

My academic journey*

Doobo SHIM (沈斗輔) **

Abstract

In February 2024, the College of Communication at Fu Jen Catholic University appointed Professor Doobo Shim of Sungshin Women's University, who has written extensively in the studies of Korean popular culture, as the Fubon Chair Professor of Communication Studies. Professor Shim held a colloquium with faculties at the college on the topic of his academic journey. He traces back the ways his academic training has contributed to his interests in both the critical political economy of communication and cultural studies. He also suggests an understanding of Hallyu from five perspectives. The discussion between Taiwanese academics and Professor Shim focused on the production, consumption, and nationalist discourses about Hallyu, as well as the differences between Korea and Taiwan in the colloquium.

Key words: East Asian popular culture, Hallyu, hybridity, international communication, Korean popular culture

* This article has been revised and edited by the author based on the content of the colloquium.

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It is a great honor to be here. I'm deeply grateful to Dean Chun-Fu Chen, Jocelyn, and the professors and staff members present. This opportunity humbles me. Recognizing the diverse audience of both senior and junior scholars, I hope my research experiences can offer valuable insights.

1. Early Influences and Academic Foundations

My journey as a scholar began unexpectedly. As a teenager in the 1980s, I was keenly interested in culture but never anticipated becoming a scholar of the Korean Wave, or Hallyu. At that time, Korea, like Taiwan, was relatively unknown globally. However, circumstances changed, and the Korean Wave emerged – an accidental occurrence with underlying reasons and trajectories that I'll explain.

A recent experience in India illustrates Hallyu's impact. While visiting the Taj Mahal during an academic conference, I noticed a stranger's eagerness to take a photo with me simply because he recognized me as Korean. This encounter, reminiscent of how Koreans reacted to Americans in rural Korea during the 1970s, demonstrates the cultural shift brought about by the Korean Wave.

Recently, I published a book in Korea titled “What is Hallyu all about?” (한류가 뭐길래) This work attempts to answer fundamental questions about the Korean Wave phenomenon. Despite Hallyu's 20-year presence, its expanding scope and scale have made it increasingly challenging to grasp its essence. My book aims to provide a clearer understanding of Hallyu, explore the nature of culture, and extract lessons from this fascinating phenomenon.

When my book was published, it garnered numerous reviews from both the media and scholars on platforms like Facebook. One review stood out to me in particular—it commended the book for its ability to convey complex theoretical concepts through relatable, real-life examples while offering a balanced perspective on Korean research. This feedback resonated deeply with me, as it

reflected the very approach I embraced during my early days of exploring and understanding culture.

As a junior high school student, I was deeply fascinated by cultural magazines, often prioritizing them over textbooks. This early interest in culture, social affairs, and topics beyond the standard curriculum laid the foundation for my future academic pursuits. However, I always felt these magazines lacked overarching theories to explain real-life phenomena, which fueled my desire to study something more theoretical.

In high school, I discovered "The West Which I Observed," a book by an emeritus professor of Western history at Korea University. This work, which provided historical perspectives on human life through the author's European travels, inspired me to major in history at Korea University. I studied history, culture, and literature there without specific academic aspirations.

During my senior year, I faced a crucial decision about my future. I contemplated whether to pursue "facts" or "truth," ultimately choosing to seek "truth" in graduate school. This led me to the University of Wisconsin-Madison in the early 1990s, where I met Professor John Fiske, a renowned cultural studies scholar. Despite colleagues' warnings about the difficulty of his class, I enrolled immediately--a decision that proved fortunate as Fiske became a mentor and father figure.

2. Formative Experiences in Cultural Studies and Political Economy

A pivotal moment in my academic journey occurred in Fiske's class when we watched a news report on the 1992 Los Angeles riots. Contrary to my initial understanding of the riots, where I viewed Korean storekeepers as innocent victims, the contrasting reactions of my classmates to the looting of Korean stores shocked me and sparked my interest in race studies and cultural politics. While I acknowledged the historical victimization of Black Americans, I noticed a gap in

the scholarly discourse regarding the victimization of Asians within the American racial system, particularly evident in the portrayal of Koreans during the 1992 Los Angeles riots. This realization led me to study the racist portrayal of Asian Americans in mainstream American media, culminating in the publication of my master's thesis as a journal article in 1998.

