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**Master's Degree in International Studies
(International Area Studies)**

**The Concepts of Cultural Diplomacy and Korean
Wave: Influence of Korean TV Drama Series in
Tanzania**

August, 2015

Program in International Development Policy

Graduate School of International Studies

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ABSTRACT

Over the past decade, Korean popular culture has spread throughout Asian countries and other parts of the World including Africa and particularly Tanzania. This huge Wave of Korean is famously known as Hallyu describe the rising popularity of Korean Culture which includes Popular Music (K-Pop), Dramas (K-Drama), Language and Cuisine. The Korean Government took advantage of this national phenomenon and began aiding Korean Media Industry in exporting Korean Pop Culture. TV drama is the main driving force of the Korean Wave, the skyrocketing of Korean TV Drama in Asia and beyond is amazing and has contributed in enhancing South Korea's national image, its economy as well as being seen as a tool for diplomacy. The overall aim of this study was to assess the influence of Korean TV Drama Series in Tanzania. Tanzanian's perception and understanding of Korea induced by Korean TV drama was examined. Further this research explore the reasons for the preference of Korean TV dramas, the most preferred Korean TV drama, the possibility of image change induced by Korean TV drama as well as if there is potential Korean TV Drama induce tourism.

A survey was conducted with 250 Tanzanian spectators of Korean TV drama. The findings indicated that Korean Wave has been successfully in Tanzania as majority of the respondents agreed that their image change after watching Korean TV drama. In terms of the reasons for the preference of Korean TV drama, contents of the drama plays a crucial role especially those which centered through human life and

family togetherness. Moreover the results also shows that there is huge potential of Korean TV drama induced tourism in Tanzania.

Key words: Korean Wave, Hallyu, Cultural Diplomacy, Soft Power, TV Drama.

Student Number: 2013-24012

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LIST OF ABBREVIATIONS

BBC	British Broadcasting Corporation
CD	Compact Disc
DVD	Digital Video Disc
EATV	East Africa Television
HND	High National Diploma
GSIS	Graduate School of International Studies
ITV	Independent Television
KBS	Korean Broadcasting System
MBC	Munhwa Broadcasting Corporation
MOFA	Ministry of Foreign Affairs of Korea
ROK	Republic Of Korea
SBS	Seoul Broadcasting System
SPSS	Statistical Package for System Solutions
TBC	Tanzania Broadcasting Corporation
TV	Television
VCD	Video Compact Disc

CHAPTER 1

INTRODUCTION

1.1. Background of Korean Wave

The rising popularity of Korean contents in Asia known as Hallyu ('Korean Wave'), which was partly supported by Korean cultural policy, has many implications with regard to cultural policy in periphery countries under globalization and the open-door versus cultural diversity debate (Kim, 2007). The etymology of the word Hallyu comes from the Chinese characters “han” “lyu”, (HAN, 2004: 123 - 125) which when put together means “a sudden cold wave.” The name was rightly acquired due to the unexpected sudden popularity of Korean mass culture overseas. The wave of Korean popular culture was first called Hallyu by the Chinese mass media in 2002 (Korea Times, 2005), in reference to the pace of the culture’s impact on neighboring countries as the winds of the Korean pop culture swept across China beginning in 1996.

The popularity of Korean popular culture, along with the name Hallyu, quickly spread from China to other surrounding Asian countries. As the share of Korean influence expanded, the concept of Hallyu came to include not only the popularity of Korea’s popular culture but also the country’s economic effects associated with expansion.

Korean TV Drama is one the assets of Soft Power as it attracts instead of coercion. As Soft power is becoming increasingly important, culture has risen as an indispensable element of a nation's competitiveness and economic resource that

produces added value. As Nye 2008 pointed out the soft power of a country rests primarily on three resources: Its culture (in places where it is attractive to others), its political values (when it lives up to them at home and abroad), and its foreign policies (when they are seen as legitimate and having moral authority).

To keep in pace with this changing global environment, the Republic of Korea (ROK) has adopted cultural diplomacy as a new pillar of the country's diplomatic makeup. In line with this, the Ministry of Foreign Affairs (MOFA) carried out various cultural diplomatic activities with a view to upgrading Korea's national brand value and its prestige in the International Community. (MOFA)

Korean government takes the advantage of the Hallyu (Korean Wave) as a policy tool to improve its cultural and public diplomacy, promote Korean national interest, engage with the masses of young people all over the world, reduce anti-Korean sentiments and enhance Korean images in the world. To support this, the current President of Korea Park Geun Hye has been quoted during her inauguration speech in 25th February 2013 by Yonhap News Agency "In the 21st century, culture is power...Together with the Korean people we will foster a new cultural renaissance or culture that transcends ethnicity and languages, overcomes ideologies and customs, contributes to the peaceful development of humanity, and is connected by the ability to share happiness".

TV Drama is the major driving force of the Korean Wave (Hallyu) among others. As part of an effort to introduce Korean culture to the audience in countries with which Korea is striving to enhance exchanges, the Korea Foundation launched a project in 2004 to broadcast Korean TV dramas in regions such as Central and

South America as well as Africa. Under the project, the Foundation has broadcasted **"Autumn in My Heart"(KBS)** and **"Winter Sonata (KBS)** in 11 Central and South American countries for four years from 2004, and another great hit drama **"Dae Jang Geum (Jewel in the Palace, MBC)"** in 12 Central and South American countries and 6 African countries for three years from 2008. Also, the Foundation has been broadcasting **"My Wife is a Superwoman" (MBC)** in Central and South American countries and African countries, and **"My Fair Lady"(KBS)** in Central and South American countries from 2010, **"Dream High"(KBS)** and **"Secret Garden"(SBS)** in Central and South American countries from 2011. (Korea Foundation)

All in all Korean TV drama has spread all over the world including Tanzania and has a substantial influence which this study is going to analyze.

1.2. Problem Statement

TV drama is one of the most influential television program. Many people watch it in search for relaxation from stress and every day's compressed situation thus making television drama one of the most well -received entertainment products. TV drama also has the greatest potential in influencing the attitudes of their audiences as a result of the demanded commitment from the latter to set aside time and suspend activities in order to watch each episode at regular intervals (Chua, 2010, 16)

In recent years, Hallyu has become a familiar term, and Koreans have grown familiar with reports of airports in neighboring countries stretching from

China to the Philippines congested with screaming fans to greet Hallyu stars like Jang Dong-kun and Choi Ji-woo. Even Koreans frequently call Bae Yong-joon, a hero of the phenomenally popular drama Winter Sonata, "Yonsama," a nickname coined by Japanese fans. But where does this so-called Korean wave end? In recent years, Korean TV dramas have become staple diets for some on the far side of the globe namely the Middle East, the Americas and even Africa. Mellow love stories are paving their way into the hearts of Iraqis, Zimbabweans and Mexicans, heralding a new era of cultural exchange with what seem to be faraway lands. (Lee, 2012)

Since the entry of Korean TV drama series in 2006, the Korean TV drama series has almost taken over the Tanzania television screens. This unbelievably increasingly rising popularity of these series among Tanzanians is wealth acknowledging and forms the problem of our study. The demographic characteristics of such Korean TV drama series spectators in Tanzania the most preferred Korean TV drama series among the lot, the perception of the image of Korea as well the potential Korean TV drama induced tourism by the Tanzanians and many of such concerns led this study primarily. The basic problem this study seek to resolve through research, is to attempt to provide answers to these complex questions and more.

1.3. Research Objectives

Considering the importance of Cultural Diplomacy, popularity of Korean TV Drama and the lack of empirical research on the influence of Korean TV Drama

in Tanzania, the objectives of this study is to critically examine the influence of Korean TV Drama series on Tanzania people despite the difference in cultural affinities. I recognized that recently Korean TV Drama popularity have risen in many parts of the World including my country Tanzania. Most research has been done in Asia but none in Tanzania. Doing this research will fill the gap existed and will also help in understanding the reasons behind the popularity of Korean TV Drama in Tanzania as most of the research pointed out that cultural proximity is the reason behind the success of Korean TV Dramas in Asia.

1.4. Research Questions

This study is guided by the following key questions:-

- What are the demographic characteristics of Korean TV drama spectators in Tanzania?
- What is the most preferred Korean TV drama series?
- What are the actual reasons for preference of Korean TV dramas?
- What is the Image of Tanzanians towards Korea after watching Korean TV dramas?
- Is there a potential Korean TV drama induced tourism by the Tanzanians?
- What other influence does Korean TV Drama has in spectators of Tanzania?

1.5. Significance

This study primarily deals with a case study that examines the effects of Korean TV Drama series in Tanzania. Korean TV programs are spreading, via export, to other countries and cultures. In recent years, Korean TV dramas have been exported to the United States, Mexico, and a number of African countries as well as countries in Asia such as Japan, China, Taiwan, Vietnam, Thailand, and Mongolia. Interestingly, the popularity of these TV shows has made them a smash hit throughout numerous countries.

This study examines the effects of the Korean wave, specifically those induced by some TV drama series which taken the waves in Tanzania, a country which is found in another Continent (Africa) with 6,562 Miles (10,562 kilometres) away from Korea and with a different culture, in particular Tanzanian perceptions and behaviour. Furthermore, this study investigated the reasons for the popularity of the Korean TV drama series and the change in perception induced by the drama. This study's findings are expected to offer a clue to Tanzanian knowledge and understanding of the role played by Korean TV Drama series in influencing Tanzanians despite of the difference in cultural affinities, how stimulate relations between two countries culture and can foster a diplomatic relationship between Tanzania and Korea.

Additionally, this study would also contribute to knowledge in this area of cultural diplomacy with a view to, among other things, stimulating further research.

1.6. Methodology

1.6.1 Research Design

Frankfort-Nachmias and Nachmias (1996 cited in Quansah, 2009: p.31) and Denscombe (1998 cited in Bell, 2004: p.11) argue that a case study design is very useful in investigating a contemporary phenomenon from a selected case.

However, the case study research design is criticized on the grounds that generalization is often difficult to make (Bell 2004: p. 11). In countering the argument against the case study, Denscombe (1998 cited in Bell 2004: p.11) claims that results from a case study research may be generalized when the phenomena have similar characteristics. Thus, a case study research design can be used for studies that require detailed information about a phenomenon within a limited time span.

1.6.2. Measurement

A quantitative research approach was adopted to achieve the research objectives. This approach was chosen because the study collected numeric data instead of non-numeric. Quantitative approach was also appropriate because questionnaire instead of the interview was used to collect the data in the study.

1.6.3. Sample Size and Data Collection

Korean Wave popularity is increasing especially in Asia. To be able to understand its popularity in Tanzania, a non-probability snowball sampling with specific interest on Korean TV drama series spectators in Tanzania was used. A total of 267 questionnaires were collected out of 300 which were distributed. However, there were 17 incomplete questionnaires which were deleted and the final sample size for statistical analyses was 250.

Data was collected using a structured questionnaire relating to ‘reasons of preference for Korean dramas,’ ‘drama-induced tourism,’ Image change and ‘preferable Hallyu products.

1.6.4. Data Analysis Method

Data collected were screened, coded and entered into the Statistical Package for Social Sciences (IBM-SPSS) version 20.0 for windows. This software was used to facilitate the data analysis process. Using this software, frequencies, percentages, tables and charts were generated to explain the data. The study explores descriptive, graphs and other statistical qualitative tests of associations to critically analyze the perceived influence of Korean television (TV) drama series in Tanzania.

