

The Impact and Enlightenment of Innovative Forms of Korean Wave Culture on the Development of China's Entertainment Industry--Taking Random Dance Activities as an Example

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Abstract. Korean pop music has become the representative of the Korean wave in the new era, and is receiving more and more attention worldwide. The behavior of Korean wave music fans has also become one of the research hotspots. However, most of the existing studies focus on the online behavior of fans and lack attention to the change, development, and impact of offline fan activities. This study adopts the methods of questionnaire survey and in-depth interview, and takes the current situation of the spread of random dance in China as an example to confirm the hypothesis that random dance, as a new popular cultural exchange activity, can enhance fans' emotional dependence on K-pop, psychological and cultural identity, and accelerate the spread of Korean music, hoping to provide some reference for the study of the current situation and trend of the spread of Korean culture. This study also puts forward the enlightenment to the development of China's cultural industry from the aspects of system, strategic planning, brand building, and external communication.

Keywords: K-pop; fans; Korean pop culture; Chinese cultural industry.

1. Introduction

1.1. Social Background

Since the 21st century, the industrial scale of Korean popular music (K-pop for short) has gradually expanded, becoming the new representative of Korean pop culture. According to the 2019 global music report released by the IFPI, South Korea ranks sixth in the global music market scale, second only to Japan in Asia. The world's most powerful music ranking, "Billboard" has a special column for K-pop, which is enough to prove that K-pop has had a profound impact in the world today.

China has already begun to accept the spread of the Korean wave, and is one of the regions with the largest number of K-pop fans in the world. After K-pop entered China, some new forms of communication emerged through the independent selection and absorption of Chinese fans. One of them is the random dance activity. Random dance is a unique form of expression of K-pop fans' culture, which originated from Korean street culture and was later introduced to China by Chinese K-pop fans and widely promoted. It is usually held in the form of flash, and has gradually become a popular activity in the fan community. Random dance activities are initiated by fans or sponsors, and generally choose to circle flat and open spaces in public places with large flow, such as squares, universities, or business districts as dance venues, and the venues are completely open. After the start of the event, the organizer will randomly play clips of popular K-pop songs. Those who can dance the corresponding dance need to quickly respond and dance the corresponding choreography. The duration of the entire event is generally 2-3 hours. In addition, the dancing midfield usually includes two or three roadshows, that is, the organizer will issue a notice in advance to invite people who are good at K-pop dancing to perform a complete song at the activity venue on the day in the form of a single person or a team.

Therefore, the dance with a strong randomness, interactivity, and participation, the threshold is very low, and there is no judge to evaluate the performance level of the participants in the dance link, which only tests the familiarity of the participants with K-pop songs and choreography.

1.2. Research Background

In the field of K-pop research, most researchers pay attention to the origin and changes of K-pop and the related cultural industry policies of South Korea [1]. The main points include recognizing that the success of Korean pop music (such as K-pop) reflects the cross-border spread of culture, especially with the promotion of social media and digital platforms, which can quickly penetrate the global market. In terms of identity and cultural integration, Korean music not only affects the music preference of the audience, but also has an impact on cultural identity and identity construction [2]. Research shows that the success of the Korean music industry stems from its unique production and market operation mode, including the trainee system, the creation of idol groups, and the interaction with fans. Part of the analysis of K-pop idols' gender performance and gender roles shows that they present diversified gender images and complex cultural significance.

However, as the behavior of K-pop fans is constantly changing, the existing research mainly focuses on fans' online participation behavior, cultural communication, and consumer behavior, and there is a lack of attention to offline fan activities in strengthening fans' psychological identity with idols and promoting K-pop communication. In the post-epidemic era, offline physical activities of fans have become more and more active, especially random dancing. Therefore, this study hopes to briefly describe the emergence and influence of random dance in this paper, and provide some reference for the study of the current situation and trend of the spread of Korean culture.

Based on the above research, this study proposes the following assumptions:

H1: As a cultural exchange activity, the random dance has gained extensive participation among Chinese K-pop fans.

H2: Participating in the random dance significantly enhanced the fans' attention and love of Korean wave culture.

H3: The random dance, as a result of K-pop propagation, accelerates the propagation of K-pop.

2. Research Methods

2.1. Questionnaire

This study adopts a questionnaire survey as one of the main ways to obtain research data. The research dimensions of this study include the spread of dance among fans, the impact of participating in dance on fans' psychology, emotion, and identity, and the reaction of dance to K-pop. To ensure the reliability of the research results, the respondents selected the groups who were contacted through Korean pop music and kept a close eye on Korean pop music for some time (at least 6 months). In this study, 125 valid questionnaires were collected through online channels.

