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Africa – Asia Relations through the Prism of Television Drama

How Africans in Hong Kong Conceptualize Korean Culture

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Abstract

Even though many African and Asian countries share a common history of European colonialism and thus a model of economic development shaped within the aegis of center-periphery analysis, many Asian countries have been able to ride through the burden of center-periphery economics and built more successful political economies than most African countries. This state of affairs has often led many African analysts to point to Asian success stories like China and South Korea for comparative analysis and often see these Asian countries as models of socio-economic and socio-cultural success to emulate. In particular, Africans in the Diaspora, especially Africans in China, tend to compare very frequently the socio-economic and socio-cultural conditions of their host countries with those of their source countries. This paper outlines and discusses how a group of Africans living in Hong Kong and other parts of Asia see Korea and Korean

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culture through the prism of Korean television dramas, which constitute a popular cultural phenomenon among Hong Kong/Asian youths. Through qualitative and quantitative survey methods, participant-observation, and questionnaire surveys, the paper reports on how African community members of Hong Kong and others think of Koreans. We show that Africans draw a lot of comparisons between Korean and African ways of conceptualizing the world.

Keywords

Africa – Asia – Korean wave – Hallyu – African diaspora in Asia – Hong Kong

1 Introduction

In an era of globalization, increasingly characterized by the deployment of information communications technology to transmit all kinds of messages and cultural objects, people do not have to move to propagate their culture. This is a fertile context for postulating what we call here a Long Distance Cross-Cultural Identity Construction Theory (LDCCICT): Global citizens construct the identity of other cultures more through the cultural objects these other cultures produce and disseminate than through embedding themselves in these other cultures. This kind of theoretical construct would contrast with one (call it, say, an In-Situ Cross-Cultural Identity Construction Theory) that indicated that we construct identities of other cultures by necessarily traveling to these cultures and living with the people who practice these cultures more than by learning about their cultural products from afar. We use the term ‘cultural identity construction’ as a cognitive term that shows what we conceptualize a people to be: their ways of living, their philosophies, and their world-views, among others. We argue for this theoretical position of cross-cultural identity construction in this paper by drawing on one of the greatest popular cultural phenomena of our time: the spread of Korean television dramas, often termed the Korean wave or the *hallyu*. Hallyu, as a cultural phenomenon, encompasses more than just TV drama, but goes to encode the entirety of the passion for Korean culture, including K-pop (Korean popular music genres), of which one of the most successful is the Gangnam style song. We are seeing young people in most parts of the globe, particularly in other East Asian countries like China, Japan, Indonesia, Singapore, and Malaysia glued to their screens watching Korean TV drama after Korean TV drama and in the process

beginning to identify with and construct Koreanness and Korean culture and society with the characters, lifestyles, and themes they encounter in these TV dramas.

More interestingly for the subject matter of this paper, Africans are not left out in consuming the cultural objects of this Korean wave. African youth, both in Africa and in the African Diaspora in Asia and elsewhere, are beginning to watch Korean movies and TV series and form opinions about Korea and Koreans through these films without necessarily embedding themselves in the Korean society. The objective of the paper is to find out what Africans think about Korea and Koreans through these TV dramas. In section two, in doing the literature review on Korean TV dramas, we put both Africa and Korea/Asia in a socio-historical context, showing how the two parts of the world have compared notes over the decades and what Africans think about the rapid economic growth of Korea and East Asia as a whole. In section three we do a case study of Africans living in Hong Kong and other parts of East Asia and how they construct Koreanness through the TV dramas they watch. In section four we evaluate LDCCICT against the data we have obtained from the case study. Section five summarizes and concludes the paper.

2 Literature Review and Socio-historical Context

There exists quite a substantial body of literature about the success of Korean TV dramas on the whole as cultural objects and, in particular, the influence of these Korean TV dramas on various groups of people (e.g. Su et al., 2001, Lee 2011, Park 2009 and Jin 2010). Lee (2011) looks at the industrial practices behind the domestic success of the South Korean film, *the Host*, and in the process highlights the Korean film industry's ambivalent nationalist-global ideological stance and its increasingly monopolizing tendencies. The study argues, rather critically, that Korea's pursuit of indigenous movie blockbusters has turned it into an international producer and distributor of localized global movies. Park (2009) looks at South Korean women's films by examining four independent women film makers, and argues that South Korean women's films have developed a unique narrative discourse in which patriarchal male-centrism sustaining class politics and nationalism is challenged and deconstructed. Su et al (2001) examine the impact of these TV dramas on Taiwanese customers' attitudes towards locations where the dramas are filmed. There does not appear to be any study on the influence of Korean movies on Africans, thus making ours the first. This paper by Su and colleagues appears to be the nearest to our theme of influence. Su et al argue that the effect of these films on appreciating

the locations featured in the movies were stronger in terms of influence on those viewers with high perceived cultural proximity between Taiwan and Korea. Obviously, African cultures and Korean culture are not as near to each other as is the case with Korean and Taiwanese cultures, yet we want to show in our study that there is indeed cultural influence even where a high degree of cultural distance is concerned.