1.7. Previous Studies

1.7.1. Visual Media, TV drama series and its importance in Cultural Diplomacy

Cultural diplomacy is not something new, it started long time ago but recently has gain popularity and become a major tool for diplomatic makeup. Cultural diplomacy is a linchpin of public diplomacy; for its cultural activities that a nation's idea of best represented. Many Authors have written about the importance of Public and Cultural diplomacy in this era of globalization but the most famous one is Joseph Nye. According to Nye (2008:95) Public diplomacy is an instrument that governments use to mobilize its resources to communicate with and attract the publics of other countries, rather than merely their governments. Public diplomacy tries to attract by drawing attention to these potential resources through broadcasting, subsidizing cultural exports, arranging exchanges, and so forth. But if the content of a country's culture, values, and policies are not attractive, public diplomacy that "broadcasts" them cannot produce soft power.

There are a lot of cultural content a country can use one of them being a Television. There is no doubt that Television (TV) is one of the most popular and influential vehicles for attracting people's attention among diverse visual media alternative. The effect of TV media on our daily routine is exceptionally significant and can either be positive or negative depending on the content.

A study by Bharat Dogra, (1994) on TV and Violence reveal the truth about the negative impact of Television on increasing child crimes. According to him, TV which portrays violence influence the behaviour of child viewers. He gave an example of Malaysia were by the effects of TV screening of Superman films resulted into Children trying to fly like Superman taking off from big heights and dying. Four children died and 12 were injured in a spate of such incidents.

In politics for the purpose of diplomatic make up, several countries have been using TV due to the fact that it is one the little cost. Meyrowitz (2009) argued that "The impact of television on public life is most evident in politics, where the management of visibility has become a matter of increasing concern for political leaders since the 1950s".In America, the Motion Picture Industry sent the statement to the president Wilson which says "The Motion Picture can be the most wonderful system for spreading national propaganda at little or no cost" which in fact President Wilson agreed as he believed Hollywood could serve as a vehicle for American values to take hold throughout the World. And during the wartime speech President Wilson declared as quoted in Rosenberg 1982 "The Film has come to rank as the very highest medium for the dissemination of Public Intelligence, and since it speaks a universal language, it lends itself

importantly to the presentation of America's plans and purposes" (Matthew 2008)

TV has become part of our daily life. A significant percentage of people are inclined to watch TV upon returning home from work or school. The rapidly developed multichoice cable TV, which includes sports, romance, comedy, home shopping, foreign language, religion, leisure, and travel, acts not only as a provider of worldwide news and information, but has become a significant part of our leisure life (Butler, 1990; Couldry, 2001; Dahlgren 1998).

Harding (2003) in his paper Africa and the moving image; television, film and video found that the way Television present of Africa is the same way other people have an image of the continent. "For most of us, a major source of information about other people is through the media rather than personal contact. In order to construct image of some place, person or thing of which we have no direct experience, we rely heavily on visualization presented by others and made available to us". He found that for many viewers outside Africa, it must have come to surprise to be presented with a television image of Africa that was not associated with poverty, war, famine, disease and emigration or alternatively with wild animals and safari holidays, despite the fact that there are good places like other parts of the World.

TV drama is one of the influential television programs. By watching Television program which portrays certain society, you can understand culture of that society. According to Samuel Craig et al, (2005) explained that films play an important role in the transmission of cultural values and mores which are both culturally rich and culturally complex. They constitute a form of entertainment that reflects daily life, often emphasizing romantic, humorous, and violent elements and the fantasies, dreams, and imagination through which people escape from the realities of daily existence. As with other forms of entertainment, films mirror the culture in which they are created. I can say TV is an indispensable instrument of Soft Power.

In this era of globalization it is very difficult to survive in all spheres of life (politically, socially as well as economically) if your image is negative. Having a positive image from others is very crucial as good image means trust. Shin (2008) discloses the results of a survey conducted on 3,011 individuals in 11 countries by the National Brand Management Institute at Sung Kyun Kwan University, Seoul, in 2003. The best-known images of Korea were negative ones, such as the Korean War (88.5 percent) and the division between South and North Korea (73.3 percent). The above facts show that Korea does not have a country image that corresponds to its position in the world economy. It is from this point of view then Government

of Korea decided to take an advantage of Korean wave and use cultural products to change its image.

Many scholars have contributed their work to the explanation of Image change. Jang & Paik (2012) "Korean Wave as Tool for Korea's New Cultural Diplomacy" argued that Korean Wave has a positive impact and potential that would promote Korea's Cultural Diplomacy as a part of soft power approach. To support this argument they gave an example of the negative image Korea had from Taiwan after the break-up of diplomatic relationship in 1992 but later on through Korean Wave (TV- Drama, K-pop) transformed into positive image of a nation with confidence and strong nationalism. "The Korean wave provide an opportunity for Taiwan and Korea to build positive relationship and has provided Taiwanese with a new image of South Korea".

Another paper by Jeongmin Ko "Trends and Effects of the Korean Wave" which was published in the book Pop Cultures Formations across Asia in 2010 asserts that; "The Korean Wave assumes as important role in diplomatic missions and has often served as an ice breaker at diplomatic meetings". He mentioned Lee Young-A, the main actress of Jewel in the Palace who received an invitation to the state dinner for the Chinese President Hu-Jintao as well as Choi Ji-Woo who met Japanese Prime Minister Junichiro Koizimu in 2005.

Furthermore, Iwabuchi (2010) also emphasizes by pointing out how some surveys showed the drastic improvement of people's mutual perceptions and the positive view about the future relationship between Japan and Korea with Japan responses apparently being more positive. For example it is estimated that 38% of Japanese have watched Winter Sonata (Hara 2006). Mitsuya (2004) also pointed that Winter Sonata increased interest in Korea for 22% of the Japanese who have watched the drama and 26% of those who have watched Winter Sonata said their image of Korea has become more positive.

In China Public Opinion surveys has been conducted in 2004 and 2006 by Net Intelligence & Research which confirms that exposure to Korean TV dramas has changed perceptions of Korea. In 2004, 68% of respondents said that they had watched Korean dramas and in 2006 the rate was 92.2% with 60% developed a positive image of Korea.

1.7.2. Rise and acceptance of Korean TV drama in Asia and beyond

There is no doubt that Korean Wave is more acceptable in Asian countries than in other parts of the World. According to Agrusa (2000) TV series which have run in Japan, Winter Sonata is the most popular with the Japanese public and mass media. The program was first aired by the Nippon HosoKyokai (NHK) broadcast company in 2002, then rerun three times.

The export and broadcast of this love story drama has been extended to Egypt, Ghana, Thailand, Taiwan, Tanzania, Hong Kong, China, and United States. Recently new Korean TV drama seems to gain more popularity than the previous one. Chung (2014) argued that, although hip-hop and pop music have been receiving a fair amount of global attention lately, television shows continue to be at the core of the upswing in Korean culture and export." The recent soap opera sensation "My Love from the Star" (2013) has reignited the Korean Wave across East Asia, particularly in Chinese -speaking region. Even though Winter Sonata (2002) and Jewel in the Palace (2004) first gained popularity abroad some 10 years ago, the impact of the new drama series seems to be far greater and to be reaching further than past generations of Korean Soap Operas".

There are several factors that have been mentioned by different scholars and authors that makes Korean TV drama to be successfully. Such factors including economic factor and particularly its affordability; cultural proximity; hybrid with western culture while others mentioned about the way actors and actress present themselves as well as the contents of the drama.

To start with economic factor, In the book "East Asia Pop Culture; Analysing the Korean Wave" by Chua & Iwabuchi (2008) explained that "The penetration of Korean TV dramas into East Asian Market in the late 1990's is the consequences of felicitous timing. The Post -1997 Asian

Financial crisis that savaged the Korean National economy contributed to the stepping up of the exporting of Korean Pop culture as part of the national export industry. The same crisis, led television industries in other affected East Asian economies to look for cheaper programmes than the relatively expensive Japanese dramas. The confluence of these two separate industry strategies led to the rapid importation and screening of Korean TV dramas in the rest of East Asia, except Japan, creating the so called Korean Wave in the region." The argument of Korean TV drama being cheap was also supported by Lee (2003) who elucidate that Korean TV dramas were a quarter of the price of Japanese ones, and a tenth of the price of Hongkong Television dramas as of 2000.

Other scholar have also written about Cultural proximity as another engine for the success of Korean wave. J.D Straubhaar (2003) coined the term cultural proximity which includes cultural and linguistic similarities, or more specifically images, lifestyles, values, ethnic types, sense of humor and gender roles. Cultural Proximity plays a significant role in making Hallyu popular in Asia. Trails of Confucian or some distinct features in East Asia are shared by many people across the region.

Among East Asian countries which are very much influenced by Korean TV Drama, China might be number one. The values of

Confucianism especially those oriented to family is the reason behind such success.

Shim et al (2008), argues that “Korean Wave may have begun in the 1990s with a popular South Korean TV show broadcast in China. In 1997 *Sa-rang-yiMuo-gil-lae* (What is love all about) became the first hit South Korean show to generate reaction. To them, the main selling point of the comic soap opera emerged as love and family, and Asian values, unlike Hong Kong or Western-produced TV shows centering on Money and Gangsters”.

Chua &Iwabuchi (2008) also argued that “the drama series that has the greatest impact on all the predominantly ethnic- Chinese locations in East Asia is Korea's Dae Jang Geum (Jewel in the Palace) which chronicles the rise and tribulations of the first imperial physician in the 16th Century Chosun Dynasty. The drama has many ingredients of the traditional Korean Culture, the food, medicine and rituals. In addition to portrayal of Korean culture which contains too many familiar Confucian elements, relatively similar physical outlook, local dubbing and intensive depiction of Chinese characters effectively transforms the drama into an almost local drama for other East Asian (particularly for Chinese populations all over East Asia and Japan) and create cultural intimacy

Lee, Wook-Yeon (2008), A Chinese culture researcher assert that " the period from the late 1980s to the early 1990s when Japanese drama became popular was the time when China began to undergo change and open its doors to foreign countries and modernization and urbanization had just started. On the other hand, the latter half of the 1990s when Korean dramas began to gain popularity was the time when the market economy under the socialist regime had gained adequate strength, and modernization/urbanization under this economy had reached into the everyday lives of the Chinese population, transforming the lifestyles and thinking of the people. Furthermore, the most important current in the Chinese society at that time was the revival of cultural conservatism and traditions. Within this atmosphere in its society, Korean drama that places emphasis on Confucian values became popular in Chinese households. In 2005, this was followed by the mega-success of Dae Jang Geum, which added elements to show of Confucian values. The drama series immediately became a hit when its broadcast started at Hunan Satellite TV.

Apart from Dae Jae Geum, What's Love is another Korean TV drama which gain popularity in China. The series which earned a viewer rating of 59.6% in South Korea, in China, it recorded the highest-ever ratings for a foreign-made production and paved the way for the subsequent Korean drama boom. The Chinese viewing audience of the late 1990s responded

positively to Korean family drama in which the family takes priority over romance or work, rather than to fashionable drama that excludes the family or social background of the principal characters to the extreme and placed emphasis on showing fashionable goods and places instead. This had ignited the popularity of Korean family drama and gradually led to the increase in Korean drama imports. Yoon (2009)

Cho (2005) quoted Kim Han-gil, the head of the Ministry of Culture and Tourism of Korea (MCT) who says "The popularity of Korean Popular culture stems from Family value and Confucian sensibility that assumes a common "Asian culture".

