KOFICE

2020

Diagnosing the present and future of Hallyu across the world

Global Hallyu Trends

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Prologue

Hallyu, which showed rapid growth until 2018, was relatively stagnant in 2019 but showed several possibilities for growth. In 2019, more diverse sectors and types of content, such as the movie *Parasite* and the drama *Hotel del Luna*, stood out in the global market, and the routine consumption of Hallyu became popular in ASEAN countries such as Indonesia, Vietnam, and Malaysia. This trend was quite different from that of recent years, when the K-Pop-centered Hallyu dominated in some areas.

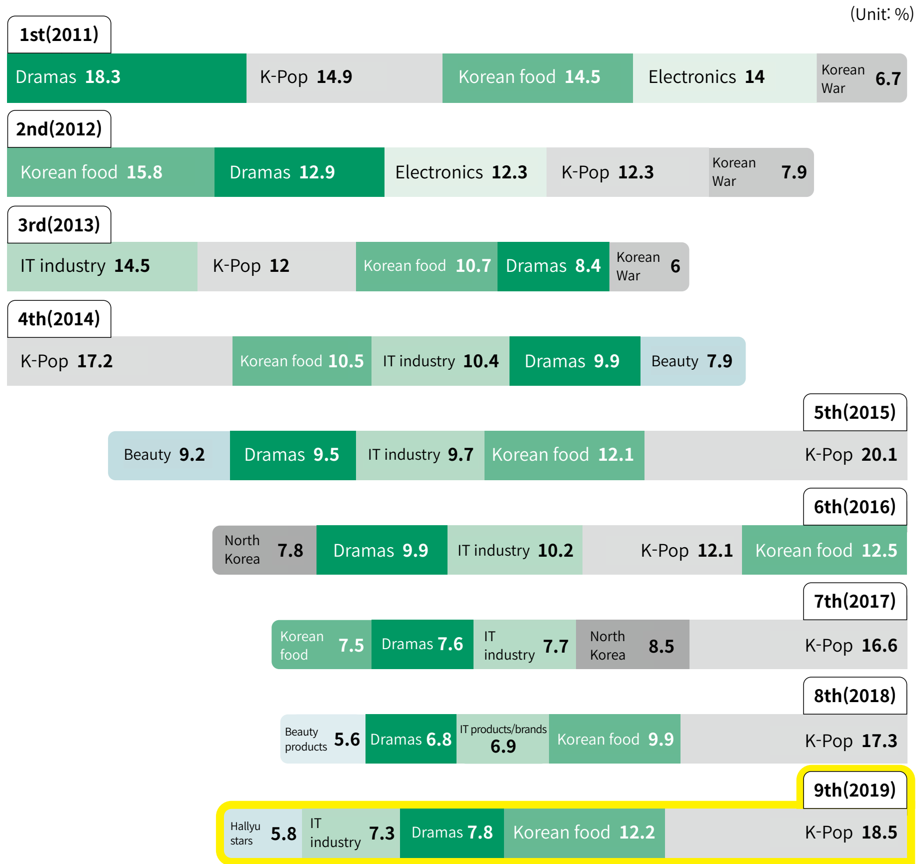
Global Hallyu Trends is a summary and analysis of Hallyu that shows the changes in Hallyu each year at a glance. It provides an overview of the consumption status of Hallyu consumers and the current status of Hallyu each year and analyzes recent trends to provide an outlook for the future of Hallyu.

The *2020 Global Hallyu Trends* report summarizes and analyzes the *2020 Overseas Hallyu Survey* to examine the perceptions and consumption status of 8,000 Hallyu consumers in 17 countries. It also uses the *2019 Hallyu Economic Impact Study* to examine the national Hallyu index by country, and the impact Hallyu has on the Korean economy, grouping these by major issues. We hope to help our readers understand the overall atmosphere of Hallyu in 2019 by comparing it with research data from recent years.

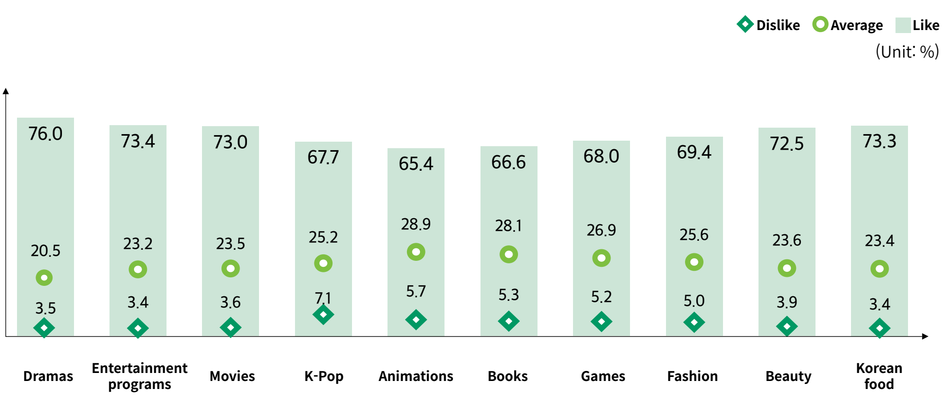
Hallyu is currently facing another crisis due to the COVID-19 pandemic. As various policies to support Hallyu are being proposed, we hope that this book, which examines Hallyu in depth based on consumer and economic impact research, can help suggest a sustainable direction for Hallyu in the future.

1. Images Associated with Korea

"K-Pop" (18.5%) is the image most commonly associated with Korea by overseas Hallyu content consumers, followed by "Korean food," "Dramas," "IT industry," and "Hallyu stars."