The socio-historical context of this study is a rather specific political context and deals with how African and Asian countries are embedded in world systems theory of colonialism and center-periphery theories (e.g. Wallerstein 1991, Modelsky 1987). Even though many African and Asian countries share a similar history of colonialism and western influence (mainly European in the case of Africa and mainly Japanese and American in the case of Korea) and thus a model of economic development shaped within the aegis of center-periphery analysis, many Asian countries have been able to ride through the burden of center-periphery economics and built more successful political economies than most African countries.¹ This state of affairs has often led many African analysts to point to Asian success stories like China and Korea for comparative analysis and often see these Asian countries as models of socio-economic and socio-cultural success to emulate. In particular Africans in the Diaspora, especially Africans in China, tend to compare very frequently the socio-economic and socio-cultural conditions of their host countries with those of their source countries. There already exists a body of literature on the African Diaspora in Asia (e.g. Prasad and Angenot 2008, Bodomo 2010, 2012, Larson 2010, and Walker 2009). Members of this Diaspora are in an interesting African – Asian cross-cultural setting and often compare their host countries, like Korea and China, with their source countries. In particular they focus on how Africans can emulate the relative success of countries like Korea, which were at more or less the same level of development with African countries as they emerged from colonial rule and began to compare notes at international fora like the

1 A reviewer raises the issue of whether it would not be "... necessary to show that Korean colonial experience, the American and English (Anglo-Saxon) cultural factors have also influenced the Korean ways of doing things, conducting businesses or running the enterprises". We believe that there is hardly any general agreement that colonial cultural experience did play a major, overarching role in the success of the Korean business or in running their family enterprises. In any case, if someone were to successfully argue this way, there would then have to be another issue to address: why didn't Africans also then take these supposed positive influences to develop businesses like the Koreans did, since Africans and Koreans both experienced colonialism? We leave these issues for another paper, which might engender a lengthy discussion as to whether or not colonialism was a beneficial thing to the colonized, a debate we do not wish to enter into with the present discussion.

Bandung conference of 1955 when African and Asian countries met for the first time in Indonesia. The Bandung conference itself needs a bit of elaboration to put the issues in context.

Even though not all African and Asian nations participated in the Bandung conference, most aspects of contemporary Africa – Asia relations, that is, government-to-government relations are predicated on the experiences and influences gathered at the Bandung conference of April 1955. Bandung is a town on the island of Java in Indonesia.

This conference was organized at the initiative of five Asian nations including Burma, Ceylon (Sri Lanka), India, Indonesia, and Pakistan, with the leadership spear-headed by Indonesia's first President, Sukarno, who saw himself leading a new, emerging power in the world which he called NEFOS (Newly Emerging Forces), somewhat a very prophetic name for what is happening now in the name of BRICS that five groups of emerging economic powers (including Brazil, Russia, India, China and South Africa) call themselves, renamed elsewhere as the Group of Emerging Economic Powers (GEEP) as contained in Bodomo (2011).

Some of the leading academic works that document the Bandung conference, include Ampiah 2007, Kahin 1956, Khudori 2006, Lumumba-Kasongo 2010, Lee 2010, and Roberts 2013. Most of these works cite the ten core principles of the Bandung conference, which were unanimously adopted as follows:

1. Respect for fundamental human rights and for the purposes and principles of the charter of the United Nations
2. Respect for the sovereignty and territorial integrity of all nations
3. Recognition of the equality of all races and of the equality of all nations large and small
4. Abstention from intervention or interference in the internal affairs of another country
5. Respect for the right of each nation to defend itself, singly or collectively, in conformity with the charter of the United Nations
6. (a) Abstention from the use of arrangements of collective defence to serve any particular interests of the big powers
(b) Abstention by any country from exerting pressures on other countries
7. Refraining from acts or threats of aggression or the use of force against the territorial integrity or political independence of any country
8. Settlement of all international disputes by peaceful means, such as negotiation, conciliation, arbitration or judicial settlement as well as other

peaceful means of the parties own choice, in conformity with the charter of the United Nations

9. Promotion of mutual interests and cooperation
10. Respect for justice and international obligations

These 10 principles are often seen as precursors to core values of the Non-Aligned Movement, and even extend to the core principles of the United Nations.

The influence of the Bandung conference is seen in the speed with which many African and Asian countries established diplomatic relations. Right after Bandung, many African countries, beginning with Egypt in 1956 and followed in quick succession by 10 African countries by 1960, established diplomatic relations with China and other Asian countries, thus given us a concrete platform for comparative Africa – Asia studies.

In the next section, we examine how African viewers of Korean TV dramas put this comparative framework into perspective.

3 Case Study

To test the main claim and tenet of this study, that Africans in Asia form opinions about Korea and Korean culture through TV drama, without necessarily embedding themselves in the Korean society, we did a pilot study to get the opinions of these Africans.

In terms of the methodology used to collect and collate data, the first author talked over many months with Africans in Hong Kong to see whether or not they were part of this Korean wave and to ascertain their views about Koreans from these movies. A number of reasons account for our choice of Hong Kong, a former colony of Britain on the South China coast, and now a Special Administrative Region of the People's Republic of China since 1997, as a place to do a case study about African Diaspora experiences with Korean culture. First, we chose Hong Kong simply because it is the East Asian polity best known to the first author, who has spent about 15 years there as a professor and director of African studies at the University of Hong Kong before moving to the University of Vienna only recently (in August 2013). Second, beyond the mere fact of knowing Hong Kong well, the City itself is a hub of East Asian culture, especially in the area of film and TV dramas, and especially in the way Hong Kongers patronize Korean wave or *hallyu*. Third, indeed, we chose to focus on Korean culture as practiced by Africans in Hong Kong, as the second

author is not only Korean but a specialist on Korean wave, thus enabling us to put things in context in terms of hallyu's global appeal.