2.2. Interview

Semi semi-structured interview is another main way for this study to obtain data. In-depth interviews are used to obtain the emotional attitudes of young people who love K-pop to Korean pop music, and random dance, to make an exploratory study on the dissemination and acceptance of Korean pop music culture in China. The researcher selected five interviewees from the target group and designed an interview outline according to the research hypothesis. The content of the interview includes: the specific process of the participants' psychological and emotional changes before and after the dance; Whether the interviewees want to know more about other popular culture sectors in Korea in the future; and the reasons why respondents pay less attention to Chinese pop music. To further analyze the acceptance emotion and attitude in the communication effect of youth groups. The selection of

interview tools is mainly based on the fact that the youth group uses the Internet as the main communication and connection medium, and social media can realize rapid and efficient communication with the interviewees. In addition, they are more used to revealing themselves online. Therefore, the interviews in this study are mainly conducted through instant messaging tools (mainly WeChat private message, supplemented by QQ private message).

3. Research Findings

Through the collation of the interview content and questionnaire data, this study obtained the following findings.

3.1. Current Situation of the Spread of Random Dance

The results of the questionnaire showed that 59% of the respondents had participated in random dance activities. Among those who did not participate, 51% were very eager to participate in random dance in the future, and 38% were willing to try. This shows that random dance, as a participatory cultural practice, has gained high popularity and participation among K-pop fans. Although the gender ratio of participants is significantly unbalanced, 92% of the respondents are women and only 8% are men, the gender ratio is related to the gender ratio of the entire K-pop fan group, so it is not the focus of this study. The communication mode of dancing is mainly network communication. Most of the respondents contacted K-pop through the official music platform or social media (Weibo/Bilibili, etc.), less than half of them contacted K-pop through the fan community, and only 32% of them contacted K-pop through offline activities.

3.2. The Impact of Random Dance on Fans' Psychology, Emotion, and Cultural Identity

Most respondents believed that random dance activities played a positive role in the spread of K-pop, and many people who were not familiar with K-pop also saw the charm of K-pop. Many respondents participated in the activities for the motivation of dancing hobbies, supporting idol works, releasing pressure, and cultural identity. Some interviewees said that their parents sometimes didn't understand or support their star chasing behavior, but at the scene of random dance, they could relax and communicate with their friends, which greatly enhanced their sense of belonging and happiness. The interviewees also believed that by preparing clothes and hairstyles similar to the idols for themselves and displaying the dances of idols, they narrowed the distance and strengthened the connection between themselves and idols in terms of psychology. It can be seen that random dance has played an important role in strengthening fans' support and recognition of idols.

3.3. Influence of Random Dance on the Spread of K-pop

In recent years, colleges and commercial districts around the country have held more and more random dances, and more and more K-pop fans have begun to understand and participate in them. The results show that participating in random dance significantly enhances the interest of K-pop fans in Korean pop culture, Korean dance learning, and Korean language learning. They generally hope to participate in such activities many times and interact and socialize with their peers. Therefore, it can be predicted that in the future, the promotion of random dance and the spread of K-pop will further accelerate each other.

4. Enlightenment

4.1. The Development Experience of Korean Wave Music

The success of the Korean wave in the world can not be separated from the strong promotion of the Korean government. In the 1960s, the South Korean government paid attention to the development of the cultural industry while focusing on economic development. In 1998, the South Korean government officially established the strategy of "building the country through culture" and

established the Korea Cultural Industry Revitalization Institute (KOCCA), and then successively launched a series of policies to comprehensively promote the development of the cultural industry [3]. In the late 1990s, the Korean wave gradually formed under the cultural industry policy. In addition to providing a lot of policy and institutional support, the Korean government has also continuously increased financial investment, established a large number of cultural development organizations, and trained professionals to ensure the sustainable and stable development of the cultural industry.

South Korea initially used the Internet to facilitate the rapid promotion of K-pop around the world [4]. For example, in 2012, the popular song "Jiangnan Style" by Piao Zaixiang, which was popular in the streets and almost everyone had heard of, entered the global vision through video sharing platforms such as YouTube, and became the first video with more than 1 billion hits in the history of YouTube. At present, social media is still an important medium for the spread of the Korean wave [5]. Korean music companies will release idol songs on social media MVs, activities, and so on, so that fans around the world can pay attention to the latest developments of idols and communicate with other fans. In addition, fans can also talk with idols through social media and express their love to them, such as online signing.

The strong attraction of Korean wave culture is also inseparable from its content, style, theme, and other cultural styles. The essence of Korean wave culture is to present the theme of globalization in an oriental way [6]. Therefore, on the one hand, for audiences in Southeast Asia, although Korean TV dramas, movies, and other Korean cultural products contain Western elements, such elements are relatively familiar and easy to accept. On the other hand, Korean music actively integrates European and American pop music elements, and often adds English lyrics to Korean songs. Therefore, for people in western countries, although they face language and cultural barriers when enjoying Korean music, this music is also easier to adapt to than pure foreign music [7].

