

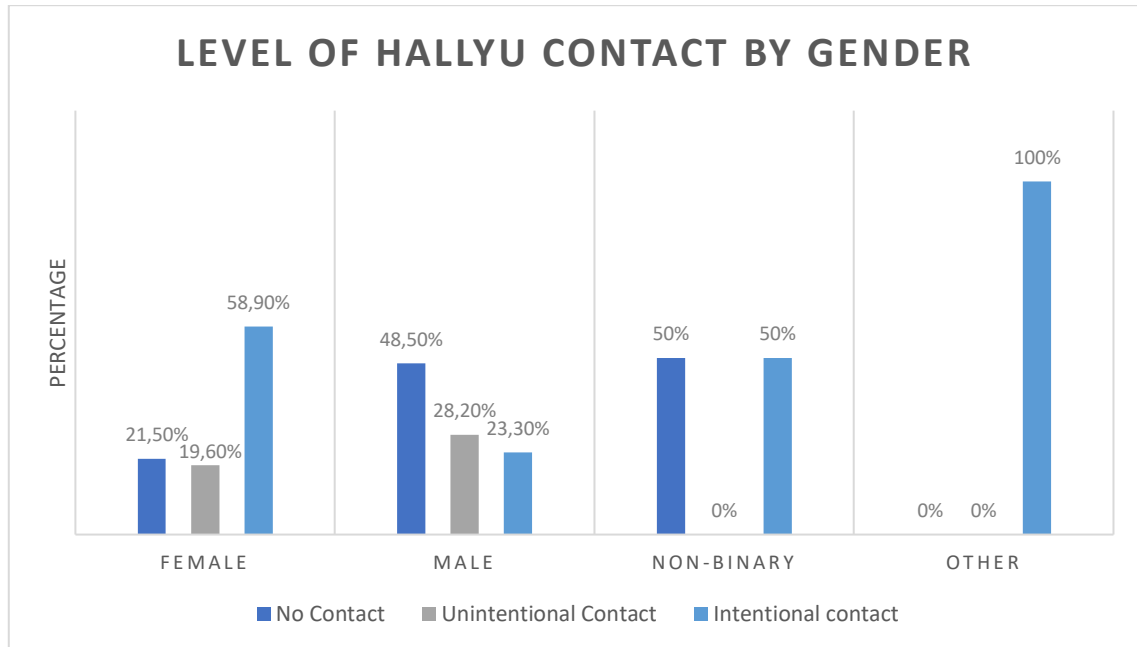
The survey was answered predominantly by females (74,65%), followed by males (23,95%), with a large margin to Non-Binary (0,47%) and Other (0,93%). Due to the lack of data concerning individuals identifying as non-binary and other, the following tests will not be able to gather conclusions regarding the two.

Regarding age, the 430 answers were gathered into age groups. Said groups were created taking into consideration the average age for the conclusion of studies. Those with 15 years old or less (3,26%) have yet to start high school. Between the 10-year gap of 16 and 25 years old (54,65%), one should be attending high school at the least, or finishing their master's degree at the max. Between the ages of 26 and 35 (15,58%), one is either working on their PhD or already in the job market. Between 36 and 65 years old (26,28%) one would normally be in the job market. From 66 years and over (0,23%), one should have entered retirement.

This arrangement is easily explained by analysing the finished Education Level data.

HYPOTHESIS 1

It is expected that the demographic characteristics of people who know the Hallyu Wave in Portugal are similar to those from Peru, Brazil and Indonesia



Graph 5 – Level of Contact with the Hallyu Wave by gender

The study concluded that 58,90% out of 321 females had contact with the Hallyu Wave because of intentional and voluntary search and pursuit of information. On the other hand, only 23,30% of males entered the same category.

The results obtained are in line with those of the study *Landing of the Wave: Hallyu in Peru and Brazil* (Ko, No, Kim, & Simões, 2014) where the investigation, targeting only Hallyu content enthusiasts, had a female presence of 90,20% in Peru and 77,40% in Brazil. The results from *The Impact of Korean Wave to the Acceptance of Korean Culture and Product among Indonesian* (Rahmiati, 2012) with 79% female and 21% male respondents also follow the same pattern. This female dominance in Hallyu related content has been reported in other studies.

Additionally, it is relevant to test if there is a significant relationship between the variable gender and variable level of contact with the Hallyu Wave by using a Chi-Square test. In order to conduct a valid test, only the genders female and male were used since all the crossings of Non-Binary and Other with the main variable were under the value of 5.

H0 – There is no significant correlation between the two variables

H1 – There is a significant correlation between the two variables

Chi-Square Test			
	Value	df	Asymptotic Sig. (2-sided)
Pearson Chi-Square	42,589a	2	,000
Likelihood ratio	43,578	2	,000
Linear-by-Linear Association	41,576	1	,000
N of Valid Cases	424		
a. 0 cells (0,0%) have an expected count less than 5. The minimum expected count is 22,35.			

