

Korea Focus

The Korean Wave – Fans, Consumers, Activists, and Entrepreneurs in Germany

Seo-Young Cho*
Eun-Jeung Lee
Suhon Lee

KDI School-FU IKS Korea-Europe Center
Institute of Korean Studies
Freie Universität Berlin, Germany

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The Korean Wave – Fans, Consumers, Activists, and Entrepreneurs in Germany

Seo-Young Cho*

Eun-Jeung Lee

Suhon Lee

(Freie Universität Berlin)

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Abstract: In Germany, the active fandom of K-Pop has played a key role in the rise of Hallyu today. With this observation, this study investigates the empowerment of Hallyu fans empirically through a survey of students in Korean studies in German universities. The results of the survey highlight Hallyu as transformative cultural capital that can foster fans' social and economic capital. Participation in fan networks leads to social participation in activities for racial justice, gender equality, and global solidarity, through which fans' civic mindedness can be cultivated. Hallyu experience is further suggested as a stimulator of fan entrepreneurship. Fans develop their entrepreneurial motivation for Korea-related start-ups by consuming Hallyu contents, joining fan networks, and being exposed to influences and values created by Hallyu. The impact of such development is not limited in the empowerment of fans inside Hallyu scenes only but offers a broader implication for society by effectively representing values of diversity and equality, as reflected in Hallyu fandom that includes women, youth, and social minorities.

Keywords: the Korean Wave (Hallyu), Cultural Capital, Social Capital, Fan Networks, Fan Activism, Fan Entrepreneurship, Germany

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* Seo-Young Cho (corresponding first author), Freie Universität Berlin, Institute of Korean Studies, KDIS-FU-IKS Korea-Europe Center.
Otto-von-Simson-Str. 11, 14195 Berlin, Germany. Tel. +49 (0)30 838 56894. Email. scho@zedat.fu-berlin.de
Eun-Jeung Lee and Suhon Lee (co-authors), Freie Universität Berlin, Institute of Korean Studies.

1. Introduction

The popular culture of South Korea – known as the *Korean Wave* or *Hallyu* in Korean – has emerged as a transnational trendsetter and cultural influencer especially for youth since the 2000s. It has first gained popularity in Asia and expanded globally in the last decade, particularly after the international success of K-Pop (Korean popular music). Also, in Germany where cultural ties and contact with Korea were previously limited, one can observe a K-Pop boom among youngsters today. K-Pop fan clubs like *Bangtan Germany* for *BTS* (a boy band) and *Super Junior E.L.F.* for *Super Junior* (another boy group) have more than 10,000 and 5,000 members, respectively. Fan clubs and K-Pop societies (e.g., *K-Popvision.net* and *K-Pop Meetings Germany*) are active in both on- and offline activities such as information sharing and organizing dance festivals, contests, and fan meetings with artists. Also, magazines specialized in Korean popular culture and K-Pop have been published in German language (e.g., *K*bang*). Evidence for growing interests in K-Pop in Germany can also be found in the search volume of the keyword, *K-Pop*, in Google that has increased by 100 times from 2004 to 2021 (Figure 1).

Alongside its increasing popularity, K-Pop fans have not only established powerful consumer bases but also they have actively been engaged in cultural and social activities that can create impacts on the whole society, as reported by *Mr. WissenToGo*, one of the most influential Youtube-based journalists in Germany who has more than 1.43 million subscribers (see his reportage, *The Power of K-Pop Community: BTS and Others, Die Macht der K-Pop-Community | BTS & Co.*).¹ Despite the yet limited outreach of K-Pop and the Korean Wave to the general population in Germany, Hallyu fandom is gradually gaining attention in the mainstream media as well, as major newspapers like *Frankfurter Allgemeine Zeitung* (FAZ), *Tagesspiegel Zeitung* (TAZ), and *Spiegel* have started introducing K-Pop phenomena.

In Germany (similar to most other countries), K-Pop fans are predominantly young women and girls who have been exposed to K-Pop and other Korean Wave contents via cyberspace such as Youtube, Facebook, and other social service networks. The rise of K-Pop and Hallyu fandom corresponds to the era of Youtube in the Korean Wave (the so-called Digital Hallyu,

¹ https://www.youtube.com/watch?v=j1roahcF3zI&ab_channel=MrWissen2go

or Hallyu 2.0) when major South Korean entertainment companies (e.g., SM and YG) started using Youtube as a global platform to distribute their cultural contents in the late 2000s (Korea Foundation 2019). Digitalization has enabled global consumption of Hallyu contents and furthermore facilitated fan activities internationally. While K-Pop has rarely been promoted by major recording companies and broadcast channels in Germany, its active fandom has played a main role in spreading K-Pop by voluntarily organizing promotional events and providing support for their artists – a phenomenon common in many European countries (Fuhr 2016, Hübinette 2012, Sung 2014, Mazaná 2014, and Yoon et al. 2020).

Observing active fandom as a key contributor to the rise of K-Pop and Hallyu in Germany, this study endeavors to address the empowerment of Hallyu fans by examining their capital development. So far, the literature has focused mainly on the producer's side of the Korean Wave – for example, commercial gains and production processes of contents, which serve the interests of the cultural industry, and instrumentalization of Hallyu for national branding that reflects governmental interests. In contrast, studies on Hallyu fandom are still in their infant stage despite the fact that fandom and fan activities are increasingly important in the era of digitalization (Jin 2019). Today, fans form the core part of the Korean Wave because globally mobilized fandom via online platforms enhances cultural diversity of Hallyu and enriches its activities. Thereby, this study strives to fill the gap in the literature by extending the role of fans from mere consumers to active contributors in cultural and socioeconomic spaces created by Hallyu.

To do so, we conducted an empirical study by surveying students in Korean studies in German universities regarding their experience with Hallyu and the development of related cultural, social, and economic capital. This survey is aimed at shedding light on Hallyu as global cultural capital shared by fans worldwide that can promote fan activism and entrepreneurship. Students in Korean studies were selected for this survey because most of them were Hallyu fans and they were considered future Korea experts in Germany whose Hallyu experience has led them to nurture human capital (education in Korean studies). Therefore, the results of the survey can present informed opinions of the focused group of Hallyu fans.

The findings of our analysis highlight Hallyu as transformative cultural capital that can enhance fans' social and economic capital. Participation in fan networks leads to participation in social activities for racial justice, gender equality, and global solidarity, through which fans' civic mindedness and reciprocity can be cultivated. K-Pop fans – who are young and interested in different cultures alternative to the mainstream one in the West – are socially active and engaged in supporting diversity and equality. In addition, Hallyu experience is further suggested as a stimulator of fan entrepreneurship, as proposed by Otmazgin and Lyan (2019). Fans foster their entrepreneurial motivation for Korea-related start-ups in various areas of business by consuming Hallyu contents, joining fan networks, and being exposed to influences and values generated by Hallyu.

With these empirical findings, this study underlines the positive externalities of Hallyu that produce fan activism and entrepreneurship. By utilizing cultural experience as Hallyu fans, fans explore new business and social opportunities and hence, enlarge their role as activists and entrepreneurs. The impact of such development is not limited in the empowerment of fans inside Hallyu scenes only but offers a broader implication for society by effectively representing values of diversity and equality, as reflected in Hallyu fandom. For instance, promoting women and youth fans as entrepreneurs can serve the developmental goal of inclusive growth for everyone in society.

2. Conceptualizing Hallyu Fandom and Fan Participation

2.1. The Korean Wave and Hallyu Research

The phenomenon of the Korean Wave refers to the global diffusion of South Korea's popular culture such as TV dramas, movies, music, cartoons, and games. The term, the *Korean Wave*, first appeared in Taiwan and China in the 1990s and was officially adopted by the government of South Korea in 1999 (Ryu 2020). Many scholars agree that the development of Hallyu can be divided into two waves (Jin 2018, Ryu 2020, Yoon 2013). The first wave of Hallyu took place during the period of the 1990s–2000s in geographically and culturally proximate regions including Japan, China, and Southeast Asia, and TV dramas were the most important cultural

products. Since the last decade, the second wave, *New Hallyu* or *Hallyu 2.0*, has emerged outside Asia including North America and Europe. Contents of the second wave have been diversified to movies, comics, games, and music. Among them, K-Pop has received the most enthusiastic reception with large fandom. For instance, as of 2020, the total number of K-Pop fan club members exceeded 100 million worldwide (Korea Foundation 2021).

Alongside its growing popularity, the Korean Wave has become an important research theme in the academia (Kang 2020). A significant share of Hallyu research focuses on evaluating the effects of the Korean Wave on the economy and national image of South Korea. Case studies reported that the Korean Wave had positive effects on South Korea's trade, tourism, and national image in neighboring Asian countries (Jung 2014, Jung 2009, Kim et al. 2013, Lee et al. 2010, Lee et al. 2016, Sung 2010). Park (2017) and Nam (2019) also documented similar development in the Middle East. In Europe, on the other hand, evaluation is more mixed. Kim and Park (2016) showed that while Hallyu created loyal fandom in the United Kingdom and France, affinity for Korean Wave contents has not necessarily led to improving South Korea's national image in European countries, different from Asia. This is possibly because the levels of the maturity of Hallyu markets are different between Asia and Europe.

