

CHAPTER I

INTRODUCTION

I. Background

In recent years, Korean wave, popularly known as hallyu, has impressively spread throughout the world, starting from East Asia to South East Asia and even Europe and America. Korean wave has considerably numerous followers all around the world, according to some studies by scholars. Korean wave or Hallyu varies from television drama, movies, music and dance (K-pop), food (hanshik), language (Hangeul), fashion, and even cosmetic products. Hallyu has become a valuable soft power asset of South Korea. The term “Hallyu” derived from mandarin word, “Hanliu”, which literally means Korean Wave. This term suddenly arised because in 1997, the korean drama, What is Love About was broadcasted in China in CCTV channel and the rating of the drama was the second highest in the history of China entertainment industry.¹ Based on this, the chinese journalists started to refer to Korean wave as Hallyu.²

One of hallyu’s product is K-pop music. K-Pop is an abbreviation of Korean Pop. It is one of the major spears spreading South Korean culture, which is called

¹ “Power of Culture – Hallyu, The Korean Wave”. <http://globe-one.com/power-of-culture-hallyu-the-korean-wave-4636/>. Accessed 13 March 2015.

² Doobo Shim, “Hybridity and the Rise of Korean Popular Culture in Asia”, National University of Singapore, <http://www2.fiu.edu/~surisc/Hybridity%20and%20the%20rise%20of%20Korean%20popular%20culture%20in%20Asia.pdf>. Accessed 12 January 2016.

Korean Wave or *Hallyu* (in Korean language). According to the French audiovisual organization *Institut national de l'audiovisuel*, K-pop is a fusion of synthesized music, sharp dance routines and fashionable, colorful outfits combining bubblegum pop with the musical elements of electro, disco, rock, R&B, and hip-hop. K-pop idols are groups of singers that not only sing but also dance. Each of the group members has their own role, like singers, rappers, and dancers. Sometimes the members also take part in writing and composing their songs.³

In 2011, the Korea Tourism Organization conducted an online survey on which Korean culture product is the favorite of the people. 1,200 non-Koreans from 102 countries answered this survey and Korean music took the lead with the percentage of 55%, followed by television series and films, showing how K-pop is the leading product of Republic of Korea's cultural diplomacy.⁴

The emergence of K-pop started in the 1990s. Korean music was dominated by the ballad genre in the 1980s and it faced its turning point when boyband Seo Taeji and The Boys debuted in the Korean music industry in 1992. They successfully gained teenager fans through their music and following their success, many other artists started to debut as well with hip hop and R&B genre, like Jinusean, 1TYM, Yoo

³ South Korean Pop Music (K-Pop): Culture Spread and Sustainability. <http://cemuse.com/environmentnewsinbrief/south-korean-pop-music-k-pop-culture-spread-and-sustainability/>. Accessed 12 January 2016.

⁴ William Tuk, "The Korean Wave: Who Are Behind The Success of Korean Popular Culture", Leiden University, Retrieved 11 January 2016.

Seungjun and Drunken Tiger.⁵

In 1995, Lee Sooman founded one of the current largest entertainment company and talent agency, SM Entertainment. This agency debuted two of the most popular groups in 1990s, H.O.T and S.E.S, and then followed by BoA, TVXQ, Super Junior, Girls Generation, Shinee, f(x), and recently EXO and Red Velvet.⁶ SM Entertainment is known as one of “The Big 3 Company” in Korean entertainment industry, alongside YG Entertainment and JYP Entertainment, which were founded not long after SM Entertainment.⁷ Following the success of H.O.T and S.E.S, other idol groups such as, Sechs Kies, S.E.S., Fin.K.L, NRG, Taesaja, Baby V.O.X., Diva, Shinhwa and g.o.d, started to debuted under different entertainment companies.⁸

The K-pop wave continued its expansion in the 21st century. This era was led by famous groups and solo singers such as, Rain, BoA, Baby V.O.X and TVXQ. Not only in South Korea, these idols also became popular in other countries like Japan and China.⁹ In 2012, K-pop's breakthrough into the Western mainstream media occurred through the release of Psy's "Gangnam Style," which racked up over 2

⁵ Daniel Tudor, *KOREA The Impossible Country*, Tuttle, North Clarendon, 2012, pg. 245-246. Retrieved 11 January 2016.