According to Shim & Siriyuvasak (2008) cultural similarities between Korea and neighbouring regions assist in attracting consumers, they quoted TV viewers who explain about the cultural proximity: "Jewel in the palace (Dae Jang Geum) is that it discusses love without sex, making us feel something more than romance, That is why my family can sit together and watch the drama" (Malaysian viewer). "Through the Jewel in the Palace, we see the pure shape of Confucianism and feel a connection to our tradition" (Chinese viewer). This argument concur with that of Matthew, F. (2008) 'American Pop Culture as Soft Power; Movies and Broadcasting' in W. Yasushi and D.L McConnell (eds) *Soft Power Super Powers Cultural and National Assets of Japan and the United States*. United States: M.E. Sharpe,

Inc. which point out that " the attraction of American Soft Power in the pop culture sphere depends largely on the underlying value systems in the regions where is disseminated and received by local populations. In western countries, where populations shares liberal and secular values associated with individualism and democracy, American movies and broadcasting signals generally have been successful and popular"

Leung (2010), Ryoo (2007) as well as Lee (2004) also mentioned about cultural proximity as one of the impetus for Korean Wave in East Asia especially Confucian elements which deals with family issues, love and filial piety.

Not only those, Iwabuchi (2010) also indicates one of the main reasons for the success of Korean TV dramas in Asia is their depiction of family matters and relationships which enable them to appeal to a wider range of viewers than Japanese programs which were very popular before.

Korean drama have now excel to other parts of the World. "Korean dramas have entered a new phase as a main competitor in the Arab and African market, against South American telenovelas" Park Jae-bog, director of the global business department at MBC. Park was at the helm of introducing MBC dramas like ``Jewel in the Palace" to the Arab, African and American region. He mentioned that Korean dramas appeal to audiences in the Middle East because they are family-oriented and have close to no scenes

containing sex or violence. It's impressive considering that it's an audience that's accustomed to Hollywood and telenovelas. But Middle Eastern society's value closely knit family ties, much like Korea, so it works,'

Jang & Paik (2008) in contrast claimed that Cultures particularly American, in other words it can be described a Korean-Hybrid Wave, and this is the reason behind for the popularity beyond Korea. Jung (2009) support Jang & Paik arguments and emphasize that the success have very little to do with Asian family values due to the fact that the popularity of Korean TV drama is beyond Asia, it has expand to America, Africa and Europe and therefore hybrid aspects play a crucial role.

There are those who give credit to stars. Shim & Siriyuvasak (2008) pointed out that the Korean Wave has resulted from a star system that appeals to spectators who admires stars, as well as to new entertainment management firms. Jung (2009) support this argument, to him apart from other factors, good looking actor also contribute to the success of Korean TV drama.

According to Yoo (2009), romantic stories featuring handsome men and beauties, set in stories involving relations with families and friends and backed by beautiful scenery and music– in what can be called Korean-style “trendy” romances are the reasons for the success of Korean TV drama in East Asia.

Lukun (2005) in the paper "The Secret Formula of the Korea TV Drama" argued that most of Korea TV Drama focus its attention to people's everyday lives, good characters, and cultural content which people like to watch to form their dreams and search for the moral values that have been lost in society. This was also supported by Chung (2014) who quoted Fan Hong a professor at Tsinghua University's School of Journalism and Communication who said *Jeong*, a Korean word for human affection is one of the central themes that permeate Korean Drama. "Korean Dramas deal with everyday life and familiar subjects" this themes are the most universal senses appealing to the wider audiences.

When looking at demographic characteristics of TV viewers, Yang (2008) found that in Japan, middle -aged women prefer more Korean Drama than Japanese Drama due to the fact that Korean Drama emphasizing more on family ethics, which Japanese dramas failed to reach , the findings is also supported by that of Mori (2008) in the paper Winter Sonata and Cultural Practices of Active Fans in Japan: Considering Middle-Ages Women as a Cultural Agents find that in Japan most of audiences of Winter Sonata are female and middle aged.

Chung (2010) in the paper "TV Drama consumption in South Korea: Focusing on *My Name is Kim Sam-Soon*" finds that women students

expressed their strong attraction to the sense of reality delivered in the drama than any other group.

On the other hand Shim & Siriyuvasak (2008) find that it is younger who are more influenced by Korean Wave. He pointed out that The Korean Wave or Hallyu has emerged as a cultural phenomenon that has drawn Asian people especially teenagers to appreciate South Korean popular culture such as TV dramas and popular music, and to whom it has introduced South Korean pop stars.

1.7.3. Other empirical Literature on Korean Wave

The decision by the Korean Government of using TV drama to induce tourism does not come from the vague. Experience shows that there is huge potential when using TV to induce tourism as a TV program or a motion picture in a prime destination not only brings in money to the location during the actual filming, which could be quite significant, it can also inspire people to visit the location for years afterwards. America for instance its numerous local governments and tourism officials are trying to entice Hollywood to film a TV series and make movies in their areas since the economic impact to a community is immense.

In California alone, the film industry generates over \$20 billion a year (The Economist, 1998). In the state of Illinois in 1997, the TV and film

industry spent over \$100 million dollars. It was reported that “an Arthur Andersen study of a single film with a \$14 million local production budget found that the project generated \$21 million in local economic impact, created the equivalent of 183 full-time jobs, and generated nearly \$800,000 in state, county, and city taxes” (The Economist, 1998, p.1). Similarly, the ‘Frodo Economy’, built up from the making of the Lord of the Rings films in New Zealand is worth £2 billion a year and is now worth more than the dairy industry in New Zealand (Ross, 2003).

Popularity of TV dramas in East Asia led to flow of tourist especially to shooting sites. Takashi (2004) reveals how TV induce tourism “Japan has witnessed an increase of Taiwanese travelers since the mid-1990s, many of whom scouted romantic Tokyo spots portrayed by Japanese trendy dramas. A 1998, Japanese blockbuster Love Letter was credited with expanding Taiwanese tourists to Japan’s far-north Hokkaido Island.

Shooting sites of Korean TV drama became very popular tourist destinations for East Asian viewers. Hirata (2008) "Touring Dramatic Korea: Japanese women as viewers of Hanryu Dramas and Tourists on Hanryu tours" which was published in the Book East Asian Pop Culture: Analyzing the Korean Wave (2008) by Chua and Iwabuchi found that the number of Japanese who travelled to Korea in 2004 recorded growth of 35.5% compared to the previous year; people who are travelling to Korea, or

moving people are in the spotlight along with media products most of whom are women. In the same year Korean National Tourism Organization (KNTO) reported that the success of South Korean dramas have an positive impact on tourism; in January -October period 2004, a record high of 4.9 million foreigners visited Seoul, and in October alone, the number reached a monthly high of 574,690. Jumong filming location attracts more than 5000 tourist daily. (Korea.net)

According to Lee (2010), tourist from Japan and Southeast Asia accounted for the majority of the visitors. This argument was supported by Lim (2010) who find that, Dae Jang Geum theme Park was opened in Yangju, Gyeonggi province of South Korea drawing about 800 visitors daily.

Winter Sonata's filming locations in Chuncheon City and Nami Island have been visited by many East Asians. According to Nakano (2008), in 2004 alone, 3700,000 foreigners visited Chuncheon and 60% of whom were Japanese which 2.6 times more than 2003 is.

Kim et al (2009) assert that in 2004, 267,700 people visited Nami Island compared to 111,500 in 2003 which is an increase of 140 percent. This shows the extent to which Korean TV Drama has been inducing tourism.

CHAPTER 2

2.1. Profile of the United Republic of Tanzania

The United Republic of Tanzania is a nation in East Africa bordered by Kenya and Uganda to the north, Rwanda, Burundi and the Democratic Republic of the Congo to the west, and Zambia, Malawi and Mozambique to the south. The country's eastern border lies on the Indian Ocean and has a total area of 947,300 sq km (885,800 sq. km of land and 61,500 sq. km of water). The name Tanzania is a portmanteau of Tanganyika and Zanzibar. The two states united in 1964 to form the United Republic of Tanganyika and Zanzibar, which later the same year was renamed the United Republic of Tanzania. (Tanzania National Website)

Tanzanian's symbols of national identity are the National Flag, National Anthem, Coat of Arms and giraffe. The black color on the National flag stands for the people of Tanzania. Blue represents water bodies. Yellow stands for the mineral wealth. The green represents the land and natural resources. The National Anthem

is sung on all official occasions such as public meetings, school assemblies and sports gatherings. The national Currency is Tanzanian Shilling (TZS) which currently stands at Tsh. 1650 to US \$1. Major cities are Dar es Salaam, Arusha, Mbeya, Mwanza, and Dodoma (Capital). (Tanzania National Website)

Kiswahili is the national language. Kiswahili and English are the official languages, while Kiswahili is the medium of instruction at primary school level, social and political spheres; English is the medium at higher educational levels, technology, and higher courts. Kiswahili is seen as the unifying language of the country between people of different ethnic groups, who each have their own language. There are approximately 158 ethnic groups. (Tanzania National Website)

Tanzania's population consists of Christians, Muslims, and followers of indigenous religions. The Christian population is mostly composed of Roman Catholics. Among Protestants the strong numbers of Lutherans and Moravians point to the German past of the country, the numbers of Anglicans to the British history of Tanganyika and others are Pentecostal groups. Most Zanzibar's are Muslim. A large majority of the Muslim population is Sunni. There are also active communities of other religious groups, primarily on the mainland, such as Buddhists, Hindus, and Bahais. (Tanzania National Website)

The 2012 Population and Housing Census results show that, Tanzania has a population of 44,928,923 compared to 12,313,469 in 1967, resulting in annual growth rate of 2.9 percent. The under 15 age group represented 44.1 percent of the population, with 35.5 percent being in the 15–35 age group, 52.2 percent being in the 15–64 age group, and 3.8 percent being older than 64. The United Republic of

Tanzania Population and Housing Censuses, 1967, 1978, 1988, 2002 and 2012 shows that, the urban population is increasing faster than the population growth: it increased from 5.7% in 1967 to 13.3%, 18.0%, 22.6% and 26% of the total population in 1978, 1988, 2002 and 2012 respectively. The annual rate of urbanization is estimated at 4.7%. (National Bureau of Statistics)

Tanzania economy depends heavily on agriculture, which accounts for more than 40% of GDP, provides 85% of exports, and employs about 75% of the population. The main cash crops include coffee, cotton, cashew nuts, sisal, tobacco, tea, coconuts, cloves, fruit, flowers and vegetables. Other resource Tanzania has been endowed includes gold, diamond, tanzanite, various gemstones, natural gas, iron ore, coal and phosphate. (Tanzania Ministry of Industries and Trade)

Tanzania boasts the highest mountain in Africa (Kilimanjaro with a snow cap) and three of the largest lakes on the continent: Lake Victoria (the world's second-largest freshwater lake) in the north, Lake Tanganyika (the world's second deepest) in the west, and Lake Nyasa (Lake Malawi) in the southwest, the majestic spice Islands of Zanzibar (the ultimate paradise on the Indian Ocean), the Olduvai Gorge (the Cradle of Mankind), the Ngorongoro Crater (the 7th natural wonder of the World), the Serengeti National Park (world renown for the largest concentration of wildlife and the spectacular wildebeest migration – there is nothing like it on this planet), and the Selous Game Reserve -the largest game reserve in Africa. (Tanzania National Website)

In Politics, Tanzania takes place in a framework of a unitary presidential democratic republic, whereby the President of the United Republic of Tanzania is

the head of state and head of government of Tanzania. The president leads the executive branch of the Government of Tanzania and is the commander-in-chief of the armed forces. Legislative power is vested in both the government and parliament. The party system is dominated by the Chama Cha Mapinduzi (*Revolutionary State Party*). The Judiciary is independent of the executive and the legislature. (Tanzania National Website)

Tanzania hold general elections every five years where Ward Councilors, Members of Parliament and the President are elected. At the moment, there is a ruling party and Opposition parties. In total there are 20 registered political parties. The Current President of the United Republic of Tanzania is Dr. Jakaya Mrisho Kikwete. (Tanzania National Website)

2.2. Overview of Korean and Tanzanian Culture

Every human society has its own particular culture, or socio-cultural system. Variation among cultures is attributable to such factors as differing physical habitats and resources; the range of possibilities inherent in areas such as language, ritual, and social organization; and historical phenomena such as the development of links with other cultures. An individual's attitudes, values, ideals, and beliefs are greatly influenced by the culture (or cultures) in which he or she lives. Culture change takes place as a result of ecological, socioeconomic, political, religious, or other fundamental factors affecting a society"

Tanzania as well as Korea have different cultures but may sometimes relate in some aspects. To be able to understand the influence of Korean TV drama in

Tanzania, it is important and worthy to understand culture of these two countries. This part will compare and contrast some basic aspects of culture of Tanzania and Korea. Information about two countries culture has been retrieved from different sources which includes Tanzania National Website, Tanzania Ministry of Information, Youth Culture and Sports, Korean Cultural Center, Korea Ministry of Culture, Sports and Tourism and Centre for Intellectual learning for both Tanzania and Korea. The following areas were compared.