In 2021, I learned of the passing of John Fiske. The news of his death evoked a sorrow so deep it defied description, leaving an ache that words struggled to capture. Henry Jenkins, a prominent scholar who studied under Fiske, shared a poignant Facebook post commemorating his mentor's life. Jenkins recalled Fiske's arrival at the University of Iowa: "He sparked a degree of intellectual excitement I have not experienced since. Every week, more students were showing up at his seminar, eager to learn what for us was a new conceptual framework, drawn from the cultural studies that informed his work" (Jenkins, 2021). Jenkins' recollection mirrored my own experiences with Fiske. His approach to teaching, characterized by openness and dialogue, created an environment where ideas flourished, and students felt empowered to explore new intellectual territories. His guidance extended beyond academic discourse, shaping how I thought about cultural studies and how I approached life's challenges. His ability to listen, to engage with ideas regardless of their source, and to foster a sense of intellectual community left an indelible mark on my personal and professional development.

During my PhD studies, I realized the importance of learning about political economy. At the University of Wisconsin, I had the fortune of working with Robert McChesney, a prominent figure in the American media reform movement. In our first consultation in 1996, he suggested I research Korean media development, citing an interesting news story from 1995.

A Korean company, Cheil Jedang (第一製糖, CJ), had made global headlines by acquiring an 11.1% stake in the newly founded DreamWorks SKG studio. This was noteworthy because DreamWorks, founded by Steven Spielberg,

David Geffen, and Jeffrey Katzenberg, was already generating buzz. The fact that an unknown Korean company, not Samsung, Hyundai, or LG, had become a player in this venture was intriguing.

I was impressed that McChesney knew about this development, as Korea was a relatively small country. His awareness helped me understand the strategy behind the Korean company's move. It was closely linked to the vibrant discourses that were shaping Korea at the time, such as the "information society," "globalization," and the emergence of the "21st-century cultural era." I would also surmise that similar discourses were unfolding in Taiwan.

This period followed Sony's acquisition of Columbia Pictures and Matsushita's purchase of another American record company and movie studios. It was shocking that consumer electronics companies like Sony would venture into Hollywood. The digital revolution was blurring the lines between hardware and software, suggesting that all companies might engage in similar practices in the future. The early 1990s marked a pivotal moment in South Korea's cultural industry development. There were many catalysts, including the release and popularity of the American blockbuster "Jurassic Park" in 1993. This film's commercial success served as a watershed moment, demonstrating to Korean policymakers and industry leaders the immense economic potential of the cultural industry. The revelation that a single film could generate revenue equivalent to the export value of 1.5 million Hyundai cars—a feat that would require two years of manufacturing labor—was particularly impactful in a nation still primarily focused on traditional manufacturing industries.

This realization coincided with South Korea's democratization process, which led to the liberalization of the media landscape. The proliferation of television channels and the influx of capital into media industries attracted a new cohort of talent. Graduates from prestigious universities such as Seoul National University, Korea University, and Yonsei University began gravitating towards media careers, diverging from the previous generation's preference for traditional

corporate paths.

Concurrently, the burgeoning cultural industry created unprecedented opportunities for individuals from diverse backgrounds. A notable example is the boy band Clon, whose members transitioned from nightclub dancers to mainstream pop stars. This shift exemplified a broader trend where individuals previously marginalized in traditional educational and career pathways found avenues for success in the emerging cultural sector. High school dropouts and those with expertise in youth culture and nightlife became influential as dancers, DJs, and trendsetters, significantly shaping the evolution of Korean popular culture in the 1990s.

Inspired by McChesney's suggestion, I tried to develop my theory to understand and analyze Korean companies' ventures into Hollywood and other Korean chaebol investments in media industries during the 1990s. In 1998, I successfully presented a paper titled "Hollywood Attracts South Korean Capital," attempting to understand this phenomenon from the perspectives of cultural imperialism and global political economy.

