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THE ANALYSIS OF THE EFFECTS OF LOVE VALUES IN KOREAN DRAMAS ON TAIWANESE VIEWERS--FROM THE PERSPECTIVE OF BUSINESS.

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THE ANALYSIS OF THE EFFECTS OF LOVE VALUES IN KOREAN DRAMAS ON
TAIWANESE VIEWERS--FROM THE PERSPECTIVE OF BUSINESS.

by

Chia Hsuan Ho

B.A., I-Shou University, 2011

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the
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Department of Mass Communication and Media Arts
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RESEARCH PAPER APPROVAL

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DRAMAS ON TAIWANESE VIEWERS--FROM THE PERSPECTIVE OF BUSINESS.

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Master of Science

in the field of Professional Media and Media Management Studies

Approved by:

Sarah Lewison, Chair

Graduate School
Southern Illinois University Carbondale
April,8th,2013

AN ABSTRACT OF THE RESEARCH PAPER OF

Chia Hsuan Ho, for the Master of Science degree in Professional Media and Media Management Studies, presented on April,8th,2013, at Southern Illinois University Carbondale.

TITLE: THE ANALYSIS OF THE EFFECTS OF LOVE VALUES IN KOREAN DRAMAS ON TAIWANESE VIEWERS--FROM THE PERSPECTIVE OF BUSINESS.

MAJOR PROFESSOR: Sarah Lewison

Korean dramas have played an influential role in Taiwanese society since they were first introduced into Taiwan. One of the most dominant themes in most Korean dramas is the theme of love. As a story topic, love accounts for about ninety percent of the themes dealt with by these dramas. By applying the theoretical idea of cultural proximity, and by using content analysis to analyze the underlying values contained in the dramas, this study examines the theme of love in these dramas. The data pool includes 10 popular Korean dramas aired between the years of 2008 and 2012. Using these 10 dramas as a sample, I examine whether contemporary feminist attitudes about women's autonomy play a role in how Taiwanese audiences identify with stories about love in Korean dramas. Through interviews with four television station managers from companies including LTV, ETTV,

Videoland Drama and ELTA, I also gathered information about the process of localization within Korean dramas. In addition to the above strategies, my study incorporates secondary data to analyze related reports and statistical data about Korean dramas.

Keywords: Korean drama, Cultural proximity, Values of love

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CHAPTER 1

INTRODUCTION

Implemented during 1993 in Taiwan, “The Cable Television Act” opened up Taiwanese television markets to many new programs from different parts of Asia, including Hong Kong, Japan, and Korea. Among the foreign television programs introduced into the Taiwanese market, over two hundred of these were Korean dramas, with ninety percent of these programs related to love and romance. These programs are primarily viewed by women and have very high ratings.

In this study, I will investigate the phenomenon of Korean dramas from a business perspective, and from the perspective of their viewers. I will interview media business managers to gain an understanding of how they choose Korean dramas to broadcast and how these dramas become localized and accessible to the general audience.

The popularity of these programs suggests that they offer something to the Taiwanese audience that was not previously available. Through my study, I would like to learn why Korean programs have become popular by locating and identifying key elements from these dramas that have aroused the attention of the Taiwanese.

While there are Taiwanese dramas specifically targeting a female audience, many Taiwanese women prefer Korean dramas. It is my hypothesis that Korean programs are popular in Taiwan because their narratives portray their characters’ involvement with love

and romance in ways that are more recognizable to the lives of the ordinary citizens and especially to women. I believe that values concerning love and feminist ideas about the independence of women are both revealed in Korean drama. These feminist values and ideas constitute a key element that arouses audiences' attention and identification with this genre.

In my research, I will observe this genre within Taiwan's television industry from two perspectives: from the business side, and from the perspective of the viewers. To learn about viewer preferences, I will study ten dramatic series and analyze their content. To learn how media managers select dramas and decide how to market them, I will conduct a series of interviews with four television managers in Taiwan.

In addition to my research on Korean drama and its effect(s) on the Taiwanese audience, I will touch on how the ideology of feminism has impacted the female population of Taiwan. This way, I investigate possible relationships between Korean drama, Taiwanese audiences, and feminism and how they combine to influence the population of Taiwan.

CHAPTER 2

LITERATURE REVIEW

Section I- The theory of Feminism and its evolution in Taiwan.

Discourses around the independence of women have been around in Taiwan since women got the vote in 1950. It was not until the 1970s, however, that international feminist ideals became more broadly influential. In this study, the feminist principles of women's independence, autonomy, and economic and political equity figure highly in my evaluation of Taiwanese attitudes toward live and television drama.

Feminism Today

Feminism is a social theory and political movement based on female experiences. Some feminists not only criticize male dominated social networks, but also emphasize the problem of gender inequalities. Furthermore, feminists practice their belief in the importance of women's rights, benefits and issues.

Feminist theory studies the basis of gender inequalities with an emphasis on sexual politics and patriarchal authority. The political practice of feminism challenges the policies that now exist in the system concerning issues such as reproductive rights, abortion rights, right to education, domestic violence, maternity leave, pay equity, voting rights, sexual harassment, sexual discrimination, sexual violence.

The Effects of the Feminist Movement in Taiwan

In the 21st century, the feminist movement affects Taiwan in three ways. Because feminism not only pursues the public, political rights of citizens, but also rights in private fields such as marriage, family, body, sexual desire and so on, it brings women much more freedom. The changing social roles of females, in media and other areas, are obvious in Taiwanese society (Kao, 2006).

Second, the feminist movement uses political means to change discrimination in public and private zones of patriarchy. Women's groups advocate helping child prostitutes, preventing domestic violence, etc. Taiwan was the first country in Asia to implement a "Domestic Violence Prevention Act" and in 1999, the nation expanded the legal ability for women to get protection orders.

In addition, feminist goals for gender equality in employment led to the government's implementation, in 2002, of the "Act of Gender Equality in Employment," advocating for the education of women as an aspect of gender equality. Feminist activists also succeeded in getting legislative protection from sexual harassment and sexual assault. In 1997 the government approved the "Sexual Assault Crime Prevention Act" to protect women's personal safety, which shows great progress in Taiwan. To protect citizens from marital violence, rape and sexual abuse, in 1999 the government implemented legislation called "Offences Against Sexual Autonomy." The circulation of international feminist discourses has particularly impacted Taiwanese women over the past 60 years. Women are increasingly

able to determine their own economic futures independently of spouses and families.

Ideologies around women's roles are gradually shifting through a progression of feminist ideas, further influencing societal aspects such as education and traditional values. New regulations entitle women to legal rights previously reserved for men, such as legal authority within the family unit. Women have new legal powers within families, and children within a family are able to take on the last name of the mother. Child(ren) no longer solely belong to the father, but to the mother as well. In Taiwan, 80% of children live today under the parental authority rights of the mother (Wang ,2004). If a couple files for a divorce, the total wealth is split in half between both parents. Pregnant women are able to take eight weeks 'maternity leave' with salary.

These issues have become part of the public discourse through political reform, and have influenced government policy about women's rights (Fu Li-Ya, 2002; Chang Jiue, 2004; Hu Ai-Ruo, 2004). Taiwanese women were given the vote in 1950 and they increasingly occupy political positions, and serve as government officers. One such example is Hsiu-Lian Liu (Annette Lu), who was the first female vice president of the Republic of China, serving from 2000 to 2008(Chang,2004). Since 2000, 25% of the government ministries' positions have been occupied by females.

Feminism has also affected the economy by upsetting the idea that 'men are superior to women', and by showing that women can be economically independent. With women

participating in all areas of society, violence to women, such as the abuse of wives, has been reduced. According to the Taiwanese Central Bureau, women not only assume the role of regular housewives, but also work outside the home. In the year 2012, working females in Taiwan were tallied at 4,770,000. The female work force has grown very quickly since 1991 and today half the total female population has paying jobs. Of the many successful women in Taiwan, Cher Wang is one of the most significant examples. Cher Wang co-founded HTC corporation, which manufactures one out of every six smartphones sold in the United States. As corporate chair, she integrated chipset maker VIA Technologies. Wang is considered to be one of the most powerful and successful women in technology; people call her the pride of Taiwan. Many women within other areas also hold high positions, such as all of the well-paid, female television executives I interviewed for this research. Women in general are able to assume better positions within all of our national industries than they did in the last generation.