The overall positive influences of the Korean Wave abroad have motivated further research on the Korean Wave as a contributor to South Korea's soft power (Fuhr 2016, Kim et al. 2016, Park 2020). In fact, the government of South Korea has long been committed to promoting the Korean Wave as a tool to strengthen the country's soft power (MOFAT 2020, Kim 2020). However, such state intervention has often been criticized for instrumentalizing culture for political purposes and thus, resulted in resistance by civil society in other countries and cultural protectionism by foreign governments (Hall and Smith 2013, Lee 2011, Kim et al. 2016, Kim 2020).

While literature has so far emphasized gains on the supplier side such as trade promotion and national branding of South Korea, studies on the reception of Hallyu remain rare (Yoon 2013). This gap requires incorporating global Hallyu fandom in Hallyu research. Initially, cultural proximity was proposed as the most commonly accepted explanation for the popularity of the Korean Wave that attracted fans in Asia. However, this analysis does not capture up-to-date

development of the Korean Wave especially upon the emergence of Hallyu 2.0 worldwide (Yoon 2013, Jung 2014).

Since then, various approaches have been suggested to explain global outreach of the Korean Wave and internationalization of its fandom. First is reverse cultural imperialism that underlines the reverse direction of cultural influences – i.e., from South Korea (non-West) to the West. However, this argument has soon been negated as this binary framework of center-periphery does not fully account for the characteristics of Korean Wave contents as ‘localized global culture’ (Jin 2019, Kim 2018, Yoon 2013). Instead, recent literature has proposed two emerging phenomena as more plausible explanations for the global reception of the Korean Wave: (i) changes in media environments (digitalization) and (ii) cultural diversity as zeitgeist.

First, advancement of personified digital communication has enabled the second wave of Hallyu (Hallyu 2.0) with its global influences via cyberspace, different from the first wave (Hallyu 1.0) with TV as the medium of shared cultural experience (Jung 2014). Thereby, digitalization of communication tools and media environments – such as the internet, Youtube, and social service networks – has offered borderless platforms of disseminating Hallyu contents and organizing fan activities worldwide. Accordingly, such changes have globalized composition of fandom and galvanized fan participation significantly.

Second, the Korean Wave has been regarded as representing cultural diversity and therefore has attracted people of diverse backgrounds in different countries. For instance, HübINETTE (2012) showed that Hallyu has integrated different generations, genders, classes, and ethnicities, distinguished from the mainstream culture in Sweden, as youth, women, and socioeconomic minorities have emerged as the main consumer pool of growing K-Pop scenes. Furthermore, Yoon (2014) suggested that the Korean Wave has symbolized a new mode of modernity and lifestyle perceived by fans in the post-socialist Eastern Europe, as an alternative to the modernization of the West.

2.2. Fandom Studies and Empowerment of Hallyu Fans

Acknowledging the globalization and diversity of fandom in Hallyu 2.0 leads to address the active role of fans as connectors, disseminators, and creators instead of passive recipients and consumers. To do so, the concept of ‘cultural capital’ proposed by Bourdieu (1984) provides a useful theoretical framework of the empowerment of fandom and its participatory culture (Chin 2018, Duffett 2013, Fiske 1992). According to Bourdieu (1984), people’s social status is determined not only by economic capital but also by symbolic ones – such as cultural capital. Cultural capital includes embodied skills and tastes, which can be objectified (e.g., works of art) or institutionalized (e.g., an academic degree). It forms an important element of one’s social status and class because people with greater cultural capital are deemed to have a higher level of prestige and self-esteem and furthermore, cultural capital is often convertible to economic capital, for instance, through education.

Building on Bourdieu’s theory that originally focused on the institutionalized culture of middle- and upper-classes, Fiske (1992) extended it to popular culture and fandom studies. Fiske postulated the concept of popular cultural capital produced through participation in popular culture, different from official cultural capital gained through institutionalized culture. He describes, “*Fans ... are active producers and users of such cultural capital and, at the level of fan organization, begin to reproduce equivalents of the formal institutions of official culture*” (Fiske 1992; 33). According to Fiske, both popular and official cultural capital are sources of distinction and discrimination between cultural recipients and non-recipients. Nonetheless, the two also differ, as official cultural capital is maintained by instructional mechanisms such as school curriculum and museum curation, while popular culture is excluded from such instructional regimes. Instead, popular cultural capital is regenerated through deriving power from non-institutional domains (e.g., fan clubs, networks, and activities). With this concept of popular cultural capital, we will elaborate how Hallyu cultural capital has been developed to form participatory culture of empowering fans.

Etymologically speaking, fan is an abbreviation for *fanatic*, religious zealot (Jenkins 1992). This term was first used in culture for baseball enthusiasts in the late 19th century in the United States, and its usage was extended to address maniacs of other popular cultures in the 20th century

(Cavicchi 2018). During the 1930s–1950s, the meaning of fans (*signifié*) often accompanied pathological implications. For instance, critics of the Frankfurt School and the American Left evaluated mass media-based popular culture and its audience with contempt (Duffett 2014). Mass culture and cultural industry were seen by these groups of intellectuals as producing passive spectators and consumers (Adorno and Horkheimer 1947). Such culture would create ‘one-dimensional men’, as Marcuse (1964) defined, and false illusion of social relations or ‘para-social interactions’ conceptualized by Horton and Wohl (1956).

However, the negative attitudes for fandom in the academia have been shifted more positively since the late 1960s when the emergence of the Beatles led to reevaluation of artistic quality of popular cultural icons and cultural tastes of their fans. Furthermore, since the 1970s, mass media has become more influential in people’s daily life and recognized as a main communication tool. Correspondingly, mass and fans challenged the previously established intellectual authority of critics against popular culture and started exercising autonomy in expressing their preferences for cultural choices. As a result, the academia began to acknowledge fan behaviors and participation as legitimate research themes.

Upon the changes in societal perceptions of fans, fandom studies emerged during the 1980s and 1990s with an emphasis on the active role of fans which enables them to develop cultural capital (tastes, attitudes, skills, and knowledge related to the popular culture in question) through participatory experience. In his seminal work, Jenkins (1989 and 1992) granted novel authority to fandom of popular culture as active cultural interpreters and creators through his analysis of Star Trek fans (the so-called *Trekkers*) who vigorously produced fan fictions and other unofficial cultural contents. He argued that such participatory culture, distinguished from spectator culture, became a common feature of popular culture fandom. Since his articulation of the participatory culture of fandom, similar concepts have been proposed to explain fans as active stakeholders of popular culture: ‘active fandom’, ‘interactive fandom’, ‘digital fandom’, ‘Millennial fandom’, and ‘maker culture’ (McCormick 2018).

In the Korean Wave, fans have especially utilized interactive communication tools of the social media to facilitate their participation (Jin 2019, Yoon 2013). As a powerhouse of information technology, South Korea has established domestic fandom culture, in which celebrities have

interacted directly and constantly with their fans through the social media, and this has been transformed to the participatory culture of Hallyu fandom abroad via cyberspace and online networks (Yoon 2014). Connected online, Hallyu fans share information, organize events, and produce and disseminate cultural contents including their own without limitations of time and space. For instance, fans assume the role of organizers and promoters, such as planning auditions and festivals and promoting TV dramas by providing subtitles in their own languages (Kim and Jung 2019, Sung 2014). Through such participatory activities, fans develop their experience with Hallyu as globally shared cultural capital.

Moreover, Hallyu fans' participatory activities are extended to other fields such as economic and social spheres, which suggests transformation of cultural capital to social and economic capital. In social dimensions, fans of the Korean Wave are actively engaged in social and political causes (Chang and Park 2019). They organize charity and donation activities for humanitarian purposes, criticize and provide feedbacks to politically incorrect contents of their singers' songs, and support social movements against racism and gender inequality (Hong 2020). For instance, fans' powerful support for racial justice is evident in the recent activities of Armee (the global fan club network of BTS) that collected more than one Million US dollars for the Black-Life-Matter movements within 24 hours after the death of George Floyd, an African American man who was killed by the police in the United States on 25. May 2020 (Associated Press News 2020). Such fan activism builds on fans' citizenship and solidarity that substantiate their social capital (especially, reciprocity and civic mindedness through participation and networks, Putnam 1993).

Hallyu fans' activities can also be found in economic fields, as witnessed by the emergence of fan entrepreneurship (Otmazgin and Lyan 2019). Fan entrepreneurship is exemplified in various business models – e.g., opening a Korean restaurant, working as a Korean translator in trade fairs, trading products made in Korea, tourism, and Hallyu fan shops. Such economic participation of Hallyu fans is especially innovative because it provides counterevidence to the common belief that popular cultural capital (e.g., knowledge and experience as a fan) is typically not convertible to economic capital (e.g., financial gains) because of the lack of its educational attainments (Fiske 1992).

3. Method: Survey of Korean Wave Fans

With the growing importance of participatory fan culture in Hallyu today, this study endeavors to examine fans' experience with the Korean Wave and their cultural, social, and economic capital gained through participation. To do so, we conducted a survey of university students in Korean studies in Germany. A survey is an effective method to reveal one's experience and preferences that are self-evaluated and therefore reflect Hallyu fans' own voices and opinions.