Table 3 – Chi-Square test (gender)

From the SPSS Chi-Square table above the significance and dependence of the variable gender and the variable level of contact with the Hallyu wave is emphasised.

As for age, the larger groups of each category were: for *No Contact* 57,50% for the age group between 36 and 65. As for *Unintentional* and *Intentional Contact*, the age group between 16 and 25 years old leads both categories with 20,40% and 63,40% respectively.

The results obtained are in line with those of the Indonesian study as 66,3% of the survey population were between 16 and 15 years old. The information also coincides with the Peruvian and Brazilian study as, from the vague information given, it is said that the main audience reached identified as being between 20 and 22 years old.

H0 – There is no significant correlation between the two variables

H1 – There is a significant correlation between the two variables

Chi-Square Test			
	Value	df	Asymptotic Sig. (2-sided)
Pearson Chi-Square	80,200a	4	,000
Likelihood ratio	81,766	4	,000
Linear-by-Linear Association	73,558	1	,000
N of Valid Cases	415		
a. 0 cells (0,0%) have an expected count less than 5. The minimum expected count is 14,69.			

Table 4 – Chi-Square test (age)

The Chi-Square test, once again, verifies the significant correlation of the variable age and level of contact with the Hallyu Wave.

In terms of education level, in Peru, the majority declared being in the process of completing their university degrees (57,50%), while in Brazil the majority reported having their high school education finished (36,60%). In the Indonesian case, 44% reported having graduated senior high school and 46,4% as having a bachelor degree. While in Portugal, 57,50% of those that finished high school, 45% of those with a bachelor's degree and 55,90% of those with a master's degree reported having had contact with the Hallyu wave because of intentional and voluntary search and pursuit of information.

Chi-Square Test			
	Value	df	Asymptotic Sig. (2-sided)
Pearson Chi-Square	20,511a	6	,002
Likelihood ratio	21,787	6	,001
Linear-by-Linear Association	2,028	1	,154
N of Valid Cases	414		
a. 0 cells (0,0%) have an expected count less than 5. The minimum expected count is 8,93.			

Table 5 – Chi-Square Test (education level)

The chi-square test once again proved the dependence of the variables, although not as significantly as with the previous variables.

And, just as expected from the completed education level distribution of the population in analysis, students are the main group that intentionally has contact with the Hallyu wave with a rampant 71,90%, even higher than in the Indonesian case with 59%.

Hypothesis 1 is therefore accepted as all the demographic characteristics of the Portuguese population that have intentional and voluntary contact with the Hallyu Wave match those of Peru, Brazil and Indonesia.

HYPOTHESIS 2A

Traditional media and people interaction have a bigger role in the contact with the Hallyu wave for those who don't voluntarily search for it than for those who do

The data collected led to the conclusion that interaction with people played a bigger role in the contact with the Hallyu Wave for those that intentionally and voluntarily search for content (74,2%). However, traditional media played a rather balanced role in the contact with the Hallyu Wave, with 41,6% for those that unintentionally contacted with it and 58,4% for those that intentionally contacted with it.

Level of Hallyu Contact				
	Unintentional Contact		Intentional Contact	
	Count	%	Count	%
People interaction	46	25,8%	132	74,2%
Traditional media	42	41,6%	59	58,4%
Social Media	78	28,8%	193	71,2%

Table 6 – Level of Contact with the Wave (way of contact)

By conducting Chi-square tests, it was possible to verify that there is a significant relationship between the level of contact with the Hallyu Wave and Traditional media, but not with people interactions. That being the case, hypothesis 2 falls as it was possible to verify only half of the expected.

These results are also supported by the scale answers related to each of the ways of contact with the Hallyu Wave. On a scale from one to five, the relevance of people interaction (family, friends) is much less for those that unintentionally contact with the Hallyu Wave than for those that contact with it intentionally.

The reverse occurs with traditional media since television (2,57) and radio (2,53) report a higher probability for those that unintentionally contact with the wave. Newspapers and magazines (1,90) present an invariable probability between the two levels of contact. In Indonesia, the internet (35,50%), friends (34,80%) and television (29,70%) all place rather closely in the level of importance to contact with Hallyu.

Probability of receiving Hallyu Content through:	Hallyu Contact Level	
	Unintentional Contact	Intentional Contact
	Mean	Mean
Family	1.55	1.67
Friends	2.89	3.37
Television	2.57	2.40
Radio	2.53	2.22
Newspapers and magazines	1.90	1.90
Social Media	3.62	4.50
Korean Platforms or Platforms dedicated to Hallyu Content	2.20	4.17

Table 7 – Mean (ways of contact with Hallyu content)

H2a falls since only half of it can be supported by the data, and the same happens when comparing the results to other studies. In Brazil, friends and family represent 41,9% of a way to contact with the Hallyu Wave, second only to social media and the internet. In Peru, after social media and the internet, traditional media, especially television (23,5%), played a major role in the connection with the Hallyu Wave, much thanks to the airing of Korean dramas on national television networks since 2012.