The development of the feminist movement in Taiwan has led to protection for women in endeavors such as work, education, health, personal safety and marriage. However, the establishment of protection laws are not the only ways that feminism has influenced Taiwanese culture. (Kao, 2006). The global feminist movement has also influenced Taiwanese women's ideas about physical autonomy, including reproductive autonomy, sexual autonomy, feminine beauty, and health. The feminist notion of sexual autonomy offers

women a release from the Confucian values insistence that women be faithful to her husband.

Taiwanese females adapt feminist ideals to be true to themselves, and not stay within

antiquated, traditional norms. Such ideologically and materially charged changes in the status

of women find wide circulation through television programming and multimedia content.

Section II - Broadcasting Theories of Globalization

Changes in the International Broadcasting of Globalization

The contemporary use of media necessarily reflects increased globalization in many aspects of society. Therefore, it seems relevant to examine how globalization has an effect on how media circulates both internationally and domestically, in order to shed light on the feminist interpretation of Korean drama in Taiwan. Robertson(1992) believes that “Globalization refers to both to the compression of the world and to the intensification of the consciousness of the world as a whole.” As Appadurai points out, globalization consists of production and circulation, the advancement of technologies, and the interchangeable use of languages (1991). As these practices become increasingly popular and commonly utilized by the ordinary citizen, they become part of unique, local cultures that give certain ethnic groups their specialized flavor and style. Under these circumstances, communication across different areas around the world 'diffuse,' forming a structure in which information can be transferred in two directions- from global locations of production to local sites of consumption, but also in the reverse direction (see Figure 1). Through this “push and pull” of “information exchange

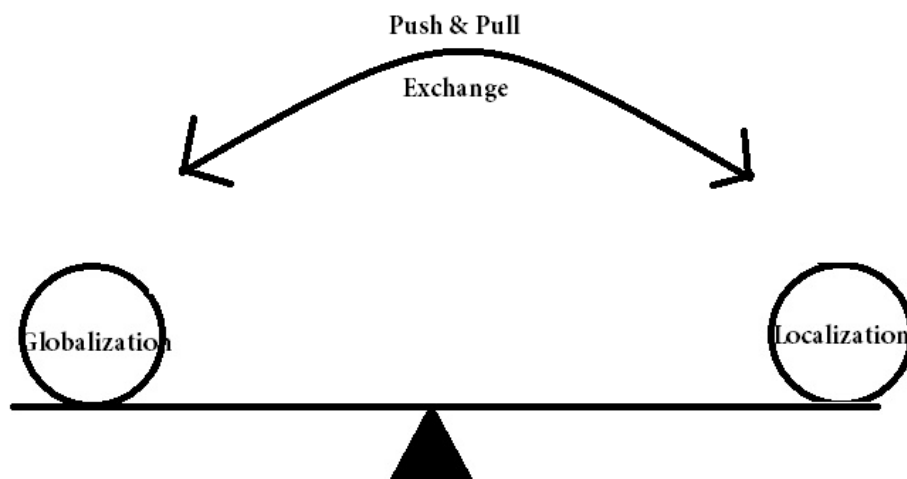
and transfer,” people are able to experience and understand the importance of language to a certain culture or a specific group of people (Chang,1994)

The Globalization Theory Applied Locally

In reality, the relationship between globalization theory and the local environment of many people around the world are not as different as what one might expect. These relations are not opposing, but instead, they parallel each other in the process of transfer.

One way to describe the interaction between globalization and localization is Robertson’s term ---“glocalization”(1992). Another way to phrase this concept would be “Think globally, act locally," which means to use a global viewpoint to see local situations. In this theoretical proposition, Robertson posited an explanation of the process of globalization that related the interaction and application of the idea of “glocalization” to a more traditional viewpoint. In essence, globalization strives to promote a new viewpoint for understanding various matters around the world. Robertson’s theory rejects the idea that the local context needs to resist global influences. Rather, it encourages society to identify ways in which the local context can contribute to more global understanding and meaningful exchange.

Figure 1- The relationship between localization and globalization.



According to Tomlinson, globalization has created a new trend in which broadcasting of programming and information takes place across cultures and involves various types of media.

This process allows people from different areas of the world to be able to take in the information they find relevant to their context. In order to achieve this assimilation of global information, both local and global media reporting companies must use various strategies.

For example, taping scenes for a drama in a local setting or using subtitles to make language comprehensible can help to create places for programs in diverse, and localized job markets.

The processes of media globalization, domestic localizing and migration have all played an important role for businesses. The goal of international business is to conduct the effective transfer and integration of imported cross-cultural products. In 1993, the Taiwanese government issued and implemented “The Cable Television Act.” Before the implementation of the act, only three channels were active in Taiwan. TTV, CTV and CTS. All belonged to

the public sector, respectively to the government, the KMT political party, and the military.

The opening up of the market through this act allowed the average television viewer to have more programs to choose from. In particular, a diversity of new dramas entered Taiwan from Japan, South Korea, Singapore, Vietnam and Thailand. Some examples included the Hong Kong costume dramas "New Dragon" and "Chu Liu Xiang," the Japanese high school romantic drama, "Started with a Kiss" and "A-shin," concerning the life of an ordinary woman during the Japanese War. These programs were respectively played on the Videoland Japan Channel on July 1997 and STAR Chinese Channel from May 27th, 1994 till Nov 7th, 1994. "A Shin" and "Started with a Kiss" initially received high ratings, before they quickly declined in popularity. There were also offerings from Thailand and Singapore, but these did not have as much impact, since most of their programming was sporadic rather than serial. By far the most successful programming came from Korea.

Between the years 2000 and 2012, Korean dramas became the most popular dramatic programs in Taiwan. For example, "Fireworks," a story treating the conflict between a female writer and her mother-in-law received the highest ratings among all contemporary foreign dramas in a 2000 ACNielsen rating survey. (Yen, 2002). Even after "Fireworks" was rerun seven times, it still ranked in third place when aired again in 2001 by its owner, the television channel ETTV. (Lien, 2001/12/26). According to the Taiwan TV audience evaluation survey of 2003, the two most popular Korean dramas were "Bride of an 18 year-old" and "Dae Jang

Geum," a historical drama about a female doctor learning medicine to rescue people in ancient Korea. Other popular Korean dramas from 2001 to 2003 include "The Blue Romance," "Fall in Love with Anchor," and "Hotelier." These all deal with intense emotional themes: love, hate and revenge.

Of all imported programming, Korean drama has had the greatest impact on the Taiwanese market. They are so highly regarded that some Chinese, Japanese and Taiwanese production companies plagiarize and purposely imitate Korean plot lines. (Taiwan's United Daily News report, 10/18/2012) Many actors and actresses involved in these dramas have gained celebrity status in the East Asian region. Further, the impact of these programs extends beyond television. The influx of Korean dramas has successfully promoted Korean food culture, such as kimchi, spicy hot pot (a large pot with spicy soup, vegetables, and meat), and rice cakes. Korean fashion has also become important in Taiwan, influencing styles of dress, clothes, hairstyles and cosmetics. Such fashion trends effect women and men, but more so for women than men. Finally, the visibility afforded to the locations used in Korean dramatic productions has led to their transformation into tourism sites for Eastern soap opera fans, including Taiwanese fans. (Lo, 2007) The popularity of Korean dramas in Taiwan is underscored by the fact that viewers can now access these dramas 24 hours a day, on the ELTA Channel.

Starting in 2000, Korean dramas were initially broadcast in Taiwan in ongoing series on

a regular basis, either weekly or daily, with a form known as ‘strip syndication.’ ‘Fireworks,’ mentioned above, paved the way for subsequent overseas dramas coming to Taiwan. This show reached the highest rating count among foreign dramas, with a record 4.81% of the viewing population in 2000 (Yen, 2002).