Tanzania is a heterogeneity society with more than 150 ethnic group speaking different local languages, Swahili language is used as a National language which unite all Tanzanians who are more than 45 million people. Unlike Tanzania, Korea is a homogeneity society were by all Koreans more than 50 million comes from the same ethnic group and speaks one language Korean (Hangul)

Both countries historically belief system was based on traditions like shamanism but due to modernization, for example Tanzania has majority of Muslims and Christians while Korea have Christians, Buddhist as well as Confucians.

In Tanzania is appropriate for handshake when men greeting men. When women greeting women a handshake and/or bow is appropriate, sometimes to show great respect they place left hand over the right elbow when handshaking and bowing. The difference comes when women greeting men, actually it depends with the nature of relationship. For example a Muslim woman may bow and greet but not handshakes are not appropriate, for the rest handshake and/or bow is appropriate. On the other hand in Korea men bow to one another when greeting and departing.

The younger man should bow lower than the older man. Again when women greeting women at first meeting Korean women generally bow, unlike Tanzania handshakes are not common. Greetings between men and women is a slight nod or bow. Therefore we can say that in Korea nod/bow is common while in Tanzania handshake is common and in some circumstances bow is used.

In both countries elders are very much respected and people of these two societies are extremely conscious of age. It is believed that the older you are the more knowledgeable you are. And elders expect younger's to treat them with a high level of respect.

In Tanzania society the way you dressed is highly valued, and to respect culture it is recommended to keep most of your body covered. Women are expected to dress in a modest way, skirt below the knees and shirts with sleeves. But due to the westernization especially in urban areas and big cities like Dar es Salaam it is common to find women leave some parts of their body uncovered. In Korea it is common to see women leave most part of their body uncovered, putting on shorts and short sleeves shirts which is also the influence of western culture.

In Tanzania society boys do not usually braid their hair and do ear piercing as it implies that you are gay though due to influence of western culture there some of the boys do this and is more common in urban areas than in rural and particularly to music, movie and footballer stars. In Korea it's a little bit different as most of the boys they do ear piercing to imitate western stars but it is very rare to see them braid their hair.

Smoking for women in public is usually unacceptable in Tanzania as women who smoke, drink at bars are often seen as prostitute. In Korea, it is common to see women smoke and drink at bars and this can be said due to economic development and impact of globalization especially the influence of western culture.

In Tanzania society public display of affections is frowned upon due to the fact that love is related to sex which Tanzanians believe should be kept in private. Hugging and kissing in Public is seen as offensive and rude and should be done behind closed doors. Unlike Tanzania, In Korea it is very common to see younger people kissing in public especially in subways though it is not easy to see older people behaving in that way. Younger generation is much more westernized than older one.

When it comes to the issue of taking off the shoes when entering a house, it is a common taboo to both societies though it is more seriously in Korea.

Traditionally it was not acceptable for younger to go into bars as well as disco in both societies. But with the influence of western culture currently in Korea as well as in Tanzania going to bars, movies and disco by younger is very common. Majority of these young people are those from Universities.

In Tanzania society, though there is transition when it comes to gender roles, however it is still a male dominant society (Patrilineal system). There is big difference between urban and rural in most of aspects. In rural areas women will most likely to be housewives while in urban settings it is more likely to find women

who work and have a carrier, which is also the same situation in Korea which follows a Patriarch system.

In both societies, marriage is very important. In Tanzania due to different ethnic groups, marriage customs vary but in most cases it is the same procedure. In Korea because it is a homogeneity society marriage customs is the same. In both societies traditional customs call for marriages to be arranged by the parents of the bride and groom and this is because they believe marriage is not the union of two individuals but the union of two household (Families), although such arrangements are becoming less common particularly in urban settings.

In both countries, the basic family structure is extended, although the pressures of development have led to increasingly to nuclear family units particularly in urban areas, but still sense of family togetherness in both societies is maintained. In most cases the man is the supreme head of the household in all major decisions. A wife earn respects through her children and is not considered to be a fully mature women until she has given birth to a healthy baby.

In Tanzania society the ability to keep control of one's temper and emotions in public is highly valued. This is the same in Korea society where by Koreans think of emotional expression as an expression of humanity and so they make every effort not to hurt the feelings of others and it is attributed by the Confucianism way of life.

Generally speaking despite of some differences, still there are some aspects of culture whereby these two societies feel closeness.

2.3. TV Industry and Korean TV Drama in Tanzania

Tanzania was slow in adopting technological changes that was taking place worldwide partly because of the country's historical policies. Television came late to Tanzania as it was previously considered a luxury with potential for widening the gap between rich and poor.

In 1974 the government through a Government the Notice No. 142 in Tanzania Government Gazette, issued an order banning the importation into the country of all television sets and computers (Shila, 1998). The ordinance remained in force until 1983 when it was replaced with an import duty of 600 percent (Lederbogen 1992). Such situation led to the delay of establishment of TV stations. Until 1990, Tanzania had no any Television Station. The plans to launch a television station were reviewed in 1985 when the government set up a Television Task force. The report of the Task force in 1989 was that the conditions for introducing a country system exist and the installation should proceed quickly. "Television is a potentially fantastic means of mass information, education and entertainment. It can be used to bring about positive change in society, thus acting as a catalyst in the process of national development". (The National Television Task Force Report 1989) as quoted from Lederbogen 1992. Despite of the proposal from the Task force report, the cost of the project as well as operations became an obstacle.

Before 1990's the Broadcasting service were being provided by the Government through Radio. Later on in 1990's, with the dismantle of and actually opened up for the participation of private sectors saw privately owned TV station

coming to light in 1994 with ITV (Independent Television Limited) pioneering the movement which resulted to the licensing of quite a good number of TV to date (Lwoga et al, 2005). According to Tanzania Communication Regulatory Authority (TCRA), currently there are 15 major TV stations and about 16 minor ones (Table 1) and most of these stations are based in major urban centers. Initially, most TV stations used to fill their airtime with foreign programs.

Table 1: Number of TV Stations in Tanzania

	2005	2006	2007	2008	2009	2010	2011	2012
FTA	11	21	21	21	22	23	23	23
Pay TV	0	1	3	4	5	5	5	5
Total	11	22	24	25	27	28	28	28
National	5	6	7	7	7	7	7	7
Regional	1	1	1	1	1	1	1	1
District	5	15	16	17	19	20	20	20
Total	11	22	24	25	27	28	28	28
Terrestrial	11	21	21	21	22	23	23	23
Cable	1	1	2	2	3	6	7	8
Total	12	22	23	23	25	29	30	31

Source: Tanzania Communication Regulatory Authority

The most famous and big TV stations which air Drama from different parts of the World includes ITV, Star TV and TBC.

ITV station is a private owned by IPP Media group one of the largest Media conglomerate in East Africa. According to Tanzania Affairs 2004, ITV is claiming to have large share of the viewers in Tanzania Apart from other programs like Music and News, TV Dramas are also aired by ITV. ITV and its subsidiary Television station- Capital Television which was launched in 2010 are the only two stations which air Korean TV Drama in Tanzania. According to AudienceScapes National Media Survey Tanzania 2010, compared to other stations like STAR TV, ITV audiences is more urban and it is watched in higher proportion by women (Figure .1)

Among the regions of Tanzania, Dar es Salaam enjoys the highest level of television access 71 percent of any region.

ITV Viewership By Demographics Figures represent percentages of those who named this channel as one of three they viewed most often				Star TV Viewership By Demographics Figures represent percentages of those who named this channel as one of three they viewed most often			
By Age Groups		By Income Groups		By Age Groups		By Income Groups	
15-24	64%	Tier 1 (lowest)	73%	15-24	57%	Tier 1 (lowest)	45%
25-34	75%	Tier 2	60%	25-34	59%	Tier 2	59%
35-44	58%	Tier 3	68%	35-44	58%	Tier 3	57%
45+	72%	Tier 4 (highest)	69%	45+	49%	Tier 4 (highest)	53%
By Gender		By Location		By Gender		By Location	
Men	61%	Urban	76%	Men	58%	Urban	49%
Women	74%	Rural	58%	Women	54%	Rural	62%
AudienceScapes National Media Survey Tanzania 2010. N = 831 weekly television viewers				AudienceScapes National Media Survey Tanzania 2010. N = 831 weekly television viewers			

Figure 1: Viewership by Demographics

Apart from ITV, Other TV stations includes Star TV which is also private owned, came into operation in 2000 and concentrate with Philippines Drama and TBC (Tanzania Broadcasting Corporation) which is a state owned station launched in 2000 showing Chinese Drama.

In terms of ownership of TV, despite of slightly increase, still majority of the population does not own and this can be explained by the economic situation of the country as well as unreliable power. Majority of those who own and view Television are those from urban than in rural areas. The Tanzania Household and Budget Survey which was conducted from 1st October 2011 to 12th October 2012 shows that, there is an increase of number of households who owns TV from 7% in 2001/2002 to 16% in 2011/2012. On the other hand, despite the fact that majority of Household in Tanzania does not own does not necessarily mean that access to television is low, since there are community halls and social places where people can access TV.

Still there is a debate going on which TV stations has more viewers. Some surveys shows ITV while others shows TBC. A survey conducted by AudienceScapes in 2010 shows that TBC has more viewers followed by ITV as the figure 2 explain itself.

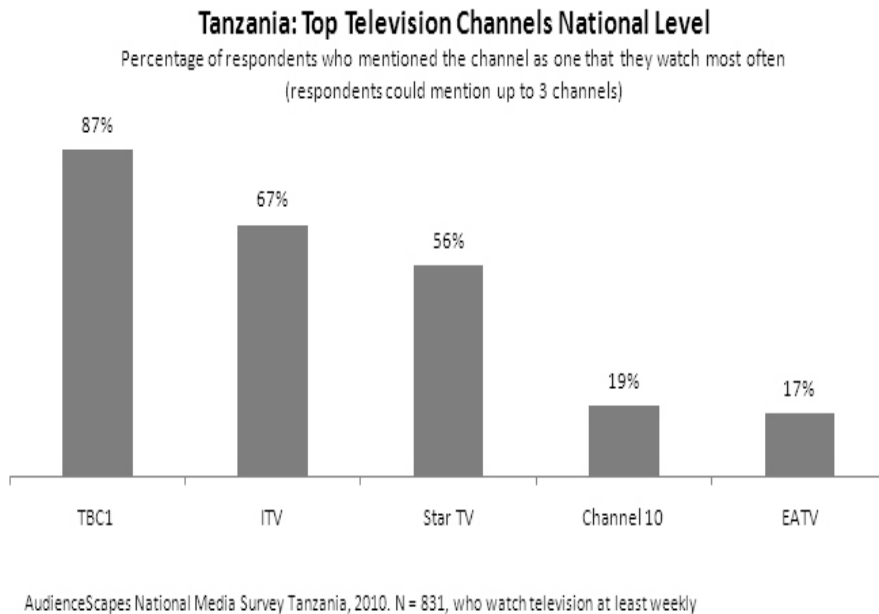


Figure 2: TV Viewership in Tanzania

On the other hand, according to Geo pol blog (June 2014), Audience Measurement of May 2014 shows that ITV has more audience share (26%) as figure 3 shows.