Based on this preliminary field observation as mentioned above, a questionnaire was set up and administered to Africans in Hong Kong and other places in Asia through both physical face-to-face and online administration of the questionnaire by the first author and his Chinese and African research assistants. The choice of other Asian polities besides Hong Kong was based only on the fact that those Africans who voluntarily responded to our online request for interview were staying in these polities. The full results are shown in a fascinating report (as shown in Appendix 2) comprising tables showing demographic profiles of participants, the most popular films and TV dramas they have watched, and what they said about Korean society and culture in comparison to their African society and culture. Follow up interviews were conducted on those Africans who gave interesting and perceptive comments about their cross-cultural experiences through watching these TV dramas. These comments and other facts come from about 50 Africans located in various places in Asia, including Hong Kong, Malaysia, and Korea itself. The vast number of these 50 interviewees was living in Hong Kong at the time of the interview. It was not possible for us to quantitatively ascertain the exact numbers of Africans living in Korea and other countries other than Hong Kong since quite a number of the questionnaires were sent in through online communication. We believe however that more than 40 of these 50 participants were living in Hong Kong and indeed not more than five of these interviewees were living in Korea or have ever visited Korea.

Obviously, there is a limitation in our data in the sense that 50 people cannot be said to be representative of the views of all Africans in Asia, let alone all Africans in Africa. The representativeness lies in the fact that, at a certain point in time, the authors were able to collect, collate, and analyze a credible record of the views of a group of Africans about their cross-cultural identification of Korea and Koreans.

These respondents come from many parts of Africa, especially countries such as Nigeria, Ghana, Cameroon, Senegal, and Togo, as shown in figure 1.

Many of them are in Hong Kong and other parts of East Asia as traders, though some respondents mentioned professions such as students, teachers, managers and artists. They are of various age groups, ranging between 18 and 50, with the majority being in the 25-34 age-group as shown in figure 2. Their location in East Asia puts them in a position to compare, especially those who are more educated to be able to deploy more informed comparisons. Also older Africans, especially those in the 40 to 50 age bracket, might be in a better

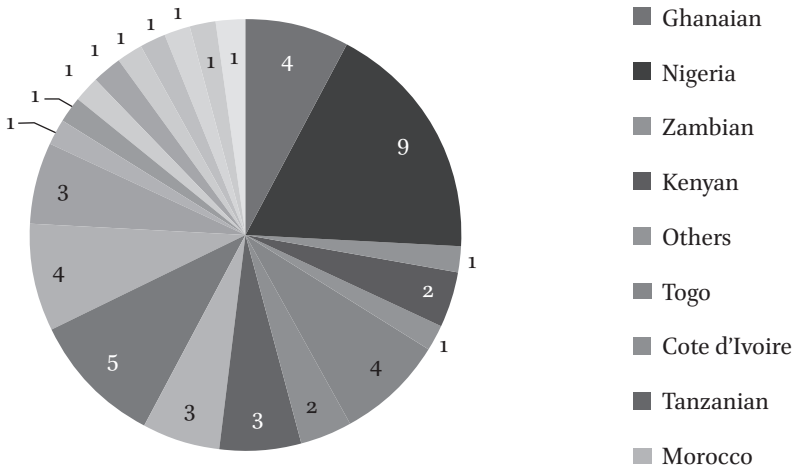


FIGURE 1 Nationality.

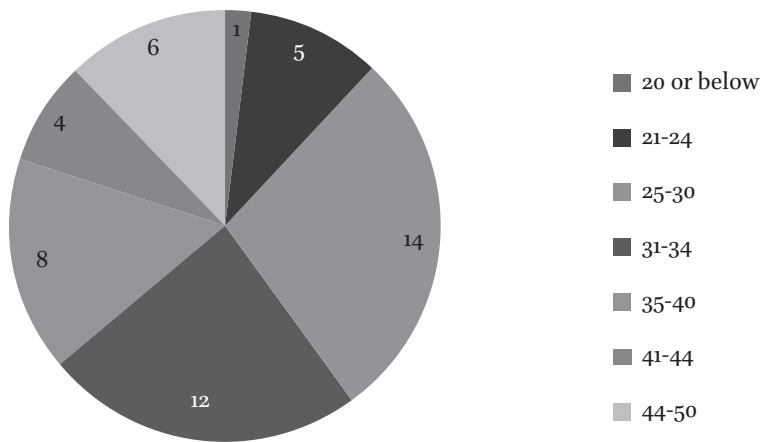


FIGURE 2 Age.

position to draw in more comparisons since they, in most likelihood, have experienced the African situation much longer than younger ones before leaving to East Asia.