⁶ “Korea’s S.M. Entertainment: The Company that Created K-Pop”, Forbes, <http://www.forbes.com/sites/forbesasia/2013/07/31/koreas-s-m-entertainment-the-company-that-created-k-pop/#4435a6de5ce9>. Accessed 11 January 2016.

⁷ “The Big 3 of Korean Music and Entertainment”, The Dong-a Ilbo, <http://english.donga.com/List/3/all/26/401789/1>. Accessed 11 January 2016.

⁸ Doobo Shim, “Hybridity and the Rise of Korean Popular Culture in Asia”, National University of Singapore, <http://www2.fiu.edu/~surisc/Hybridity%20and%20the%20rise%20of%20Korean%20popular%20culture%20in%20Asia.pdf>. Accessed 12 January 2016.

⁹ *ibid*

billion views on YouTube as of July 2014, the first ever Internet video to reach one billion views.¹⁰

Recently, many K-pop groups have debuted from various entertainment agencies and currently gaining popularity globally. BigBang is currently the most popular groups among the others. BigBang held their second world tour, MADE, in 2015 with China, Japan, the United States, Singapore, Malaysia, Mexico and many other countries are included in the destinations list. The concert gave a very successful result in selling out the tickets, proving BigBang's position as one of the most popular K-pop idol. The world tour has attracted around 1,5 million fans from all over the world. It ended with BigBang breaking another record as largest tour by Korean act.¹¹

The spread of K-pop through the world went step by step, at first it started to become popular in China, Japan, and Southeast Asia countries in 1999. The Korean wave in these countries was led by first generation idols, like H.O.T and CLON. They were very popular in Taiwan to the point where one of the presidential candidates used their songs in his campaign. K-pop is also very popular in Japan where it is one of the largest market for K-pop. The pioneers of K-pop in japan are Boa and TVXQ in which they became really famous not long after they debuted. In Southeast Asia,

¹⁰ Alexis Kleinman, "Gangnam Syle's Relentless Popularity Forces YouTube to Tweaks its Counters", The Huffington Post, http://www.huffingtonpost.com/2014/12/03/gangnam-style-youtube_n_6261332.html. Accessed 12 January 2016.

¹¹ "BIGBANG is Always Different: World Tour that has Drwan 1,5 Million Fans Ended in Great Success", YGLife, <http://www.yg-life.com/archives/72250?lang=en>. Accessed 16 January 2016.

K-pop is also considerably popular. The current favorite groups of the Southeast Asians are Super Junior, SNSD, EXO and BigBang.¹²

Nowadays, K-pop has impressively expanded to America. Korean music shows have been held numerous times in the US and are mostly successful. KCON is an annual K-pop music festival held in Japan and USA by Powerhouse Live, Mnet Media, CJ E&M and Koreaboo.¹³ Its aim is to improve the fans' real K-pop experiences by witnessing the K-pop idols live performances. The first KCON was held in October 2012 and it took place in Irvine California. The concert gained over 10.000 audiences at that time. As the KCON is continually held, the number of audiences has gradually increased and the most recent KCON which was held in New York and Los Angeles successfully attracted more than 75.000 audiences, proving the popularity of K-pop in the USA.¹⁴

The rise of Hallyu is not without the big role of Korean Government itself. The Korean Government consistently promotes the cultural industry of South Korea since Kim Dae Jung presidency in 1998 to 2003. On Kim Dae Jung era (1998-2003), he declared himself as the "culture president" and promised to devote himself to promote the culture of Korea. He established the basic law for cultural industry and

¹² William Tuk, "The Korean Wave: Who Are Behind The Success of Korean Popular Culture", Leiden University, Retrieved 11 January 2016.

¹³ About Koreaboo, <http://www.koreaboo.com/about/>. Accessed 10 January 2016.