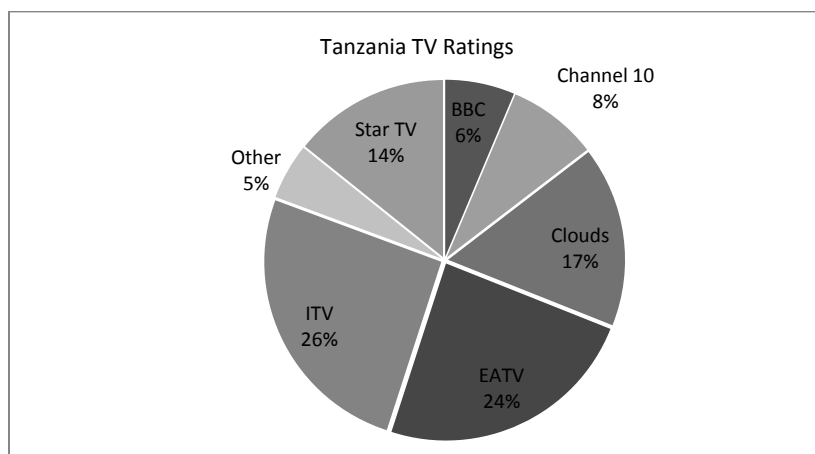


Figure 3: TV Audiences in Tanzania

Tanzania as part of the global World has started watching Korean TV drama series since 2006 where by the Government of Korea through the Embassy of South Korea in Tanzania donated some copies of DVD to a popular and leading private local television (Independent Television Limited–ITV). Since then the popularity of Korean TV drama is increasing day by day.

Also, like many other Asian countries where Korean TV Dramas have Fan Clubs, in Tanzania too, Face book fan page (All about Koreans-Tanzania) was opened in July, 2013 and so far have 218 members who normally share news about Korean TV Drama.

CHAPTER 3

FINDINGS, ANALYSIS AND DISCUSSION

3.0 DATA ANALYSIS

The data used in this study is a primary data collected from spectators of Korean TV drama series in Tanzanian. A total of 250 responses were collected through a non-probability snowball sampling with specific interest

on Korean TV drama series spectators in Tanzania. Firstly, the general demographic characteristics of the respondents were examined by gender, Age, educational level, marital status, and current occupation status. All tabulations are SPSS outputs while excel 2010 was used in fitting all graphs.

3.1 Demographic Characteristics

In all, 117 out of the total 250 respondents were males representing 46.8% of total respondents while 133 out of the total 250 respondents were females representing 53.2% of the total respondents.

Table 2 gives the cross tabular breakdown of the total 250 respondents by their Gender and Age.

Table 2: Age of Respondents by Gender

		Age				Total
		18 – 29	30 – 39	40 – 49	50 – 59	
Gender	Male	80	27	4	6	117
	Female	89	28	7	9	133
Total		169	55	11	15	250

The ages of the respondents to this study reveals that the majority of the respondents 169 out of 250 were between the ages of 18 – 29 years. The 30 - 39 years group also came next with 55 out of 250 respondents. Of the

169 respondents aged 18 – 29, 80 of them were males while 89 of them are females. The majority of respondents had never married and this is because the majority were between the ages 18- 29 who now days with the changing life pattern they delay to get married.171 respondents representing 68.4% of men and women had never married while 70 respondents representing 28% of them were married. The cluster bar chart cross-table below (Fig. 4) shows the marital status by Gender of respondents.



Figure 4: Marital Status by Gender

The majority of respondents were Bachelor's degree holders. The study found that about 164 (65.6%) of respondents had Bachelor's degree as their highest education.

Also 28 (11.2%) of respondents were SSS / O and A Level leavers while 27 (10.8 %) were a Master's Degree and above holders. While 22 (08.8%) of respondents had various Certificates, Diploma or HND holders. Only 2 (0.8%) of respondents had no form of formal education. The bar graph below reveals the educational levels of respondents by Gender.

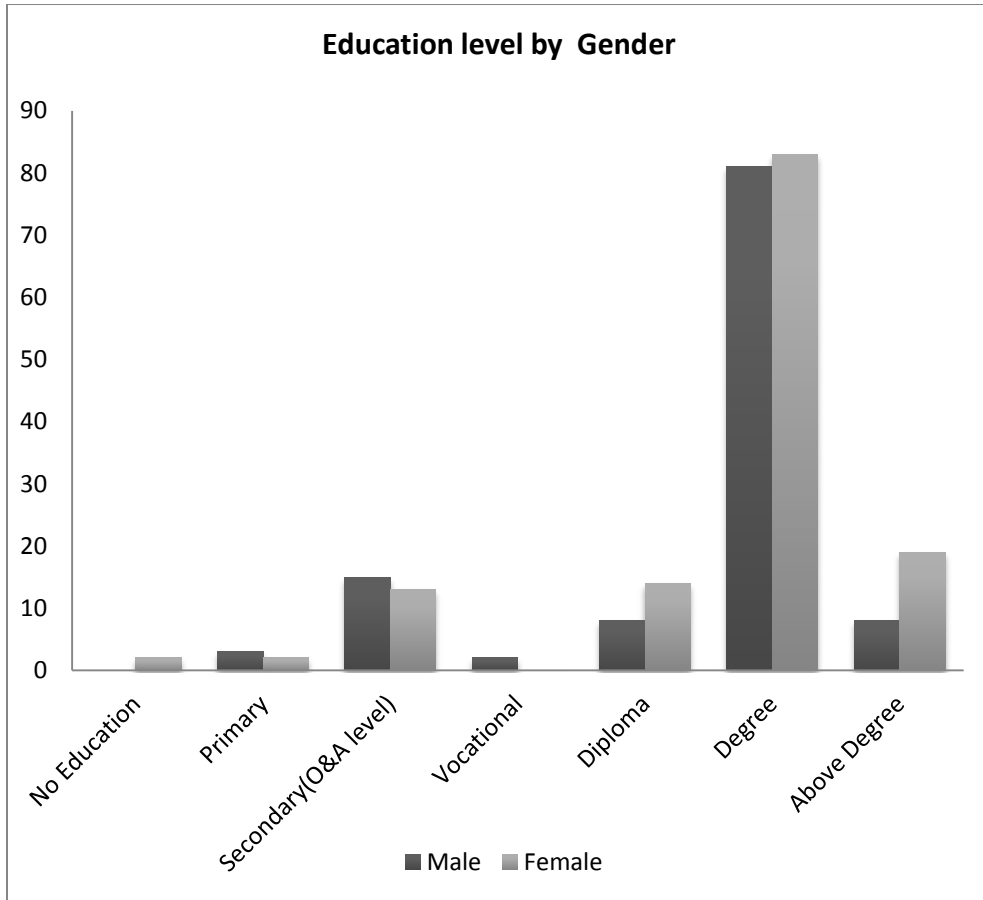


Figure 5: Education Level by Gender

The majority of respondents to this study were unemployed at the time of the study, this can be justified with the fact that the majority of the respondents were those between the age 18-29 who most of them still studying and also due to increasing level of unemployment.

136 (54.5%) out of the 250 respondents were unemployed out of which 57 were males with the remaining 79 being females. Of the remaining 114 (45.5%) who were employed, 28 (11.2%) of them were self-employed,

49 (19.6%) employed in the Public sector while 37 (14.8) were employed in the Private sector. Details are found in table 3 below.

Table 3: Current Occupation of Respondents by Gender

		Current Occupation				Total
		Unemployed	Self Employed	Employed (Public Sector)	Employed (Private Sector)	
Gender	Male	57	13	20	27	117
	Female	79	15	29	10	133
Total		136	28	49	37	250

3.2 Knowledge on Korea Republic and TV drama series

Our results reveal that, respondents have a fair knowledge about the Korea republic; some through School lessons (37.2%), Public / Government documents (18.4%), Korean TV Drama series (26.0%), TV news and broadcast (5.6%) and Documentary on the Korean war (12.8%). Though the first majority have known Korea through school lessons, but still Korean TV Drama plays a significant role by having a second majority.

The majority of respondents 77 (30.8%) heard of the Korea republic in 1990. This is followed by 40 (16.0%) out of the total 250 heard of the Korea republic for the first time in 2002 and 36 (14.4%) respondents heard

of the Republic of Korea back in 1992. Details of knowledge of Korea and Korea TV drama series are in table 4 and 5.

Table 4: Historical Occasion/Events of first Knowledge of Korea

	Frequency	Percent
School lessons	93	37.2
Public / Government documents	46	18.4
Korean TV Drama series	65	26
TV news and broadcast	14	5.6
Documentary on the Korean war	32	12.8
TOTAL	250	100

Table 5: The first time in life to hear of Republic of Korea

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1989	19	7.6	7.6	7.6
	1990	77	30.8	30.8	38.4
	1992	36	14.4	14.4	52.8
	2000	7	2.8	2.8	55.6
	2001	8	3.2	3.2	58.8
	2002	40	16.0	16.0	74.8
	2011	11	4.4	4.4	79.2
	2012	35	14.0	14.0	93.2
	2013	17	6.8	6.8	100.0
	Total	250	100.0	100.0	

There were none of the respondents to this study who could not distinguish between Korean TV series and that of other Asian countries. Even though 139 (55.6%) out of the total 250 respondents do have some difficulty in distinguishing, they are still able, this is because Koreans they look like fellow Asians (Chinese, Japanese, Vietnamese) it takes time to be able to distinguish, but still the second majority can distinguish them.

The rest of them 111 (44.4%) could easily distinguish Korean TV series from that of other Asian countries. Table 6 below reveals this information.

Table 6: The Ability to distinguish Korean TV drama from others of Asian Countries

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes with ease	111	44.4	44.4	44.4
	Yes with difficulty	139	55.6	55.6	100.0
	Total	250	100.0	100.0	

The majority of respondents did hear and watch Korean TV series for the first time more than 6 months ago. In fact 49 respondents (19.6%) had been watching the series 1 – 2 years ago, 59 respondents (23.6%) between 2-4 years and with another 34 (13.6%) respondents having over 6 years exposure and interest in watching Korean TV drama series.

Table 7: Watch of Korean TV drama for the first time

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 6 months ago	37	14.8	14.8	14.8
	6 months to 1 year	38	15.2	15.2	30.0
	1 – 2yrs	49	19.6	19.6	49.6
	2 – 4yrs	59	23.6	23.6	73.2
	4 – 6yrs	33	13.2	13.2	86.4
	Above 6yrs	34	13.6	13.6	100.0
	Total	250	100.0	100.0	

The majority of respondents 139 (55.6%) first got to know of Korean TV drama through TV advertisements. Whereas 91 (36.4%) of them got to

know through friends and other relatives. As a matter of fact, ITV always promote new Dramas but also due to support from Korea Government, Korean TV Drama were well advertised so as to have many viewers.

The table below presents details of how respondents got **to hear of the Korean TV series for the first time.**

Table 8: Source of Information about Korean TV drama

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Through TV advertisement	139	55.6	55.6	55.6
	Through friends / relatives	91	36.4	36.4	92.0
	Fraternity Group	8	3.2	3.2	95.2
	Immediate family	12	4.8	4.8	100.0
	Total	250	100.0	100.0	

From table 9 below, it can be observed that the majority of respondents 141 (56.4%) watch the TV series once a while, whereas 109 (43.6%) are very frequent viewers.