Several Taiwanese networks have invested in Korean dramas, including the LTV Channel, ELTA channel and Videoland Drama Channel. The Korean dramas are classified into different categories by different ages of female audience. Some of the networks play the shows as first releases while rerunning other dramas. Besides the channels mentioned, stations showing Korean dramas include, as of September 2012, ETTV’s Drama Desk, GTV’s EYE and GTV’s Drama Desk channels. These air dramas for one to two hours, Monday through Friday, from five o’clock in the afternoon to midnight. Most dramas aired are modern love stories that are completed within 20 episodes. Because the target audience is women from age 25 through 55, the dramas have a broad impact on commercial interactions, especially trade and tourism. Such international transactions play a vital role in East Asian economies.

The economic impact Korean dramas have on Asian countries makes it worth delving into their influence from the perspective of media content, culture shock, marketing, and film and television production. In the past, many media scholars interested in cultural influences explored the cultural changes that the international television industry produced through

foreign programming. On the local level, media scholars such as Tian Yi Lee believe the global spread of international media content may eventually lead to the loss of autonomous culture. The Taiwanese media scholar Hsuan Hao Chang particularly worries that the rise of Korean drama is culturally invasive. However, since both Korean and Taiwanese cultures have heavy Confucian roots, many of the deeper cultural beliefs are already similar. The invasion of contemporary commercialism does not impact the philosophies of the people in depth. Other scholars observe that Korean drama is a harmless cultural innovation that also exposes the problem of domestic television programs not being able to meet the contemporary needs of the audiences (Pan&Hsieh, 1989).

Straubhaar suggests in his 1992 study about cultural proximity that people prefer to watch foreign television programs from countries with cultures similar to theirs. His study finds this can occur particularly often when domestic television programs do not fulfill their expectations and desires. In other words, they dislike television programs with completely different cultural backgrounds. The most important factor for determining program preference is language. Other important factors include the appearance, gestures, story pacing, religion and musical traditions in the program. Such cultural references play an important role in the acceptance of international media products by local consumers. In this study, I suggest that Taiwanese viewers recognize themselves in Korean dramas because of their cultural nearness, seen through the signs of cultural similarity cited above. These connections extend

to seeing themselves in similar cultural values, such those deriving from Confucianism, which has a base in both Taiwan and Korea. Confucian values are exemplified by filial piety and obedience, rigid gender roles and respect for ancestors. Cultural values form a way of understanding a culture, and a basis for social behaviors (Kuo, 2003). In addition, "Values are concerned with how a person will behave in certain situations whereas ethics is concerned with how a moral person should behave" (Mintz, 1995). Values are basic and fundamental beliefs that guide or motivate attitudes or actions.

In the context of my study, it is important to consider there are exceedingly different viewpoints on how cultural values are expressed. By identifying the forms of cultural values discussed by the scholars Albert and Hofstede, this study hopes to isolate the same types of values in the dynamic between Korean love dramas and feminism in Taiwanese culture. In 1968, Albert defined cultural values as sets of regulations that represent and express common people's expectations, hopes, emotions and desires. His analysis offered a general, overall assessment of the concept. In 1983, Hofstede more specifically analyzed and defined cultural values in over 60 countries. He found that cultural values could be classified in five categories: *Individualism versus Centralism*, *Power Distance*, *Uncertain Avoidance*, *Masculinity versus Femininity* and *Confucianism*. *Individualism* means taking good care of oneself and one's family, while *Centralism* means focusing on the whole society. In *Centralism*, people are seen as inner-organizational parts of larger entities. *Power Distance*

means that the distribution of authority is uneven within a high-power society. For example, the United States and Britain appear to have great military and economic power, but they don't distribute this authority equitably, despite their democratic ideals. *Uncertain Avoidance* means that a high or low degree of uncertainty produces anxiety about the future, leading people to seek more regulation and control to avoid risk. High degrees of uncertainty occur in France, Japan and Greece. Low degrees of uncertainty exist in countries such as Singapore, Denmark, Sweden, Britain and the United States. *Masculinity and Femininity* focuses on the differences between males' and females' roles. *Masculinity* concerns matters of money and other stereotypical signs of societal success. The values of *Masculinity* dominate Germany, Britain, Switzerland, Italy and Japan. On the contrary, an orientation to *Femininity* tends to value the individual at the level of caring for others. This value applies more prominently in Sweden, Norway, Denmark, Finland, and Thailand. The work of Albert suggests a coherence between cultural values at a personal level and larger societal structures.

Wang and Luo agree that dominant culture, history and economic structures in a society can affect one's values (Wang & Luo, 2008). The concept of Confucianism, as the most prominent cultural philosophy in the East Asian region, seems relevant to this discussion. In Confucian societies, people are expected to play proper roles and perform certain duties in relation to each other. Confucianism does not encourage the pursuit of individual rights. According to the research of Schwartz (1992, 1994), Chinese people are totally different from

Westerners in values and organizational forms, due to Confucianism and collectivism.

Confucianism in particular demands of the individual tolerance, self-discipline, thriftiness, firmness, destiny, honesty, self respect, respect for elders, obedience and respect for patriarchal power. According to Kim (2004), Asian cultures are based on Confucian values which create a collective social atmosphere. They do this by placing a lot of importance on social order, class, obedience and morality. The cultural values of Confucianism are mainly practiced in Asian countries such as Taiwan, Hong Kong, Singapore and South Korea (Huang, 1989, p8). Because South Korea was a Chinese colony in the 1980s, it also has Confucian influences. The political and geographical history of Northeastern Asia is densely tied to Confucianism, linking these Asian nations together in terms of cultural values.

The traditional values of Confucianism define the character of females as “the subordinate of males.” They advocate: women should tolerate everything; ignorant women are virtuous; where the needle goes, the thread follows; women are required to obey their father before marriage, their husbands during married life, and their sons during widowhood. If she becomes a widow she may not marry another male. Women take their husbands’ last name and drop their own names.

Taiwanese scholars like Yen Tsai (1996) adopted the cultural definition of Kuo Shu Yang (1994), which includes family values such as filial piety. Gender discrimination and individual expectations, such as paying tribute to others and revenge form part of this type of

traditional culture's idea of family values. The social values can also include: the expectation of achievement; the importance of acquiring wealth; destiny, belief, morality and law. A third description evokes love values, including sacrifice, contributing to the lover and possessiveness. Scholars such as Chen & Chou (2005), include several distinct items in the category of love values. First, the lover hides his/her true feelings of love for an other. This category occurs when a man or woman hides their love interest in either public or private, using body language or other hidden clues. With the second category of love values, the subject is highly dependent and self-effacingly concerned with the opinions of the other. She or he may apologize frequently for their opinion. The third category of lover feels like a victim of the relationship and might seek revenge from her/his lover or others. The person will tend to act like they have a weakness, such as poverty or self-inflicted wounds, in order to gain sympathy or renew a relationship. She/he might also act aggressively or harass the other, saying, "If I can't get you, no one can." For Chen and Chow, another category of love values concerns traditional Confucian gender roles, such as the need for females to address males honorifically. I do not include this category in my study. In the fourth value, the subject hides his/her feelings of love but he/she gives cues through kind actions. The subject will demonstrate their love through acts of caring instead of saying it. The person who is the object of love senses the other's affection, although the amorous one does their best to hide it. These four categories of what I call love values in this study provide insight as to how love is

treated in Korean love dramas.

This study will focus on the values of love evident in modern Korean dramas. I will base my analysis on the definition of values of love by Tz-ling Chen and Yen-li Chou's study as well my own understanding. As researcher and interpreter, I will use their work and build on it.

As shown in Appendix A, the love values that the scholars (Chen, Chou and Tsai) identify form the basis for my own analysis of the dramas. However, I use them loosely and create four new categories, shown in Table 2 in the next chapter on this study's Methodology. Combining the many love values the scholars articulated into four simple statements will simplify the process of analysis. These four love values exemplify and synthesize the most important love values from the scholarship into more manageable categories. For instance the second value of 'pining for someone without revealing true feelings' combines the values "The subject hides his/her feelings of love but he/she gives cues through kind actions "To stand by and care for him/her silently," and "Too shy to tell you that I love you."