This survey focuses on students who are enrolled in Korean studies in universities because of several reasons. First, degree programs in Korean studies provide an opportunity for fans to institutionalize their popular culture-based, informal cultural capital as accredited cultural and human capital attained through education – such as learning Korean language, culture, and society. Such institutionalization can facilitate transformation of Hallyu-based cultural capital to social and economic capital with broader scopes of usefulness for careers and life – the main focus of this study. Second, students in Korean studies are regarded as future Korea experts in Germany, and hence this survey can provide valuable information about attitudes and preferences of individuals who can play a lead role in cultural and economic exchanges between the two countries in the future. Third, this is a focused group of individuals who share interests in Korea and have relatively homogeneous demographic backgrounds as university students (age, education level, etc.). Such similarities in individual characteristics enable us to single out the net effects of Hallyu experience, i.e., how differences in individual experience with the Korean Wave have led to different preferences and attitudes for social and economic activities.

The survey was implemented in a digital form by using a European Union online survey tool in January 2021. To recruit participants, we contacted faculty members and program coordinators of Korean studies in seven universities in Germany which offered Korean studies as a major subject. They are the Free-University of Berlin (FU-Berlin), the University of Tübingen, the Ruhr University Bochum, the University of Hamburg, Goethe University Frankfurt, the University of Duisburg-Essen, and Heidelberg University. This is the full list of universities in Germany which have bachelor's and master's degree programs either in Korean studies or in East Asian studies with specialization in Korea. In total, 206 students took part in the survey, which forms about 20 percent of undergraduate and graduate students enrolled in bachelor's and master's programs

in Korean studies in Germany. This is a relatively high participation rate, given that response rates of surveys are typically lower than ten percent. Thus, the results of the survey maintain a sufficiently high level of population representation, literally representing a fifth of the total population of students in Korean studies in Germany.

This survey with sizable observations adds a methodological contribution to the literature of Hallyu studies that typically rely on small numbers of case studies. Our medium-N study exploits a medium sized sample of the target group with a high level of representation, which enables a systematic analysis of detailed information gathered through a structured survey by using econometric methods. Thus, this survey analysis provides a merit of strengthening the generalizability of the findings based on statistical probabilities.

The survey is entitled as '*Experience with the Korean Wave – Consumption, Values, and Participation*' (*Erfahrungen zur koreanischen Welle – Konsum, Werte und Teilnahme* as the original title in German) with three focal themes: (i) one's experience with and consumption of the Korean Wave (by genre), (ii) how individual Hallyu experience has influenced the development of one's social capital and social activities, and (iii) how individual Hallyu experience has stimulated one's entrepreneurial motivation to pursue business activities related to the Korean Wave and Korea. In addition, questions on demographic information of individual respondents are incorporated in the end of the survey. The full questionnaire of the survey is presented in Appendix A.

Among 206 respondents, 86 percent are female students, ten percent males, and four percent classified as diverse, verifying the female majority in Korean studies in German universities. Regarding ethnicity, only two percent have an ethnic Korean background. 91 percent of the respondents have German nationality and nine percent have foreign citizenship (but none of them has Korean nationality). This demographic information represents a typical composition of ethnicity and nationality in universities in Germany and thus suggests that Korean studies are not necessarily an ethnic Korean or foreign student-dominated subject. 75 percent of respondents are undergraduate students, and the rest are enrolled in master's programs.

4. Descriptive Analysis: Consumption, Activism, and Entrepreneurship

This section presents the descriptive findings of the survey with a focus on Hallyu fans in three positions that can represent their cultural, social, and economic capital accumulated through Hallyu experience: Hallyu consumers, participants in social activism, and entrepreneurial seekers. The main findings of the survey are highlighted below.

4.1. Hallyu Consumption

The first part of the survey was designed to find consumer behaviors and experience with the Korean Wave that can reflect the formation of cultural capital of Hallyu fans. To do so, participants were inquired regarding their consumption levels of Hallyu by genre: K-Pop, movies, dramas, animation, books/comics, and games. Figure 2 presents whether respondents have consumed Korean Wave contents in the last 12 months. The most widely consumed genre is K-Pop, to which 92 percent have listened in the last year, followed by dramas (91 percent), movies (77 percent), and books (including comics and Webtoon, 70 percent). K-games (online/mobile) and animation films are relatively less popular, in that only 22 and 14 percent have played or seen such contents last year. All respondents have consumed at least one of the six Korean Wave genres last year. The composition of consumers underlines the genre-specific popularity of K-Pop and dramas. On the other hand, the low consumption level of K-games is somewhat surprising given that games form more than half of the exports of Korean Wave contents to Europe (Ministry of Culture, Sports, and Tourism of the Republic of Korea 2020). This is probably because most students in Korean studies are women, while the majority of game users are men.

The results also show that K-Pop listeners are more intensive consumers compared to the other genres (see Table 1). On average, respondents have listened to K-Pop for more than two hours a day (16.3 hours per week for K-Pop listeners). K-drama viewers have watched Korean soaps for an hour daily (7.1 hours per week) and gamers have spent a bit less than an hour a day on playing games (six hours per week). Korean movie goers have seen five K-movies and about three K-animation films last year. Readers have read 8.6 Korean books (including comics and webtoon) in the last 12 months. Given that nearly 90 percent of the students surveyed are consumers of

both K-Pop and K-dramas (the two most popular genres), they have spent more than three hours a day on consuming Korean Wave contents (i.e., listening to K-Pop songs and watching Korean dramas). This refers to substantial exposure to the Korean Wave that students experience on a daily basis, through which one can accumulate Hallyu-based experience, tastes, skills, and knowledge – i.e., cultural capital – that influence individual preferences and attitudes.

4.2. Hallyu and Social Capital: Fan Activism

This survey further incorporates questions that relate one's Hallyu experience with social capital that can facilitate civic mindedness and reciprocity for society through interpersonal relationships and networks (Putnam 1993). The results show that the Korean Wave plays an important role in forming social networks of students. 18 percent of respondents are members of K-Pop fan clubs and nine percent have membership in Korean cultural organizations. In contrast, the share of students who participate in Korea-related civil and academic organizations is relatively small: two percent altogether. The great emphasis on cultural networks suggests that students' experience with Korean culture is key to establishing social connectivity with others who share interests.

The results further show active social participation of students. More than 45 percent have participated in activities for social causes (e.g., racial justice, gender equality, and global solidarity) in forms of protest rallies, donations, and online advocacy that have been organized or advocated by Hallyu fans. Additionally, 29 percent expressed their willingness to join such activities in the future, although they have not done so. Only 26 percent showed no interest in social participation. As presented in Figure 3, anti-racism activities (such as Black-Life-Matter) form the largest social cause that students have supported, followed by activities to promote multicultural understanding (18 percent), women's movements (e.g., Me-Too, 15 percent), and humanitarian and development aid (11 percent). The participation rate is higher for K-Pop fan club members than non-members: 55 vs. 44 percent. This finding supports K-Pop fan networks as a medium of social activities that induce fan activism.

The high level of social engagement that students demonstrated can be related to the characteristics of the Korean Wave as representing cultural diversity. In this survey, 52 percent

of students regarded K-Pop as a vehicle of cultural diversity, while only 27 percent limited it as an individual taste of popular culture (Figure 4). Among students who participated in the social activities above, the level of endorsing the cultural diversity of K-Pop is higher at 60 percent, implying that such perceived cultural diversity motivates young people to join activities for social cohesion and solidarity.

4.3. Hallyu and Fan Entrepreneurship

In addition to social activities, students were further asked regarding their entrepreneurship motivated by Hallyu. The share of students in Korean studies who are interested in running start-ups related to Korea is relatively high at 21 percent. Among them, more than 50 percent answered that the Korean Wave has influenced their entrepreneurial interests to a considerable degree – measured as either *the greatest influence* or *significant influence*. Another 42 percent evaluated that the Korean Wave has exercised small but certain influences. This finding substantiates potentials of the Korean Wave that can be transformed from cultural to economic capital by motivating entrepreneurship and stimulating career opportunities for young people.

Among different business areas, students are most interested in cultural industries. 47 percent of those who expressed their interests in Korea-related start-ups named tourism as the area of their business interests and 43 percent trade of cultural products and services (see Figure 5, multiple choice). Interests in culinary businesses are also substantial: 30 percent for opening a Korean restaurant and 22 percent for trading Korean food. 26 percent showed their interests in Korean fashion industries and 22 percent in opening a K-Pop fan shop. Students are also interested in information technology and automobiles (the main industries of South Korea's export-led, manufacturing-based economy), but their shares are smaller at 17 and 9 percent, respectively. Several students also named other fields of start-ups as their business interests – legal services, journalism, business consulting, and intercultural communications. This reflects the diversity of students' entrepreneurial interests, but a great weight is given to cultural sectors. While tourism, culinary services, and fashion are broadly related to contemporary culture of South Korea, businesses in cultural products and services and fan goods form core commercial components of the Korean Wave. The high level of students' interests in these fields suggests fans as potential producers and traders of Hallyu contents (fan entrepreneurship).