These respondents speak various languages, including English, French, Swahili, Hausa, Yoruba, and Twi. There is a preponderance of male respondents, as shown in table 1. Indeed as has been shown in Bodomo (2012), a book on the African diaspora in China, more than 80% of the Africans in China (and

other parts of Asia) we surveyed are male. At the beginning of the African influx into China between 1997 and the turn of the Millennium, African women were hardly seen among the trader populations. A salient socio-cultural feature of the African family system is that, in the average family business structure, it is usually the husband who travels to look for new sources of supply for the business but with time the women begin to travel out as well. As African men got to know China well, more and more women began to arrive and now, we have a growing population of women, including some rather young women who are yet to marry and establish a family business. This number is destined to rise as more and more females come to do business and to study.

TABLE 1 *Gender of respondents*

Gender	Number of Respondents
Male	32
Female	18

In terms of education, this appears to be a highly educated group with most members reporting themselves as receiving University or postgraduate education. Indeed, as mentioned elsewhere this high of level education enables them to acquire the requisite analytical tools to compare the situations they left behind in Africa with what they are experiencing in their host Asian countries. Many of them have been resident in East Asia for between one month and more than seven years; and many often watch Korean TV dramas.² Among the top 10 Korean TV dramas that Africans in Hong Kong and East Asia watch are the following:

² Indeed, beyond being mere consumers of K-Pop, African artists are beginning to serve as producers of K-Pop and other Asian popular cultures. The amazing case of a pioneering Ghanaian K-pop star, Sam Okyere, is reported on the Modern Ghana Homepage Website as follows: "Ghana's Sam Okyere is making a name for himself in South Korea's entertainment world. Based in Seoul and fluent in Korean, Okyere can be seen these days rubbing shoulders with some of K Pop's most famous stars. He already has a pretty extensive resume of Korean TV shows under his belt, including *SNL Korea* and *Master Chef Korea Season 3*. Okayafrica contributor Jacob Roberts-Mensah caught up with Okyere to talk about his experience being an African in Korea, his current work and his plans for the future." http://www.modernghana.com/music/26422/3/ghanas-sam-okyere-is-a-korean-tv-star.html?utm_medium=twitter&utm_source=twitterfeed (Accessed July 11, 2014).

- What on Earth is Love? 1992
- Sons and Daughters, 1993
- Hur Joon, 1999
- First Love, 1996
- The Sandglass, 1995
- Dae Jang Geum (= Jewel in the palace), 2003
- Can't Take My Eyes Off You, 1998
- Eyes of Dawn, 1992
- Henesty, 2000
- Lovers in Paris, 2004

This list was not arbitrarily compiled, i.e., we didn't select these TV programmes ourselves. Rather, we asked the Africans we interviewed to list their top five TV programmes, and our list was generated by compiling the most popular programmes from the informant answers. Perhaps the fact that these TV programmes were the ones that attracted the attention of the African migrants is testimony to the fact that they found some commonalities and some inspirations from them in terms of efforts at development back home in Africa.

However, an earlier lively chat with a group of Africans in an African barber shop in Hong Kong, as part of the first author's participant-observation field methods, produced a completely different list as follows, which actually turns out to be cinema movies:

The King and the Crown, Joint Security Area, Pace Maker, Miracle on Jongno Street, The Warrior's Way, Coffee Prince, Old Boy, Moment to Remember, She Came From, and You and I, showing that this list will most likely keep changing depending on which group of Africans the question is put to, which also depends to a large extent on how much the group knows about the difference between Korean cinema and Korean TV drama (soap operas).

The comments they give based on their experience in watching these TV dramas range from the cultural appreciation of Korea to its economic success. For instance, questionnaire no. 8 has the following comment about Korea's Confucian values: *"They value hard working yet they are not selfish to make wealth only for themselves, they consider others too."* However, for the theme of this paper, it is from questionnaire no. 9 that we get a comment that hits the nail on the head: *"Korea was where Africa is, if not worse, a few years ago. However, they have managed to put their act together and as a result they have been able to develop socially and economically."* In the next section, we apply these findings to the cross-cultural theory of identity construction mentioned in section one.

4 Testing the LDCCICT

We have argued so far in this paper that African watchers of Korean TV dramas and films construct an identity about Korea and Koreans. This is based on our Long Distance Cross-Cultural Identity Construction Theory (LDCCICT) which states that, *global citizens of one culture or the other construct the identity of other cultures more through the cultural objects these other cultures produce and disseminate than through embedding themselves in these other cultures*. From what we have seen in the study, Africans did not even have to go to Korea to understand Koreans, indeed more than 40 out of the 50 Africans interviewed were resident in Hong Kong and not other Asian places; yet they were able to construct identities about Koreans from the TV dramas they watched. More than three respondents constructed Koreanness as people who practiced Confucian values (filial piety, respect for elders, thrift, etc.), more than one each constructed an identity of Koreans as people having innovative and good management skills; as being hard working people, leading to an economically prosperous society; and as a society with good cars and a prosperous automobile industry. These comments about the automobile industry underlie the fact that people in many parts of Africa appreciate Korean cars like Hyundai and KIA. Indeed, during fieldwork in Korea for the book *Africans in China* (and other parts of Asia), the first author discovered that many of the Africans in Seoul were living in the section of the city called Itaewon and were mostly working in the Korean automobile industry, sending Korean cars and spare parts of these cars such as Hyundai and KIA to Africa for sale.