HYPOTHESIS 2B

Social Media plays a relevant role in the way people interact with the Hallyu Wave

As seen with hypothesis 2a, no matter the level of contact with the Hallyu Wave, social media remains the primary way of contact, being always above 80%.

By running a Chi-Square test it was possible to determine there is no significant correlation between the level of Hallyu contact and social media. That was expected as there was almost no difference between its importance for unintentional and intentional contact.

Chi-Square Test			
	Value	df	Asymptotic Sig. (2-sided)
Pearson Chi-Square	,827a	1	,363
Likelihood ratio	,521	1	,470
Linear-by-Linear Association	,802	1	,370
N of Valid Cases			
Pearson Chi-Square	310		
a. 0 cells (0,0%) have an expected count less than 5. The minimum expected count is 11,57.			

Table 8 - Chi-Square Test (social media)

This is also sustained by the scale answers related to social media. On a scale from one to five, unintentional contact respondents state having a 3.62 probability of receiving information from the Hallyu Wave through social media, and intentional contact respondents a 4.50 out of 5 probability.

Hypothesis 2b is accepted as, even though there is no significant relationship between the two variables, the relevance of social media as the tool through which people contact with the Hallyu Wave is proved. Just like mentioned before, the importance of social media is also seen in other countries (Brazil, Peru, Indonesia).

HYPOTHESIS 3

Korean Media has entered the global media market to the extent that those less familiar with the Hallyu Wave cannot distinguish Korean content from other foreign media contents

In Portugal, besides reality shows and Brazilian or Portuguese *telenovelas*, most of the television content is foreign and in a language that is not Portuguese (TVI, 2021) (SIC, 2021). Even in cinemas, it is rare to find a film that is not either American, British, Spanish or French (NOS, 2021). For that reason, it's possible to assume that the Portuguese audience has grown accustomed to foreign media content.

Through the growth of media platforms like Netflix, this disconnection to the country that produces the content becomes even more apparent.

In the first part of the survey, people were asked if they had ever seen a Korean film or series. Later, people were confronted with two films and two series and had to disclose if they had ever watched it, heard about it or not. People were asked not to make changes to the previous part of the survey even if the answers contradicted each other.

As a result, it was possible to find some individuals that had watched Korean content (Sky Castle and Parasite) but previously answered never watching any. It was thus proved that some individuals had contact with Korean content but could not identify it.

There was then the need to verify if said results had any significance or were too little to have any weight. By conducting a Binomial Test, with a 0,95 (95%) proportion, it was possible to test and analyse this hypothesis.

		Have you watched any Korean films or series?			
		Yes		No	
		Count	% By column	Count	% By column
Boys Over Flowers	Never heard of it	101	35,7%	123	83,7%
	Heard about it	116	41,0%	24	16,3%
	Watched it	66	23,3%	0	0,0%
Sky Castle	Never heard of it	90	31,8%	115	78,2%
	Heard about it	132	46,6%	29	19,7%
	Watched it	61	21,6%	3	2,0%
Train to Busan	Never heard of it	59	20,8%	115	78,2%
	Heard about it	128	45,2%	32	21,8%
	Watched it	96	33,9%	0	0,0%
Parasite	Never heard of it	25	8,8%	61	41,5%
	Heard about it	80	28,3%	61	41,5%
	Watched it	178	62,9%	25	17,0%

Table 9 – Contact with Korean films and series

As for the series Sky Castle, the number of people that said not having watched a Korean film or series but that had actually seen Sky Castle was not high enough to be significant.

Binomial Test - Sky Castle					
	Category	N	Observed Prop.	Test Prop.	Exact Sig. (1-tailed)
Have you watched a Korean film or series?	Yes	61	,95	,95	,601
	No	3	,05		
	Total		64	1,00	

Table 10 – Binomial Test (Sky Castle)

However, with the case of Parasite, it was proved that there was a significant relationship between the number of people that had watched Parasite but previously said not having watched a Korean film or series.

Binomial Test - Parasite					
	Category	N	Observed Prop.	Test Prop.	Exact Sig. (1-tailed)
Have you watched a Korean film or series?	Yes	178	,88	,95	,000a
	No	25	,12		
	Total	203	1,00		

Table 11 – Binomial Test (Parasite)

Only through the Oscar-winning film Parasite it was possible to prove that some individuals had contact with Korean content but could not identify it. It is still an important discovery since it shows that part of the contents of the Hallyu Wave have already entered the general media market without the connotation of being part of the wave.

The same test and theory were used to analyse people’s interaction with Korean music. In the first part of the survey, people were asked if they had ever listened to a Korean song or artist. At a later part, people were confronted with four songs and had to disclose if they had ever listened to it, heard about it or not. Once again, people were asked not to make changes to the previous part of the survey even if the answers contradicted each other.

As a result, it was possible to find individuals that had listened to Korean music but previously answered never having contacted with any. Once again proving that some individuals had contact with Korean content but could not identify it.

Just like in the previous case, there was then the need to verify if said results had any significance or were too little to have any weight. By conducting a Binomial Test, with a 0,95 (95%) proportion, it was possible to test and analyse this hypothesis.