2. Popularity of Hallyu Content



3. Popular Elements of Hallyu Content

Dramas

1st
The actor has an attractive appearance
18.6%

2nd
Solid and well-structured storyline
15.2%

Entertainment programs

1st
Uses fun games and topics
17.8%

2nd
The cast has unique characters and roles
12.3%

Movies

1st
The actor has an attractive appearance
15.8%

2nd
Solid and well-structured storyline
15.7%

K-Pop

1st
Addictive chorus and rhythm of the music
19.6%

2nd
The singer has an attractive appearance and style
15.9%

Animations

1st
Beautiful visuals
21.1%

2nd
I like the character's personality/role
15.0%

Books

1st
I like the story or illustrations
23.3%

2nd
It covers diverse topics and genres
14.4%

Games

1st
I like the graphics/images
19.4%

2nd
The gameplay is well-structured and well-organized
13.7%

Fashion

1st
I like the design
23.6%

2nd
There are a variety of product types and styles
15.9%

Beauty

1st
It is effective and high-quality
22.4%

2nd
It has a great reputation among the people around me
12.9%

Korean food

1st
It is delicious
36.7%

2nd
I can experience the food and dining culture that I have seen on Korean cultural contents
12.7%

4. Factors that Hinder the Popularity of Hallyu Content

Dramas

1st
It is difficult to watch because of the subtitles/ dubbing
14.0%

2nd
Korean(language) is difficult and unfamiliar
13.6 %

Entertainment programs

1st
Korean humor does not suit me
14.8%

2nd
Korean(language) is difficult and unfamiliar
14.0%

Movies

1st
Korean(language) is difficult and unfamiliar
17.8%

2nd
It is difficult to watch because of the subtitles/ dubbing
15.7%

K-Pop

1st
Korean lyrics are difficult and unfamiliar
24.5%

2nd
The genre of the music is uniform
17.3%

Animations

1st
Korean(language) is difficult and unfamiliar
19.0%

2nd
It is difficult to watch because of the subtitles/ dubbing
15.1%

Books

1st
The translations in my native language are lacking
21.7%

2nd
It is difficult to understand due to the differences in language and culture
15.7%

Games

1st
It costs too much to use
18.1%

2nd
It requires high device specifications
13.6%

Fashion

1st
There aren't diverse sizes
26.1%

2nd
It is expensive compared to the quality
22.0%

Beauty

1st
It is expensive compared to the quality
21.9%

2nd
The marketing of the product seems exaggerated
18.9%

Korean food

1st
It's not a taste or smell I like
16.9%

2nd
It's not cost-efficient
16.8%

5. Access to Hallyu Content

Online/mobile platforms accounted for the highest percentage as the point of access for Korean video and music content, followed by TV and offline. Publications, including webtoons, web novels, and e-books, were most frequently accessed through their own site/app (55.5%). Most games were accessed by being played online (58.5%) and through the viewing of game videos (48.6%). For fashion and beauty, access through local sites was the highest after the global sites. Korean food was most frequently accessed at an offline store or restaurant (61.7%), followed by local sites or apps (39.0%).

Dramas

- 1st Online/Mobile platform 67.5%
- 2nd TV 64.7%

Entertainment programs

- 1st Online/Mobile platform 71.2%
- 2nd TV 62.3%

Movies

- 1st Online/Mobile platform 67.5%
- 2nd TV 58.3%

K-Pop

- 1st Online/Mobile platform 77.5%
- 2nd TV 52.6%

Animations

- 1st Online/Mobile platform 72.5%
- 2nd TV 48.9%

Books

- 1st Local site/app 55.5%
- 2nd Global site/app 46.8%

Games

- 1st Online play 58.5%
- 2nd Watch game videos 48.6%

Fashion

- 1st Global site/app 52.3%
- 2nd Local site/app 46.8%

Beauty

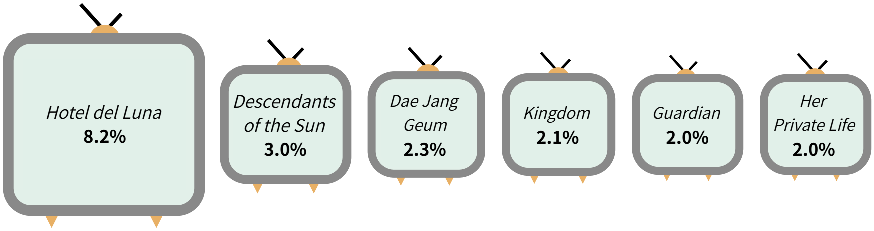
- 1st Global site/app 49.4%
- 2nd Local site/app 48.9%

Korean food

- 1st Offline store/ restaurant 61.7%
- 2nd Local site/app 39.0%

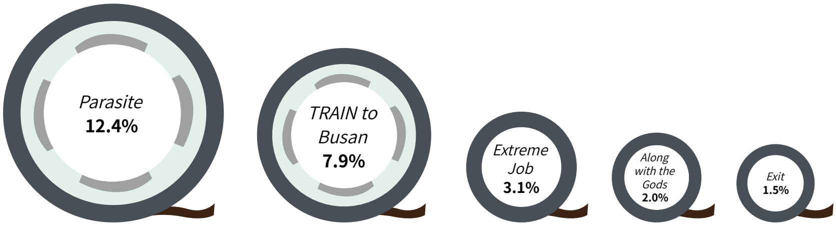
6. Popular Korean Dramas

The most popular Korean dramas across the globe were *Hotel del Luna* (8.2%), followed by *Descendants of the Sun* (3.0%), *Dae Jang Geum* (2.3%), *Kingdom* (2.1%), *Guardian*, and *Her Private Life* (2.0% each).



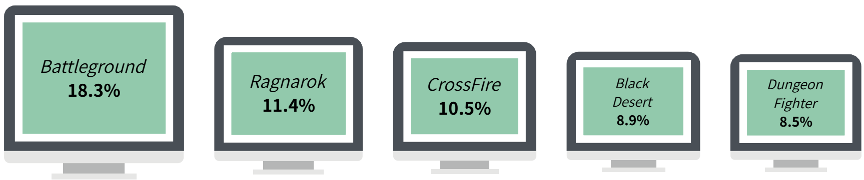
7. Popular Korean Movies

The most popular Korean movies were *Parasite* (12.4%), *TRAIN to Busan* (7.9%), and *Extreme Job* (3.1%). The next most popular films were *Along with the Gods* (2.0%) and *Exit* (1.5%).