Table 9: Frequency of watching Korean TV drama

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Always	109	43.6	43.6	43.6
	Once a while	141	56.4	56.4	100.0
	Total	250	100.0	100.0	

3.3 Preference to Korean TV dramas

The table 10 below presents results of rankings of the first eight (8) most popular Korean TV Drama series in Tanzanian. Out of the eight, an overwhelming majority of respondents (37.0%) ranked Jumong as the most ever watched Korean TV drama series. This was followed by Jewels in the Palace (16.1%) with Beautiful and Love Rain surprisingly sharing the bottom place with 0.6%.

The bar graph (Fig 6) also presents the respondents most preferred Korean TV drama series. Again Jumong tops with an overwhelming majority of 140 (56.0%). Followed by City Hunter with 36 (14.4%) out of the total 250. Jumong is said to be one of the best Korean TV dramas, in 2006 it received MBC awards as the Drama of the year in Korea as well as received the highest viewership ratings of all the Korean Drama that aired in 2006. Again in 2007 Jumong received the first Korean drama awards as the Best Drama (Korea.net). City Hunter on the other hand his actor Lee Min Ho

received a Best Actor Award of the 2011 Korea Drama Awards; SBS Hallyu Star Award; SBS Top Excellence Award-Actor in a Drama Special as well as SBS Popularity Award. There is no wonder why most of the Tanzanians rank it as their first and second preferences.

Table 10: Frequencies of Korean TV drama ever watched

		Responses		Percent of Cases
		N	Percent	
Korean TV drama ever watched	JUMONG	184	37.0%	73.6%
	JEWEL IN THE PALACE	80	16.1%	32.0%
	WINTER SONATA	53	10.7%	21.2%
	THE FUGITIVE: PLAN B	34	6.8%	13.6%
	LAND OF WIND	87	17.5%	34.8%
	CITY HUNTER	53	10.7%	21.2%
	BEAUTIFUL	3	0.6%	1.2%
	LOVE RAIN	3	0.6%	1.2%
Total		497	100.0%	198.8%

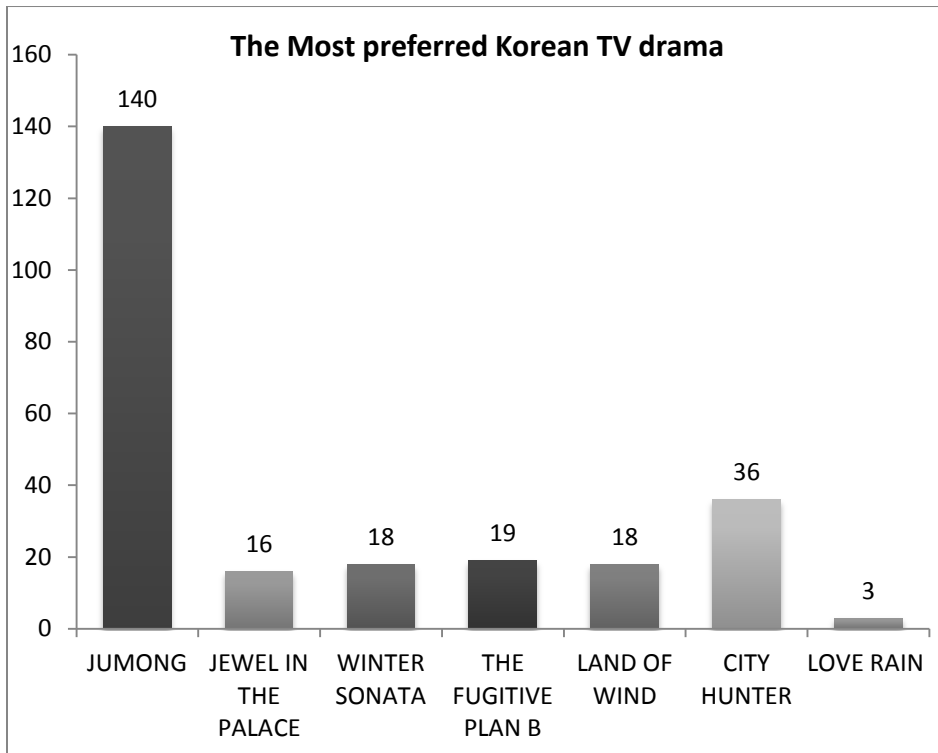


Figure 6: Most preferred Korean TV drama

The preference of Korean TV Drama in terms of age reveals that those between 18-29 ages preferred most Jumong compared to other age groups. Also in terms of gender, 74 females prefer more Jumong than 66 males. According to Senior Producer of MBC Drama division Jeong Un-hyun "Jumong shows to satisfy middle aged and older men who like period pieces, young men who like fantasy and action scenes and women in their thirties to fifties who enjoy love melodramas". On the other hand, The writer of Jumong, Choi Wan-gyu reveal that Jumong has a healthy mix of conflict and love, the love story between Jumong and Soseono is appealing to young

women who are attracted to tragic love. (The Dong-A Ilbo newspaper published on May 25, 2006). Therefore, Jumong crosscut all age groups and gender due to the wide range of contents and thus no wonder in Tanzania young ages like the most as well as female. Table 11 and Figure 7 below shows the most preferred Korean TV Drama by age as well by gender.

Table 11: Most preferred Korean TV Drama by Age of Respondents

	Amongst the once you have ever watched, which one is your most preferred Korean TV drama series							Total
	JUMONG	JEWEL IN THE PALACE	WINTER SONATA	THE FUGITIVE : PLAN B	LAND OF WIND	CITY HUNTER	LOVE RAIN	
Age 18 – 29	98	10	12	8	12	26	3	169
30 – 39	24	4	4	11	4	8	0	55
40 – 49	7	0	0	0	2	2	0	11
50 – 59	11	2	2	0	0	0	0	15
Total	140	16	18	19	18	36	3	250

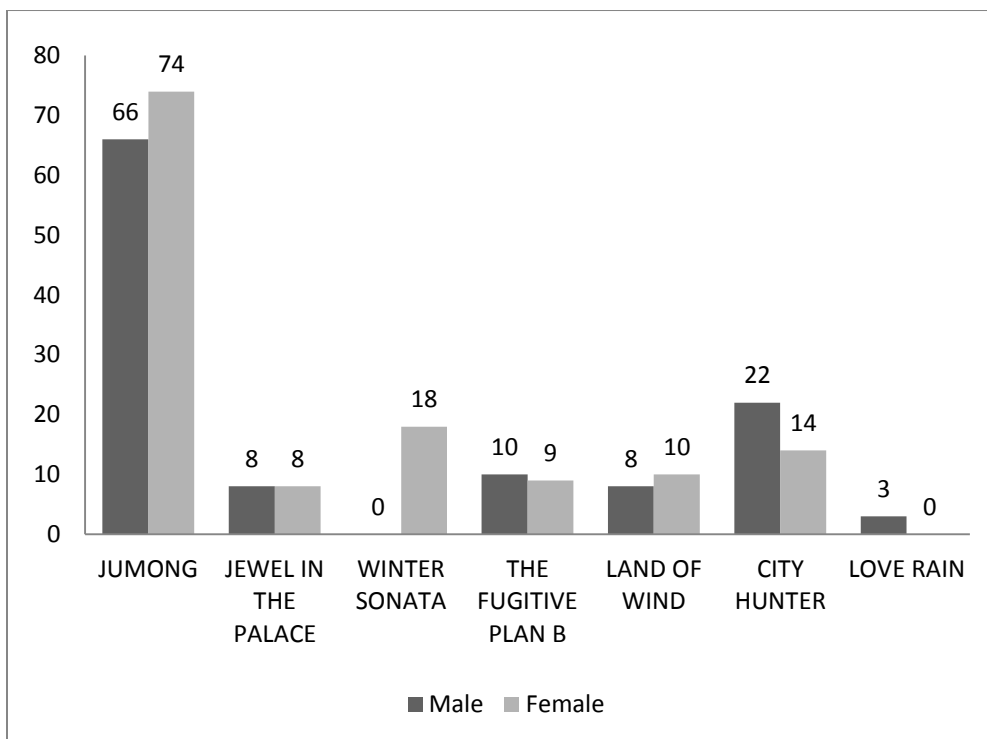


Figure 7: Most preferred Korean TV Drama by Gender

3.4. Korean TV drama Induced Tourism

The Tanzanian people through the Korean TV drama would wish to travel to the Korea republic for tourism purposes. The TV drama series in this regards has proven its propensity to induce tourism. From the analysis in the table below, all the basis on which Korean TV drama induced tourism was accessed received a resounding “Yes” from the majority of respondents in this study.

Table 12: Korean TV drama induce tourism

	GENDE R	YES	NO	UN DECIDE D
Would you like to visit Korea because you want to have a feeling like actors or actress in the featured locations?	M	66	23	28
	F	104	11	18
	Total	170 (68.0%)	34	46
Would you like to visit Korea because you want to see the beautiful scene backgrounds of the featured destinations?	M	83	10	24
	F	110	15	8
	Total	193 (77.2%)	25	32
Would you like to visit Korea because you want to visit the featured destinations?	M	85	12	18
	F	105	14	14
	Total	190 (76.0%)	26	32
Would you like to visit Korea to meet actors or actresses face-to-face?	M	70	33	14
	F	100	13	20
	Total	170 (68.0%)	46	34
Would you like to visit Korea to partake in activities relating to star fan clubs?	M	52	19	46
	F	75	28	30
	Total	127 (50.8%)	47	76
Would you like to visit Korea to purchase discs, novels, DVDs or VCDs directly?	M	57	18	42
	F	69	33	31
	Total	126 (50.4%)	51	73
Would you like to imitate Actor's / actress's clothing and belongings?	M	54	41	22
	F	80	35	18
	Total	134 (53.6%)	76	40

From the table 12, apart from ‘visit Korea to purchase discs, novels, DVDs or VCDs directly’ which recorded the minimum ‘Yes’ response of 127 (50.4%), and ‘imitating Actor’s / actress’s clothing and belongings’, ‘visiting Korea to partake in activities relating to star fan clubs’ of 134 (53.6%) and 127 (50.8%) respectively, all other TV drama induced responses received a resoundingly high percentage endorsement. For example, while a whopping 193 (77.2%) of respondents would like to visit Korea because they want to see the beautiful scene backgrounds of the featured destinations, an equally whopping 190 (76.0%) of them would also like to visit Korea because they want to visit the featured destinations.

Those who would like to visit Korea to meet actors or actresses face-to-face as well as those who would like to visit Korea because they want to have a feeling like actors or actress in the featured locations formed 170 (68.0%) of total respondents.

In this category, the findings support previous studies on TV drama induce tourism (Takashi, 2004; Ross, 2003; Hirata 2004, Lee, 2010; Lim 2010). Also findings concur with the strategy of Korea Government to induce tourism through Korean Wave.

3.5 Reasons of Preference to Korean TV dramas

This part of the analysis critically looks into the reasons of preference to Korean TV dramas by spectators of TV drama in Tanzania. The table below presents summaries to this effect. From the table, reasons for preference is classified into five domains; reasons relating to Korean Tradition and Culture, Humanism, the Empathy to star actor or actress, Lyrical/beautiful scene background and music, and new contents and curiosity. Reasons over these major domains were accessed based on ratings made by respondents ranging from strongly disagree through to strongly agree.

On the whole, respondents are either neutral else agree with all the reasons listed. For those who love the drama series Because Korean cultures provide homogeneity compared to those of other countries, ratings are equally distributed (28.8%, 27.2% and 28.8%) for neutral, somewhat agree and strongly agree respectively. Two reasons; because the dramas show Korean traditional culture or way of thinking and because the contents and topics of the dramas are oriented to family togetherness also records very high ratings for neutral, somewhat agree and strongly agree.