5. Regression Analysis: Fan Networks, Activism, and Entrepreneurship

In this section, we deepen our analysis of Hallyu fan activism and entrepreneurship by systematically investigating the relationship between Hallyu experience and fans' social participation and entrepreneurial motivation.

5.1. Fan Networks

Before addressing the determinants of fan activism and entrepreneurship, we begin with the question, *who joins a K-Pop fan club?*, in order to identify fan characteristics. We focus on K-Pop here because this is the most frequently consumed genre of the Korean Wave by students surveyed and also the most well-known Hallyu content in general. While most students in Korean studies are K-Pop listeners – fans in a broader sense (92 percent), only 18 percent are fan club members who form the central part of K-Pop fandom. Thereby, K-Pop fan clubs stand as social networks of core fans, which can further influence behaviors and activities of more broadly defined fans.

Determinants of participation in K-Pop fan networks (fan club membership) are identified by using the econometric model below (Equation 1).

$$\begin{aligned} \text{Network}_i = & \beta_0 + \beta_1 \text{Consumption}_i + \beta_2 \text{Influence}_i + \beta_3 \text{Diversity}_i + \beta_4 \text{Gender}_i + \beta_5 \text{Ethnicity}_i \\ & + \beta_6 \text{Nationality}_i + \beta_7 \text{Age}_i + \beta_8 \text{Study}_i + G_i \Omega + u_i \end{aligned} \quad (1)$$

The dependent variable, *Network*, indicates whether student *i* is a member of a K-Pop fan club, constructed based on Question III.1 in the survey (see Appendix A). It has a binary structure, taking a value of 1 for a member and 0, otherwise. The explanatory variables of main interest comprise three variables that reflect one's Hallyu experience: (i) K-Pop consumption level (*Consumption*), (ii) the influence of Hallyu in one's important decision-making (*Influence*), and (iii) cultural values assigned to Hallyu (*Diversity*). *Consumption* is measured as weekly hours spent on listening to K-Pop – taken from Question I.2.(2). This variable accounts for the level of one's tastes of and preferences for Hallyu contents. *Influence* assesses how much influence the Korean Wave has exercised on a student's choice of studying Korean studies, measured on a five-point

scale from ‘very significant’ to ‘no influence’ (Question II.3). This variable indicates the role of Hallyu in nurturing one’s knowledge of Korea. *Diversity* refers to whether one recognizes Hallyu (K-Pop) as a vehicle of cultural diversity, which reveals individual attitudes for cultural values of Hallyu (Question II.7). This variable has a binary structure (i.e., a value of 1 for acknowledging the cultural diversity of K-Pop and 0, otherwise). These three variables are used as proxies to cultural capital (tastes, knowledge, and attitudes) gained through one’s experience with Hallyu.

In addition, several individual demographic characteristics are included as explanatory variables in the model, most importantly gender and ethnicity. Gender and ethnicity are suggested as key individual traits that influence consumption of and participation in sub-cultures because social minorities (e.g., women and people of migrant backgrounds) tend to more easily accept such cultural genres distanced from mainstream ones (Hübinette 2018).² *Gender* variable is constructed to identify whether women are more likely to join a K-Pop fan club (i.e., a value of 1 for female and 0, otherwise). *Ethnicity* accounts for whether one has an ethnic Korean background, and this question is coupled with another variable (*Nationality*) that indicates whether one has a German nationality (which is loosely related to ethnicity). Additionally, age and study programs (*Study*) are also included as demographic variables with the assumption that K-Pop pulls younger people more. *Study* variable indicates whether one is enrolled as an undergraduate or graduate student (taking a value of 1 for an undergraduate student and 0, otherwise).

G is a vector of group dummy variables that represent each of the seven participant universities of the survey: $G = \{\text{Berlin, Bochum, Duisburg-Essen, Frankfurt, Hamburg, Heidelberg, Tübingen}\}$. Incorporating the university dummy variables in the model accounts for group effects that are common to students enrolled in the same university. β_0 is an intercept that captures commonality of students in Korean studies, and u_i is an idiosyncratic error that denotes unobserved individual heterogeneity, for which robust errors are applied to correct for heteroscedasticity.

² Another social category that may influence sub-cultural participation is class. However, this variable is not included in this analysis for two reasons. First, as all survey participants are university students in Germany, relatively homogeneous socioeconomic backgrounds are assumed. Second, we decided not to ask such a question because of sensitivity of information about class particularly for students and ambiguity of class classifications (if the question is indirectly formulated).

As the dependent variable has a binary structure, a probit method is implemented for the regression analysis, and average marginal effects (the average of predicted changes in fitted values for one-unit change in an explanatory variable for each observation) are computed accordingly.

Table 2 presents the results. Among the three explanatory variables of main interest, the consumption and influence of the Korean Wave positively affect the probability of one joining a fan club. By increasing time spent on listening to K-Pop by an hour, one is four percent more likely to become a fan club member. Also, if the influence of the Korean Wave on one's choice of Korean studies is greater by one level (one point on a five-point scale, i.e., 20 percent), s/he is 41 percent more likely to join a K-Pop fan club. However, recognizing the cultural diversity of K-Pop has no effect, indicating that multicultural values are not necessarily a driving force of fan club participation.

Regarding the demographic variables, the gender effect is substantial. Female students are 68 percent more likely to join a K-Pop fan club than male ones. However, the other individual traits – ethnicity, nationality, age, and study program – have no effect. These results corroborate the feminization of K-Pop fandom, but do not support that K-Pop is a sub-culture of ethnic minorities. Also, despite the fact that K-Pop is typically seen as youth culture, being younger – age and a status as an undergraduate student – do not increase the probability of one joining a fan club. However, it is probably because the pool of survey respondents is a younger generation (students mostly under 25 years old) and therefore, this finding should be inferred that in this age cohort, undergraduate and graduate students (or those in their early 20s and mid-20s) are equally likely to participate in fan clubs.

5.2. Fan Activism

One of the main interests of this study is to identify the relationship between Hallyu experience and fans' social participation. Recent development of K-Pop fandom exhibits a high level of social engagement, in that fans have utilized their networks not only for events directly related to K-Pop but also extended their activities for social causes. Such enlargement of fan activities suggests that cultural experience with Hallyu (cultural capital) can be developed as social

solidary and civil participation (social capital). Accordingly, the relationship between Hallyu cultural and social capital is examined based on the econometric model below (Equation 2).

$$\begin{aligned} \text{Activity}_i = & \beta_0 + \beta_1 \text{Network}_i + \beta_2 \text{Influence}_i + \beta_3 \text{Diversity}_i + \beta_4 \text{Gender}_i + \beta_5 \text{Ethnicity}_i \\ & + \beta_6 \text{Nationality}_i + \beta_7 \text{Age}_i + \beta_8 \text{Study}_i + G_i \Omega + u_i \quad (2) \end{aligned}$$

In this model, the dependent variable, *Activity*, refers to fan activism – participation in activities for social causes. They include (i) anti-racism (e.g., Black-life-matter), (ii) women’s movements (e.g., Me-too), (iii) humanitarian and development aid, and (iv) promotion of multi-cultural understanding.³ Question III.2 of the survey inquired about one’s participation in such activities, and respondents marked all types of activities that they have participated in (multiple-choice question). Those who have not joined any activities had an option to answer either ‘I have not participated but am willing to do so in the future (*future participation*)’ or ‘I do not want to participate (*no participation*)’.

By using answers to this question, we created two types of measurements of fan activism: aggregate and decomposed. Aggregate measurements consist of two variables: (i) whether one has participated in any of the four social activities (binary measurement, taking a value of 1 for participation and 0 for non-participation), and (ii) how many activities (out of four) one has participated in, reflecting the degree of participation (ordinal scale of 0–4). For the decomposition analysis, four binary variables were constructed, indicating whether one has participated in each of the four social activities, respectively. Accordingly, the model of fan activism is estimated by employing the six dependent variables that enter the model one by one.

The explanatory variables of main interest are *Networks*, *Influence*, and *Diversity*,⁴ which account for one’s experience with the Korean Wave as proxies to Hallyu cultural capital. *Network* variable shows whether one is a member of a K-Pop fan club and indicates his/her Hallyu-based networks. *Influence* measures the degree of the influence of Hallyu on one’s important decision-making (choice of Korean studies), and *Diversity* reflects cultural values assigned to Hallyu, as explained

³ Forms of activities can vary, including street demonstration, donation, and social media activities (such as twitter and facebook messages, hash-tag sharing, etc.).

⁴ The consumption variable – hours spent on consuming Korean Wave contents – is not included as an explanatory variable in this model because inclusion of this variable results in no-convergence in estimations.

in Equation 1. The other explanatory variables remain identical to the model of fan club membership above – i.e., gender, ethnicity, nationality, age, study program, and university group effects.

The model is estimated by different methods in accordance with the structures of the dependent variables. When the outcome variable has an ordinal structure (i.e., the degree of participation), an ordered probit method is applied and for the dependent variables with a binary structure, a probit analysis is conducted. All coefficients are computed as average marginal effects.