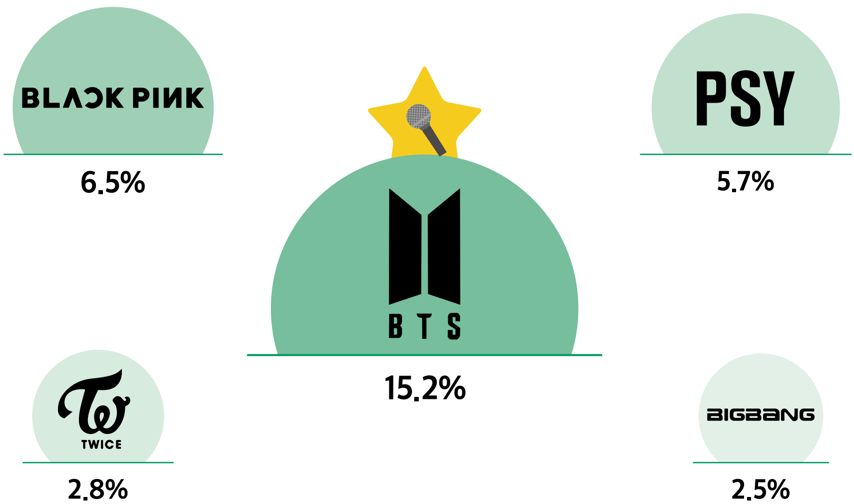
8. Popular Korean Games

The most popular Korean games were *Battleground* (18.3%), *Ragnarok* (11.4%), *CrossFire* (10.5%), *Black Desert* (8.9%), and *Dungeon Fighter* (8.5%).



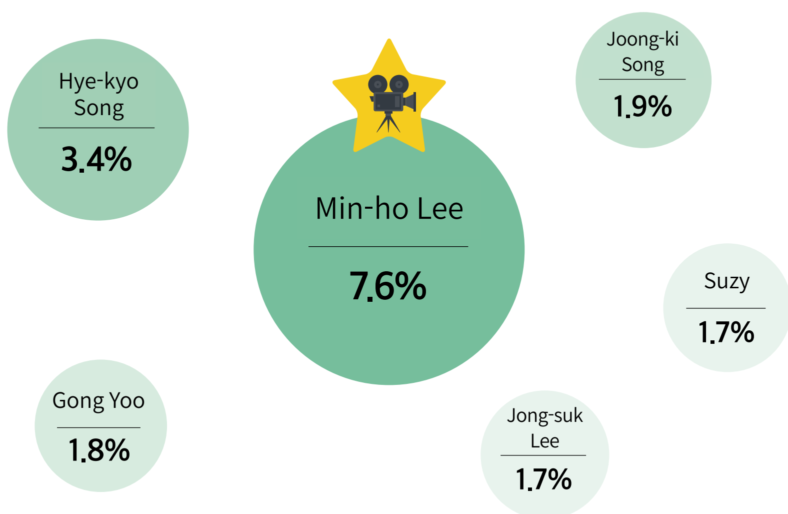
9. Popular K-Pop Singers

Globally, the most popular K-Pop singers or groups were BTS (15.2%), BLACKPINK (6.5%), PSY (5.7%), TWICE (2.8%), and BIGBANG (2.5%).



10. Popular Korean Actors

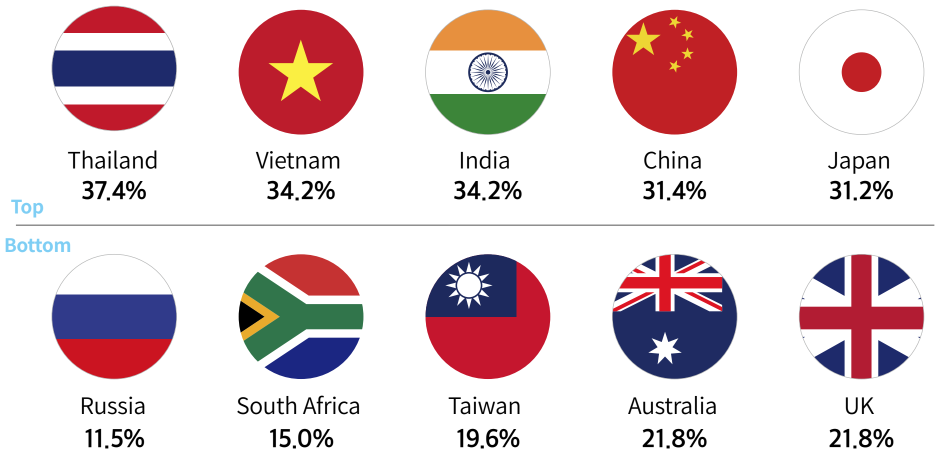
The most popular Korean actors were Min-ho Lee (7.6%), Hye-kyo Song (3.4%), Joong-ki Song(1.9%), and Gong Yoo (1.8%), followed by Jong-suk Lee and Suzy (1.7% each).



11. Negative Perceptions of Hallyu Content and Their Causes

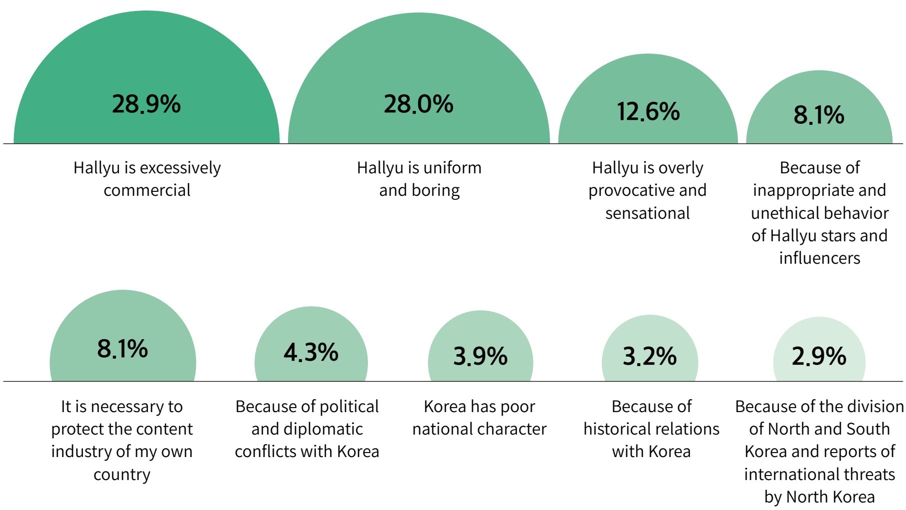
The rate of negative perceptions toward Hallyu content was 26.6%, 1.5% less than that in 2018. In countries like Thailand, Vietnam, India, China, and Japan, there was a relatively high rate of negative perceptions regarding Hallyu content.