Under humanism, those who love the TV series because the contents and topics of the dramas are oriented to family togetherness strongly agree with a resounding 61.6% rating. As we have seen previously, when explaining about culture, both societies Korean and Tanzanian are oriented

to family togetherness, this is the reason behind for the Tanzanian people to like Korean TV Drama despite cultural differences in some other aspects .The findings also concur with prior studies (Yoon 2009; Cho 2005; Leung 2010; Lee 2004; and Iwabuchi 2010) as well as the explanation given by Park Jae -bog (Director of the global business department at MBC) when introducing MBC drama like Jewel in the Palace to the Arab, African and American Region that the content of Korean drama especially family relations is the reason behind for its popularity outside Asia.

In summary, reasons that received above 40.0% ratings for “Strongly Agree” include; Because contents and topics of the dramas are oriented to family togetherness (53.2%) and Because the dramas show Korean traditional culture or way of thinking (47.2%) for the Korean Tradition and Culture domain, Because contents and topics of the dramas are focused on human life or society (61.6%), Because scene backgrounds are beautiful (44.8%) under the Lyrical/beautiful scene background and music.

Generally speaking, universally, normal human beings are usually attracted with daily life issues including human life as Lukun (2005) and Chung (2014) pointed out in their studies that Korean drama deals with everyday life and familiar subjects which are most universal and appealing to wider audiences. There is no doubt that Tanzanian people like Korean TV

drama on that basis. Table 13 below presents details of the various reasons for preferring to Korean TV drama.

Table 13: Reasons for the Preference of Korean TV drama

		strongly disagree	somewhat disagree	neutral	somewhat agree	strongly agree	Total
Korean Tradition and Culture							
Because Korean cultures provide homogeneity compared to those of other countries	Frequency	21	17	72	68	72	250
	Percent	8.4	6.8	28.8	27.2	28.8	100
Because of appeals of Korean traditions	Frequency	2	22	46	84	96	250
	Percent	0.8	8.8	18.4	33.6	38.4	100
Because contents and topics of the dramas are oriented to family togetherness	Frequency	6	11	28	72	133	250
	Percent	2.4	4.4	11.2	28.8	53.2	100
Because the dramas show Korean traditional culture or way of thinking	Frequency	2	13	30	87	118	250
	Percent	0.8	5.2	12.0	34.8	47.2	100
Because the dramas are less violence	Frequency	37	20	110	21	62	250
	Percent	14.8	8	44	8.4	24.8	100
Humanism							
Because contents and topics of the dramas are focused on human life or society	Frequency	10	8	7	71	154	250
	Percent	4	3.2	2.8	28.4	61.6	100

Empathy to star actors or actresses							
Because costumes of star actors or actresses are attractive	Frequency	4	14	37	97	98	250
	Percent	1.6	5.6	14.8	38.8	39.2	100
Because appearances of drama star actors or actresses provide friendly image to TV viewers	Frequency	5	14	49	84	98	250
	Percent	2	5.6	19.6	33.6	39.2	100
Because acting skills of star actors or actresses provide friendly image to TV viewers	Frequency	6	11	56	84	93	250
	Percent	2.4	4.4	22.4	33.6	37.2	100
Lyrical/beautiful scene background and music							
Because the dramas are lyric	Frequency	16	25	59	78	72	250
	Percent	6.4	10	23.6	31.2	28.8	100
Because background music and theme song are good	Frequency	16	27	42	66	99	250
	Percent	6.4	10.8	16.8	26.4	39.6	100
Because scene backgrounds are beautiful.	Frequency	12	23	40	63	112	250
	Percent	4.8	9.2	16	25.2	44.8	100
New contents and curiosity							
Because contents and topics of the dramas are fresh	Frequency	8	14	42	108	78	250
	Percent	3.2	5.6	16.8	43.2	31.2	100
Because of curiosity about exotic foreign country	Frequency	6	20	75	79	70	250
	Percent	2.4	8	30	31.6	28	100

3.6. Image change after watching Korea TV Drama

Generally, has also done by the later, Tanzanians and Africans for that matter, have formed perceptions about Asians and these are formed

based on individual views through to trans-cultural differences between these two continents. Our study therefore sort to find out whether the Korean TV drama is able to favorably or otherwise change the image and perception of the viewer after watching. Table 14 presents details of how respondent's perception of the image of Korea was transformed after watching a Korean TV drama.

Table 14: Perception of the Image after watching Korean TV drama

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Image became strongly unfavorable	12	4.8	4.8	4.8
	Image became somewhat unfavorable	6	2.4	2.4	7.2
	Neutral	59	23.6	23.6	30.8
	Image became somewhat favorable	63	25.2	25.2	56.0
	Image became strongly favorable.	110	44.0	44.0	100.0
	Total	250	100.0	100.0	

From the table, 110 respondents representing 44.0% of total responses have had a strongly favorable image change of Korea and this is a very positive success. Altogether, 173 (69.2%) respondents have had their

initial image of Korea become favorably transformed with only 12 (4.8%) of them whose image of Korea has not favorably transformed. It therefore means that the essence of the Korean wave is yielding fruitful results through Korean TV drama series in Tanzania as well as concur with previous studies (Hardin 2003; Jang & Paik 2012; Ko, 2010 and Iwabuchi, 2010) which shows that the Korean TV drama has been a bridge of transforming images of Korea from negative to positive. Also looking at age group, the majority of those between 18 and 29, 69 of them had strongly favorable image of Korea compared to other age groups (Table 15). This will increase the relationship between Tanzania and Korea as younger people are future generation and therefore having a positive image's meaning will keep on fostering the mutual relationship between Korea and Tanzania. Not only that but also has met the target of Korean Wave in which besides of increasing the amount of export, it is used by the government as a soft tool to engage with masses of young people all over the world, and to reduce Anti-Korean sentiment.

Table 15: Image change after watching Korean TV drama by Age

	After watching a Korean TV drama how was your perception of the image of Korea changed?					Total
	Image became strongly unfavourable	Image became somewhat unfavourable	Neutral	Image became somewhat favourable	Image became strongly favourable.	

Age	18 – 29	8	4	42	46	69	169
	30 – 39	4	2	6	15	28	55
	40 – 49	0	0	2	2	7	11
	50 – 59	0	0	9	0	6	15
Total		12	6	59	63	110	250

Apart from general initial image transformation through the watching of Korean TV drama in Tanzania, respondents also revealed some forms of physical influences and lifestyle changes that is finding its way into the Tanzanian culture due to the TV drama series. In the table below, detailed analysis of such other forms of physical influences is examined.

Table 16: Other influence on Tanzanians after watching Korean TV drama

		strongly disagree	somewhat disagree	neutral	somewhat agree	strongly agree	Total
Korean Tradition and Culture							
Your hair do / style has been influenced	Frequency	73	57	34	25	61	250
	Percent	29.2	22.8	13.6	10.0	24.4	100
Your way of dressing has been influenced	Frequency	72	83	32	24	39	250
	Percent	28.8	33.2	12.8	9.6	15.6	100
Your eating habit has been influenced	Frequency	43	119	24	10	54	250
	Percent	17.2	47.6	9.6	4.0	21.6	100
Your general behaviour has been	Frequency	40	28	83	60	39	250
	Percent	16.0	11.2	33.2	24.0	15.6	100

influenced			
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Leaving out the neutral views, a total of 130 (52.0%) respondents disagree with any form change in hair styling of Tanzanians as a result of watching Korean TV drama series but 85 (34.4%) respondents agree that there has been some form of influence in hair styling by Tanzanians due to hair style show in the TV series. This finding is consistent with the work of Joo (2011) Vietnamese teenagers now following Korean actors' hairstyles are largely viewed as consumers of Korean brands.

Though similar disagreement is observed in dressing and eating habits of Tanzanians, 99 (39.6%) out of the total 250 respondents admits that the general behavior of most Tanzanians has been influenced through the viewing of the Korean TV drama series.

As at present, the results revealed that only about 20 – 50 % of Tanzanians enjoy watching Korean TV drama series. While 108 (43.2%) of respondents are of this view, 127 (50.8%) of them perceive a great increase in the percentage viewers within the next six months. Detailed analysis is found in tables 18 and table 19 respectively.

Table 17: Percentage of Tanzanian's enjoying watching Korean TV drama

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	None	14	5.6	5.6	5.6
	Less than 10%	18	7.2	7.2	12.8
	10 - 20%	34	13.6	13.6	26.4
	20 - 50%	108	43.2	43.2	69.6
	50 - 70%	64	25.6	25.6	95.2
	70 - 100%	12	4.8	4.8	100.0
	Total	250	100.0	100.0	

Table 18: Expectations of percentage to increase or decrease of Tanzanians who are watching Korean TV drama

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Increase greatly	127	50.8	50.8	50.8
	Increase marginally	107	42.8	42.8	93.6
	Remain the same	14	5.6	5.6	99.2
	Decrease marginally	2	0.8	0.8	100.0
	Total	250	100.0	100.0	

CHAPTER 4

CONCLUSION AND POLICY IMPLICATIONS

4.1. CONCLUSION

This study has investigated the effects of Korean television (TV) drama series in the country of Tanzania under the Concepts of Cultural Diplomacy and the Korean Wave. It examined the Tanzanian's perception, preference, and understanding of Korea and wish to visit the Republic of Korea induced by Korean television (TV) drama series. After careful analysis of data and available literature, I found that my research questions were well answered and generally the Korean Wave has been very influential and successful in Tanzania.

Out of the eight (8) most popular Korean TV Drama series enjoyed by Tanzanians, an overwhelming majority of respondents ranked Jumong as the most popular and the most enjoyed Korean TV series in Tanzania. This was followed by City Hunter. While Jumong was one of the best Korean dramas, in 2006, it received MBC awards as the Drama of the year in Korea as well as received the highest viewership ratings of all the Korean Drama

that aired in 2006. Again in 2007 Jumong received the 1st Korean drama awards as the Best Drama. On the other hand City Hunter actor Lee Min Ho receives a Best Actor Award in 2011 Korean Drama Awards. There is no doubt that is why most of the Tanzanians rank this two drama as their most preference.

The purpose of Korean Wave to induce tourism shows positive results. I can say there is huge potential as all the basis on which Korean TV drama induced tourism was accessed received a resounding “Yes” from the majority of respondents in this study. The TV drama series in this regards has proven its propensity to induce tourism. The findings also extend those of previous studies of Ross 2003; Takashi 2004 and Hirata 2004 as well as the work of (Butler & Mao, 1995; Kim & Crompton, 1990) who found that the role of tourism could be more effective at the level of civilian exchange, a notion backed by the importance of an unofficial channel for a people-to-people relationships rather than an official level of government-to-government relations to alleviate tensions between hostile nations. Thus film-induced tourism supports being part of a world peace industry.

The Content of Korean TV drama which based on Human Life and values of Confucian (Family togetherness) plays a crucial role in making Korean TV drama acceptable in Tanzania. Despite the fact that Tanzania is comprised of Christians and Muslims, the sense of Family togetherness is

very much valued. Unlike Western people who focus on individualism Tanzanians value close knit family ties, much like Koreans.

As for the purpose of changing image, the essence of the Korean wave is yielding fruitful results through Korean TV drama series as majority of the respondents 69.2% have had their image of Korea become favourably transformed.

Apart from the general image transformation through the watching of Korean TV drama in Tanzania, respondents also revealed some forms of physical influences and lifestyle changes that is finding its way into the Tanzanian culture due to the TV drama series.