		Have you heard any Korean songs?			
		Yes		No	
		Count	% By column	Count	% By column
BTS Butter	Never heard of it	43	12,2%	62	79,5%
	Head about it	53	15,1%	13	16,7%
	Listened to it	256	72,7%	3	3,8%
PSY Gangnam Style	Never heard of it	12	3,4%	27	34,6%
	Head about it	18	5,1%	11	14,1%
	Listened to it	322	91,5%	40	51,3%
BlackPink Ddu-Du Dud	Never heard of it	68	19,3%	66	84,6%
	Head about it	45	12,8%	8	10,3%
	Listened to it	239	67,9%	4	5,1%
Girls Generation (SNSD) Gee	Never heard of it	127	36,1%	65	83,3%
	Head about it	77	21,9%	11	14,1%
	Listened to it	148	42,0%	2	2,6%

Table 12 – Contact with Korean Music

With the songs presented, the tests pointed out that there's a significant relationship between the number of people that listened to each song but previously said not having listened to any Korean music. Naturally not all degrees of significance were the same. The viral hit Gangnam Style by Psy presented the highest level of significance.

H3, Korean Media has entered the global media market to the extent that those less familiar with the Hallyu Wave cannot distinguish Korean content from other foreign media contents, is thus supported. It is a very interesting discovery and it should be further studied if these cultural acts are able to enter the global media market on their own or with a push from the Hallyu Wave.

It was not possible to study the recent success of the Netflix series Squid Games due to its release date. However, considering it is the platform’s biggest hit, it should be further analysed. As it is said that 111 million viewers watched at least two minutes of the show, it could be somewhat expected that not all identified it as Hallyu content.

HYPOTHESIS 4

Those who voluntarily search for Hallyu Wave related contents place the Korean Cultural Industry higher than others

	Level of Hallyu Contact			
	No Contact	Unintentional Contact	Intentional Contact	Total
	Mean	Mean	Mean	Mean
South Korea’s Entertainment Industry	2,04	2,97	4,14	3,50
United States’ Entertainment Industry (Hollywood)	3,45	3,85	3,65	3,64
India’s Entertainment Industry (Bollywood)	2,36	2,73	2,44	2,49
Japan’s Entertainment Industry	2,43	3,03	3,68	3,24
China’s Entertainment Industry	1,95	2,33	3,03	2,59

Table 13 – Mean (Entertainment Industries Raking)

The respondents evaluated five entertainment industries from 1 (Very Bad) to 5 (Very Good). To better understand the data, the results were transformed into means. Thus, beginning the interpretation of results by crossing the evaluation of each industry with the level of contact with the Hallyu Wave, as expected, those that intentionally and voluntarily contact with Hallyu content place the South Korean industry much higher than others, at 4,14 out of 5 levels. However, it was important to discover if there was any significant relation between the means of each group or if it is just a minor statistical difference.

By conducting tests to the significance of all data it was possible to discover that the difference between groups means is statistically significant for all the entertainment industries besides Bollywood.

The level of contact with Hallyu content becomes especially significant when evaluating the Korean, Japanese and Chinese industries. It is also significant when evaluating Hollywood but not to the same level. It is thus possible to conclude that the contact with the Hallyu wave is not only extremely important when evaluating the South Korean industry, but also when evaluating other Asian industries.

As this thesis's main focus is not only culture but more specifically music, there was a need to gather information about the respondents' evaluation of the music industry by itself. Therefore, the respondents were also asked to evaluate five different music industries. As before, the results were transformed into means and interpreted by crossing the evaluation of each music industry with the level of contact with the Hallyu Wave.

Once again, those that intentionally and voluntarily contact with Hallyu content place the South Korean industry much higher than others, at 4,26 out of 5 levels, with the United States music industry being second with a 3,74 evaluation.

	Level of Hallyu Contact			
	No Contact	Unintentional Contact	Intentional Contact	Total
	Mean	Mean	Mean	Mean
South Korea's Music Industry	1,94	2,83	4,26	3,47
United States' Music Industry (Hollywood)	3,61	3,87	3,74	3,73
India's Music Industry (Bollywood)	2,29	2,48	2,25	2,32
Japan's Music Industry	2,07	2,56	3,41	2,90
China's Music Industry	1,70	2,11	2,75	2,31

Table 14 - Mean (Music Industries Raking)

The difference between groups means becomes especially interesting while taking only the music industry into account. The level of contact with the Hallyu Wave has no significance when evaluating Hollywood and Bollywood's industry, but is statistically significant when evaluating not only South Korea but also Japan and China.

Therefore, hypothesis 4, those who voluntarily search for Hallyu Wave related contents place the Korean Cultural Industry higher than others, is supported. And additionally, it is possible to prove that the level of contact with Hallyu content also reflects on the views towards other Asian countries.

There is a connection between enjoying Korean content and enjoying other Asian content. Those in contact with South Korea's cultural industries seem to expand their interest to other parts of the Asian continent.