Top/Bottom 5 Countries with Negative Perceptions



Reasons for Negative Perceptions

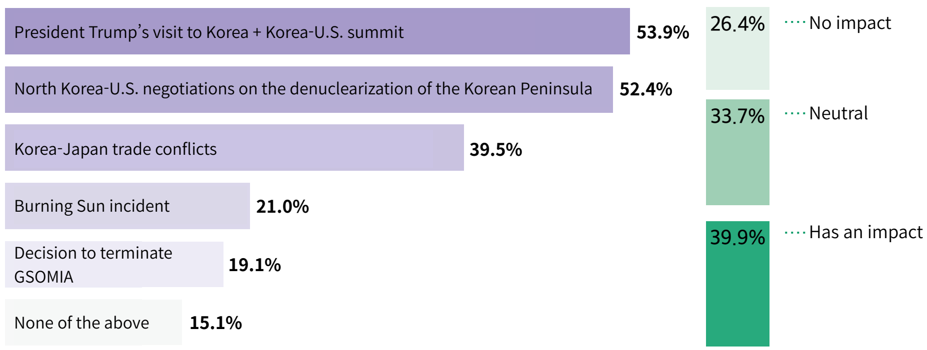
The most common reason for negative perceptions was that Hallyu content was "excessively commercial" (28.9%), followed by the perceptions that it is "uniform and boring" (28.0%) or "overly provocative and sensational" (12.6%).



12. Impact of Korea-Related Issues on the Consumption of Hallyu Content

When surveyed, 39.9% of respondents answered that issues related to Korea affect the consumption of Hallyu content, 6.1% more than that in 2018. Among the issues related to Korea, “President Trump’s visit and Korea-U.S. summit” (53.9%) was the most recognized issue, followed by “North Korea-U.S. negotiations on the denuclearization of the Korean Peninsula” (52.4%) at a similar rate.

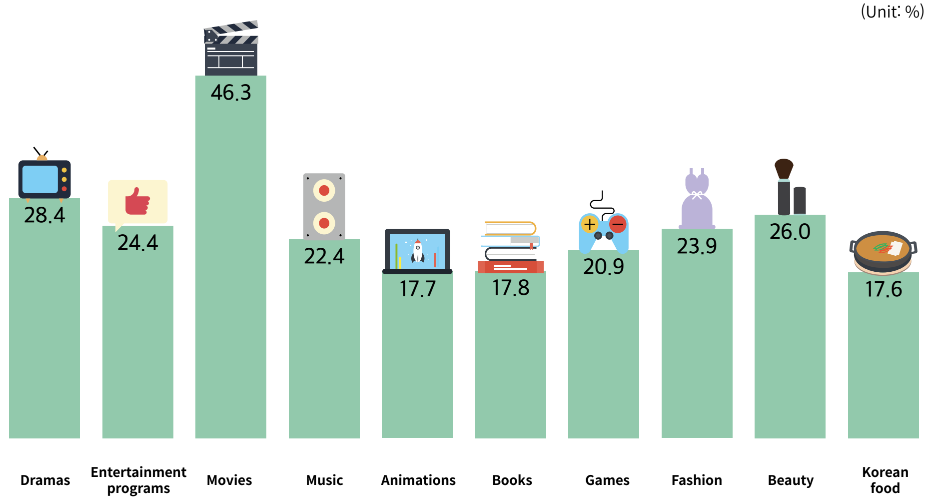
Major issues related to Korea in 2019 with contact experience



13. Consumption of Hallyu Content

According to a survey on the consumption of Hallyu content among respondents’ total content consumption, “Movies” (46.3%) had the highest rate of consumption, followed by “Dramas” (28.4%), “Beauty” (26.0%), “Entertainment programs” (24.4%), and “Fashion” (23.9%).

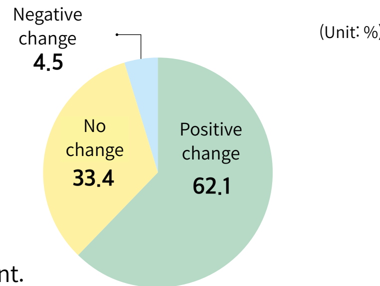
(Unit: %)



14. Changes in Perceptions of Korea after Experiencing Hallyu Content

After experiencing Hallyu content, 62.1% of respondents said they underwent a positive change in their perceptions of Korea; this is similar to the 2018 level of change.

In India and Vietnam, more than 80% of respondents said that they underwent a positive change in their perceptions of Korea after experiencing Hallyu content. In Japan, this rate was 22%, lower than that in 2018.



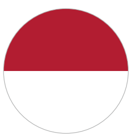
15. Intention to Use Hallyu Content in the Future

Intention to spend on Hallyu content in the future

Of the total respondents, 43.2% expected an increase in their intention to spend on Hallyu content in a year, 0.3% more than that in 2018.

Countries showing high intention to spend on Hallyu content


India


Indonesia


Vietnam


Thailand


Turkey

Intention to pay for Hallyu content in the future

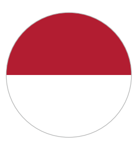
The intention to pay for Hallyu content was the highest for “Movies” (43.7%), followed by “Dramas” (38.8%) and “Music” (36.8%).