A possible counter-argument to the long distance cross-cultural theory of identity construction postulated here is that people who say these things about Korea after watching the films have earlier visited Korea or have constructed these ideas about Koreans from other sources. The theory we advance here does not deny that there are competing sources for understanding Koreans, including visiting Korea, making friends with Koreans at school or in the Korean Diaspora, and even reading about Koreans in books, magazines, and on the web. However, many of our respondents, as gathered from participant-observations with them in Hong Kong, especially in Barber shops and at African community meetings, have never visited Korea and many don't have close Korean friends. Indeed, face-to-face interviews with some Africans showed that it is rather after watching these TV dramas that they now intend to visit Korea, make friends with Koreans, or read more about Korea and Koreans. So our theory is not negated or falsified by alternative sources of information about Korea. On the contrary, our theory strongly predicts that watching

Korean TV dramas will reinforce the urge to find more information about Korea and Koreans.

5 Summary and Conclusion

We have shown in this paper that one of the ways in which we can study Africa – Asia relations is through the prism of TV dramas. We have done this by showing how a group of Africans in Asia are being influenced by watching Korean television drama, seeing Korea and Koreans, who were, more or less, on the same level of socio-economic development at independence as many African countries, as a country and a people that have managed to weather center-periphery analysis of economic dependence to evolve a prosperous society. The cross-cultural theory of identity construction which has served as the theoretical framework for this analysis shows that, in an era of globalization, people do not even have to travel to, and embed themselves in, a society to construct some rather clear identity profiles of the society in question. All they have to do is engage themselves with the cultural products of the society concerned, such as TV dramas, to be able to form quite reliable profiles of the society. It is hoped that through watching TV dramas Africans can learn some lessons from Korea and Koreans about how to develop stable and economically prosperous societies in Africa.

We may conclude the paper with two follow up issues, one concerning policy and the other concerning further research activity. First, a policy implication naturally emanating from this and similar studies would be that the governments of African and Korean/Asian nations ought to be collaborating more on the issue of culture, especially in regards to cultural diplomacy (such as China is already doing in Africa) so that Africans and Asians can learn from each other in the area of culture and development more formally.

Second, further ways in which follow-up research (by the authors but, even more importantly, by other scholars) can be done to test the cross-cultural theory of identity construction proposed here and, indeed, to calibrate the general understanding of African perceptions of Korean culture through watching Korean TV drama and consuming other *hallyu* or Korean wave products is to do such empirical studies as done in this paper in each of the 50-odd African countries.

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Appendix 1: Top 20 Korean TV dramas

- What on Earth is Love?, 1992
- Sons and Daughters, 1993
- Hur Joon, 1999
- First Love, 1996
- The Sandglass, 1995
- Dae Jang Geum (= Jewel in the palace), 2003
- Can't Take My Eyes Off You, 1998
- Eyes of Dawn, 1992
- Henesty, 2000
- Lovers in Paris, 2004
- You and I, 1997
- Jumong, 2006
- Wish Upon a Star, 1997
- Jealousy, 1992
- Emperor Wang Gun, 2000-2002
- Because of the Affection, 1997
- Tomato, 1999
- M, 1994
- Daughters of a Rich House, 1994
- Mother's Sea, 1993

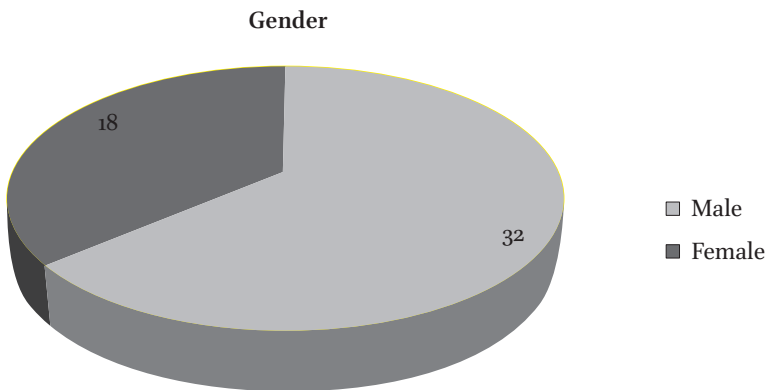
Appendix 2: Questionnaire Survey Report

Questionnaire survey report on how Africans in Hong Kong/East Asia perceive Korea and Korean culture through Korean films

Part 1: Respondents' Basic Demographic Information

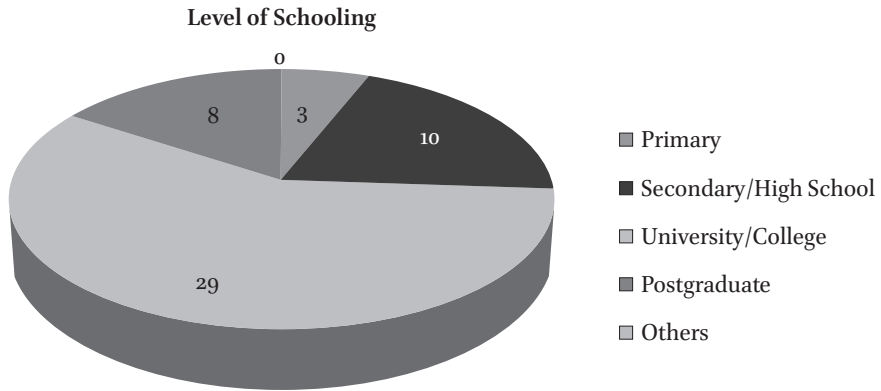
Age of respondents (see also Figure 2)