This relation is particularly interesting since the South Korean music industry is trying, and has been trying, to infiltrate the Chinese and Japanese markets for a while. The most recent proof of such an attempt is the Korean survival show *Girls Planet 999* where 33 girls from Korea, 33 from China and 33 from Japan, competed in order to win a place in the new K-pop girl group. This happens after three successful survival shows where the tv station Mnet debuted a K-pop group with Korean trainees and one with Korean and Japanese trainees (*Produce 48 – Iz* One*).

HYPOTHESIS 5

There is a positive relationship between the overall knowledge and attitude towards the Korean Wave and the image of South Korea

The data collected proved that the level of contact with the Hallyu Wave also influences people's views of South Korea. As displayed by Table 15, it is possible to spot the best evaluation of the country being of those that voluntarily and intentionally contact with the wave.

By measuring the level of significance, it was possible to determine that, besides the question regarding the education system, the relation between the level of Hallyu contact and the opinion of respondents in each of the statements is significant.

The lowest overall mean regards South Korea's stance in international relations and politics, a heavier topic not much included in the Hallyu Wave. During the time the survey was live there were no major news in the Portuguese news agenda that mentioned South Korea, so the knowledge on the topic might be lower than regarding other matters.

The fact that there is no significant relationship between the level of contact with the Hallyu wave and the opinion on South Korea's education system also comes with little surprise. This assumption comes from the fact that even those that intentionally contact with Korean content only rate Korea's education a 3,43 out of 5, not much higher than the other groups of contact.

Those that have no contact with the wave and those that only unintentionally contact with it might have only a vague idea of the education system, hence placing it in a middle ground evaluation. However, those that voluntarily and intentionally search for Hallyu content may have, in the mid-time, experienced the outbreak of some education-related scandals in South Korea. The corruption, fraud and abuse of power to enter prestigious universities (BBC, 2017), the abuse of students by the SOPA school administration (8thFilm, 2019), or simply the incredibly high level of competition to name only a few (Kang, 2019).

	Level of Hallyu Contact			
	No contact	Unintentional Contact	Intentional Contact	Total
	Mean	Mean	Mean	Mean
South Korea is a modern and advanced country	3,53	3,88	4,23	3,96
South Korea is an attractive country to live, study or work	2,90	3,12	3,73	3,37
The South Korean industry and technology are highly developed and internationally competitive	3,68	3,99	4,59	4,21
The South Korean education system is modern and advanced	3,22	3,29	3,43	3,34
South Korea is an international reference in terms of its cultural production	3,13	3,37	4,24	3,74
We can trust the way South Korea approaches international issues	2,91	2,89	3,30	3,10

Table 15 – Mean (South Korea’s Soft Power Analysis)

CONCLUSIONS OF THE CASE STUDY

Taking into consideration the results obtained through the data analysis it is possible to formulate some conclusions.

In the first place, it's possible to infer that the main audience interacting with the Hallyu Wave does not change regarding the country. At least, between the four countries analysed, from three different continents, the main demographic characteristics remain the same. However, it is quite possible the results would change while comparing countries with drastically different development levels.

It also becomes evident that, even though traditional media and people interactions still play an important role in introducing people to Hallyu content, social media has a crucial role in connecting fans with artists and other products of the Hallyu Wave.

An important and still somewhat unstudied discovery is people's capability of identifying Korean products, let it be cultural products like films and music, or luxury, technological and beauty goods, which is still rather average (see table 16). There is still a need to further investigate if some Korean products contribute to the national Soft Power when people can't even identify them as Korean.

The main topic of this thesis, if the Hallyu Wave materialized itself as Soft Power in Portugal, was verified through the fourth and fifth hypotheses. Those who answered the survey proved that the highest level of contact with the Hallyu Wave, the best image one has of South Korea and its products.

The importance of music as a soft power resource was also proved through the fourth hypothesis where it was possible to see the highest ranking given to a music industry – South Korea with 4,26 out of 5.

FINAL REMARKS

The Hallyu Wave is a global phenomenon still in constant change. Throughout the writing of this thesis reports of new accomplishments kept rolling out.

The size of the Korean industry makes it so the flow of content never stops. If an individual follows, for example, three Korean artists, the probability of having new content 365 days a year is high. When one artist is on hiatus another one will have a comeback, and so on.

If the United States have a city that never sleeps, South Korea has a cultural industry that never stops.

I believe that in the next few years the Hallyu Wave will still be an important research topic in various areas. From politics to marketing, music, economy or sociology. I believe this cultural sensation will leave its mark on people but also on the way some fields operate.

The questions that sometimes rise like, *When will the success of the Hallyu Wave come to an end?*, and *Can another country replicate South Korea's path to international success?*, remain unanswered.

This thesis tries, with all its limitations, to fill a gap in the research of the Hallyu Wave's impact in Portugal.