First, Table 3.1. presents the results of the aggregate analysis that support the importance of Hallyu experience on social participation. Fan networks are particularly important here. Joining a K-Pop fan club increases the probability of one participating in fan activism and the degree of participation. Fan club members are 32 percent more likely to participate in at least one of the four social activities (Column 1). Also, members participate in 1.24 more social activities out of four (i.e., 31 percent) than non-members (Column 2). In addition, the cultural value of Hallyu has a modest but positive effect on social participation. Students who acknowledged K-Pop as representing cultural diversity have participated in 0.31 more social activities than others (i.e., 7.8 percent, Column 2). However, the influence of Hallyu on one's study choice has no effect on social activities.

In addition, older students tend to be more active in social participation than younger ones. Students older by one year are seven percent more likely to join at least one social activity than younger ones (Column 1). Also, an additional year of age increases the number of social activities by 0.26 (i.e., 6.5 percent, Column 2). This can be translated that graduate students have participated in an additional number of social activities than freshmen in college (i.e., an age difference of four years).

Second, Table 3.2. shows the results of the decomposition analysis that disentangles fan activism by type. Most noticeably, membership of a K-Pop fan club increases the probability of one participating in social activities. Fan club members are 16 percent more likely to join the Black-Life-Matter (BLM) or other anti-racism movements, 14 percent more likely for the Me-Too or other women's movements, 30 percent for multicultural activities, and 19 percent for

humanitarian and developmental supports. Also, fan club participation reduces one's unwillingness to join any social activities in the future by 50 percent (Column 6). On the other hand, the influence of Hallyu on one's study choice and endorsing the cultural diversity of K-Pop play a more limited role in boosting fan activism, but they maintain positive effects to some extent. In specific, increasing the level of Hallyu influence by one score point (i.e., 20 percent) increases the probability of one supporting BLM by 27 percent. Endorsing the cultural diversity increases participation in BLM by 16 percent and multicultural activities by 25 percent.

Gender and ethnicity also have significant effects on fan activism. Female students are 12 percent more likely to support the Me-Too movements and nine percent more likely to donate money for humanitarian and developmental causes. Also, women are 66 percent less likely to express unwillingness to participate in social activities in the future. Students with an ethnic Korean background are seven percent more likely to join multicultural activities. Older students are more likely to participate in fan activism for gender equality and racial justice. Being older by one year increases one's participation in BLM by six percent and Me-Too by five percent. However, for humanitarian and developmental supports, younger ones are more active. Undergraduate students are 15 percent more likely to contribute donation than graduate students. Among non-participants, undergraduate students tend to have more positive intention for future participation than graduate students. They are 68 percent more likely to express their willingness to join social activities in the future and 71 percent less likely to show intention of no future participation, compared to graduate students (see Columns 5 and 6).

5.3. Fan Entrepreneurship

In this section, we investigate the other main focus of this study: the relationship between Hallyu experience and entrepreneurial motivation (i.e., potential economic capital that can eventually be materialized as financial gains). This analysis is aimed at estimating economic potentials of Hallyu fans by examining to what extent their experience with the Korean Wave has influenced their interests in running startups in areas related to Korea or Korean products and services. This question addresses whether the Korean Wave can empower fans' economic agency by utilizing their cultural capital of Hallyu experience for economic opportunities. To empirically

examine this question, the econometric model of fan entrepreneurship is formulated as below (Equation 3).

$$\begin{aligned} \text{Startup}_i = & \beta_0 + \beta_1 \text{Consumption}_i + \beta_2 \text{Network}_i + \beta_3 \text{Influence}_i + \beta_4 \text{Diversity}_i + \beta_5 \text{Gender}_i \\ & + \beta_6 \text{Ethnicity}_i + \beta_7 \text{Nationality}_i + \beta_8 \text{Age}_i + \beta_9 \text{Study}_i + G_i \Omega + u_i \quad (3) \end{aligned}$$

The dependent variable comprises two modes of variables that measure one's entrepreneurial motivation. First, we use an aggregate indicator that shows whether one is interested in a startup related to Korea in general. Second, interests in startups are disentangled to six different types of startups that represent major fields of Hallyu fans' business interests. They are namely tourism in Korea (K-Tourism), trade of cultural products (K-Culture), food and culinary business (K-Food), Korean Wave fan shops (K-Fan shops), fashion (K-Fashion), and trade of technological goods such as IT and automobiles (K-Tech.). Students were allowed to choose more than one type (multiple-choice question), and each of the six decomposed dependent variables indicates whether one expressed business interests in the respective type of startups.

The explanatory variables of main interest consist of four indicators of one's Hallyu experience – consumption, networks, influence, and the value of cultural diversity. The consumption level is measured as hours spent on listening to K-Pop and watching Korean dramas: $K\text{-Pop}_{\text{hours},i} + K\text{-Dramas}_{\text{hours},i}$. K-Pop and K-Dramas are chosen to measure the Hallyu consumption level because most students in this survey are consumers of these two genres: 92 and 91 percent, respectively. The other variables of Hallyu experience are identical to those in Equation 2. In addition, the demographic variables of gender, ethnicity, nationality, age, and study program remain the same as before, as well as university group effects. As the dependent variable has a binary structure (taking a score of 1 for expressing interests and 0, otherwise), the model is estimated by a probit method and average marginal effects are computed.

Table 4 shows the results. Column 1 presents the aggregate results indicating whether one is interested in launching a startup related to Korea (K-Startups) in general and Columns 2–7 the results of the decomposition analysis. Overall, the effects of Hallyu experience are substantial on students' entrepreneurial motivation. Watching K-Dramas or listening to K-Pop for an additional hour increases the probability of one expressing interests in K-Startups by 35 percent,

and K-Tourism, Culture, and Fan shops by 12, 14, and 19 percent, respectively. The effect of Hallyu networks (fan clubs) is relatively limited but still positive on one's motivation for cultural business and fan shops. Members of K-Pop fan clubs are 24 and 53 percent more likely to be interested in these two types of culture-based businesses (Columns 3 and 4).

Different from the results of fan activism presented in Table 3, the degree of Hallyu influence and the value of Hallyu as cultural diversity play a prominent role in stimulating entrepreneurial motivation. Increasing the degree of Hallyu influence by one-score point (20 percent) results in boosting one's interest in K-Startup by 13 percent. The influence of Hallyu on one's study decision has a significant effect on all types of startups except K-Food. Increasing the degree of its influence by 20 percent increases one's business motivation for K-Tourism, culture, fan-shops, fashion, and technology by 7, 10, 2, 9, and 8 percent, respectively. Moreover, endorsing K-Pop as a vehicle of cultural diversity increases one's entrepreneurial motivation for K-Tourism, culture, and food by 12, 11 and 5 percent. These results suggest that fan entrepreneurship is an outcome of various experience with Hallyu – consumption, networks, influences on studies, and values, while fan activism is mainly driven by fan networks and, to some extent, by individual characteristics.

On the other hand, the effects of demographic characteristics are more limited on fan entrepreneurship. This is possibly because the pool of the sample is students in Korean studies in Germany who are predominantly young women and thus, variations in gender, age, and ethnicity are not substantial among them. When the sample is extended to the general population, such demographic traits may play a more prominent role. Nonetheless, gender has an effect of increasing female students' motivation for K-Culture and fashion-related startups. Female students are 30 and 38 percent more likely to express their interests in these two types of startups than their male counterparts. Also, students with an ethnic Korean background are 21 percent more likely to be interested in K-Food startups than non-ethnic Korean ones (but this effect is marginally significant at a ten percent level only). Younger students are more interested in tourism in Korea. Students who are younger than others by one year are seven percent more likely to choose tourism as their entrepreneurial choice. Additionally, undergraduate students are 23 and 25 percent more likely to be interested in K-tourism and fan shops than graduate students.

6. Discussion and Conclusion

Fans form the core part of the Korean Wave today because digitalized cultural platforms have enabled fan participation without borders and empowered globalized fandom who represents the cultural diversity of Hallyu. With this in mind, this study has examined Hallyu fans' experience and participation empirically by surveying their cultural, social, and economic capital.

The findings of the survey suggest key developments of cultural experience with Hallyu that empower fans not only inside Hallyu scenes but also in various areas in society: the transformation of Hallyu cultural capital to social and economic capital. First, the analysis of this study proposes fan networks as an important determinant of driving fan activism, through which Hallyu fans can be elevated and grown as participatory citizens. Thereby, the Korean Wave that represents cultural diversity can be extended to advocate racial justice, gender equality, and global solidarity.

Second, our analysis further shows various aspects of Hallyu experience – consumption, networks, influences, and values – as joint stimulators of fan entrepreneurship. This is somewhat different from fan activism that depends primarily on fan networks and characteristics. This difference can be inferred that fan entrepreneurship is more likely an outcome of Hallyu fan experience, while fan activism can be endogenous to fandom (i.e., more socially active individuals compose fandom). The transformation of Hallyu cultural experience to economic motivation substantiates potentials of Hallyu as a contributor to inclusive growth by motivating entrepreneurship of fans who are predominantly women and youth.