Countries showing high intention to pay for Hallyu content


India


Brazil

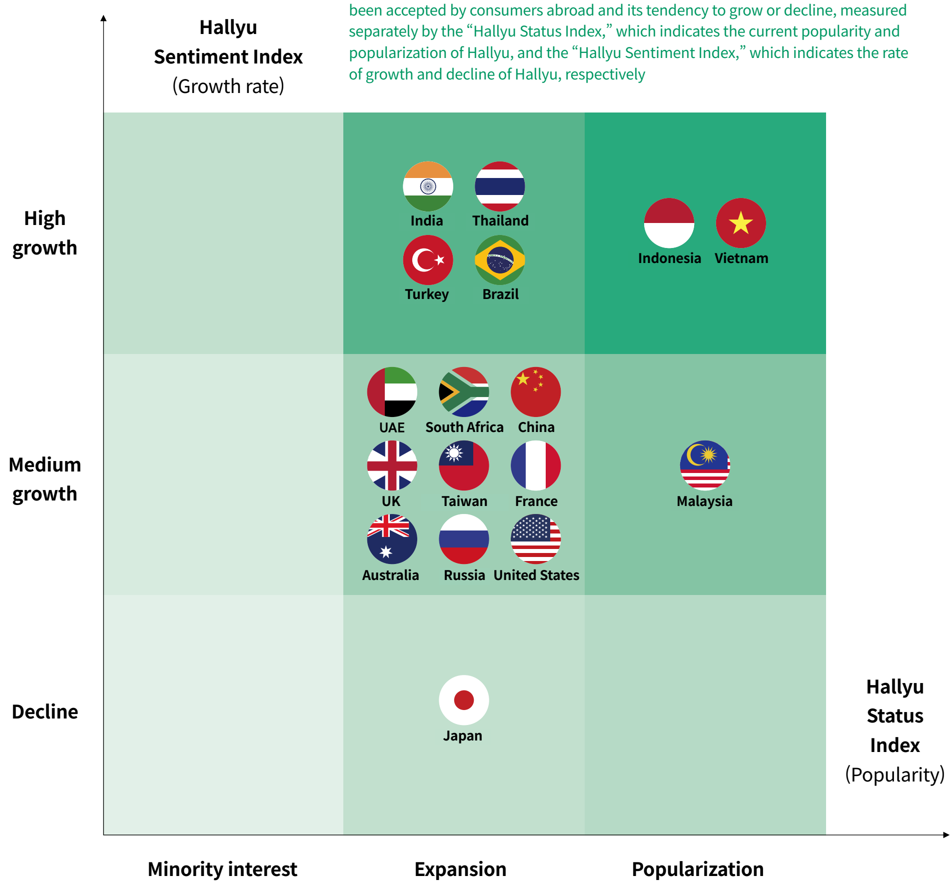

Thailand


Indonesia


Turkey

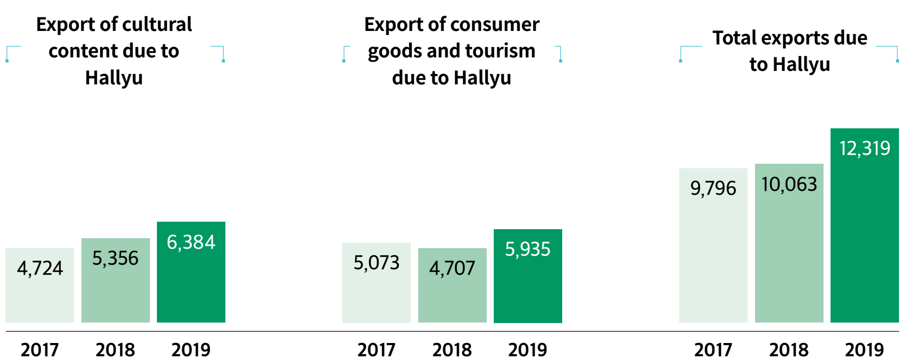
16. Countries of Growth and Decline for Hallyu

*Hallyu Index: Indicators reflecting the degree to which Korean popular culture has been accepted by consumers abroad and its tendency to grow or decline, measured separately by the "Hallyu Status Index," which indicates the current popularity and popularization of Hallyu, and the "Hallyu Sentiment Index," which indicates the rate of growth and decline of Hallyu, respectively



17. Exports Driven by Hallyu

(Unit : $1 million USD)



Part 1

Must-Know Hallyu Issues

Issue 1.

A Momentary Pause for Hallyu in 2019

No Changes in Hallyu's Favorability
Interest in and Prospects of Hallyu Remain Stagnant
Perceptions of Hallyu and Korea Remain the Same

Issue 2.

Reclaiming the Use of Hallyu Content through Legacy Media

TV Is Still Used for Hallyu Video Content
YouTube Remains the Most-Used Platform in 2019

Issue 3.

2019: The Year for Korean Movies

The Korean Movie Craze Stemming from *Parasite*

Issue 4.

The Changing Hallyu

The Growth and Decline of Hallyu Overseas

Exports Due to Hallyu

What Is the Current State of Hallyu Compared to Five Years Ago?

Issue 5.

The Status of Hallyu in Major Countries of Interest

What Is the Current Status of Hallyu in Japan?

The Aftermath of the Hallyu Ban Continues to Affect China

The Rapidly Growing U.S. Market: How Is It Now?

Issue 1. A Momentary Pause for Hallyu in 2019

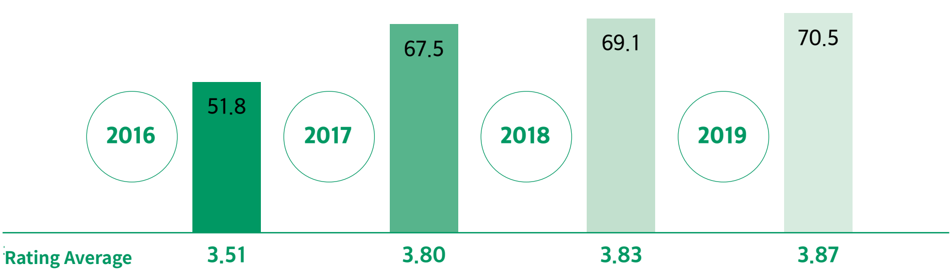
No Changes in Hallyu's Favorability

In 2019, the favorability of Hallyu content increased compared to 2018 in all 10 sectors, though this may have been affected by a very slight increase in the response rate. The average positive response for all content, which was only 51.8% in 2016, surged more than 15% in 2017 to 67.5%. However, there was stagnant growth in 2018 at 69.1% and 70.5% in 2019 with an increase rate of about 1.5%p. The same was true for all responses, including positive responses of "very likeable" and "likeable," "neutral" responses and negative responses of "not likable" and "not at all likeable". The likability rating of Hallyu content, which was only 3.51 points in 2016, increased to 3.8 points in 2017 and 3.83 in 2018, with a slight increase to 3.87 in 2019.

Favorability of Hallyu Content

(Unit: %, Rating: Points)

Average positive responses



The favorability of Hallyu content in each sector continued to increase from 2016 to 2019, with steady increases in the favorability of Korean dramas and entertainment programs, movies, music, animations, publications, and Korean food. However, although there was a large increase between 2016 and 2017, the rate of increase declined in 2018 and 2019. For example, the number of positive responses increased by 7.5%p in 2018 compared to 2017, but increased by only 1.3%p in 2019 compared to the previous year. In the case of Korean food, the trend increased by 2.7%p compared to 2018 and 0.6%p in 2019, showing that the increasing trend has been declining every year.