In 2000, I submitted my PhD dissertation titled "Korean Big Business Awakens to Media Industry," exploring how Korean conglomerates, previously uninvolved, suddenly recognized the importance of the media industry in the 1990s.

3. The Singapore Years: Observing the Rise of Hallyu

Upon completion of my doctoral studies, I was appointed to a faculty position in the Information and Communication Management Programme (later on, Communication and New Media Department) at the National University of Singapore. This appointment provided a unique vantage point for observing and analyzing cultural dynamics in an Asian context. Singapore, an island city-state in its geographical configuration, offers a distinctive sociocultural milieu. Despite its Asian location, Singapore's linguistic landscape is dominated by

English, serving as the lingua franca in a remarkably diverse demographic composition that encompasses Western expatriates, ethnic Chinese, Indians, and Malays, among others. This multicultural tapestry, coupled with Singapore's strategic position as a nexus for Southeast Asian commerce and culture, presented an ideal setting for examining the interplay of media, communication, and cultural flows in a globalized Asian context.

The emergence of the Korean Wave, or Hallyu, in Taiwan and China around 1997-1998 marked the beginning of a significant cultural phenomenon. Given Singapore's demographic composition, predominantly ethnic Chinese, cultural trends from China and Taiwan typically diffused rapidly into the city-state. This cultural diffusion coincided with Singapore's media liberalization in 2001, which saw the introduction of a second television station. The new broadcaster strategically leveraged the burgeoning Korean Wave to establish its market presence.

Through empirical observation, I documented the gradual permeation of Korean culture in Singapore's cultural landscape. In its nascent stages, Korean musical content was adapted into Cantonese, often without public awareness of its origins. As Korean television dramas gained prominence, with series such as "Autumn in My Heart" and "Winter Sonata" achieving notable success, there was a concomitant growth in the fan base and a broader appreciation for Korean culture among the local populace.

This experience illuminated the multi-factorial nature of the Korean Wave's proliferation. Crucially, the Chinese cultural network, encompassing China, Taiwan, Hong Kong, Singapore, and Malaysia, played an instrumental role in facilitating this cultural dissemination.

This observation underscores the importance of adopting a more nuanced, transnational approach to understanding the Korean Wave, one that acknowledges the intricate interplay of cultural, economic, and media factors across the East and Southeast Asian regions.

In the early 2000s, Singapore emerged as a significant hub for Asian popular culture research, with the Asia Research Institute (ARI) at the National University of Singapore playing a pivotal role in facilitating scholarly discourse. As a faculty member in Singapore during this period, I had the privilege of participating in a series of seminars that brought together eminent scholars from across East Asia, including Chua Beng Huat, Yoshitaka Mori, Koichi Iwabuchi, Kuan-hsing Chen, Eva Tsai, Yang Fang-chih, Kelly Hu, Lisa Leung, and Anthony Fong, among others.

A particularly noteworthy event was the December 2005 seminar convened by Chua Beng Huat and Koichi Iwabuchi. The original intent was to explore diverse aspects of East Asian popular culture, with participants tasked to present the most salient popular cultural phenomena in their respective locales. Unexpectedly, the seminar revealed a striking convergence: 10 out of 13 papers focused on the Korean drama phenomenon, including mine, highlighting its pervasive impact across various Asian contexts.

This unanticipated focus led to a significant publication: “East Asian Popular Culture: Analyzing the Korean Wave” (2008). This volume, born from the seminar’s proceedings, became a foundational text in the academic discourse on East Asian popular culture, shaping scholarly conversations for years to come.

My contribution to this burgeoning field of study also included a research article published in *Media, Culture & Society* (2006) titled “Hybridity and the Rise of Korean Popular Culture in Asia.” This work examined the complex interplay of cultural hybridization and regional media dynamics in the context of the Korean Wave.