This study has provided empirical evidence for transformative cultural capital of Hallyu that empowers fans as activists and entrepreneurs. This finding is drawn based on a medium-N survey data of a focused group and systematic analysis of the data, which provides rare quality in the literature of Hallyu studies. Nonetheless, this study is not free of limitations because the effect of Hallyu identified here can be subject to endogenous relationship between cultural experience and social and economic participation. Still, the strong correlations found between Hallyu cultural capital and social and economic capital provide meaningful implications on the

empowerment and gains of Hallyu fans that can be realized through utilization and expansion of their cultural experience. In future research, the methodological limitation of the current study should be further addressed by enlarging the sample size so that causality can be examined by an instrumental variable estimation in a large-N-study or by implementing a behavioral experiment that can randomize the treatment effect of Hallyu.

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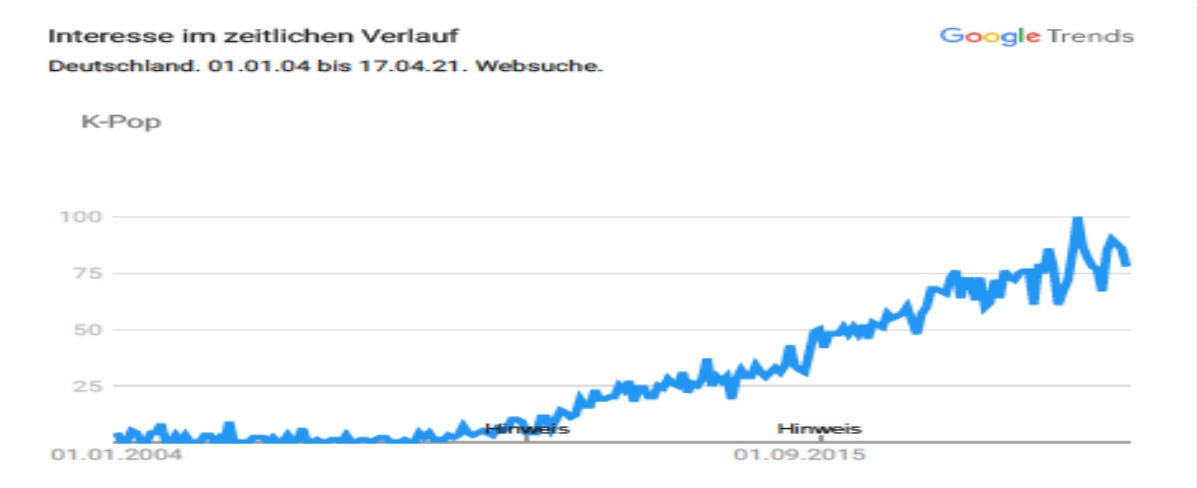
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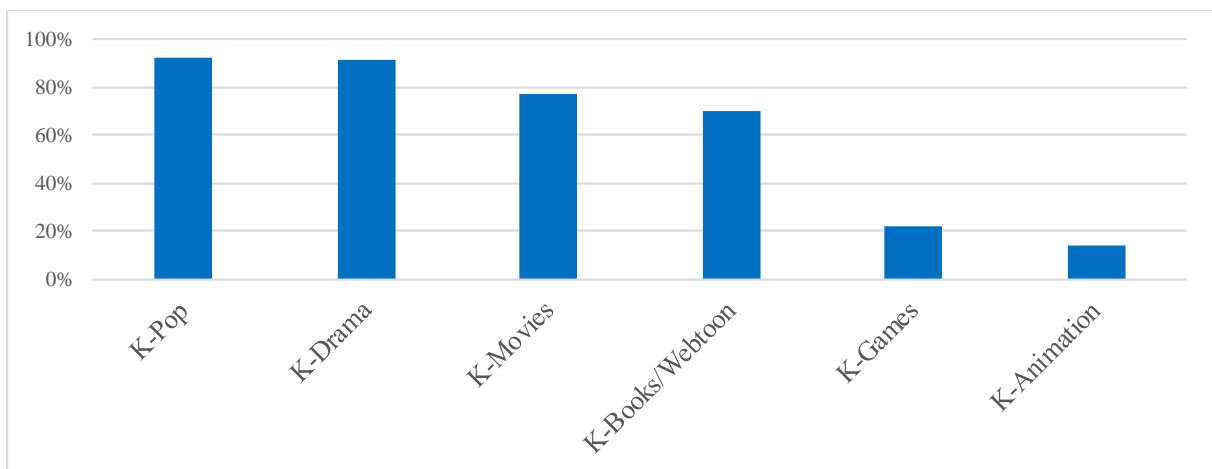
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Figure 1.
K-Pop in Google Trends (2004–2021)



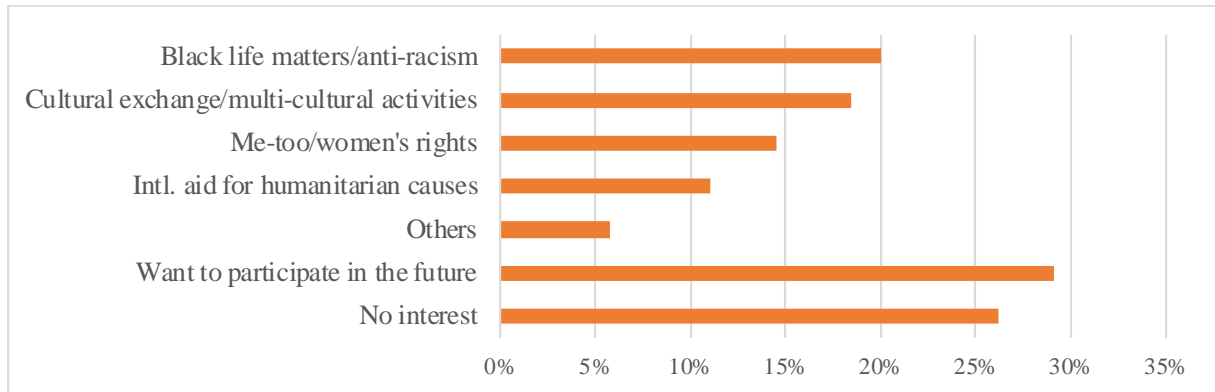
Source: Google Trends search engine (<https://trends.google.de/trends/?geo=DE>)

Figure 2.
Which Korean Wave contents have you consumed last year? (by genre)



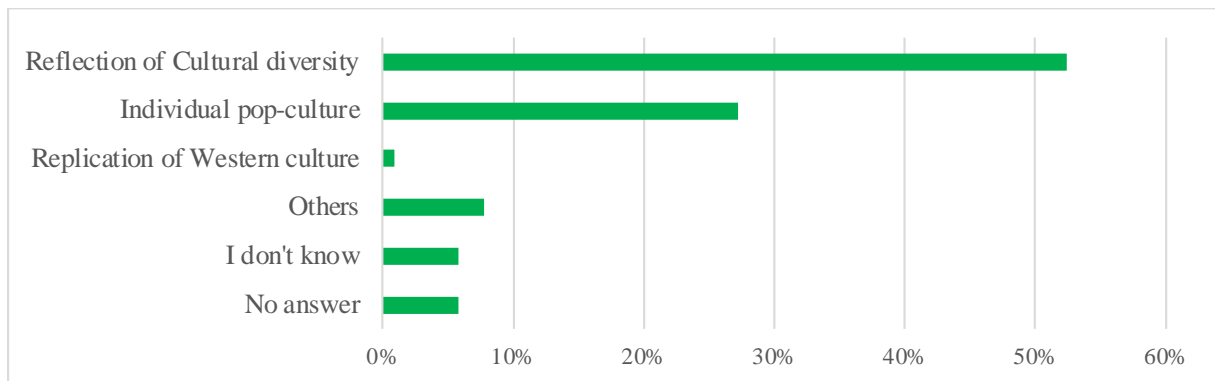
Source: Own Survey

Figure 3.
Hallyu and Fan Activism: Participation in Social Activities
(multiple choice)



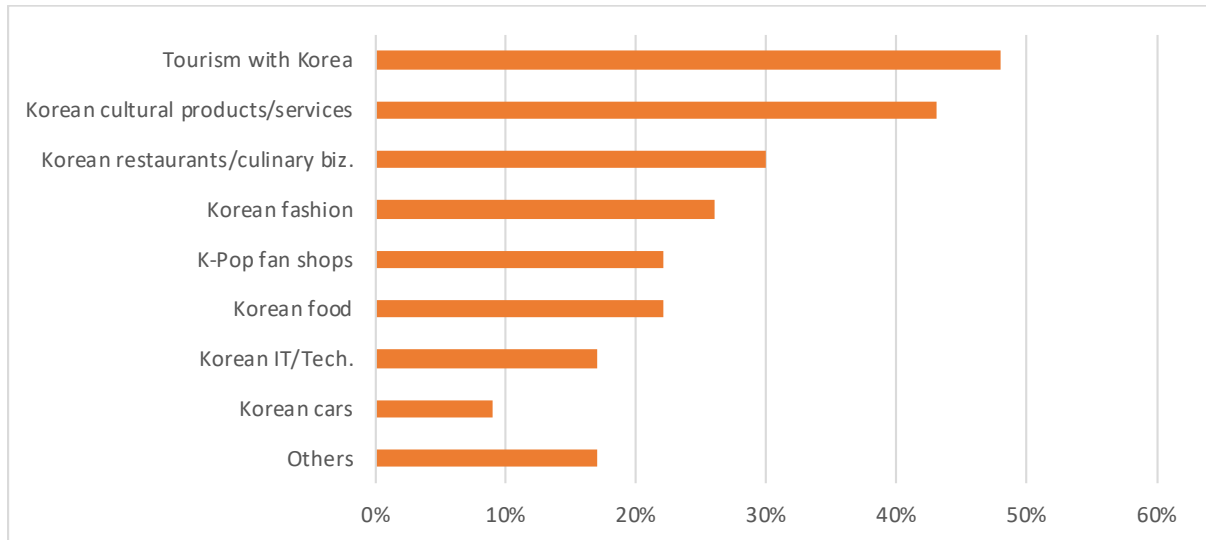
Source: Own Survey

Figure 4.
Does K-Pop Represent Cultural Diversity?