In the interest of clarifying this study's definitions, values of love could be defined as an individual's or collective's viewpoints about love. This concept includes perspectives on his, her, or their own attitudes and patterns of behavior concerning love relationships. Some possible love values, or perspectives on love, might include the following: 1) one would completely sacrifice himself or herself for one's lover, 2) one would have a crush on another without revealing the inner feelings, 3) one would follow one's own heart to seek true love,

and 4) one would attempt to totally possess a lover no matter the cost.

At present, there are more than two hundred Korean dramas shown in Taiwan since the first Korean drama was introduced and imported to Taiwan in 2000. Among these dramas, more than ninety percent treat the portrayal of love and romance (Chen Tsi-Ling, 2005). The viewers are mainly female spectators aged twenty-four years and up (Wu Chin Zien, Tseng ChinYun, 2002; Chen Tsi-Ling,2005). The changing lives of these women in contemporary Taiwan is a phenomenon that can't be neglected. According to a survey about marital status conducted by the government in 2011, fewer Taiwanese are marrying before the age of 30. Of Taiwanese between the ages of 15 and 34, 69.1% of males and 53% of females are unmarried. This trend is growing rapidly. Compared to 2008, these numbers have increased by 17.3% and 19.2%, respectively. It is apparent that more people are choosing late marriage or deciding not to marry at all (Taiwan Government Accounting Office, 2011).

This growing proportion of single females in the Taiwanese population means women are increasingly capable of impacting the economy as consumers. This study discusses women's consumption patterns through their television viewing. Korean dramas are attracting attention because large numbers of single females identify with the dramas' independent characters. In 2003, Kuo, Jiang and Yang asked viewers to select show preferences based on self-identification. They found that self-identification with the values presented in Korean dramas explicitly or implicitly may influence the preferences of viewers. The understanding of

viewer preferences is important to broadcasters who wish to accumulate stronger ratings for their programs. For the purpose of accumulating higher ratings for a specific group of viewers, the television industry offers more and more selections. With more choices, broadcasters hope to fulfill those viewers' expectations and needs in order to survive among competing networks.

The following four research questions sum up the main impetus for this study.

Research Questions for this Study

1. What are the main values of love portrayed in Korean dramas?
2. In what ways is the audience in Taiwan influenced by the value of love in Korean drama?
3. To what extent is a manager's decision to choose a Korean drama influenced by his or her gender or his or her perspective on love?
4. How do domestic Taiwanese television companies localize Korean dramas?

CHAPTER 3

METHODOLOGY

When Taiwanese media broadcasting companies purchase and broadcast Korean dramas, they participate in a globalizing process of media distribution. They buy Korean dramas mainly from the three Korean television stations – Munhwa Broadcasting System (MBC), Korean Broadcasting System (KBS) and Seoul Broadcasting System (SBS). According to results from Jun-li TV Rating Investigation Company, Korean dramas received high television ratings from 2008 to 2012 in Taiwan. Appendix B lists all of the dramas with high ratings that I considered for this study, although not all were chosen.

Data Collection and Analysis Procedures

The data pool for this study consists of Korean dramas that have been imported into the Taiwanese television market. The chart in Appendix B illustrates the years, names, ratings, number of episodes, channels, viewing times, miscellaneous notes, and whether or not the dramas were included in the study. Only 10 Korean dramas with the highest ratings were chosen for data collection and analysis from this larger listing. The 10 selected are all love stories with female leads. This study excludes shows without a love story plotline, costume dramas, and those over 30 episodes. Table 1 contains brief plot summaries of each selected drama.

Table 1- 10 Selected Dramas with Brief Synopses of their Plots

Year	Name of	Number	Synopsis
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	drama	of episode	
2008	Coffee Prince 1 st shop	17	The lead female, raised as a boy, was responsible for supporting her family. To gain employment at the main actor's coffee shop, she concealed her gender. She dreamed of becoming a master of coffee and fell for the main lead. However, his family opposed her. Instead of focusing on the obstacles to her marriage, she pursued her dream to become a coffee master, and later married the main actor.
2009	Personal Preference	16	At five, the female lead accidentally killed her mother. After that, her father lived abroad, feeling guilt about the accident. She stayed home alone and became very independent. She becomes a furniture designer at an Art Museum. She fell in love with the main actor who called himself gay. However, she didn't care about it because she looked forward to love.
2010	You're Beautiful	16	The main actress was an orphan who aspired to become a nun. Her twin brother needed an operation, so to raise money for him she disguised herself as a male to play in his band instead of him. She fell in love with the band's vocalist. Although she was forced to leave the band at the end, she pursued her true love bravely.
2011	Secret Garden	20	The main actress, also an orphan, was a stuntwoman. She met a rich man but they hated each other. However, they understood each other and fell in love after exchanging souls. Nevertheless, the main actor's family did not approve. Working hard for her dream, she became a national stuntwoman and became financially independent.
	49 Days	20	This drama was a love story about a woman whose soul went out of her body after a car accident. In order to come back to life, she needed to find three people who wept wholeheartedly for her within 49 days.
	Prosecutor Princess	16	The main actress, beautiful and wise, was incubated like a flower in a green house. However, she learned about justice while handling cases as a prosecutor. Finally, she found that the one she really loved was another lawyer (the main actor). After that, she modified her attitude and bravely recovered his love.
	Baby-faced Beauty	20	At 34, the main actress had little education and no job. Risking all by maxing out her credit card, she concealed her age and worked at a costume company. In the end she dreams of becoming a designer – and finds love and marriage with an

			attractive younger colleague.
2012	Scent of a Woman	16	After her father passes away, the main actress and her mother leaned on each other. She worked for ten years, enduring intolerant colleagues and humiliation. On finding herself terminally ill, she decides to quit her job and fight for her right to enjoy life with the main actor, a manager at a tourism company.
	I'm Legend	16	Four women pursue their musical dreams. The main actress is disgraced by her husband's family, and her husband turns to an affair. She files for divorce, in order to pursue her dreams as a singer. She also devotes herself to the care of her ill sister, and creates a new life for herself as a legal advocate for displaced minorities.
	A Wife's Credentials	16	The female lead plays a housewife whose husband's family rejects her for class reasons; furthermore, their values about education differed. When she met and fell in love with the main actor (her son's dentist), she was forced to divorce. As a result, she lost her children and insisted on pursuing her dream—producing and publishing children's books. She becomes financially independent, wins back her children and makes a family with the male lead.

By examining these 10 dramas in light of the list of 4 love values I have developed, this study responds to the research questions regarding Korean dramas in Taiwan noted at the end of Chapter Two. In addition to the categories of love values, I interviewed television managers from four different Taiwanese channels. These managers have the responsibility of deciding which Korean dramas imported into the Taiwanese television market.

This preliminary study uses 'qualitative' and 'quantitative' methods. I use 'content analysis,' 'interviews' and 'secondary data analysis method' as the research tools to draw out the love values in Korean dramas. I also examine the ways that Taiwanese people deal with the Korean drama.

Content Analysis: 1) The content analysis analyzes love values in Korean dramas and their influences on Taiwanese viewers. This methodological tool adds to the study by identifying specific love values that may or may not occur in the Korean dramas. Knowing which love values occur in the dramas should indicate how the dramas may or may not influence the Taiwanese audiences. The main function of content analysis here is to target descriptions of beliefs, values, ideologies and other cultural systems (Weber, 1985). Following Weber, it is my intention to use objective and systematic ways to quantify program content.

The value of the content analysis methodology comes from using systematic, objective, and quantitative ways to gather statistics about the communication content (Tsai Chia-ling, 2005) in order to determine the role of the love values in the Korean dramas. Since dramas were selected for their high ratings, the love values contained in each respective drama would appear to be recognizable among the mostly female audience. The love values quantitative chart (Table 2), which forms the basis for this study's comparative table of love values derives from the chart of 14 analysis items made by Tz-ling Chen and Yen-li Chou from 2005. Chia-ling Tsai's love values analysis, written in 2005, also contributes to this study's categories (See Appendix A).