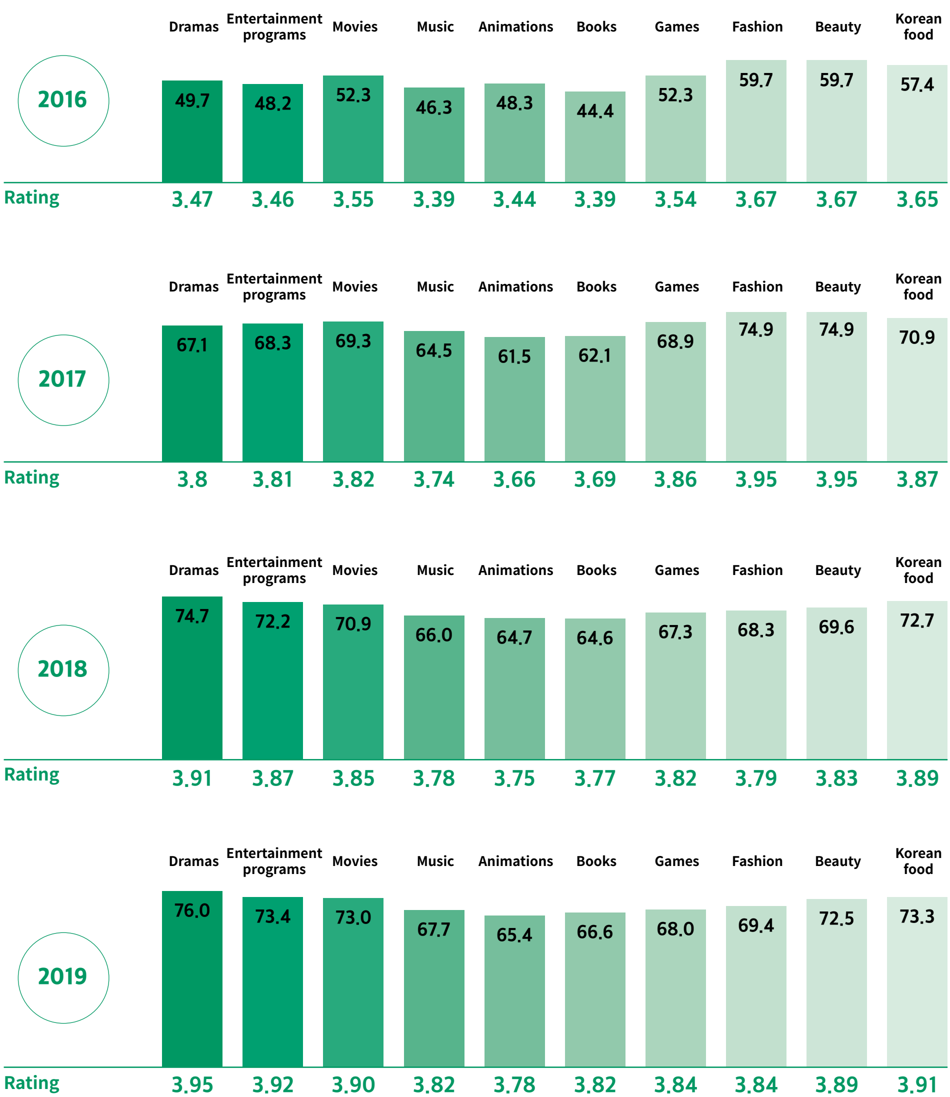
Meanwhile, in fashion and beauty, positive responses and ratings, which showed a sharp increase in 2017, fell in 2018. The positive response rate regarding Korean fashion and beauty rose by 15.0%p in 2017, down 6.0%p from 2018.[1] For Korean games, positive responses rose by 16.6%p in 2017; positive responses fell 1.6%p in 2018 and slightly recovered in 2019.

1. In 2016 and 2017, research was conducted without separating the fashion and beauty sectors.

Favorability of Hallyu Content by Sector

Average positive responses

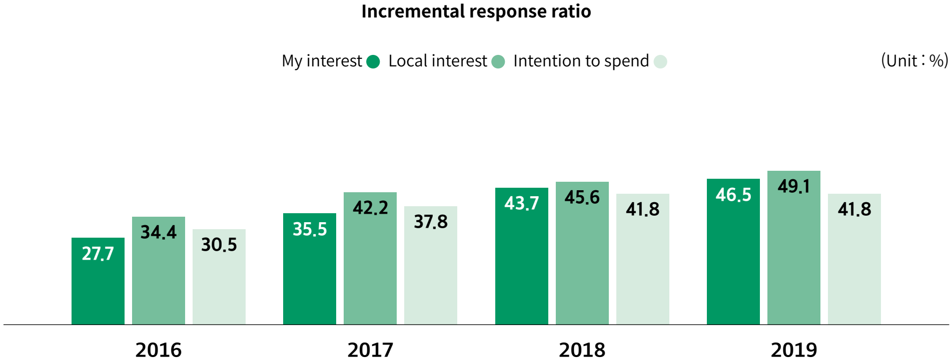
(Unit: %, Rating: Points)



Interest in and Prospects of Hallyu Remain Stagnant

Interest in Hallyu remained stagnant in 2019, as did its overall prospects. On average, interest in Hallyu content has increased over the past three years, but 46.5% of survey respondents said their interest in Hallyu content increased in 2019 compared to 2018, 49.1% for local interest(general interest in Hallyu in that area), showing slight increases of 2.8%p and 3.5%p, respectively. From 2016 to 2017, respondent interest and local interest were both lower than the same metrics between 2018 and 2019, with increases of 7.8%p each; from 2017 to 2018, respondent interest rose by 8.2%p and local interest increased by 3.4%p. In terms of intention to spend, responses that it increased compared to a year ago rose by 7.3%p in 2017 and by 4.0%p in 2018. In 2019, the response rate remained the same as in 2018, showing stagnation.