¹⁴ "K-Pop World Festival 2015 in New York". http://koreanculture.org/?document_srl=559660. Korean Cultural Service New York. Accessed 10 January 2016.

allocated US\$148,5 million for the development of cultural industry.¹⁵

This idea was also being conducted by the 10th President of Republic of Korea, Lee Myung Bak. Under the presidency of Lee Myung Bak, “complex diplomacy” and “value diplomacy” were the main policy objectives to improve cultural and public diplomacy and to enhance national image and national branding, as cited from Gunjoo Jang and Won K. Paik’s journal.¹⁶ The government of Korea has started to support the cultural industry by allocating 1% of the national budget to be spent on subsidies and low-interest loans to cultural industries, launching agencies to promote and expand K-pop exports, and setting up more cultural departments at universities. According to CLSA analyst, Seungjoo Ro, as cited in CNBC article, the government has supported the K-pop industries and investing billions, including \$1 billion investment fund to support the pop industry in 2005.¹⁷

Based on 2006 Korea Diplomatic White Paper, Korea has stated that one of the strategies to the Enhancement of Cultural and Public Relations for the Promotion of “Dynamic Korea”, is to promote the Korean Wave. In order to support the Korean Wave, the government organized the Korean Wave Supporting Councils, which takes place on the Korean embassies in China, Japan and South East Asia, and held regular

¹⁵ Shim Sungeun, “Behind the Korean Broadcasting Room”, https://www.nhk.or.jp/bunken/english/reports/pdf/08_no6_10.pdf. Accessed 14 January 2016.

¹⁶ Jang Gunjoo and Won K. Paik, “Korean Wave as Tool for Korea’s New Cultural Diplomacy”, http://file.scirp.org/pdf/AASoci20120300004_59668127.pdf. Accessed 10 January 2016.

¹⁷ Korea Builds on Next Wave of Hallyu, CNBC, <http://www.cnbc.com/2014/08/27/korea-builds-on-next-wave-of-hallyu.html>, Accessed 20 October 2015

meetings to draw up local-specified support strategies.¹⁸

Also, as stated in 2007 Republic of Korea Diplomatic White Paper, Republic of Korea aim to promote Korea's national image and status through cultural diplomacy by publicizing Korean culture through the Korean wave.¹⁹ Republic of Korea established the Hallyu Supporting Council in 14 East Asian countries in order to publicize Korean culture through Korean wave in each of respected countries.²⁰ The country's big private company also started to take its role in supporting the K-pop industry. In 2012, BigBang's global tour concert was sponsored by Samsung.²¹

Currently, the government funding for the pop culture reaches 5.3 trillion won (\$5.2 billion), or about 1.4 percent of government spending.²² The current president of Republic of Korea, Park Geun Hye, also has stated her support and commitment to continue promoting Korean culture, as cited in her inauguration speech in 2013:

“In the 21st century, culture is power...Together with the Korean people we will foster a new cultural renaissance or a culture that transcends ethnicity and languages, overcomes ideologies and customs, contributes to the peaceful development of

¹⁸ 2006 Republic of Korea Diplomatic White Paper.
http://www.operationspaix.net/DATA/DOCUMENT/3373~v~Diplomatic_White_Paper_2006.pdf.
Accessed 12 January 2016.

¹⁹ 2007 Republic of Korea Diplomatic White Paper.
http://www.mofa.go.kr/ENG/policy/whitepaper/index.jsp?menu=m_20_160. Accessed 13 January 2016.

²⁰ Cultural Ministry to launch body to support hallyu.
http://www.koreatimes.co.kr/www/news/nation/2012/04/113_109739.html. Accessed 13 January 2016.