The love value chart below contains the love values studied in this research. The first love value chart (see Appendix A), made by Tsi-Ling Chen and Yen-Li Chou in 2005,

contains five items: Implied, hidden feelings of love, feelings of dependency, feelings of victimization and hatred, the sacrificial expression of love through silent actions, and the subject hides his/her feelings of love but he/she gives cues through kind actions. Second, I choose Chia Ling Tsai's love values in 2005, the values of "Sacrifice" and "Possessiveness."

On the reliability of the examination of the three recorders, this study used the formula of Hofstide (1969) for pre-testing to get the higher reliability (Wimmer & Dominick 2003). Before recording, three recorders discussed the definition of love values fully. Moreover, they chose one episode from three of the dramas and proceeded to run the test of the recorders' credibility. After this process, the three test episodes from the three dramas used in the test were deleted from the formal recording.

According to the formula of Hofstide (1969), when testing recorders' credibility, we should use the total amount of three recorders' as the denominator and 3 times denominator as the numerator. In this study, if credibility equals 0.94, it implies that credibility between three recorders is high.

A) Sample Analysis

My sample selection criteria depend on statistics from the Jun-li Company. I only include dramas that garnered the highest Korean Drama television ratings in 2008 to 2012. The main point of the research is to figure out the modern love values that dominate the most popular dramas. Over 30 episodes of costume dramas and modern Korean love dramas are not

included (See Appendix B). The reason for this exclusion of material derives from the fact that long dramas often include a variety of other issues. Following are the Korean dramas included: *Coffee Prince 1st shop*, *Personal Preference*, *You're Beautiful*, *Secret Garden*, *49 Days*, *Prosecutor Princess*, *Baby-faced Beauty*, *Scent of a Woman*, *I'm Legend*, *A Wife's Credentials*

B) Analysis Units

The research analyzed the dramas by episode. Most of the dramas analyzed are under 30 episodes.

C) Analysis Items

This research analyzes five items from the value of love using a quantitative chart made by Tz-ling Chen and Yen-li Chou and nine items from the love values quantitative chart made by Chia-ling Tsai in 2005, totaling 14 items (See Appendix A). However, for conciseness, this study only utilizes the love values based on these listings, with some original values included and new ones added (see Table 2).

Combining most of the many love values that the scholars articulated into four simple statements will simplify the process of analysis. These four love values exemplify and synthesize the most important love values from the scholarship into more manageable categories. For instance the second value of 'pining for someone without revealing true feelings' combines the values "The subject hides his/her feelings of love but he/she gives

cues through kind actions.” “To stand by and care for him/her silently,” and “Too shy to tell you that I love you.”

Likewise, certain examples of love values were discarded in the interest of conciseness, such as an awareness of male domination.

Table 2- This Study’s Love Values Used for Analyzing Korean Love Dramas.

1	Love is complete sacrifice for one’s lover.	Love is to sacrifice oneself. Love is: All faults are one’s own faults. Love is comprehensive blessing, not consuming.
2	Pining for someone without revealing the true feeling.	Love is difficult to express. Love is secret admiring. It doesn’t need to speak out. Love is absolute loyalty.
3	Be honest to one’s self and seek for true love.	When there is no love, then let it go. Love is following one’s own heart. Love is speaking out without fear.
4	Love is total possession of lovers no matter what it costs.	Love is selfish. If I can’t have it, no one can. Love is being not nice toward lovers after break-up. Love is not a single contact after break-up.

Interviews: 2) I interviewed programming managers from the following television companies: ALTA, LTV, Videoland Drama, and ETTV, which broadcast mostly Korean dramas. I used semi-structured interviews to inquire as to strategies for dealing with Korean dramas. The interviews of programming executives concern the considerations they take into account when selecting Korean dramas.

I also asked about the subsequent process of Taiwanese distribution, a process that could include translation, captioning, marketing and promotion. The following table indicates the background of interviewees.

Table 3- Interviewed Subjects from Taiwanese Television Companies and their Positions

Interviewees	Television Company	Position
Interviewee A	ELTA TV	Executive Assistant to CEO
Interviewee B	ETTV	Programming Department Planner
Interviewee C	Videoland Drama	Head of Drama Channel
Interviewee D	LTV	Licensing &Acquisition Manager

The following are the questions for the interviews:

- (1) What is your company's principal direction in managing Korean dramas?
- (2) What are the principal criteria of selecting Korea dramas?
- (3) How do you edit the Korea drama after you buy it?
- (4) What are the strategies of marketing the Korean drama successfully?
- (5) How much profit is earned from these Korean dramas?

Secondary Data Analysis Method: 3) I based further analysis on related news from newspaper clippings and the information from the Internet.

CHAPTER 4

FINDINGS AND DISCUSSIONS

In studying the way that love is represented in Korean dramas that broadcast in Taiwan, I watched 10 shows. They are listed and described in Table 1 of the Methodology chapter. The four love values, mentioned in Table 2, reveal characteristics of the plots of these dramas. I counted the number of occurrences of these plot characteristics, or love values, within the content of the dramas. The number of occurrences, shown following a description of the love value, follows:

- A. One would follow one's own heart and seek true love (3): 193 times
- B. One would completely sacrifice himself or herself for one's lover (1): 92 times.
- C. One would pine for another without revealing one's inner feelings(2): 67 times.
- D. One would totally possess a love object no matter the cost (4): 20 times

The numbers in parentheses after the brief love value description is the number with which the value is listed in Table 2. These values are listed in order according to the number of appearances they made in my recording team's observations of the dramas.

The four items listed above are the characteristics that stand out as typical ways that love is represented in the Korean dramas I studied. As plot devices, these characteristics showed up in the dramas repeatedly. They include: A) following one's own heart and seeking true love, an idealized concept of a love relationship; B) total self-sacrifice for the object of one's

love, entailing becoming a martyr, or surrendering to one's own destruction for the sake of the object of one's love; C) pining for another without revealing inner feelings, or keeping the existence of love hidden from plain view, although the object of one's love frequently is aware of one's desire; D) feeling driven to possess one's love object regardless of the consequences; one may become compulsive or aggressive in order to achieve the goal of obtaining love. These four categories represent the four main plot devices pertaining to love of the ten Korean dramas receiving the highest ratings from 2008 to 2012 in Taiwan.

I also interviewed company managers from the television companies of ALTA, LTV, Videoland Drama, and ETTV. All of them expressed interest in managing Korean drama in Taiwan as a long-term project. Among these four television stations, ALTA programs Korean drama over a continuous 24-hour period. The managers from these four stations all stated that they largely base their expected copyright buying totals on the viewing ratings of the show. However, the shows' ratings are not the only consideration. Other considerations include the level of recognition of the male and female dramatic leads and the attractiveness of these main actors. The general plotline, or story, must also be interesting to the team of network executives. Interviewee A stated. "Based on our experience, the famous cast does not always benefit ratings. If the story isn't good enough, then the ratings will decrease. On contrary, sometimes even the actor and actress are not recognizable to the audience, but if the general plot is interesting, then the ratings will be high." According to the research data from these

four companies, the majority of their audience consists of women aged 25 to 50. From these statistics, the companies are able to gain a clear understanding of the kind of content to be featured on the television program. They tend to include plotlines that feature friendship and love and exclude those containing forms of violence and other masculine oriented plot devices. These considerations sum up the factors involved in decisions around which Korean dramas to run in Taiwan. The interviewees spoke further about their need for effective promotions of these dramas.

To advertise the drama to their target audience, the executives identified strategies that help attract viewers to their television programs. For instance, many companies provide Q-and-A sessions with prizes. They also use social media to create Facebook fan groups for those who wish to be kept updated. In addition, the companies produce and broadcast commercials that promote the widespread viewing of the programs. Besides buying discs for the copyright of the Korean dramas, the officials of these broadcasting companies have also negotiated with the Korean producers themselves as well. When they buy discs that are not yet for sale to the public, they can re-dub the audio and add subtitles to help overcome the language barrier for the audience. These transactions occur soon after the original broadcast of the dramas in Korea. A longer discussion of issues that pertain to the process of broadcasting Korean dramas in Taiwan is organized according to how the interviewees addressed my four research questions.