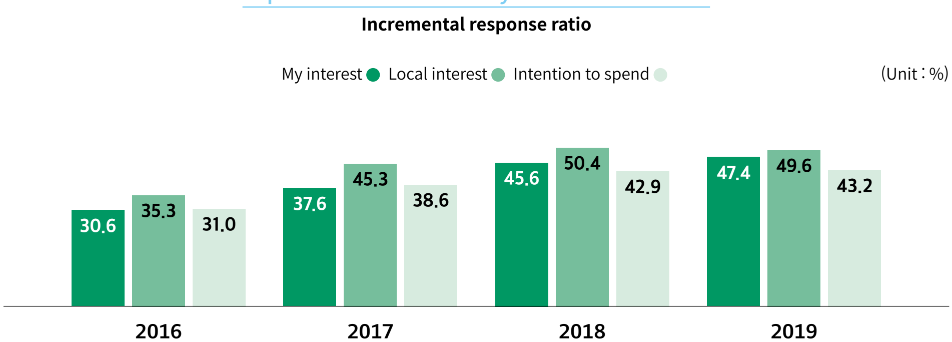
Current Interest in Hallyu Content Compared to a Year Ago



Moreover, expectations for changes in interest levels after a year were stagnant. The response that one's own interest had increased over the year was 30.6% in 2016; this rose to 47.4% in 2019, but the increase slowed—positive responses increased by 7.0%p between 2016 and 2017 and by 8.0%p between 2017 and 2018, but only by 1.8%p between 2018 and 2019.

The response that local interest will increase in a year also showed a downward trend after the response rate soared in 2018. The response rate rose by 10.0%p to 45.3% in 2017, up from 35.3% in 2016, but the growth rate decreased by 5.1%p in 2018 compared to the previous year. In 2019, the response rate for increased interest fell 0.8%p compared to 2018. Furthermore, the growth rate of the response rate that intention to spend will increase in a year has decreased every year. This trend has continued to decrease, starting from 7.6%p in 2017 and 4.3%p in 2018. The increase in 2019 dropped sharply to 0.3%p, showing a similar level to that of 2018.

Expected Interest in Hallyu Content in a Year



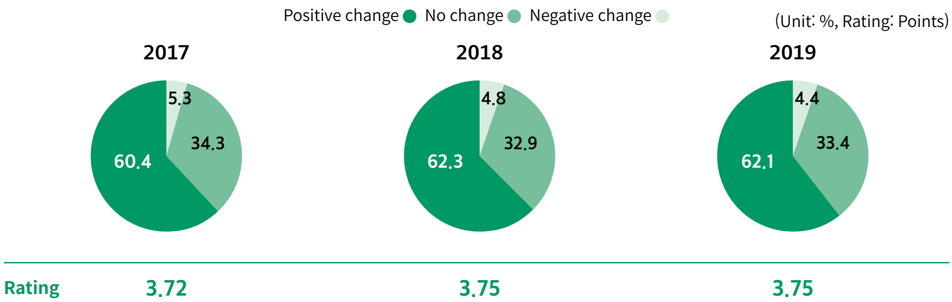
Intention to use Korean products and services in the future was similar in 2018 and 2019. The average rating of each Korean product and service, derived from a 5-point scale, was 3.33 points in 2018, almost the same as the 3.34 points recorded in 2019. The rate of positive and negative intentions regarding the use of each product or service in the future decreased compared to 2018; this result was due to the increase in neutral responses, not due to actual positive and negative responses.

Perceptions of Hallyu and Korea Remain the Same

The change in perceptions of Korea due to the influence of Hallyu has remained largely similar for three years. In 2019, 62.1% of respondents showed a positive change in their perception of Korea after exposure to Hallyu content, similar to the 62.3% recorded in 2018. A 5-point scale was used to rate changes, including the positive responses of "very positive changes" and "somewhat positive changes," the neutral “no change,” and the negative rating points of "somewhat negative changes" and "very negative changes." The average ratings produced by this scale showed no significant changes for three years, coming in at 3.72 points in 2017, 3.75 in 2018, and 3.75 in 2019.

Change in the Perceptions of Korea after Use of Hallyu Content

Response ratio

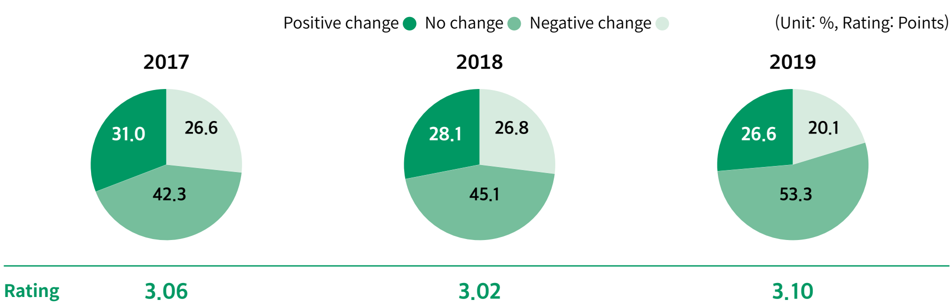


Various reasons may explain the stagnation of Hallyu’s popularity. In particular, it is possible that the increasing awareness of Hallyu's aggressive commercial advancement and the protection of domestic content industries have played roles in this flattened trend, alongside issues related to negative perceptions of Hallyu.

The proportion of respondents who sympathize with negative perceptions of Hallyu contents in 2019 decreased compared to 2017 and 2018, but the ratio of disagreement increased by more than 6.0%p, showing an increase in the overall number of respondents who may have negative perceptions of Hallyu. The top reason for sympathizing with negative perceptions is the excessive commerciality of Hallyu: about one-third of respondents cited this as the primary reason for the spread of negative perceptions of Hallyu. On the other hand, about 13% of respondents said that Hallyu content was too provocative and sensational, while about 8% said they disliked Hallyu because it was necessary to protect their country’s domestic content industry.

Sympathy with Negative Perceptions Toward Hallyu Content

Response ratio



Summarizing these results, the spread of negative perceptions of Hallyu can be seen as a side effect of excessive national pride and the potential perceived cultural superiority of Hallyu based on the government-led Hallyu policy, which stimulated the cultural nationalism of Hallyu consumers and increased their protectionism regarding domestic industries. Therefore, rather than utilizing Hallyu as a means to enhance the "national brand" of Korea, it is becoming apparent that Hallyu content must be shared through collaborations with local communities or consumer-friendly exchanges.[2]

Reclaiming the Use of Hallyu Content through Legacy Media

TV Is Still Used for Hallyu Video Content

In 2019, the main platform for viewing Korean video content involved online/mobile platforms, but the proportion of those using legacy media[3] such as TV increased. The 2018 survey only included over-the-top (OTT) platforms such as YouTube, Netflix, and Amazon Prime Video in terms of online/mobile platforms, but the survey was expanded in 2019 to include all online and mobile video platforms that can be streamed or downloaded. Nevertheless, in 2018, the average OTT usage rate for video content such as Korean dramas, entertainment programs, movies, and animations was 71.2%, higher than the 69.7% average usage rate of online and mobile platforms in 2019. On the other hand, the main channel used to listen to Korean music content was online/mobile platforms, with 77.5% of respondents using these platforms to listen to K-Pop. However, the consumption rate of K-Pop fell by 6.1%p from the 83.6% recorded in 2018.