²¹ *ibid.*

²² Korea Builds on Next Wave of Hallyu, CNBC, <http://www.cnbc.com/2014/08/27/korea-builds-on-next-wave-of-hallyu.html>, Accessed 20 October 2015.

humanity, and is connected by the ability to share happiness.”²³

Public Diplomacy of Republic of Korea marked its starting point in 2010, when the Ministry of Foreign Affairs and Trade cooperated with Korean Foundation and established Korea Public Diplomacy Forum (KPDF). The purpose was to stimulate the study and development of public diplomacy in Republic of Korea. KPDF is a civil advisory group consisted of public diplomacy experts from various fields, such as academics, media, society, culture and economy. The members research about public diplomacy in each of their respective fields and analyze and give advise on the strategies of public diplomacy through regular meetings.²⁴

Republic of Korea has done some efforts in order to enhance its public diplomacy. These efforts are done in various activities, such as supporting non-profit corporations and non-governmental organization, support cultural activities outside Korea, support the local government’s effort in international relations, cooperation with media, such as broadcasting stations, and conducting sport diplomacy. MOFA also established the program called Charming Korea Project and cooperate with the Korean citizens by including them as public diplomat through the program called “Each Citizens is a Public Diplomat” and “The Youth Diplomatic Corps”. One of the way of Republic of Korea to enhance its public diplomacy is by promoting its culture, including Korean pop culture or K-pop to the non Koreans.

²³ Full text of Park's inauguration speech.

<http://english.yonhapnews.co.kr/national/2013/02/25/95/0301000000AEN20130225001500315F.HTM>
L. Accessed 12 January 2016.

²⁴ 2011 Diplomatic White Paper, Ministry of Foreign Affairs and Trade 2011, pg. 269. Retrieved 6 February 2016.

Since 2011, South Korea's Ministry of Foreign Affairs has been inviting K-pop fan communities from all over the world to take part in auditions held at the embassies of South Korea. After going through a few preliminary rounds, those selected by the jury will be sponsored a free trip to South Korea to compete in the annual K-Pop World Festival organized by the government. In May 2012, the government held a K-pop showcase concert as part of its "*Hallyu Diplomacy*."²⁵ In the same year, 2279.8 billion won of the national budget was allocated to the cultural-content industry and 118.8 billion won to the media industry.²⁶

The Korean Ministry of Culture, Sport and Tourism seem to be aware of the fact that K-pop has become really popular outside South Korea. In 2009, the government of Seoul and SM Entertainment released the music video of Seoul Song as a part of the Seoul Infinitely Yours Campaign. The song was sung by Super Junior and Girl's Generation, two of the most famous K-pop idols at that time. Up until now, the Visit Korea promotion video was filled with famous K-pop stars like BigBang, JYJ, Jang Geun Suk and many other popular artists in order to attract more K-pop fans to visit South Korea.

K-pop also has its own contribution towards the economy of South Korea. This creative cultural sector has its own impact towards the national economy,

²⁵ Foreign Ministry to Host a K-Pop Show as Part of Hallyu Diplomacy. http://www.mofat.go.kr/webmodule/htsboard/template/read/engreadboard.jsp?boardid=302&typeID=12&tableName=TYPE_ENGLISH&seqno=311119. Accessed 12 January 2016.

²⁶ How Government Backing Put K-pop on The Map. <http://asia.nikkei.com/magazine/20150108-Pop-culture-clash/Cover-Story/How-government-backing-put-K-pop-on-the-map>. Accessed 13 January 2016.

whether they are direct or indirect impacts. According to Korea Cultural Content, in the 2000s the total of Korean export was US\$500-million and in 2011 it has amazingly reached more than US\$4 billion according to Korea's Culture and Information Service.²⁷

In 2011, The 2011 Korean Music Wave Festival was held at Incheon Munhak Stadium on August 13. According to Incheon Tourism Organization, among the 40.000 audiences, there were 6.500 international K-pop fans. The fans included 3,500 tourists from China and Southeast Asia, 2,200 from Japan and 800 from other countries. This tourism organization estimated that the one-time K-pop concert in Incheon generated 9.1 billion won worth of economic revenue, assuming that each foreign tourist spent an average of \$1,298 during their stay in Korea.²⁸

Recently, K-pop's role has become significant in term of the export of Korean cultural content. According to the 2010 content industry report by the Ministry of Culture, Sports and Tourism, Korea's export of pop music increased 90 percent from \$16.5 million in 2008 to \$31.3 million in 2009.²⁹ According to the Korea Creative Content Agency, K-pop's export increased from \$84,9 million in 2010 to \$180

²⁷ How Korea Become the World's Coolest Brand, Financial Post, <http://business.financialpost.com/news/retail-marketing/how-korea-became-the-worlds-coolest-brand>. Accessed 20 October 2015.