Subsequently, in 2010, I co-edited an anthology, “Popular Cultural Formations Across East Asia,” with colleagues from Thailand and Indonesia (based in Australia), further expanding the scholarly exploration of this topic. This collaborative effort reflected the growing international interest in East Asian popular culture studies.

The trajectory of this research area, from its nascent stages in the early 2000s to its current prominence, demonstrates the rapid evolution of popular culture studies in the East Asian context. The field has since attracted a diverse array of scholars, contributing to a rich and multifaceted body of academic literature on the subject.

4. Five Perspectives on Understanding Hallyu

As a scholar who has researched Hallyu for many years, I have observed several aspects of the phenomenon that warrant further discussion and a more holistic approach. While acknowledging that no research is without limitations, I propose that a more comprehensive perspective is necessary to fully understand the Korean Wave.

One critical observation is that some studies on Hallyu focus solely on the Korean media industry, despite the fact that the phenomenon primarily occurs overseas. Furthermore, certain foreign media outlets and publications erroneously attribute the success of Hallyu to Korean government financing, which is a gross oversimplification and misrepresentation of the phenomenon. To gain a more nuanced understanding of the Korean Wave, it is imperative to conduct in-depth research on international fandom activities, as well as media production and distribution processes in their entirety.

In my Korean publication, “What is the Korean Wave All About,” I delineated five perspectives for comprehending Hallyu. Firstly, rather than viewing Hallyu as merely an export industry, as many Korean media outlets tend to do, it is crucial to recognize it as a cultural phenomenon occurring in foreign countries. This perspective is particularly significant as it elucidates the evolutionary trajectory of a cultural phenomenon, revealing the intricate interplay between subculture and cultural power structures in various nations.

Another salient point is that Hallyu did not simply emerge as a result of government promotion or function as a government-driven initiative, as some

foreign media outlets erroneously report. In reality, the growth and dissemination of Hallyu are attributable to diverse factors. Moreover, within the context of global culture, Hallyu occupies a specific position, contrary to sensationalized and nationalistic media reports claiming global domination. It is also imperative to maintain a focus on the role of Hollywood, as Hollywoodization has been a significant factor in Korean and global entertainment development throughout the 20th century.

To elaborate on the five perspectives I proposed for understanding Hallyu, the first emphasizes the need to view it as a cultural phenomenon in foreign locales. This approach reveals the evolution of subculture and the dynamics of cultural politics worldwide. For instance, in China in the period of late 1990s and early 2000s, the sudden influx of Korean dramas and K-pop music created a cultural shock among youth, leading to unconventional hair dyeing practices that were initially perceived as problematic by educational institutions and society at large. This exemplifies how Hallyu originated as a subculture in China, initially facing societal disapproval before gradually being acknowledged and incorporated by broadcasters and other sectors of the media culture industries.

In Japan, the phenomenon manifested differently, with middle-aged female fans of the drama “Winter Sonata” and actor Bae Yong Jun being derisively labeled as “obbalien” – a portmanteau of “obasan” (middle-aged woman) and “alien.” This nomenclature reflects the ridicule and demonization of these fans by the male-dominated cultural power structure, which failed to properly acknowledge their fandom activities. Similarly, in Western countries, racial minorities often constituted the initial K-pop fanbase, receiving little attention from mainstream media. However, Korean cultural products have gradually gained recognition, particularly following accolades from prestigious events such as the Academy Awards and American Music Awards.

The subculture aspect of the Korean Wave has given rise to numerous intriguing cases that illustrate cultural dynamics. For example, in Malaysia in

2005, a cultural phenomenon emerged where young women, enamored with Korean actors, requested their boyfriends to emulate these stars. This led to a musical response from a boy band comprising two young Malaysian Chinese men, who released a song about compromising with their girlfriends' desires, exemplifying the cultural negotiations precipitated by Hallyu's spread. My audience research reveals that female fans across Asia experience a sense of agency when consuming Korean dramas. Many reported feeling empowered by the portrayal of strong Korean women in these narratives, reflecting elements of cultural politics that transcend East Asian borders.