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APPENDIX

ANNEX 1

	Categorias	Contagem	% em coluna
Acha que a marca Samsung é sul coreana?	Seguramente não	51	11,9%
	Provavelmente não	76	17,7%
	Provavelmente sim	75	17,4%
	Seguramente sim	228	53,0%
Acha que a marca LG é sul coreana?	Seguramente não	58	13,5%
	Provavelmente não	136	31,6%
	Provavelmente sim	111	25,8%
	Seguramente sim	125	29,1%
Acha que a marca KIA é sul coreana?	Seguramente não	40	9,3%
	Provavelmente não	116	27,0%
	Provavelmente sim	158	36,7%
	Seguramente sim	116	27,0%
Acha que a marca Hyundai é sul coreana?	Seguramente não	28	6,5%
	Provavelmente não	79	18,4%
	Provavelmente sim	126	29,3%
	Seguramente sim	197	45,8%
Acha que a marca 3CE é sul coreana?	Seguramente não	39	9,1%
	Provavelmente não	177	41,2%
	Provavelmente sim	161	37,4%
	Seguramente sim	53	12,3%
Acha que a marca LANEIGE é sul coreana?	Seguramente não	35	8,1%
	Provavelmente não	189	44,0%
	Provavelmente sim	160	37,2%
	Seguramente sim	46	10,7%
Acha que a marca DR. JART+ é sul coreana?	Seguramente não	28	6,5%
	Provavelmente não	190	44,2%
	Provavelmente sim	155	36,0%
	Seguramente sim	57	13,3%

Table 16 –Korean Brands Awareness

ANNEX 2 – Soft Power tables

Components	Metric
Diplomacy	Foreign Aid, Visa Freedom, National Brand power, Global Diplomatic Structure, Global Connectivity Structure, Environmental Awareness and Actions, Openness to Refugees, etc.
Culture	Tourism, Foreign Correspondents, Language, Olympic Profile, Music, Art Gallery, World Heritage, International Football Status
Government	The United Nations Human Development Indicators, Government Effectiveness, Individual Freedom, Democratic Institutions, Social Violence, Death Penalty, Government Trust, Income Distribution
Business And Innovation	International Patents, Commercial Competition, Level of Corruption, Innovation, International Investment, Internet Addiction
Education	Quality of primary and secondary education, Quality of universities, foreign students, Academic publishing
Subjective	Design And Architecture, Cultural Output, Global Leadership, Soft Power Icons, Cuisine, National Airline or Major Airport, Commercial Brands

Table 17 - Soft Power Index components and metric prepared by IFG Index (**McClory, 2012**)

Components	Metric
Business and Trade	Economy, Business, Brands, Taxation, Trade, Investment, Infrastructure, Future Growth
Governance	Rule Of Law, Human Rights, Crime Rate, Security, Constitution, Political Elite
International relations	Diplomatic, Relations, International, Organisations, Conflict, Resolution, International, Aid Climate Action
Culture and Heritage	Tourism, Sport, Food, Fine Arts, Literature, Music, Film, Gaming, Fashion
Media and Communication	Traditional Media, Social Media, Marketing
Education and Science	Higher Education, Science, Technologies
People and Values	Values, Character, Trust

Table 18 – Soft Power index components and metric prepared by Brand Finance (**2021**)

Components	Metric
Culture	Total number of tourist arrivals, Number of films appearing in major film festivals, Number of UNESCO World Heritage sites, Size of music market, Olympic medals, FIFA Ranking, Michelin-starred restaurants, Power Language Index, etc.
Digital	Number of internet users per 100 inhabitants, Secure internet servers per 1 million people, Government Online Services Index, etc.
Education	Number of top global universities, Number of international students in the country, Spending on education as percentage of GDP, etc.
Engagement	Total overseas development aid, Number of embassies abroad, Number of embassies in the country, Membership of international organisations, Environmental Performance Index (EPI), etc.
Enterprise	Global patents filed, Unemployment rate as a percentage of labour force, Corruption Perceptions Index score, Heritage Economic Freedom Index score, etc
Government	Population well-being, Homicides per capita, Economist Democracy Index score, Gender Equality Index score, Press Freedom Index score, etc.
World Poll	Cuisine International, welcoming to tourists International, Technology products International, Luxury goods International, Trust to do the right thing in global affairs International, Appeal as a place to visit, work, or study International, Contribution to global culture

Table 19 – Soft Power index components and metric prepared by Soft Power 30 Report (**McClory, 2019**)

ANNEX 3 – Binomial tests (Music)

Teste binomial BTS					
	categoria	N	Proporção observada	Proporção de teste	Sig exata (1 extremidade)
Já ouviu música de algum artista sul coreano?	Sim	256	,99	,95	,001
	Não	3	,01		
	Total	259	1,00		

Teste binomial PSY					
	Categoria	N	Proporção observada	Proporção de teste	Sig exata (1 extremidade)
Já ouviu música de algum artista sul coreano?	Sim	322	,89	,95	,000a
	Não	40	,11		
	Total	362	1,00		
a. Estados de hipóteses alternativas que a proporção de casos no primeiro grupo < ,95.					