4.2. Enlightenment of the Development of Korean Music in China

4.2.1. Institutional level

Firstly, China should strengthen the construction of an institutional security system and improve the cultural legislative framework to form a three-dimensional and comprehensive legal system [8]. Secondly, it should strengthen the protection of intellectual property rights, improve the mechanism of intellectual property protection and cross-border rights protection, curb the phenomenon of plagiarism, pirated production and trading in the entertainment market, promote the synchronous iteration of policies and emerging business forms, and avoid the inhibition of regulatory lag on the innovation ecology [9]. At the same time, China should optimize the collaborative governance mechanism and realize the upgrading and transformation of the role orientation of the government, that is, the government should not only lead the management, but also provide good services. Cross-sectoral cultural industry development and cooperation institutions can be established to facilitate the overall planning of policy formulation and resource allocation, and realize the advantage aggregation of the upper and lower chains of the industry.

In addition, China should further clarify the strategic objectives of cultural development and formulate a cultural strategy with both macro guidance and practicality. At the same time, China should vigorously cultivate talents in the entertainment industry at the talent level, improve the cooperation and production mechanism, build a high-quality creative team, and encourage the output of high-quality content.

4.2.2. Brand building level

China has a long history of civilization, and the spreading process has never stopped. It is accompanied by rich historical and cultural deposits and rich cultural resources. Therefore, unlike the presentation of Korean wave culture, Chinese cultural workers can strengthen the creative transformation and innovative development of China's local excellent traditional culture based on

China's existing cultural connotation. Promote the creative development of cultural heritage, transform the images, scenes, and other classic or potential space elements in the past literature and cultural products into high-quality local IP, and produce unique Chinese products, to successfully occupy an irreplaceable position in the international market [10]. In recent years, some of China's cultural products have successfully gone abroad and gained a lot of praise and fans in the world, such as the Black Myth Wukong video game and the NEZHA series films. Relevant industry personnel should seize the communication boom in time, build product elements into a series of characteristic IPs, and cooperate with other industries to realize the commercialization of cultural resources [11]. At the same time, based on the fact that young people are often the main force of the cultural consumption market, China should pay attention to the combination of global popular elements in the process of brand building, analyze users' needs and achieve accurate delivery, to endow cultural products with the connotation of continuous renewal and creation, and enable them to obtain the continuous attention and support of consumers.

4.2.3. External communication

At a time when the Internet, mobile phones, computers, and so on have become deeply popular, China can make full use of online media to publicize its local culture. At the same time, in the process of publicity, China should do a good job in quality control and form innovation, accurately anchor the preferences of young users, and realize the binding with the main consumption force of the cultural industry market. In addition, China can expand international communication platforms, promote the global narrative of Chinese cultural symbols by relying on international film festivals, clothing festivals, and other carriers, and develop interactive cultural products (such as social media skits and virtual reality experiences) to enhance the attraction of overseas youth groups. In addition, China should pay attention to the international promotion of Chinese. There has been a trend of learning Chinese in the world before. China has also established several Confucius Institutes with foreign countries to promote Chinese and Chinese culture, teach Chinese as a foreign language, and carry out educational and cultural exchanges and cooperation. However, the number of Confucius Institutes is still insufficient, and the means and methods of communication are not mature enough. In the future, China can expand the scope of communication, enrich and innovate the means of communication, increase interactive channels, and let Chinese culture enter the vision of more international friends.

5. Conclusion

This study takes random dance activities as the starting point. Through questionnaire survey and in-depth interview, it is found that random dance, as an offline participatory cultural practice, has formed a significant influence in the Chinese K-pop fan community, which not only meets the emotional release and social needs of fans, but also generally strengthens the participants' love and identity for Korean wave culture.

The success of the globalization of South Korea's cultural industry benefits from the institutional support of the government's strategy of "building a country through culture", the accurate dissemination of digital media, and the global narrative strategy of cultural products. This has important implications for the development of China's entertainment industry, such as the need to improve cultural legislation and intellectual property protection at the institutional level, and build a cross sectoral coordination mechanism; At the brand building level, China should build IP with local characteristics and global aesthetics based on traditional cultural resources; At the level of external communication, it need to make good use of innovative forms of digital media and optimize the path of international promotion of Chinese, to enhance the attraction of Chinese popular culture.

At present, China's economy is developing steadily, and cultural construction is advancing in an orderly manner. In the future, China's entertainment industry is expected to deeply integrate local demand and global vision in terms of policy support, content innovation, and communication mode, realize the transformation from scale expansion to efficiency improvement, and enhance its international competitiveness.

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