Source: Own Survey

Figure 5.
Hallyu and Entrepreneurship
Which types of start-ups are you interested in? (multiple choice)



Source: Own Survey

Table 1.

Consumption Levels of Korean Wave Contents, by genre

	Average Consumption Level (consumers only)	Average Consumption Level (both consumers and non- consumers)
K-Pop	16.3 hours/week	15.2 hours/week
K-Dramas	7.1 hours/week	6.4 hours/week
K-Movies	5 movies/year	4 movies/year
K-Books (incl. comics/webtoon)	8.6 books/year	6 books/year
K-Games	6 hours/week	1.3 hours/week
K-Animation films	2.9 movies/year	0.4 movies/year

Table 2.

Who Joins a K-Pop Fan Club?

Probit Analysis

Dependent Variable	K-Pop Fan Club (Network)
Consumption (Weekly Hours of Listening to K-Pop)	0.04 (0.01)**
Influence of the Korean Wave on Korean Studies	0.41 (0.18)**
K-Pop as Cultural Diversity	0.24 (0.46)
Gender (Female)	0.68 (0.30)***
Korean Ethnicity	0.03 (0.05)
German Nationality	-0.01 (0.08)
Age	-0.59 (0.08)
Study Program (Bachelor)	-0.05 (0.45)
University Group Dummy	Yes
Number of Observations	206
Pseudo R ²	0.30

Note: Average marginal effects are presented. Robust standard errors are in parenthesis.

* $p < .10$, ** $p < .05$, *** $p < .01$.

Table 3.
K-Pop and Fan Activism

Table 3.1. Aggregate Analysis

Dependent Variable	(1) Fan Activism (Binary, probit)	(2) Fan Activism (Degree, oprobit)
Network (Fan Club)	0.32 (0.08)***	1.24 (0.34)***
Influence of the Korean Wave on Korean Studies	0.02 (0.14)	0.10 (0.14)
K-Pop as Cultural Diversity	0.07 (0.33)	0.31 (0.17)**
Gender (Female)	0.07 (0.43)	-0.20 (0.45)
Korean Ethnicity	0.32 (0.25)	0.41 (0.40)
German Nationality	0.05 (0.06)	0.03 (0.07)
Age	0.07 (0.04)*	0.26 (0.13)**
Study Program (Bachelor)	0.33 (0.36)	0.20 (0.33)
University Group Dummy	Yes	Yes
Number of Observations	206	206
Pseudo R ²	0.19	0.21

Note: Average marginal effects are presented. Robust standard errors are in parenthesis.

* $p < .10$, ** $p < .05$, *** $p < .01$.

Table 3.2. Decomposition Analysis

Probit	(1)	(2)	(3)	(4)	(5)	(6)
Dependent Variable	Black-Life-Matter	Me-Too	Multicultural	Humanitarian	Future Participation	No Participation
Network (Fan Club)	0.16 (0.04)***	0.14 (0.07)**	0.30 (0.15)**	0.19 (0.08)**	-0.52 (0.38)	-0.50 (0.20)***
Influence of the Korean Wave	0.27 (0.15)*	0.16 (0.20)	0.04 (0.15)	0.15 (0.20)	0.24 (0.15)	-0.09 (0.14)
K-Pop as Cultural Diversity	0.16 (0.10)*	-0.21 (0.40)	0.25 (0.15)*	0.10 (0.53)	0.10 (0.33)	-0.18 (0.31)
Gender (Female)	0.17 (0.44)	0.12 (0.04)***	-0.19 (0.43)	0.09 (0.04)***	0.05 (0.08)	-0.66 (0.40)*
Korean Ethnicity	0.05 (0.04)	0.07 (0.07)	0.07 (0.04)*	0.15 (0.15)	-0.03 (0.04)	-0.20 (0.31)
German Nationality	-0.08 (0.09)	0.05 (0.08)	0.10 (0.14)	0.30 (0.57)	0.05 (0.08)	0.01 (0.05)
Age	0.06 (0.03)**	0.05 (0.02)**	0.04 (0.05)	0.08 (0.05)	-0.03 (0.05)	-0.03 (0.04)
Study Program (Bachelor)	0.46 (0.43)	0.41 (0.44)	-0.12 (0.40)	0.15 (0.06)***	0.68 (0.39)*	-0.71 (0.34)**
University Group	Yes	Yes	Yes	Yes	Yes	Yes
No. Observations	206	206	206	206	206	206
Pseudo R ²	0.28	0.21	0.17	0.29	0.16	0.18

Note: Average marginal effects are presented. Robust standard errors are in parenthesis. * $p < .10$, ** $p < .05$, *** $p < .01$.

Table 4.
Korean Wave and Fan Entrepreneurship

Probit	(1)	(2)	(3)	(4)	(5)	(6)	(7)
DV	K-Startups	K-Tourism	K-Culture	K-Fan Shops	K-Food	K-Fashion	K-Tech.
Consumption (K-Pop&Dramas)	0.35 (0.18)**	0.12 (0.05)**	0.14 (0.07)**	0.19 (0.10)**	0.27 (0.43)	-0.30 (0.42)	0.03 (0.02)
Network (Fan Club)	0.14 (0.29)	0.07 (0.21)	0.24 (0.13)*	0.53 (0.21)***	-0.02 (0.04)	0.64 (0.46)	-0.29 (0.54)
Influence of the Korean Wave	0.13 (0.06)**	0.07 (0.02)***	0.10 (0.06)*	0.02 (0.01)**	0.13 (0.12)	0.09 (0.05)**	0.08 (0.05)*
K-Pop as Cultural Diversity	0.33 (0.29)	0.12 (0.05)***	0.11 (0.06)**	0.20 (0.24)	0.05 (0.03)*	0.09 (0.08)	0.13 (0.25)
Gender (Female)	0.13 (0.19)	0.17 (0.18)	0.30 (0.13)**	0.12 (0.09)	0.10 (0.06)	0.38 (0.16)***	0.29 (0.43)
Korean Ethnicity	0.23 (0.24)	0.30 (0.98)	0.52 (0.38)	0.41 (0.54)	0.21 (0.12)*	0.14 (0.17)	0.32 (0.43)
German Nationality	-0.11 (0.20)	0.15 (0.32)	-0.21 (0.19)	0.09 (0.07)	-0.15 (0.18)	0.31 (0.25)	0.43 (0.32)
Age	0.05 (0.08)	-0.07 (0.02)***	0.04 (0.06)	0.04 (0.12)	-0.11 (0.07)	0.05 (0.06)	0.03 (0.07)
Study Program (Bachelor)	0.39 (0.25)	0.23 (0.10)***	0.36 (0.69)	0.25 (0.13)**	-0.05 (0.06)	0.16 (0.57)	0.61 (0.76)
University Group	Yes	Yes	Yes	Yes	Yes	Yes	Yes
No. Observations	206	206	206	206	206	206	206
Pseudo R ²	0.19	0.36	0.24	0.45	0.23	0.20	0.29

Note: Average marginal effects are presented. Robust standard errors are in parenthesis. * $p < .10$, ** $p < .05$, *** $p < .01$.

Appendix A.

Survey Questionnaire (in German)

Erfahrungen zur koreanischen Welle Konsum, Werte und Teilnahme

Einleitung

Diese Umfrage beschäftigt sich mit den persönlichen Erfahrungen von Studierenden in Koreastudien mit der koreanischen populären Kultur – der koreanischen Welle. Die Umfrage fokussiert darauf, (1) wie Erfahrungen in der koreanischen populären Kultur zum Interesse an Korea führen können, (2) wie Konsumenten der koreanischen Welle über ihre Erfahrungen Sozialkapital (wie Netzwerke und Solidarität) entwickeln und (3) wie sie an wirtschaftlichen und sozialen Aktivitäten bezüglich der koreanischen Welle teilnehmen.

Die Umfrage ist vom Institut für Koreastudien an der FU-Berlin ausgeführt. Fragen über das Umfrageprojekt können an Frau Dr. Seo-Young Cho (scho@zedat.fu-berlin.de) gerichtet werden.

I. Erfahrungen zur koreanischen Welle

1. Haben Sie in den letzten 12 Monaten die unten-gelisteten koreanischen populären kulturellen Produkte/Services benutzt?