In summary, Although Tanzania is far away from Asia, found in Africa continent, it does not hinder the spread of Korea Wave. Our study reveals that there are some aspects of culture shared by these two societies which makes its successful. Although issues of family values and respected centred through Confucian culture, same values are pertaining in Tanzanian culture. Contents of the Korean TV drama also is considered to play a significant role in its success in Tanzania. In short Korean Wave have been successful in Tanzania as the purpose was supported by the result in the course of analysis, Korea TV drama has served as an important bridge for Tanzania to encounter Korean Culture. Finally, this study has filled the gap existing in the Literature on the Influence of Korean TV drama in African

countries particularly Tanzania. Most of the previous studies have been conducted in Asian countries and no literature exists on the Influence of Korean TV drama in Tanzania.

4.2. POLICY IMPLICATIONS

Cultural Diplomacy and Korean Wave specifically revealed to play a significant role in changing the image South Korea, spread of its culture, create financial gains as well as induce tourism. As Joseph Nye pointed out in one of his articles on soft power that there is need to invest more in soft power than in hard power and this is because in this information age the fast information media is radio, movies, dramas and newsreels. The technological advances have reduced the cost of processing and transmitting information and therefore even the poor ones can have access which is the majority share of the population in the world. So using this type of information media is worth. Countries like America they have realized that soft power is worth that is why its budget is even larger than its military assets. Tanzania has a lot to learn from Cultural Diplomacy and specifically Korean TV Drama as we have seen Korean TV Drama has yield and is still yielding positive results in many countries including Tanzania and therefore I recommend the following:-

First and foremost, Tanzania needs to use the endowed beautiful scenes to attract tourist. Tanzania is one of the unique destinations on the African continent that has not yet been discovered by many. It is a land of many wonders. Kilimanjaro (the highest permanently snow-capped free standing mountain in Africa) the majestic Spice Island of Zanzibar, The Serengeti National Park (World renown for the largest concentration of wildlife and spectacular wildebeest migration, Ngorongoro crater (The 7th Natural Wonder of the world) are a few of the living examples which Tanzania has not yet benefited with. For example in 2011 Tanzania received a total of 795,000 tourists and the receipts was \$1.4 Billion while in the same year 2011, Korea received 9,794,796 tourist with the receipt of \$24.9 Billion and the reason beyond for this good number of tourists in Korea from Japan, China, Taiwan and Hongkong according to Korean Government is the popularity of the Korean Wave. Therefore, Tanzania as a country endowed with a good number of tourist destinations can use these areas for film location so as to induce tourism as Korea did.

Second, currently Tanzania does not see the need for promoting its image and this is because the economy of the country still low. In the future especially when the economy of the country is booming changing image of the country is inevitable. As we have seen Korean TV drama to a large extent has helped different people in the world to have a good image of

Korea and hence fosters mutual understanding and improving international diplomacy. Tanzania can use its TV drama to change its image as well as fosters mutual understanding and improve international diplomacy as well.

Third, the government of Korea considers the Korean Wave to be a viable way to increase the total export of the country. So far Korean TV drama has contributed to the economy due to increasing of its sales as well as increasing selling of other aspects of Korean culture like food, clothing, video games and Korean Language classes. According to Korea Creative Content Agency (KOCCA) export of broadcasting content market hit \$171 Million in 2008 and expected to reach \$1.8 Billion in 2009 due to spreading of the Korean Wave. Tanzania can adopt this policy for its future benefit as we have a lot of things which we can advertise and export like Coffee, Tanzanite (Gemstone which only found in Tanzania), Swahili Language and many others.

Fourth, Tanzania Government will need to play a significant role in implementing cultural diplomacy policy to make it successful as it requires more investment and financial support. The Korean Government for example believe there is huge growth potential in export of cultural contents and invested a lot. Not only that, but also the governmental promotional policy is undoubtedly a most prominent factor in the rapid growth of the Korean Media Industry, a development strategy which has now been taken by other

Asian countries. The Korean Drama has gained much of its momentum through government support.

Motivated by the phenomenal success of Korean popular cultural products abroad, the government designated cultural technology as one of the six key technologies that would drive the Korean economy into the 21st Century and pledged a huge amount of financial investment and administrative support to domestic cultural industries and established the Korean Culture and Content Agency in 2001 with a budget of US\$90 million for that year (Ministry of Culture and Tourism 2001).

The Ministry of Culture and Tourism also plan to create a Graduate School in Cooperation with local universities to provide specialized programs in culture technology and Academic program to develop expertise on the development and exportation of South Korea cultural content. (Lee 2010)

Not only that, the government of Korea has been subsidized the costs of re- editing and adding subtitles to films for export and marketing. In Tanzania there are a good number of films which are used Swahili Language and therefore become difficult to penetrate to the International Market. The Government of Tanzania may apply the same technique used by Korean Government so as to increase sales by promoting local products as well as introduce the country in the Global World.

In a nutshell, there a lot which my Tanzania Government can learn from Korean Wave as a tool of cultural diplomacy as this era of globalization whereby soft power overtake hard power.

Fifth, as we have seen, the success of Korean TV Drama in Tanzania and other parts of the World is due to its contents especially those oriented to family relations. Tanzania Media merchandiser has to pay attention to the content of narrative constructs such as coherence, fidelity and emotionality rather than mere entertainment value, the fame of actors or actress and existing social norms.

Last, as the majority of respondents would like to visit Korea to see the beautiful scene backgrounds of the featured destination. I recommend Government of Korea (Korea Tourism Organization) in collaboration with the Government of Tanzania (Ministry of Tourism) to create a special package which will give opportunity Tanzania tourist to come to Korea with less cost, this will help to foster mutual relationship between Korea and Tanzania, same to be applied to Tanzania so as Koreans to know about Tanzania Tourist areas.

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APPENDIX

APPENDIX 1: QUESTIONNAIRE

INFLUENCE OF KOREAN TV DRAMA SERIES IN TANZANIA

INDIVIDUAL QUESTIONNAIRE

This study investigates the effects of the Korean television (TV) drama series in the country of Tanzania under the Concepts of Cultural Diplomacy and the Korean Wave. We would highly appreciate it if you would take some time to complete this questionnaire. Your responses would be treated as confidential and would be used for **academic purposes ONLY**.

THANK YOU

PART A: BACKGROUND

ITEM	RESPONSE	CODE
1. Gender	1. Male 2. Female	
2. Age	1. 18 – 29 2. 30 – 39 3. 40 – 49 4. 50 – 59 5. 60 – 69 6. 70 +	
3. Current Marital Status	1. Married 2. Never Married 3. Separated 4. Unrecognized Marriage/union 5. Widowed	

4. Educational Level Completed	1. No Education 2. Primary / Basic 3. Secondary / O’/A Level 4. Vocational/Commercial 5. Certificate/Diploma 6. Degree 7. Above Degree	
5. Current Employment Status	1. Unemployed 2. Self Employed 3. Employed (Public Sector) 4. Employed (Private Sector)	

PART B: KNOWLEDGE ON KOREA REPUBLIC AND TV DRAMA SERIES

6. When, for the first time in your life, did you hear of the Korea Republic?	
7. By what historic occasion / event did you get to know the Korea Republic?	
8. Are you able to easily distinguish between Korean TV Drama series and that of other Asian countries?	1. Yes with ease 2. Yes with difficulty 3. No	
9. When did you watch Korean TV drama for the first time?	1. Less than 6 months ago 2. 6 months to 1 year 3. 1 – 2yrs 4. 2 – 4yrs 5. 4 – 6yrs 6. Above 6yrs	
10. How did you get to hear/know of the Korean TV drama for the first time?	1. Through TV advertisement 2. Through friends / relatives 3. Fraternity Group 4. Immediate family	
11. How frequent do you watch Korean TV drama	1. Always 2. Once a while 3. Not at all	

PART C: PREFERENCE TO KOREAN TV DRAMAS

ITEM	RESPONSE	CODE
12. Which of the following Korean TV drama have you ever watched?	1. JUMONG 2. JEWEL IN THE PALACE 3. WINTA SONATA 4. THE FUGITIVE: PLAN B 5. LAND OF WIND 6. CITY HUNTER 7. BEAUTIFUL 8. LOVE RAIN	
13. Among the once you have ever watched, which one is your most preferred Korean TV drama?	1. JUMONG 2. JEWEL IN THE PALACE 3. WINTA SONATA 4. THE FUGITIVE: PLAN B 5. LAND OF WIND 6. CITY HUNTER 7. BEAUTIFUL 8. LOVE RAIN	
14. After watching Korean TV drama how was your perception of the image of Korea changed?	1. Image became strongly unfavourable 2. Image became somewhat unfavourable 3. Neutral 4. Image became somewhat favourable 5. Image became strongly favourable.	

PART D: KOREAN TV DRAMA INDUCED TOURISM

ITEM	RESPONSE	CODE
15. Would you like to visit Korea because you want to have a feeling like actors or actress in the featured locations?	1. Yes 2. No 3. Undecided	
16. Would you like to visit Korea because you want to see the beautiful scene backgrounds of the featured	1. Yes 2. No 3. Undecided	

destinations?		
17. Would you like to visit Korea because you want to visit the featured destinations?	1. Yes 2. No 3. Undecided	
18. Would you like to visit Korea to meet actors or actresses face-to-face?	1. Yes 2. No 3. Undecided	
19. Would you like to visit Korea to partake in activities relating to star fan clubs?	1. Yes 2. No 3. Undecided	
20. Would you like to visit Korea to purchase discs, novels, DVDs or VCDs directly?	1. Yes 2. No 3. Undecided	
21. Would you like to imitate Actor's / actress's clothing and belongings?	1. Yes 2. No 3. Undecided	

PART E: REASONS OF PREFERENCE TO KOREAN TV DRAMAS

22. Kindly rate the following reasons of preference over a 5-point Likert-type scale where **CODE**; **1 = strongly disagree**, **2 = somewhat disagree**, **3 = neutral**, **4 = somewhat agree** and **5 = strongly agree**.

REASON	CODE				
Korean Tradition and Culture	1	2	3	4	5
1. Because Korean cultures provide homogeneity compared to those of other countries					
2. Because of appeals of Korean traditions					
3. Because contents and topics of the dramas are oriented to family togetherness					
4. Because the dramas show Korean traditional culture or way of thinking					
5. Because the dramas are less violence					
REASON	CODE				
Humanism	1	2	3	4	5

1. Because contents and topics of the dramas are focused on human life or society					
REASON	CODE				
Empathy to star actors or actresses	1	2	3	4	5
1. Because costumes of star actors or actresses are attractive					
2. Because appearances of drama star actors or actresses provide friendly image to TV viewers					
3. Because acting skills of star actors or actresses provide friendly image to TV viewers					
REASON	CODE				
Lyrical/beautiful scene background and music	1	2	3	4	5
1. Because the dramas are lyric					
2. Because background music and theme song are good					
3. Because scene backgrounds are beautiful.					
REASON	CODE				
New contents and curiosity	1	2	3	4	5
1. Because contents and topics of the dramas are fresh					
2. Because of curiosity about exotic foreign country					

OTHER INFLUENCE	CODE				
Kindly state any other influence (from below) in your lifestyle after watching the Korea TV Drama series	1	2	3	4	5

1. Your hair do / style has been influenced					
2. Your way of dressing has been influenced					
3. Your eating habit has been influenced					
4. Your general behaviour has been influenced					

23. In your view what percentage of Tanzanians enjoy watching Korean TV drama series?	1. Less than 10% 2. 10 – 20% 3. 20 – 50% 4. 50 – 70% 5. 70 – 100% 6. 100%	
24. In your view, do you expect this percentage to increase or decrease in the next 6 months?	1. Increase greatly 2. Increase marginally 3. Remain the same 4. Decrease marginally 5. Decrease greatly	