²⁸ Music mania boosts local tourism, export of hallyu cultural content. <http://www.koreaherald.com/view.php?ud=20110821000264&ntn=0>. Accessed 13 January 2016.

²⁹ *ibid.*

million in 2011, and increased again to \$235 million in 2012.³⁰

Cited from CNBC article by Rajeshni Naidu-Ghelani, Choon Keun Lee, General Director at KOCCA says K-pop exports are having a positive effect in increasing the overall exports of consumer goods.

“It has been researched that for every \$100 of K-Pop exports, there was an average increase of \$395 worth of I.T. goods such as cell phones or electronics that were being exported....K-Pop is becoming an iconic representation of Korea, along with mobile phones and Internet technology.”³¹

As cited from *The Wall Street Journal's* article, The Korea Institute for Industrial Economics and Trade said in a report that Chinese visitors to South Korea spent about 7.7 trillion Korean Won. The average Chinese visitor to South Korea spent \$2,272 per visit, more than double that of the average Japanese tourist, with most of that money was spent for perfume, cosmetics, clothing and shoes.³²

Cited from *kpopstarz* article, in 2012 Forbes Korea conducted “The Celebrity 100”, an annual list listing the 100 most powerful people in the entertainment business. Forbes Korea chooses 40 celebrities out of the 100 people based on the influence, income, fame and expertise, and the top 20 of the people on the list are K-pop idols. Still in 2012, The Samsung Economic Research Institute stated that the

³⁰ More K-pop Stars Looking Overseas.

https://www.koreatimes.co.kr/www/news/culture/2013/07/386_138851.html. 13 January 2016.

³¹ Move Over Bieber – Korean Pop Music Goes Global. <http://www.cnbc.com/id/48157880>. Accessed 13 January 2016.

³² K-Pop Attracts Louis Vuitton Investment. <http://blogs.wsj.com/korearealtime/2014/08/21/k-pop-attracts-louis-vuitton-investment/>. Accessed 13 January 2016.

products made in Korea has increased 2,7% higher than 2005. The exported products varied in beverages, automobile, smart phones, clothing and electronic products, with K-pop stars as the models for their advertisements. The result of these researches reflects that the K-pop stars indeed have their influences toward the economy and nation image of Republic of Korea.³³

II. Research Question

In order to examine this topic, the writer will try to answer this question:

1. Why does Republic of Korea use K-pop as a tool of its public diplomacy?

III. Purposes of Research

The purposes of this research are:

1. To examine the impact of K-pop as a tool of Republic of Korea's cultural diplomacy.
2. To analyze the reasons Republic of Korea use K-pop as one of the tools of its cultural diplomacy.

³³ Growth Korea K-pop Stars Big Impact in Korea Economy.
<http://www.kpopstarz.com/articles/5535/20120226/growth-korea-k-pop-stars-big-impact-korea-economy.htm>, accessed 20 October 2015.

IV. Theoretical Framework

To answer the question and analyze the case, the writer will use public diplomacy and cultural diplomacy theory, and also the concept of national interest.

1. Public Diplomacy

"Public diplomacy...deals with the influence of public attitudes on the formation and execution of foreign policies. It encompasses dimensions of international relations beyond traditional diplomacy; the cultivation by governments of public opinion in other countries; the interaction of private groups and interests in one country with another; the reporting of foreign affairs and its impact on policy; communication between those whose job is communication, as diplomats and foreign correspondents; and the process of intercultural communications." (Edmund Gullion)³⁴

In this globalization era, people around the world easily see the global condition without meaningful obstacles. Advanced technology and communication system like social media are the factors as why the conditions of the world and the global issue is widely known by the people. When an issue occurred, people around the world can easily know it through the communication system or social media and they can also give their responses to the issue, and these issues include the foreign relations of states and foreign diplomacy of a country. Based on the courtesy to the advanced technology and social media, the people can easily express their agreement or displeasure toward a global issue.