- | | | |
|---|----|------|
| 1) K-Drama ansehen: | Ja | Nein |
| 2) K-Pop hören: | Ja | Nein |
| 3) K-Filme (exkl. Animation) sehen: | Ja | Nein |
| 4) K-Animation sehen: | Ja | Nein |
| 5) K-Bücher (inkl. Webtoon und Comics) lesen: | Ja | Nein |
| 6) K-Games (Online/Mobil) spielen: | Ja | Nein |

2. Wie oft/viel haben Sie die unten-gelisteten koreanischen populären kulturellen Produkte/Services in den letzten 12 Monaten konsumiert?

(Häufigkeitsskala von 0 bis maximal)

- 1) Wie oft haben Sie K-Dramas im letzten Jahr gesehen?
 ----- Stunden (pro Woche, durchschnittlich)
- 2) Wie oft haben Sie K-Pop im letzten Jahr gehört?
 ----- Stunden (pro Woche, durchschnittlich)
- 3) Wie viele K-Filme (exkl. Animation) haben Sie in den letzten 12 Monaten gesehen?
 ----- (Gesamtzahl, für die ganzen 12 Monate)
- 4) Wie viele K-Animation haben Sie in den letzten 12 Monaten gesehen?
 ----- (Gesamtzahl, für die ganzen 12 Monate)
- 5) Wie viele K-Bücher (inkl. Webtoon und Comics) haben Sie in den letzten 12 Monaten gelesen?
 ----- (Gesamtzahl, für die ganzen 12 Monate)
- 6) Wie oft haben Sie K-Games (Online/Mobile) im letzten Jahr gespielt?
 ----- Stunden (pro Woche, durchschnittlich)

II. Interesse an Korea und Koreastudien

1. Warum haben Sie sich entschieden, Koreanistik zu studieren? (multiple choice)

- 1) Berufliche Nützlichkeit des Studiums
- 2) Interesse an der koreanischen Kultur und Gesellschaft
- 3) Ich wollte koreanisch sprechen
- 4) Einfluss der koreanischen Welle
- 5) Beratung von Eltern, Lehrenden oder anderen
- 6) Weil ich einen koreanischen Hintergrund habe
- 7) Andere: -----

2. Wann haben Sie sich entschieden, Koreanistik zu studieren?

- 1) Im letzten Jahr meiner Schulzeit
- 2) Im vorletzten Jahr meiner Schulzeit
- 3) Früher (dann Wann? -----)
- 4) Nach dem Schulabschluss

3. Wie groß war der Einfluss, den die koreanische Welle auf Ihre Entscheidung für das Studium in Koreanistik ausgeübt hat?

- 1) Ein entscheidender Einfluss
- 2) Relativ großer Einfluss, obwohl das nicht der erste Entscheidungsfaktor war.
- 3) Einer der vielen Faktoren, die meine Entscheidung beeinflusst haben.
- 4) Ein geringer Einfluss
- 5) Gar kein relevanter Einfluss

4. Wenn die koreanische Welle Ihre Entscheidung für das Studium in Koreanistik beeinflusst hat, welche Branchen der koreanischen Welle haben den größten Einfluss auf Ihre Entscheidung gehabt? (multiple choice)

- 1) K-Drama
- 2) K-Pop
- 3) K-Filme (exkl. Animation)
- 4) K-Animation
- 5) K-Bücher (inkl. Webtoon und Comics)
- 6) K-Games (Online/Mobil)
- 7) Andere (nennen Sie bitte die Genres): _____

5. Für welche Bereiche in Koreanistik interessieren Sie sich am meisten? (multiple choice)

- 1) Koreanisch (Sprache)/Literatur
- 2) Koreanische Kultur
- 3) Koreanische Wirtschaft
- 4) Koreanische Politik
- 5) Koreanische Gesellschaft
- 6) Koreanische Geschichte
- 7) Andere (nennen Sie bitte die Bereiche): _____

III. Sozialkapital und Teilnahme

1. **Sind Sie Mitglied von Netzwerken über Korea? Wählen Sie bitte Ihre Netzwerke (Sie können so viele wie möglich wählen, wenn Sie mehrere Mitgliedschaften haben).**

- 1) Akademischer Verband für Koreastudium
- 2) K-Pop Fan-Klub
- 3) Organisation für Zivilaktivitäten (z.B. Korea Verband e.V.)
- 4) Organisation für kulturellen Austausch
- 5) Andere (dann welche?): _____
- 6) Ich habe keine Mitgliedschaft.

2. Haben Sie an von K-Pop Fan-Klub(s) organisierten sozialen Aktivitäten teilgenommen? Sie können so viele wie möglich wählen, wenn Sie an mehreren Aktivitäten teilgenommen haben. (Teilnahme kann viele unterschiedliche Aktivitäten meinen – z.B. spenden, Hash-Tags teilen, Botschaften twittern, Facebook-message liken, an einer Kundgebung teilnehmen, usw.)

- 1) Spende für globale Hilfe und Solidarität (z.B. Hilfe für humanitären Notfälle oder Entwicklungshilfe).
- 2) Unterstützung für Black-Life-Matter oder andere Aktivitäten für Anti-Rassismus
- 3) Unterstützung für Me-Too oder andere Frauenbewegungen
- 4) Unterstützung für kulturelle Austausche und multikulturelle Aktivitäten
- 5) Andere: dann welche? _____
- 6) Ich habe an keinen solchen Aktivitäten teilgenommen aber will mich in der Zukunft dafür engagieren.
- 7) Ich habe an keinen solchen Aktivitäten teilgenommen und habe kein Interesse daran.

3. Interessieren Sie sich dafür, ein eigenes Start-up bezüglich Koreas zu gründen?

- 1) Ja
- 2) Nein

4. Wenn Sie sich dafür interessieren, ein eigenes Start-up bezüglich Koreas zu gründen, welche Branche interessiert Sie am meisten? (multiple choice)

- 1) Agentur für Import koreanischer populärer Kulturprodukte/Services
- 2) K-Pop Fan-shop oder Betrieb für K-Pop Fan-Waren
- 3) Handel für koreanische Mode
- 4) Agentur für Tourismus in Korea
- 5) Koreanisches Restaurant/Gastronomie

- 6) Handel für koreanisches Lebensmittel
- 7) Handel mit Korea im Bereich Automobil
- 8) Handel mit Korea im Bereich Computer/Technologie
- 9) Andere (dann Welche?):

**5. (Wenn Sie sich dafür interessieren, ein eigenes Start-up bezüglich Koreas zu gründen)
Denken Sie, dass Ihr Studium in Koreanistik Ihr Interesse an einem Start-up bezüglich
Koreas beeinflusst? Evaluieren Sie den Einfluss.**

- 1) Mein Studium in Koreanistik hat einen großen Einfluss daran ausgeübt.
- 2) Mein Studium in Koreanistik hat einen deutlichen Einfluss daran ausgeübt.
- 3) Mein Studium in Koreanistik hat einen kleinen Einfluss daran ausgeübt.
- 4) Mein Studium in Koreanistik hat keinen Einfluss daran ausgeübt.

**6. (Wenn Sie sich dafür interessieren, ein eigenes Start-up bezüglich Koreas zu gründen)
Denken Sie, dass die koreanische Welle Ihr Interesse an einem Start-up bezüglich Koreas
beeinflusst? Evaluieren Sie den Einfluss.**

- 1) Die koreanische Welle hat einen großen Einfluss daran ausgeübt.
- 2) Die koreanische Welle hat einen deutlichen Einfluss daran ausgeübt.
- 3) Die koreanische Welle hat einen kleinen Einfluss daran ausgeübt.
- 4) Die koreanische Welle hat keinen Einfluss daran ausgeübt.

**7. Denken Sie, dass die koreanische Welle Ihre multikulturelle Erfahrung – bzw. kulturelle
Diversität – bereichert? Wie schätzen Sie das ein?**

- 1) Die koreanische Welle repräsentiert kulturelle Diversität, wodurch ich meine kulturelle Erfahrung außerhalb meiner eigenen Kultur erweitert habe.
- 2) Die koreanische Welle spiegelt die westliche Kultur und deswegen denke ich nicht, dass die koreanische Welle eine Rolle in kultureller Diversität spielt.
- 3) Ich nehme die koreanische Welle als individuelle Popkultur wahr und nicht als ein Mittel zur kulturellen Diversität.
- 4) Andere (erklären Sie Ihre Antwort):
- 5) Ich weiß nicht.

IV. Weitere Information

1. Was ist Ihr Geschlecht?

- 1) Weiblich
- 2) Männlich
- 3) Divers

2. Ihr Alter: _____ **Jahre alt**

3. Haben Sie einen koreanischen Hintergrund?

- 1) Ja
- 2) Nein

4. Was ist Ihre Staatsangehörigkeit?

- 1) Deutsch
- 2) Südkoreanisch
- 3) Andere (dann welche?): _____

5. In welchem Studiengang sind Sie?

- 1) Bachelorstudium
- 2) Masterstudium
- 3) Promotion
- 4) Anderer (dann welcher?): _____

6. Ist Koreanistik Ihr Hauptfach?

- 1) Ja
- 2) Nein

7. Wenn Sie ein anderes Hauptfach außer Koreanistik haben welches Hauptfach studieren Sie?

Vielen Dank für Ihre Antworten!