Discussion of the results of study:

Research question 1: What are the main values of love portrayed in Korean dramas?

In Korean dramas after 2008, the two most common values are that “One would sacrifice oneself for one’s lover,” and “One would be true and honest to oneself, in order to pursue one’s dreams”.

Love is the dominant plot element in Korean dramas, Further, these plots usually involve multiple love triangles. In this study, I selected 10 of the highest rated imported Korean dramas to analyze. All dramas played from 2008 to 2012. Among these shows, the ideas that “One would sacrifice oneself for one’s lover” and ”One would be true and honest to be oneself, and pursue one’s dreams” are the most frequently seen in the dramas’ plotlines. The reason for these two values’ prominence seems to be related to modern society’s emphasis on the equality between men and women. Another factor seems to be the awakening of women to their potential for realizing their true dreams and living authentically according to their true feelings of love. These expressions of freedom come as a result of new, modern attitudes regarding love. Feminist ideals about female autonomy have had a great influence on women's identities, and on their viewing choices.

The characteristics that the actresses in the ten Korean dramas portray can be described by the love value, ‘Pursue your dreams, be brave to pursue true love.’ The female characters are able to show their true feelings toward the individual with whom they fall in love. In the

ten dramas, eight scriptwriters are female. Female scriptwriters model the actresses into modern women. They write the scripts from the point of view of females' visions. In this way, the mostly female audience identifies more easily with the dramas.

Another interesting phenomenon is that the basic background of the 10 Korean dramas shows the economic status of the characters played by the actor and the actress. Most of the time, specifically in 8 out of 10 of the dramas, the actor is much richer than the actress. This finding implies that traditional Confucian values of love, in which women are dominated economically by men persist. Teng Yun Lin(2002) points out that Korea is a country where males continue to dominate within the family unit, and where females are expected to address males honorifically. Due to this traditionalism, female characters seem to characterize the love value of self-sacrifice. However, as the plotlines develop, they begin to experience an awakening process where they become more honest with themselves about their desires and adopt love values that let them pursue their true love interests.

Research question 2: In what ways is the audience in Taiwan influenced by the value of love in Korean drama?

Television programs support status quo values in a modern society through the communication of ideas about gender, jobs, morality and family. From TV stations' perspectives, the value of love in Korean dramas seems similar to the various values or characterizations of love that are relevant to Taiwanese. This similarity may be one reason

why the Korean dramas have become so popular. Hence, in this study, I use Straubhaar's theory of 'Culture proximity' to analyze how Taiwanese audiences may be influenced by the values of love in Korean dramas. Straubhaar points out that when all the conditions are equal, audiences will prefer programs that contain familiar cultural characteristics (1997). Also Tian Yi Li 2002 claims that values and life experiences are similar between Taiwan and Korea. Hence, audiences in Taiwan prefer programs from other countries with similar cultural backgrounds.

Television show buyers think that love values such as "one would sacrifice for one's lover" and "one would pursue one's own dream" may provide female audiences in Taiwan with a fantasy life that meets their romantic needs. Their resulting satisfaction with the dramas may relate to regrets in their real love lives. In other words, although they may have greater access to financial success in modern society, they may have missed out on pursuing some personal romantic fantasies. South Korea and Taiwan are both developing modern countries, and expanding possibilities for females in the work place competes with traditional life roles. Women are increasingly influential within the job market; 4,770,000 working Taiwanese females in 2012 represent a huge increase over the relatively recent past. The number of females in the work place set a new record in 1991, with 50.19 percent of all women working. According to the Taiwanese Central Bureau, women still assume the role of the housewife, in addition to work outside the home. As women continue to obtain better

educational opportunities, they also tend to assume better positions within national industries than before.

The Korean drama plotlines consisted of a mixture of family values and work. These two areas of life are extremely important to the Taiwanese population, especially to married working women. However, since the Taiwanese women have already advanced into their feminist autonomy by becoming financially and emotionally independent, the stories of Korean women do not really help to advance them further in this direction. However, the audiences gain a sense of irony about the traditional attitudes that once existed in their country.

Although Taiwanese women do not feel greatly affected by the feminism in Korean dramas, the shows appeal to Taiwanese audiences for other reasons besides the plot lines. The exposure of Taiwanese audiences to Korean culture, for example to Korean food and fashion, has broadened the perspectives and enriched the lives of Taiwanese citizens. Korean dramas have impacts beyond Taiwanese television. Many actors and actresses involved in these dramas rose to fame in the east. Korean foods such as kimchi, the spicy hot pot, and rice cakes are becoming more common in Taiwan (Hsin-ting Lo, 2007). Korean fashion has become a reference point for Taiwanese women. The scenes shot in the dramas have even attracted a considerable number of tourists from around the eastern world, especially Taiwan. According to the statistics of the Ministry of Transportation and Communications, there are

530,000 tourists visiting Korea this year, an increase of 2.6% from two years ago. This is the greatest number of tourists to travel from Taiwan to Korea ever. Generally speaking, the impacts of Korean dramas have not changed the values of women, but only reminded them of how they once lived in the past. Rather, they have influenced other aspects (i.e. food, fashion and tourism) of Taiwanese lives.

Research question 3: To what extent is a manager's decision to choose a Korean drama influenced by his or her gender or his or her perspective on love?

From the interview, the four female television station managers (two were married and aged 35-45, and two were single and aged 30-35) indicated their channels have content especially targeted on the female population within Taiwan. To satisfy their target audience's desires, these four television channels each employed a group of women who specialize in program choice. The desired audience includes women aged 25 to 55, both married and single. ETTV channel was an exception, with one male worker helping to choose the programs intended for broadcast. The rest of the teams within the three companies all consist of female workers. Before purchasing a Korean television series, members of the team view the dramas and fully discuss them with the female management who make the final decision. Through this process, managers said they often use the perspective of at least several females to decide whether or not to purchase a program. They hope that their female employees' perspectives will reflect the opinions of their audience, resulting in good ratings. Through the

various interviews conducted, I could see that happiness for these executives is not exclusively about marriage. They talked about other ways to achieve happiness, such as by loving and cherishing oneself and the people around one. In a country such as Taiwan that promotes gender equality, women in Taiwan have new opportunities in the job market. The fact that all television executives I interviewed were female indicates this more equitable reality.

In keeping with the information about women who work in the field of television, values of love have changed along with the progress towards greater gender equality in many aspects of Taiwanese society. This progress includes, for example, increasing acceptance of women in the workplace and changes in the legal system. Incidentally, the love values presented in Korean dramas are not limited to heterosexuality; indeed, many involve homosexual characters. The television shows “Coffee Prince 1st Shop” (2008), and “Personal Preference” (2009) provide the best examples of plots that involve homosexuality and how well it is acknowledged. In general, the inclusion of possible homosexual feelings and attractions, even though the characters do not act on these feelings, indicates greater societal openness to homosexuality.

In addition to the content of the dramas, Interviewee “D” volunteered her perspective on the topic, saying, “Three years ago when I had a business visit in Korea, I found that Korean culture is still narrow and closed. During that time, homosexuality was considered a

taboo and homosexuals were looked down upon." Her visit to Korea brought her a reinforcement of the fact that the tradition of favoring males over females was still dominant. The achievement of higher ratings in Taiwan than in Korea by the program "Coffee Prince 1st Shop" illustrates the comparative open-mindedness of the general population of Taiwan. Based on this statistic concerning the one drama containing homosexuality, the practice seems to be more acceptable in Taiwan than in Korea.

The value of love is an important key point in gender equity because it represents one's life attitudes and beliefs. In my research into ten serial dramas featuring love stories, the most common plotline experienced by their leading female characters is the rewarding possibility presented by change. Women transform their own and other people's previously suppressed lives. Eventually, they all realize that true love must find its basis in full personhood, equality and freedom. We need to treasure true love and not regard it as an institution that makes us the property of a man. Being oneself is the only way to have a sense of security. The female characters represent love values that combine traditional ideas (such as the economic and social superiority of men), and modern ones that challenge patriarchal authority and gender inequality. The women in these narratives learn to be themselves, and to cherish the freedom of making their own choices.