Based on this phenomenon, the public diplomacy started to emerge.

³⁴ Public Diplomacy Before Gullion: The Evolution of a Phrase, USC Center on Public Diplomacy, http://usepublicdiplomacy.org/blog/060418_public_diplomacy_before_gullion_the_evolution_of_a_phrase. Accessed 20 October 2015.

Traditional diplomacy, which relied on hard power, military and economy power, are no longer promising nowadays. It started from the terrorists attack in the USA 9/11, and still continuing these days, where wars broke off in many countries and military and hard power is no longer sufficient. This triggered the emergence of public or open diplomacy.

Public diplomacy is the diplomacy that is conducted by actors with the purpose to shape a positive image toward a country or other actors and to influence public's opinion. It is a way of a country to gain its national interests by approaching the public of the other country. The actors of public diplomacy not only limited in government to government relations. It can be done by people to people from different countries. Public diplomacy mostly relied on the soft power of the states, like exchanges in cultural sectors, education, exchanging scholars or information, and the involvement of mass media.³⁵

According to Nicholas J. Cull, public diplomacy is categorized in to 5 categories; listening, advocacy, cultural diplomacy, exchange diplomacy, and international news broadcasting.³⁶ Through public diplomacy, states do not only gain economic profits, but it also will be able to enhance its national branding in the world.

³⁵ Drs. Mohammad Shoelhi, *Diplomasi Praktik Komunikasi Internasional*, 1st ed. (Bandung: Simbiosis Rekatama Media), 158. Retrieved 20 October 2015.

³⁶ Yun Young Cho, 2012, Public Diplomacy and South Korea's Strategies, The Korean Association of International Studies, Vol. 10, page 282, retrieved 20 October 2015.

The public diplomacy was launched for the first time in Korea in 2010. Public diplomacy is a battle of soft power and one of the most important aspects of Korean soft power is hallyu, and the most notable sources of hallyu are K-pop, dramas and films. According the journal released by Asan Institute for Policy Studies, in 2012, there are 830 hallyu fan clubs in more than 80 countries all over the world with the total over 6,7 million members.³⁷

This theory will explain how K-pop has successfully been conducted as one of the tools of Republic of Korea's public diplomacy. It will show how K-pop has helped the country gained its national interests, such as contributing to the national economy and shaping public's positive perspective toward South Korea.

The writer will use this theory to explain why Korea decided on public diplomacy instead of traditional diplomacy, by showing how the public reacts to K-pop as one of the tools of this diplomacy. The public diplomacy theory will help to explain how South Korea choose soft power, like culture, rather than hard power. Writer will use this theory to show how the opinion of people toward K-pop has a great impact that finally made Republic of Korea use K-pop as one of the tools of its cultural diplomacy. It will explain how K-pop is an easier way to conduct diplomacy since according to the public diplomacy theory, K-pop is more acceptable and likeable to the people, thus it will be easier to approach the public to have positive

³⁷ Ma Young Sam, Song Jung Hee, 2012, *Korea's Public Diplomacy: A New Initiative for the Future*, Asan Institute for Policy Studies, retrieved 20 October 2015.

perspectives toward South Korea.

2. Cultural Diplomacy

“It arises from the attractiveness of country’s culture, political side, and policies. When you get others to admire your ideas and to want what you want, you do not have to spend so much on sticks and carrots to move them on your direction. Seduction is always more effective than coercion and many values like democracy, human rights, and individual opportunities are deeply seductive.” (Joseph Nye)³⁸

Cultural Diplomacy may best be described as a course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of culture or identity, whether to strengthen relationships, enhance socio-cultural cooperation or promote national interests; Cultural diplomacy can be practiced by either the public sector, private sector or civil society.³⁹

Cultural diplomacy is the diplomacy which is being conducted with culture as its tools. It is not only about hard powers, but also about exchanging in cultural sectors. In Republic of Korea’s case, they exchange musics, dramas and films. Writer will use this theory to explain how K-pop becomes a part of Republic of Korea’s cultural diplomacy in order to gain its national interests, such as increasing economic power and enhance national image of Republic of Korea in the public’s perspective.