Teste binomial BLACK PINK					
	Categoria	N	Proporção observada	Proporção de teste	Sig exata (1 extremidade)
Já ouviu música de algum artista sul coreano?	Sim	239	,98	,95	,006
	Não	4	,02		
	total	243	1,00		

Teste binomial SNSD					
	Categoria	N	Proporção observada	Proporção de teste	Sig exata (1 extremidade)
Já ouviu música de algum artista sul coreano?	Sim	148	,99	,95	,018
	Não	2	,01		
	Total	150	1,00		

ANEX 4 – Entertainment Industries Ranking (tests)

ANOVA					
From 1 to 5 what is your opinion on the South Korean entertainment industry					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	261,908	2	130,954	129,701	,000
Within Groups	349,341	346	1,010		
Total	611,249	348			

ANOVA					
From 1 to 5 what is your opinion on the United States entertainment industry					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	8,051	2	4,026	4,038	,018
Within Groups	419,739	421	,997		
Total	427,790	423			

ANOVA					
From 1 to 5 what is your opinion on the Indian entertainment industry					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	5,707	2	2,854	2,303	,102
Within Groups	344,499	278	1,239		
Total	350,206	280			

ANOVA					
From 1 to 5 what is your opinion on the Japanese entertainment industry					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	93,318	2	46,659	40,068	,000
Within Groups	386,610	332	1,164		
Total	479,928	334			

ANOVA					
From 1 to 5 what is your opinion on the Chinese entertainment industry					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	62,099	2	31,050	29,023	,000
Within Groups	287,783	269	1,070		
Total	349,882	271			

ANEX 5 – Music Industries Ranking (tests)

ANOVA					
From 1 to 5 what is your opinion on the Korean Music industry					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	349,442	2	174,721	163,198	,000
Within Groups	387,561	362	1,071		
Total	737,003	364			

ANOVA					
From 1 to 5 what is your opinion on the United States Music industry					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	3,519	2	1,759	1,443	,237
Within Groups	510,756	419	1,219		
Total	514,275	421			

ANOVA					
From 1 to 5 what is your opinion on the Indian Music industry					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	2,006	2	1,003	,781	,459
Within Groups	321,061	250	1,284		
Total	323,067	252			

ANOVA					
From 1 to 5 what is your opinion on the Japanese Music industry					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	102,121	2	51,061	42,350	,000
Within Groups	361,707	300	1,206		
Total	463,828	302			

ANOVA					
From 1 to 5 what is your opinion on the Chinese Music industry					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	53,848	2	26,924	28,269	,000
Within Groups	238,105	250	,952		
Total	291,953	252			

ANNEX 6 – Opinion on South Korea (tests)

ANOVA					
South Korea is a modern and developed country					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	39,649	2	19,825	24,559	,000
Within Groups	344,679	427	,807		
Total	384,328	429			

ANOVA					
South Korea is an appealing country to live, work and study					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	60,427	2	30,214	30,177	,000
Within Groups	427,517	427	1,001		
Total	487,944	429			

ANOVA					
South Korean technology and industry is advanced and competitive internationally					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	70,600	2	35,300	55,830	,000
Within Groups	269,979	427	,632		
Total	340,579	429			

ANOVA					
South Korea's education system is modern and advanced					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	3,836	2	1,918	1,832	,161
Within Groups	446,911	427	1,047		
Total	450,747	429			

ANOVA					
South Korea is an international reference when it comes to culture					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	112,190	2	56,095	63,007	,000
Within Groups	380,156	427	,890		
Total	492,347	429			

ANOVA					
One can trust the way South Korea approaches international affairs					
	Sum of Squares	df	Mean Square	Z	Sig.
Between Groups	16,974	2	8,487	9,280	,000
Within Groups	390,524	427	,915		
Total	407,498	429			

ANNEX 7– Survey

HALLYU WAVE ENQUANTO SOFT POWER

A informação recolhida é confidencial e unicamente utilizada para análise agregada, no âmbito da dissertação de mestrado. O questionário destina-se à população geral sem quaisquer restrições.

HALLYU WAVE

1. De 1 a 5, qual o seu grau de conhecimento sobre a Hallyu Wave?

O conceito Hallyu Wave/Korean Wave (Onda Coreana) é o termo utilizado para referir o fenómeno de popularização da cultura sul coreana desde a época de 1990.

Primeiramente impulsionado pelas séries sul coreanas (K-dramas) e mais recentemente pela proliferação da música pop coreana (K-pop).

2. Considerando esta definição de Hallyu Wave, como define a sua situação?

- Não teve contacto com conteúdos que se possam enquadrar no Hallyu Wave, pelo menos de forma consciente e intencional
- Teve contacto com conteúdos que se podem eventualmente enquadrar no Hallyu Wave, mas de uma forma que não foi intencional
- Teve contacto com conteúdos que se podem enquadrar no Hallyu Wave, que pesquisou e procurou intencionalmente

3. Já viu algum filme ou série sul coreana?

- Sim
- Não

4. Em média, quanto tempo passa a consumir conteúdos de entretenimento de origem sul coreana por exemplo filmes, séries ou música)?