With the introduction of feminism to the Taiwanese culture, women are better able to express themselves. In the 2012 Korean dramas "Scent of a Woman" and "Wife's

Credentials," women in submissive positions learn to fight for their own rights. Taiwanese women can identify with the characters' having to face such obstacles because they remember having similar experiences in the past.

In "Scent of a Woman," the main character allows herself to be bullied by her colleagues in order to save her job. Following her father's death, she cares for her mother, never giving thought to her own future or needs for affection. When she becomes ill with cancer, her father scolds her that a dying person should not 'burden' or 'encumber' the one that he or she loves. However, upon learning she had only half a year of life left, she quits her job to think about the meaning of her life. After receiving therapy she is able to enjoy the rest of life with a love object, the lead male.

In "Wife's Credentials," the main actress plays an orphan who depends on her husband's family for all her opinions and lifestyle choices. She is voiceless, even on the issue of her children's education and blames herself for their poor schoolwork. She tolerates unreasonable judgments from her husband and his family. The main actress just got along with her children's dentist, but suspected as an unfaithful wife by her husband's family, she is forced to divorce and is banished from their home. Focusing on her work of producing and publishing children's books brought her financial independence and confidence. She finds her true love and starts a new, happier family.

Another theme for women in the dramas is that they do not have to live according to

men's values anymore, as during traditional times. In "I'm Legend," the main actress was a poor student who fought with other students, but who would also help other oppressed minority students. Thinking that marriage in a rich family would bring her happiness, she used her 'pregnancy' to marry with a rich man even though her husband's family looked down on her. In an act of transformation, she finally decides to leave her life of wealth and files for divorce. After divorcing, she pursues her dream to become a popular singer, and works at a law firm to help minorities. When she files for a divorce, she leaves her role as a submissive woman within the marriage. She becomes capable of achieving a higher quality life, and of helping others, which she had not had a chance to experience at a younger age.

In the show "Baby-faced Beauty," the main actress, at 34, had little education and no job. Concealing her age, she obtains work at a costume company. She felt afraid to accept the courtship of a much younger and wealthier colleague because people would laugh at her. By the end of the story, the main actress admits her real age, and establishes herself as a designer in her own costume company. Her talent and verve inspire the parents of the male colleague, who is ten years younger, and they agree upon a marriage. This story exemplifies the fact that people have the ability to achieve seemingly impossible goals, even with little education.

In "Coffee Prince 1st Shop," the female lead takes the traditional firstborn male's role in supporting her family. She disguises herself as a male to work at the main actor's coffee shop. As a more awakened and empowered woman, her character becomes financially and

professionally independent. She repays a loan from the main actor, although as a woman, money is harder to get. Overcoming many difficulties, she studies abroad and gets certified as a coffee chef. She wants to have a “girl’s coffee shop” where all the employees are females. She wants to get married after that.

In "Personal Preference," the main female character feels a lack of 'love,' and decides to follow her heart, so she insists on getting married. Despite the gossip and negative reactions of others, she falls in love with a man thinking he is gay. She loves herself even though nobody loves her. She pursues her dream, and gets the big prize of having a furniture design exhibition. Finally, she forgives the main actor and the couple achieves true love.

These ten television shows have one thing in common – women are able to escape living under the shadows of men and have the courage to achieve their dreams. The top female executives involved with the decision-making process are shown to be women of exceptional power and social status. They are all successful career women and shared similar female awareness. Such variety in female characters mirrors the variety of current Taiwanese females' lives. The mixture of elements of feminism plays an important role in decision-making of the network executives interviewed in this study. They seem to consider feminism while purchasing Korean dramas.

Research Question 4: How do domestic Taiwanese television companies localize Korean dramas?

Increasingly broadcasting channels are trying to obtain the broadcasting directly from Korean producers instead of from third party carriers. There are three broadcasting companies trying to purchase through the process of bidding. LTV television channel is trying to buy Korean dramas by the means of a package, which includes bidding and "adjunct buy." In other words, when the television companies buy the intended Korean dramas with relatively high airing fees, at the same time they are obliged to buy another adjunct drama that has a lower production cost. Copyright and length of showing period are discussed and the number of "reruns" are also officially set in the contract. The cost of pilot episodes ranges from 300 USD to 2,500 USD for purchase. After having purchased these Korean dramas, they start to localize, advertise and market these dramas in order to increase profits and view ratings.

I - Localization Strategies: Three of the broadcasting companies dub their programs into Chinese language, while one company broadcasts in Korean. The companies that dub the Korean dramas into Chinese believe the Chinese voice-over will better attract the Chinese-speaking population of Taiwan. For example, the Chinese voice-over of Korean dramas may not only lessen the impact of the cultural shock but also boost the likelihood of a household female's watching Korean dramas while they are doing their household chores. In addition, the professional voice company may use the same voice person to do the adaptation so that these housewives feel familiar with the programs. However, ELTA, the broadcasting company that uses the original voice recordings believes the Korean quality of the dramas is

better preserved through the original voice recordings. Using the original language brings a sense of Korean culture to Taiwan. It provides those audience members interested with a chance to learn Korean language. Although these dramas are produced in Korean, the broadcasting companies employ qualified translators for subtitles so the Taiwanese population can understand the content and get to understand Korean culture better.

II – Editing and Finalization Process: The four broadcasting companies have all acknowledged there are differences between the Taiwanese culture and the Korean culture. They have developed ways to fix these issues and make the episodes as appealing as if they were broadcast in Korea. For instance, in Korea, one episode is shown without interruption by commercial advertisements. However, in Taiwan episodes are divided into segments and commercial advertisements are inserted to fit Taiwanese’s viewing habits. When programs become exceptionally long, producers are able to “cut and paste” different parts to make the whole thing appealing to the Taiwanese audience.

III – Advertising and Marketing: If a program has the potential to become popular, advertising is strongly related. Television channels with relationships are able to broadcast advertisements on their sub-channel. They can also present Q-and-A sessions by texting with their audiences. Facebook fan groups, behind-the-scene footage, and publicity tours of Korean stars in Taiwan are all used to augment advertising. However, high costs and the stars own tight schedules have made visits to Taiwan have more difficult. Therefore, the visits

happen less frequently.

CHAPTER 5

CONCLUSION

Korean dramas have played an unshakable and influential role in Taiwan since they were first introduced into the country. One genre that dominates these dramas is the love story, which accounts for about 90% of all possible themes. The value of love in Korean dramas can be equated to modern women's opinions of love, which makes it easily identifiable with the Taiwanese audience. In this study, I used content analysis to analyze ten Korean dramas that aired from 2008 to 2012, all which focused on actresses and their perspectives on love and romance. As part of my study, I interviewed four female managers from the television stations LTV, Videoland Drama, and ELTA. From my study, I have gained insight as to how Korean dramas are targeted to specific groups within the overall Taiwanese market. Based on the testimony of interviewees, the television companies distribute as well as advertise in order to reach an audience of adult females, a process that contributes to their rise in popularity in Taiwan. In addition, I have made use of secondary data to analyze the value of love in Korean dramas. The secondary data sources include newspapers, books and internet pages. The overall conclusion is as follows.

In addition to gaining support for the idea behind this study, the findings from the study lend support to the Cultural Proximity theory. Doobo (2006) asserts that the reason why Korean dramas are able stand out in Asia is because their programs are easily relatable to the

Asian audience. According to the Cultural Proximity theory, romantic love stories are more popular than other genres, an example of how love as a theme transcends other cultural limits and frameworks. Specifically, Straubhaar (1992) further corroborates the outcome of this study, proposing that people turn to television programs from countries with similar cultures when domestic programs do not reflect their expectations and desires.