The second of the five perspectives I proposed for Hallyu research emphasizes the multifaceted nature of its rise. While some stakeholders within the Korean government claim a significant role in fostering the Korean Wave, it is crucial to recognize that Hallyu is a complex phenomenon extending beyond governmental control. It is implausible for a single government to manage fandom phenomena overseas. Although the government's role should be acknowledged, it is not the sole driving force behind the Korean Wave. Foreign media often attribute Hallyu's success primarily to government support, which is an oversimplification. This misconception may stem from limited knowledge about Korea in foreign countries compared to their familiarity with Chinese and Japanese civilizations. Many nations have only recently become aware of Korea, potentially associating it with its past authoritarian regimes, leading to misinterpretations that even Hallyu is under government control.

In reality, diverse factors contribute to the Korean Wave. The efforts of young aspiring artists and cultural producers in the 1990s must be recognized. This era saw many talented youth entering the media industry, thereby enhancing its competitive power in the foreign market. To comprehend the Korean Wave more fully, we must consider the dynamics of the international and Asian popular economy. The opening of Korea's media market, prompted by neoliberal pressure from the American government in the 1980s, compelled the Korean media

industry to foster its competitive edge in the international market. This context is essential for understanding the multifaceted nature of Hallyu's emergence and growth.

The third perspective addresses the often sensationalized reportage from Korean media. Frequently, there are claims that Hallyu is “conquering the world,” which can create misconceptions among Korean readers and audiences. In reality, Hallyu has not conquered the world; rather, Korean media culture has successfully entered foreign markets. A case in point is a Korean news report showcasing Korean instant ramyeon prominently displayed in a Bangkok supermarket. However, this does not signify market domination. Adjacent to the Korean products, one can find Chinese, Japanese, and local instant noodle varieties. Similarly, television channels in these markets feature a diverse array of content, including American, local, Japanese, and Chinese shows, alongside Korean programs. The significant change over the past three decades is the inclusion of Korean shows where previously there were none. Thus, it is crucial to guard against exaggeration of the reality and maintain a balanced perspective on Hallyu's global presence.

The fourth perspective emphasizes the interconnectedness of Hallyu with other cultural phenomena. To comprehend the Korean Wave fully, one must examine its relationship with other cultures. My research in Indonesia and other Asian countries in the early 2000s revealed that many Korean culture enthusiasts were initially fans of Taiwanese dramas like “Meteor Garden.” The perceived similarity between Taiwanese and Korean actors facilitated their transition to Korean dramas. In Europe, many early Korean fans were previously enthusiasts of Japanese culture, drawn to Korean dramas that adapted Japanese manga. They maintained their appreciation for Japanese culture while developing an affinity for Korean content. In Myanmar, a relatively closed society, Korean Wave fandom emerged through airwaves from Thailand. In Brazil, despite its geographical distance from Korea, Hallyu found a foothold through an

unexpected channel: Brazilian-Japanese immigrants of the fourth or fifth generation who, upon returning from work in Japan, brought “Winter Sonata” VHS videotapes, inadvertently initiating the Brazilian Korean Wave.

Lastly, it is crucial to recognize the role of hybridity in developing Korean content for global audiences. Like Taiwan, Hong Kong, and many other countries worldwide, American media played a significant role in laying the foundation for popular culture in Korea. Many international fans have noted that Korean dramas offer a blend of cultural similarity and difference. Stuart Hall observed that globalization is not simply Americanization, but rather a process that encompasses both similarity and difference. My research on the international flow of content in Korea corroborates this observation. When I asked Taiwanese drama fans in Korea about their preferences, they cited the relatability of high school romance narratives and school settings, while also appreciating the distinct cultural elements. This combination of familiarity and novelty contributes to the appeal of such content. Similarly, K-pop music often incorporates elements of American R&B and dance music alongside distinctly Korean features. This cultural hybridity has facilitated the penetration of Korean content into foreign markets.