Age	Number of respondents
20 or below	1
21-24	5
25-30	14
31-34	12
35-40	8
41-44	4
44-50	6
51-55	0
Over 55	0



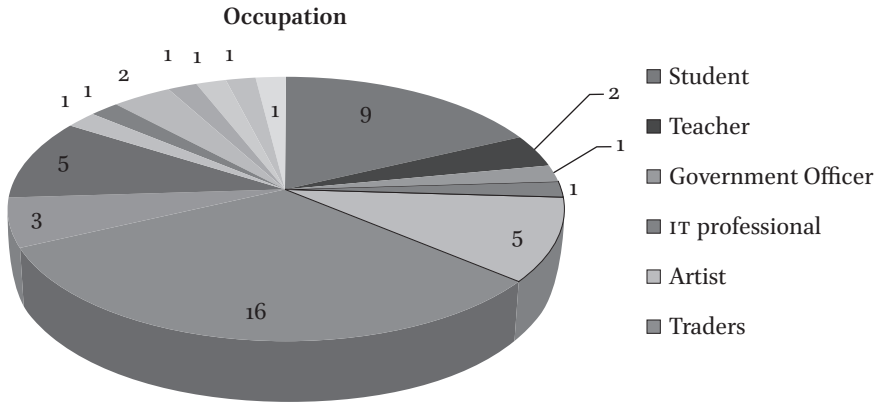
Level of Schooling of respondents

Level of Schooling	Number of Respondents
Nil	–
Primary	3
Secondary/High School	10
University/College	29
Postgraduate	8
Others	0



Occupation of respondents

Occupation	Number of Respondents
Traders	16
Student	9
Artist	5
Finance/Banking/Investment	5
Manager	3
Teacher	2
Housewives	2
Government Officer	1
IT professional	1
Pharmacist	1
Shop keeper	1
Waitress	1
Sportsman	1
Accountant	1
Lawyer	1

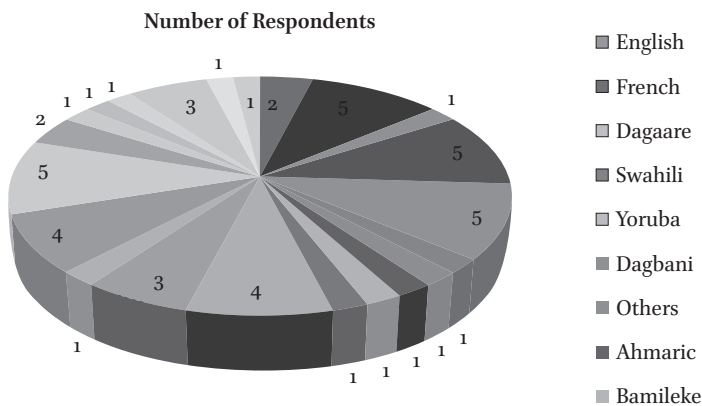


Nationality of respondents (see also Figure 1)

Nationality	Number of Respondents
Nigerian	9
Cameroon	5
Ghanaian	4
Togo	4
Senegal	4
Tanzanian	3
Morocco	3
Mali	3
Kenyan	2
Cote d'Ivoire	2
Zambian	1
Others	1
Sierra Leone	1
Guinea	1
Gambia	1
Benin	1
Congo	1
Chad	1
Uganda	1
Ethiopia	1
British	1

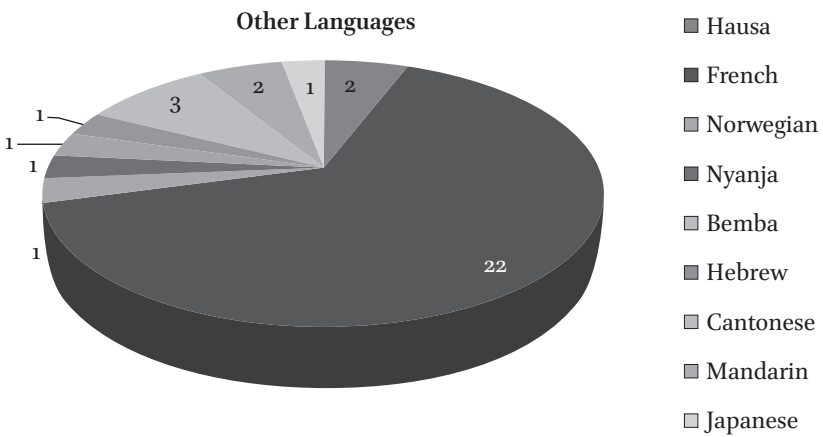
Native Language of respondents

Native Language	Number of Respondents
French	5
Swahili	5
Yoruba	5
Igbo	5
Arabic	4
Wolof	4
Eve	3
Bambara	3
English	2
Bassa'a	2
Dagaare	1
Dagbani	1
Others	1
Ahmaric	1
Bamileke	1
Luo	1
Lingala	1
Fon	1
Fulani/Mandingo	1
Mandjake	1
Fante	1
Twi	1