My study notes that the love portrayed in Korean dramas combines both modern and traditional values. Through content analysis, I found out that Taiwan and Korea still partially subscribe to some traditional Confucian thought about love values. For instance, the idea that 'One would sacrifice oneself for one's lover,' showed up in the dramas 92 times, and the idea that 'One would have a crush on another without revealing the inner feelings,' showed up 67 times in the plotlines I reviewed. Likewise, the seemingly invisible concept of 'male domination,' although frequently hidden from view, is especially evident in patriarchal societies in Asia. Through my study, I have found that the general Taiwanese audience prefers happy endings as opposed to sad ones. In contrast to the traditional, Confucian representations of love, the Korean dramas I studied also reflect the contemporary impact of modern feminist values around romance and love. In the episodes of Korean dramas I studied, the love value represented by the idea that "One should be true and honest to be oneself and pursue one's dreams" appeared 193 times. The high numbers of incidence of this plotline implies that women have become much more liberal in Taiwan, in comparison with women in

the past.

It is notable that this idea that women have the ability and right to choose their own destinies reflects the experience of women today in their families and workplaces. It is worth mentioning that the four television executives and group members who select, purchase and program the Korean dramas I reference in this study are all females except one. Not only do their positions in the industry denote feminism in the society, but the storylines they select for broadcast reflect their own personal contradictions between traditional Confucian values and more modern paradigms.

The Korean dramas have other impacts in Taiwan aside from the reflection of ideas around love. Due to the interactions between global and local communities, Korean dramas are able to create a unique cultural identification with Korean modern fashion, lifestyle, local customs and practices through placement marketing in Taiwan. With the increase of Taiwanese fans watching Korean dramas, there is an increase in the amount of Taiwanese people traveling to Korea, which may further explain the acceptance of Korean culinary arts in Taiwan.

Finally, Taiwan's television stations use cooperative, mutually beneficial, and concrete strategies in order to foster long term business relationships with the makers of Korean dramas:

- (1) The criteria of purchasing Korean dramas : Decisions on which dramas to purchase are based on Taiwanese women's various favors (preferences) and lives.
- (2) Strategy of localization : Once in Taiwan, the companies dub the dramas' language into Chinese. To do this, they must hire translators who are professional and familiar with Korean culture to translate.
- (3) Editing and finalization process: The broadcasting companies edit the episodes according to Taiwanese audience's needs.
- (4) Advertising and Marketing : Television channels with relationships to Taiwanese audiences broadcast advertisements that they exchange with other channels within the same companies. On these channels, they also present Q-and-A sessions, behind-the-scenes footage, as well as Facebook Fan groups.

Limitation of the study

In this study, I analyzed 10 Korean dramas, thus the breadth of understanding gained is limited. With the addition of more samples, more may be understood about the structure of interactions between modern and traditional values in the dramas. When recording data about the love values used as plot devices in the dramas, I selected and reformulated several principles from other media scholars who happen to have investigated similar phenomena. My reformulation resulted in the establishment of 4 categories of love values, intended for

use in the process of analyzing the dramas. While collecting the data, our three-person recording team had access to detailed definitions of my 4 analysis categories, which I derived in this manner.

Another limitation will be me, myself, limited life experience and duration of time examining themes of love due to age may constitute a limitation. It may have been difficult at my young age to completely understand the subtleties contained in the dramas' depictions of adult romantic relationships. Thus, the results of this study may not reflect the values of love in Korean dramas with total precision.

Another limitation stems from the fact that we are analyzing Chinese translations of the dramas, which may or may not reflect Korean culture realistically. One major limit of this study involves possible meanings from the original Korean that may be lost due to the translation process. We use content analysis in this study, so when applying categories of love values to the dramas' plots, we can only analyze episodes one at a time, by observing programs in Taiwan individually. Because of this study being the first-time trial of this methodology, the data collection and analysis may result in a lack of systematic conclusions.

During the data collection stage of the research, because I was involving commercial business, interviews were postponed for a long time at the beginning of the process of data collection. After contacting the interviewees and waiting for responses, and because the staffs of the companies changed frequently, we ran out of time to analyze many other Korean

dramas. Therefore, our sample was smaller than it could have been. Also, the newness of some of the interviewees meant that their answers could not comprehensively describe the processes taking place in their broadcasting companies. At times, the interviewees had limited knowledge and perspectives, based on current events concerning Korean dramas, and could not reflect the histories behind the trends occurring at the time the interviews took place.

Suggestion for Further Studies

I use content analysis and interviews as my main research methods for this study. Hence, the study would be more complete if the researcher could supplement the data with some questionnaires for and interviews with viewers. In addition to the above conclusions and implications, we can compare the values of love that are portrayed in the dramas from a variety of different countries, including Taiwan, Hong-Kong, Singapore, Japan, Korea and other countries in Asia. Expanding the research in this way could provide useful information for Korean television producers who may have an interest in appealing to many of these markets throughout Asia.

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APPENDICES

Appendix A-Taxonomies of Aspects of Love Values from the Scholarship.

Year	Name	General Aspect of Love	Items that Illustrate Types of Love Values
2005	Tsi-Ling Chen Yen-Li Chow		The lover is hiding his/her true feelings of love for an other
			The subject is highly dependent and overwhelmingly concerned with the opinions of the other
			The lover feels like a victim of the relationship and might seek revenge from her/his lover or others
			Males always go first; females need to talk to them with honorific titles
			The subject will demonstrate their love by actions instead of saying it.
2005	Chia Ling Tsai	Sacrifice	Love is comprehensive blessing, not consuming.
		Possessiveness	To love is to possess.
			Tolerate and consider each other.
			To stoop to compromise for him/her.
			To stand by and care for him/her silently.
			Too shy to tell you that I love you.
			Love is to share joys and sorrows.
			Willing to change myself for him/her.
To love is to be faithful.			

Appendix B-Korean Dramas Considered for Inclusion in this Study

Year	Name of drama	Television Rating	Number of episodes	The Aired Channels and Time	Notes	Included in this study?
2008	Coffee Prince 1 st shop	1.81	27	2008/1/3-2/13 Video land Drama 22:00~23:00	MBS 2007 Premiere in Korea	Yes
	Great King Four Gods Story (costume drama)	1.47				No
	That Woman is Scary	1.33	120	2008 GTV Drama 22:00~24:00	SBS 2007 Premiere in Korea	No
	Yi San (Costume Drama)	1.24				No
	Lover	0.98	20	Did Not premiere in Taiwan.	SBS 2006/11/08 Premiere in Korea	No
2009	Brilliant Legacy	0.47	45	2009/11/11 GTV Drama 22:00~23:00	SBS 2009/04/25 Premiere in Korea	No
	Personal Preferences	1.16	16	2009/12/19 GTV Drama 22:00~23:00	SBS 2009/07/25 Premiere in Korea	Yes
2010	Pink Lipstick	1.71	149	2010/06/28 GTV Drama 20:00~22:00	MBC 2010/01/11 Premiere in Korea	No
	You're Beautiful	1.11	16	2010/07/28 ETTV Channel 21:00~22:00	SBS 2009/10/7 Premiere in Korea	Yes
	My Too Perfect Sons	1.08	54	2010/05/20 ETTV Channel	KBS 2TV 2010/04/11	No

				21:00~22:00	Premiere in Korea	
2011	Secret Garden	0.89	16	2011/07/4 STAR Chinese Channel 22:00~24:00	SBS 2010/11/3 Premiere in Korea	Yes
	49 Days	0.88	29	2011/11/1 ETTV Drama 22:00~23:00	SBS 2011/03/16 Premiere in Korea	Yes
	Prosecutor Princess	0.86	17	2010 ETTV Channel	SBS Premiere on 2010/3	Yes
	You Don't Know Women	0.83	109	2010/12/13 GTV Drama At night	SBS 2010/08/02 Premiere in Korea	No
	New Tales of Gissaeng	0.72	52	2011/08/01 ETTV Drama 21:00~23:00	SBS 2011/01/23 Premiere in Korea	No
2012	I Am Legend	0.85	16	2012/03/1 STAR Chinese Channel 21:00~23:00	SBS 2010/08/02 Premiere in Korea	Yes
	A Wife's Credentials	0.83	16	2012/8/08 ETTV 22:00~23:00	JTBC 2012/02/29 Premiere in Korea	Yes
	Scent of a Woman	0.79	16	2012/10/30 ELTA 21:00~22:30	SBS 2011/01/23 Premiere in Korea	Yes

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