- Nenhum
- Menos de 1 hora por semana
- Entre 1 a 2 horas por semana
- Entre 2 a 3 horas por semana
- Mais de 3 horas por semana

5. Já ouviu música de algum artista sul coreano?

- Sim
- Não

6. Em média, quanto tempo passa apenas a ouvir música sul coreana?

- Nenhum
- Menos de 1 hora por semana
- Entre 1 a 2 horas por semana
- Entre 2 a 3 horas por semana
- Mais de 3 horas por semana

7. Sendo 1 Muito Má e 5 Muito Boa, qual é a sua opinião sobre as seguintes indústrias de entretenimento: [selecione NS/NR caso não conheça]

- Coreia do Sul
- Estados Unidos
- Índia
- Japão
- China

8. Sendo 1 Muito Má e 5 Muito Boa, qual é a sua opinião sobre as seguintes indústrias de entretenimento, desta vez tendo em conta apenas a indústria musical: [selecione NS/NR caso não conheça]

- Coreia do Sul
- Estados Unidos
- Índia
- Japão
- China

9. Relativamente aos seguintes Filmes e séries, escolha a opção que melhor se adequa [Parasite, Train to Busan, Sky Castle, Boys over Flowers]

- Nunca vi
- Já ouvi falar
- Já vi

10. Relativamente aos seguintes artistas e músicas, escolha a opção que melhor se adequa [BTS – Butter, PSY – Gangnam Style, BlackPink – Ddu-du ddu-du, SNSD – Gee]

- Nunca ouvi
- Já ouvi falar
- Já ouvi a música

11. Através de que meios teve contacto com a Hallyu Wave [selecione no máximo 3]

- Família
- Amigos
- Redes sociais
- Televisão
- Radio
- Jornais e revistas
- Escola/universidade
- Outro

12. Sendo 1 Nada Provável e % Muito Provável, qual a probabilidade de receber informação sobre a indústria cultural sul coreana através dos seguintes meios? [selecione NS/NR caso não se aplique]

- Família
- Amigos
- Televisão
- Radio
- jornais e revistas
- redes sociais
- plataformas sul coreanas ou dedicadas à Korean Wave

13. Estuda ou já estudou coreano?

- Sim
- Não

14. Tem interesse em começar ou continuar a estudar coreano no futuro?

- Sim
- Não
- Talvez

15. Se já estudou, estuda ou considera vir a estudar coreano, qual a importância de cada um dos seguintes motivos: [selecione NS/NR caso não se aplique]

- Interesse no conteúdo fornecido pela Hallyu Wave
- Interesse em visitar a Coreia do Sul
- Relacionado com a minha área de estudos
- Relacionado com a minha área de trabalho
- para aumentar as minhas competências linguísticas

SOFT POWER

16. Sendo 1 Discordo Totalmente a 5 Concordo Totalmente, selecione o seu nível de concordância com cada uma das seguintes afirmações:

- A Coreia do Sul é um país moderno e desenvolvido"
- "A Coreia do Sul é um país muito apelativo, para se viver, estudar ou trabalhar"
- "A indústria e tecnologia sul coreana é muito desenvolvida e competitiva a nível internacional"
- "O sistema educativo sul coreano é moderno e desenvolvido"
- "A Coreia do Sul é uma referência internacional a nível da sua produção cultural"
- "Podemos confiar na forma como a Coreia do Sul aborda questões internacionais (Aquecimento Global, Direitos Humanos, Coreia do Norte, etc.)"

17. Considerando as seguintes marcas, utilize a escala apresentada para indicar que marcas acha que são sul coreanas: [Seguramente não, Provavelmente não, Provavelmente sim, Seguramente sim]

- SAMSUNG
- LG
- KIA
- HYUNDAI
- 3CE
- LANEIGE,
- DR. JART+

18. Se considerarmos que as marcas mencionadas são sul coreanas, a sua opinião sobre a indústria e tecnologia coreana altera-se?

- Altera de forma muito positiva
- Altera de forma positiva
- Não altera
- Altera de forma negativa
- Altera de forma muito negativa

19. Tendo à escolha dois produtos semelhantes escolheria um produto sul coreano em detrimento de outro [1 Discordo Totalmente, 5 Concordo totalmente]

INFORMAÇÃO DEMOGRÁFICA

20. Idade

21. Género

- Feminino
- Masculino
- Não Binário
- Outro / Prefiro não dizer

22. Nível de Escolaridade Concluído

- Não frequentou a escola ou não concluiu o 1º ciclo
- 1º Ciclo (4º ano de escolaridade)
- 2º Ciclo (6º ano de escolaridade)
- 3º Ciclo (9º ano de escolaridade)
- Ensino Secundário
- Licenciatura
- Mestrado
- Doutoramento

23. Principal Ocupação

- Estudante
- Empregado
- Desempregado
- Reformado