Other Languages spoken by respondents

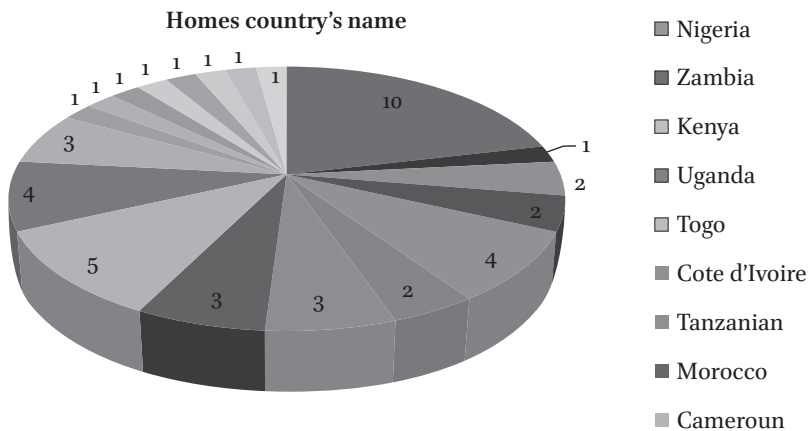
Other Languages	Number of Respondents
English	50
French	22
Cantonese	3
Hausa	2
Mandarin	2
Twi	1
Norwegian	1
Nyanja	1
Bemba	1
Hebrew	1
Japanese	1



Part 2: The Questionnaire

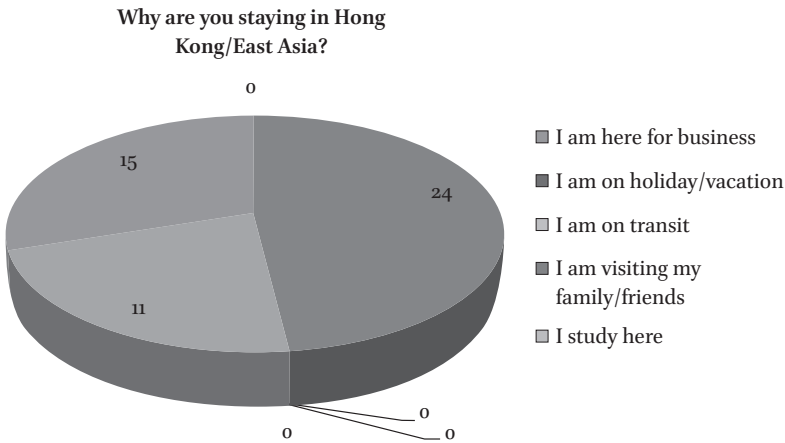
Question No. 1: Where do you originally come from

Home country's name	Number of Respondents
Nigeria	10
Cameroon	5
Togo	4
Senegal	4
Ghana	3
Tanzanian	3
Morocco	3
Mali	3
Kenya	2
Uganda	2
Cote d'Ivoire	2
Zambia	1
Sierra Leone	1
Guinea	1
Gambia	1
Benin	1
Congo	1
Chad	1
Ethiopia	1
British	1



Question No. 2: Why are you staying in Hong Kong/East Asia?

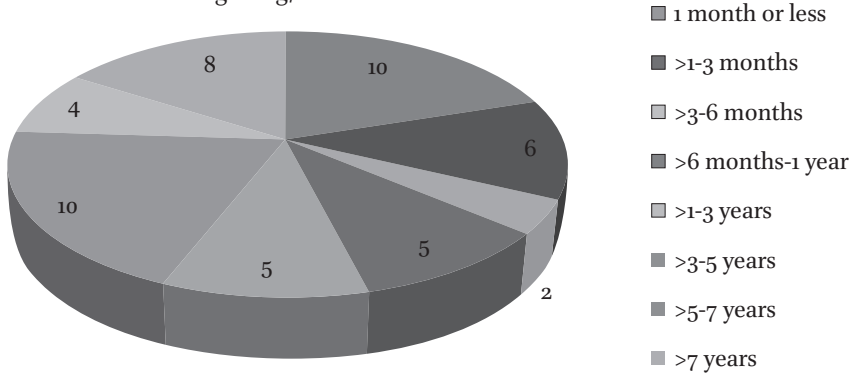
	Number of Respondents
I am here for business	24
I am on holiday/vacation	–
I am on transit	–
I am visiting my family/friends	–
I study here	11
I live here	15
Other reasons	–



Question No. 3: How long have you been staying in Hong Kong/East Asia?

	Number of Respondents
1 month or less	10
>1-3 months	6
>3-6 months	2
>6 months-1 year	5
>1-3 years	5
>3-5 years	10
>5-7 years	4
> 7 years	8

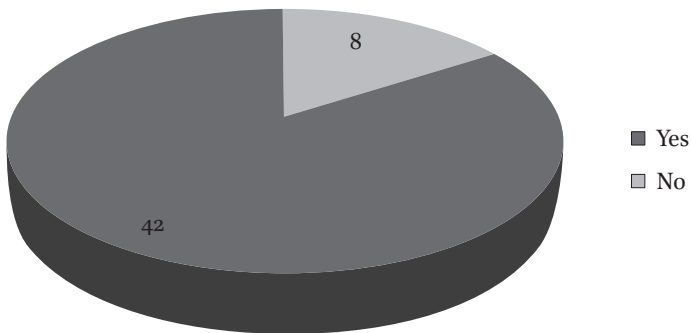
How long have you been staying in Hong Kong/East Asia?