5. Lessons and Implications of the Korean Wave

Now, finally, we must extract some lessons from this globalization-related phenomenon. Firstly, what do the fandoms in Vietnam and Cambodia learn from the Korean Wave? They report that watching Korean dramas provides an opportunity to escape their ordinary lives and envision a better future. To them, the Korean society and lifestyle portrayed in Korean dramas are still Asian, akin to their own. This prompts them to think, “Why not us? We Cambodians and Vietnamese can achieve the lifestyles Koreans enjoy. If Koreans can achieve this, why can’t we?” This kind of thinking emerges.

While Korean dramas offer a dream of a better future to these audiences,

they have considerable room for improvement in terms of representing foreign people and cultures. This limitation is partly related to Korean history. During the Joseon dynasty (1392-1910), Korea was closed to foreign influences for over 400 years. In contrast, China, Japan, and even Taiwan were exposed to European forces during that period. This historical context has influenced Korean cultural and religious sensitivities. Last year, a controversy arose around the Korean drama “King the Land,” in which an Arabian prince was portrayed as a womanizer and heavy drinker, which clearly contradicts Muslim law. Consequently, Muslim audiences worldwide demanded an apology from Korean TV producers. Similar incidents are sometimes visible in K-pop music videos as well.

Conversely, policymakers in Korea tend to view the Korean Wave phenomenon primarily as a catalyst for expanding Korean studies overseas. However, I would rather argue that the Korean Wave provides an excellent opportunity for Korea to learn about the world. Culture is always in flux. The more crucial question is not who owns the culture, but who shares it for their community and what we can learn from the phenomenon. Through the Korean Wave, we aim to uncover more lessons, truths, and the essence of culture, if possible.

As we conclude this lecture, I hope that the insights shared today have contributed to our collective understanding of the Korean Wave phenomenon. This exploration, from its origins to its global impact, reflects a journey marked by unexpected developments and continuous learning. It serves to highlight the value of pursuing diverse perspectives in academic discourse and remaining open to new interpretations.

The study of the Korean Wave underscores the dynamic nature of cultural studies in our rapidly evolving global landscape. By examining Hallyu through multiple lenses – historical, sociocultural, and economic – we gain a more nuanced understanding of its impact on both Korea and the international

community.

I trust that our discussion has illuminated some of the complexities of the Korean Wave and perhaps inspired further consideration of the broader implications of cultural exchange in our interconnected world. As we continue to navigate the intricacies of globalization and cultural diffusion, it's crucial to remain aware of how media and popular culture shape perceptions and foster cross-cultural understanding.

Thank you for your attention and engagement throughout this presentation. I encourage all of us to carry these considerations forward in our academic pursuits and cultural explorations.

Q&A

Mei-ting Huang¹ (黃漢婷): How is the Korean Wave phenomenon manifesting in Europe? Is Korean drama well-received there?

Doobo: During my travels in Italy in 2019, I observed that Korean dramas consistently topped Netflix rankings. This popularity extended beyond Taiwan, reaching Africa, Egypt, India, Latin America, and the UK, particularly during the COVID-19 pandemic when people were confined to their homes. This widespread appeal warrants further research into the factors contributing to the popularity of Korean dramas.

Mei-ting Huang: Does this suggest that Korean drama serves as a unifying force, creating a shared global viewing experience?

Doobo: While there are positive aspects to this phenomenon, it's important to acknowledge potential negative implications as well. It is, at the very least, reported that the Korean Wave has helped foster international friendships among fans. For instance, during a concert in Thailand, Singaporean fans sought accommodation from Thai fans, exemplifying

¹ Mei-ting Huang 黃漢婷: Associate Professor, Bachelor's Program in Mass communication, Fu Jen Catholic University

cross-cultural connections formed through shared interests.

Mei-ting Huang: As a former fan of “Winter Sonata,” I attended a gathering in Taipei with over 400 people from various countries.

Doobo: Indeed, traces of the passionate fandom from that era can still be found on platforms like YouTube, where Japanese female fans, in particular, express their profound admiration for the Korean stars featured in those dramas.