As explained in the Chapter I, Republic of Korea is eagerly promoting its culture throughout the world by expanding their entertainment industry

³⁸ Joseph Nye, “Soft Power and Higher Education”,
<https://net.educause.edu/ir/library/pdf/ffpiu043.pdf>. Accessed 10 January 2016.

³⁹ http://www.culturaldiplomacy.org/index.php?en_culturaldiplomacy. Accessed 15 October 2015.

internationally. The Korean Ministry of Culture, Sport and Tourism and SM Entertainment released the music video of Seoul Song in order to promote Visit Seoul 2009. The song was sung by Super Junior and Girl's Generation, two of the most famous K-pop idols at that time. Up until now, the Visit Korea promotion video was filled with famous Korean idols like BigBang, JYJ, Jang Geun Suk, Lee Min Ho, TaeTiSeo, and many other popular artists in order to attract more K-pop fans to visit South Korea.

The writer will also use the concept of national interest to analyze how South Korea conduct its cultural diplomacy with K-pop as one of the tools in order to gain its national interest. National interest is the goal of a country, whether it is in military, economic, cultural, or any other sectors. According to Frankel, objective national interests are those which relate to a nation-state's ultimate foreign policy goals, independent of but discoverable by policy makers through systematic enquiry. These are permanent interests, comprising factors such as geography, history, neighbours, resources, population size and ethnicity.⁴⁰

Just like many other countries, one of the national interests of Republic of Korea is to increase its economic power. Korea also has its vision to enhance its national branding and national image in the world. Successful national branding can boost country's tourism, increase foreign investment and export sector and help the

⁴⁰ <http://www.palgraveconnect.com/pc/doifinder/view/10.1057/9780230005778>. Accessed 15 October 2015.

country to become a more influence country in the global affair.⁴¹

V.Hypothesis

Republic of Korea chose K-pop as one of the tools of its public diplomacy because K-pop got positive responses from the international public. K-pop's popularity has increased gradually each year and Republic of Korea saw it as an opportunity to boost its economy and national image.

VI.Rsearch Methodology

a) Methodology

The writer will use descriptive method to describe K-pop as a tool of Republic of Korea's cultural diplomacy.

b) Data

The data used in this research is secondary data from the books, articles, and internet sources.

c) Collecting and Analyzing The Data

In this research, the data will be collected by library research in forms of books or internet sources. The data will be analyzed by using qualitative method by analyzing the current situations and the history based on the written sources.

⁴¹ Regina Kim, "South Korean Cultural Diplomacy And Efforts To Promote The ROK's Brand Image In The United States And Around The World", John Hopkins School of Advanced International Studies, 2011. Retrieved 3 February 2016.

d) Scope of Research

The writer will do the research started from the era in which K-pop emerged in 1990s, to the time it started to spread, and to 2015 at the time it has been spread globally.

VII. Writing Organization

This paper is systematically divided into 5 chapters:

Chapter I: Introduction

This chapter explains about the objects of the research which is divided into several parts: background, research questions, hypothesis, theoretical review and research methods.

Chapter II: Republic of Korea's Public Diplomacy

This chapter discusses about Republic of Korea's public diplomacy and how it is being conducted by Korea.

Chapter III: Korean Music and K-Pop

This chapter explains briefly about the development of Korean music from 1970 and the emergence of K-pop culture in the 1990s to 2015, when K-pop music has spread globally and how K-pop has gained positive responses from the public.

Chapter IV: K-Pop as a Tool of Republic of Korea's Public Diplomacy

This chapter explain how K-pop has gained positive responses from the public and how it contributes to promote Korea to the non Korean and help to gain Republic of Korea's national interest.

Chapter V: Conclusion

This chapter briefly explains about the conclusions of this research paper.