Question No. 4: Do you sometimes watch or have you ever watched Korean films on tv/Cinema?

	Number of Respondents
Yes	8
No	42

Do you sometimes watch or have you ever watched Korean films on tv/Cinema?



Question No. 5: List up to five of your most favorite Korean films you have watched:

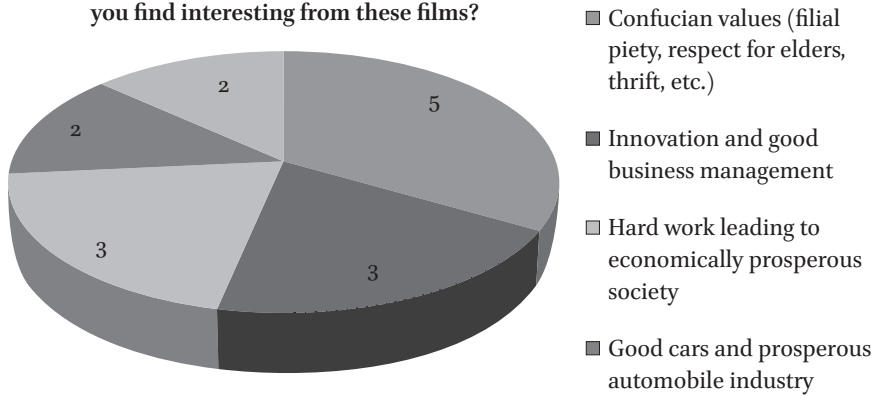
Responses:

- The King and the Crown
- Joint Security Area (JSA)
- Pace Maker
- Miracle on Jongno Street
- The Warrior's Way
- Coffee Prince
- Old Boy
- Moment to Remember
- Pace Maker (making of the movie)
- She Came From

Question No. 6: What aspects of Korean culture and society do you find interesting from these films?

	Number of Respondents
Confucian values (filial piety, respect for elders, thrift, etc.)	5
Innovation and good business management	3
Hard work leading to economically prosperous society	3
Good cars and prosperous automobile industry	2
Others	2

What aspects of Korean culture and society do you find interesting from these films?



Question No. 7: How would you compare this with African culture and the way Africans manage their societies?

Responses:

1. No concrete idea, but there many comparisons.
2. It's comparable in the sense that it fosters the values of hard work, respect for elders, prudence and general well-being of the society.
3. African culture also incorporates the Confucian-like values seen in Korean culture.
4. NA
5. Very different as it is arbitrary, and without specific purpose or direction, so that efforts are not conveying towards the same vision (shared by all stakeholders or society).
6. They both have esteem and respect for their culture, traditions and customs.
7. Culture, way of socializing, Korean women are very nice and faithful (shown in movie and real life).
8. Very different, Koreans are calm, and always in a rush (no time), peaceful, quiet, some stereotypes, elders are always friendly.

Question No. 8: Do you have a positive opinion about Korea after watching these films?

	Number of Respondents	Reason
Yes	8	<ul style="list-style-type: none"> • They value hard working yet they are not selfish to make wealth only for themselves, they consider others too. • I am impressed by the Korean direction, screenwriting, and cinematography I have seen in 'She came from'. • The way they play is different, than Hollywood movies back home. • Emotional love stories. Touching. • The language barrier is not a problem. • I like them. • Hardworking.
No	–	–

Question No. 9: Do you think African countries can learn from Korea about films and socio-economic development in general?

	Number of Respondents	In what ways?
Yes	8	<ul style="list-style-type: none"> • Trying to follow. • Korea was where Africa is, if not worse, a few years ago. However, they have managed to put their act together and as a result they have been able to develop socially and economically. • Improve technology and use this advancement to create an economically prosperous industry (such as Korea's automobile industry). • Koreans are not cheaters, whereas Africans cheat a lot (both men and women). • Koreans are not lazy, like most of Africans. • I couldn't see this aspect, it was an old movie.

	Number of Respondents	In what ways?
No	–	<ul style="list-style-type: none"> • Is to learn how to maintain their origin, culture and not necessarily copy blindly. • Innovation, discipline, workaholic. • Hard work, toward the same goal.

Question No. 10: Do you think Korea and Koreans can learn from Africa and African culture in any way?

	Number of Respondents	In what ways?
Yes	8	<ul style="list-style-type: none"> • First by visiting, then watch the mistakes that happen there and make sure they don't happen in Korea. • Each and every culture has its uniqueness and richness, there is always something new to learn about others. • Adopt a more open and forthcoming approach in terms of social interaction. • Koreans can also learn the African extended family system and maintain their long distance relation. • Family values, time spent with each community vs individual. • Many ways, respect and values. • Time spent with their families. • Africans spend 90% of their time with their families. • Koreans spend 90% of their time at work.
No	–	–