Wei-min Tang² (唐維敏): Your talk reminds me of numerous interesting moments, such as when John Fiske gave talks at Fu Jen Catholic University and Shih Hsin University. Although he never visited Taiwan, Stuart Hall’s work has been widely translated along with Lawrence Grossberg’s. Koichi Iwabuchi’s research on inter-Asia TV flow, conducted during his Ph.D. in Australia with Ien Ang, is also noteworthy. My question pertains to the relationship between cultural studies and political economy research in Korea. In Taiwan, these approaches have not been oppositional, unlike the UK since the mid-1960s. How do you integrate these methodologies in your research on the Korean Wave? Additionally, some scholars argue that K-pop and Korean cinema have been influenced by Hong Kong cinema. There’s also a history of Taiwan-Korea cooperation in the film industry during the 1960s. How do you view the connections between K-pop and the cultural industries of Hong Kong, Taiwan, and Japan, especially considering Korea’s opening to Japanese popular culture in 1998?

Doobo: The 1998 opening of Korea to Japanese popular culture played a significant role, albeit in an unexpected manner. Korea had long blocked Japanese cultural imports due to public sentiment and concerns about market domination. Interestingly, post-1998, it was Korean-American

² Wei-min Tang 唐維敏: Associate professor, Department of Communication Arts, Fu Jen Catholic University

influences that gained prominence, not Japanese ones. This led to increased confidence within the Korean industry, culminating in Korean films capturing over 50% of the domestic market share, a rare achievement outside Hollywood. Indeed, the cinema and pop culture of Hong Kong, Japan, and Taiwan had long served as a source of inspiration and impetus for Korean cultural producers throughout the 1980s and 1990s, laying a crucial foundation for the future growth of Korean pop culture.

Regarding your first question, in Korea, there isn't a significant strain between cultural studies and political economy approaches. This is partly due to the strong presence of quantitative scholars and the historical context of the 1980s democratization movement, which fostered a sense of camaraderie between the two critical theoretical approaches.

Lihyun Lin ³(林麗雲): To what extent does the Korean Wave reflect authentic Korean culture, especially considering the historical struggles often omitted in Korean dramas? Additionally, how do you view the impact of international OTT platforms like Netflix on Korean cultural industries?

Doobo: In fact, a wide variety of Korean dramas are being produced, showcasing diverse aspects of Korean society and history. However, due to time constraints, I will focus on the hybridity present in contemporary Korean music. [Showing a YouTube video of LeeNalChi's "Tiger is Coming"] This video exemplifies the hybridization of traditional Korean music with contemporary genres like hip-hop and jazz. It demonstrates how the Korean Wave has influenced Korean society, leading to more fluid cultural expressions. This blend of tradition and modernity, as well as Eastern and Western influences, has captured global attention, drawing diverse audiences to Korean traditional culture.

Regarding OTT platforms, they offer both opportunities and challenges.

³ Lihyun Lin 林麗雲: Professor, Graduate Institute of Journalism, National Taiwan University

While they provide greater exposure for Korean content, issues of intellectual property rights and cultural authenticity arise. The Korean market itself is diverse, with both international and domestic OTT platforms coexisting. As a cultural scholar, I believe it's crucial to maintain a balanced perspective when analyzing these complex dynamics.

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My academic journey*

Doobo SHIM（沈斗輔）**

摘要

輔仁大學傳播學院於2024年2月聘請在韓國流行文化研究領域著述豐富的韓國誠信女子大學沈斗輔（Doobo Shim）教授為富邦傳播講座教授。沈教授也以其學術歷程為題，和國內學者進行一場座談會。沈教授回溯其學術訓練如何使其兼具批判傳播政治經濟學與文化研究的關懷，他也提出韓流現象的五個面向。會中學者討論焦點環繞著韓國流行文化的生產、消費與國族主義式論述、韓國與台灣經驗的差異。

關鍵詞：東亞流行文化、揉雜、韓流、韓國流行文化、國際傳播

* 本文經作者將演講內容重新刪改而成。

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