In contrast, TV usage increased in 2019. In 2018, the average rate of consumption of Korean dramas, entertainment programs, movies, and animations through the TV was 53.8%, but this number rose by 4.8%p in 2019 to 58.6%. Meanwhile, in 2019, the increase in TV use across all types of content was also notable. For each type of content, there was an overall increase of 4–6%p compared to 2018; animation rose by 6.1%p and music by 5.0%p, the strongest increases in the content types assessed.

An online survey conducted by the Korea Creative Content Agency (2019)[4] on the use of videos and music, which are primary Hallyu content types, may explain the main reason behind this trend: the consumption of Korean broadcast content tends to follow the consumption habits of the general public (TV > online streaming > online download). This may be derived from that Media users around the world are still unable to break the habit of watching TV. Moreover, paid broadcasting services worldwide are expanding their content services to retain viewers. To take advantage of the situation, maintaining or even expanding the distribution of Hallyu content via TV broadcasters such as terrestrial, cable, and IPTV providers in various countries should be considered.

2. Korea Creative Content Agency (2020), "A policy paradigm shift for the continuation of Hallyu and the creation of new values."
3. Traditional media that was released or developed in the past which is still used today. This category generally includes TV, radio, newspapers, etc.
4. Korea Creative Content Agency (2019)." A study on the strategies for expansion of new Hallyu for the paradigm shift of Hallyu."

Channels for Exposure to Hallyu Content

(Unit: %)

	Year	Online/Mobile platform	TV
Dramas	2018	72.1	60.1
	2019	68.9	64.7
Entertainment programs	2018	70.2	57.5
	2019	71.2	62.3
Movies	2018	69.8	54.7
	2019	67.5	58.3
Animations	2018	72.5	48.9
	2019	71.1	55.0
K-Pop	2018	83.6	47.6
	2019	77.5	52.6

YouTube Remains the Most-Used Platform in 2019

According to a detailed survey of online and mobile platform use, YouTube was the overwhelming favorite, with about an 80% share of all video content consumption reported. The survey found that only Korean animations showed a decrease of 2.5%p; there was no significant change for dramas, entertainment programs, or movies, with differences of less than 1%p compared to 2018.

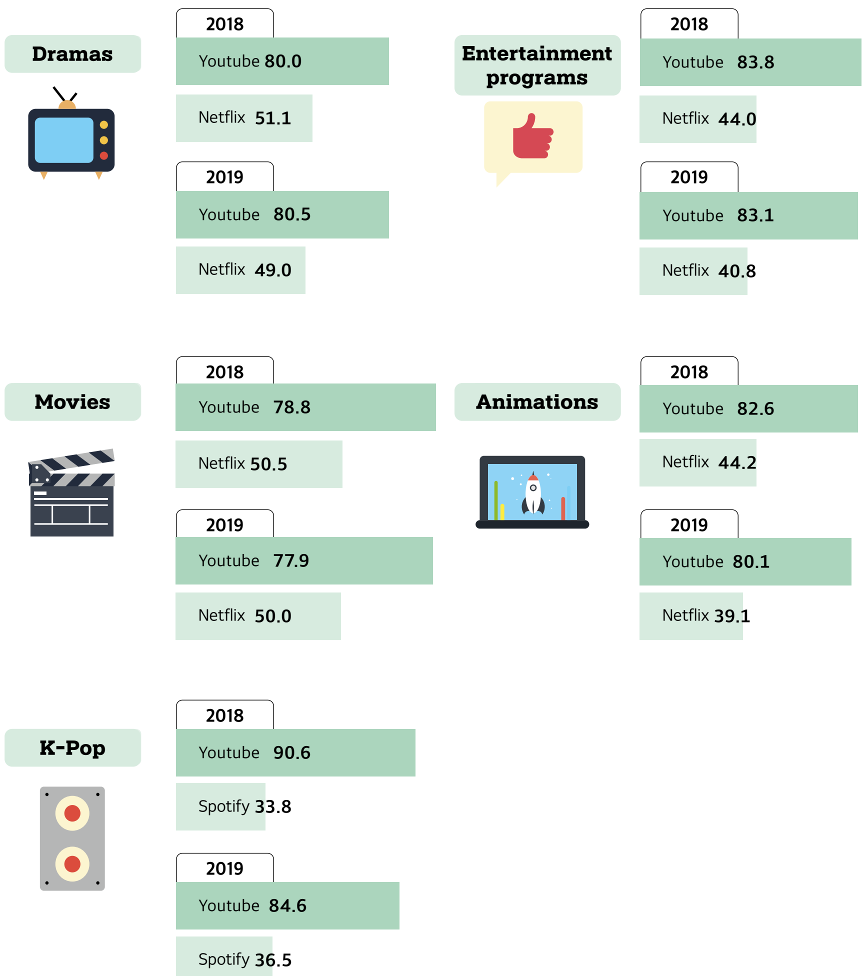
Netflix ranked second in popularity in both 2018 and 2019, but there was a decrease in its usage rate compared to YouTube. There were no significant changes in the consumption of Korean movies, but there was a 5.1%p decrease for animations, 3.2%p for entertainment programs, and 2.1%p for dramas compared to 2018. This may be because of the dispersion of users due to changes in the landscape of both domestic and foreign video service platforms. In 2019, Disney launched Disney+ and Apple launched Apple TV+. Meanwhile, in Korea, SK Telecom joined forces with three terrestrial broadcasting stations to launch Wavve in Korea, and CJ ENM's Tving grew in size through a joint venture with JTBC, spurring an increase in user base.

Moreover, as new global paid video service platforms—including Warner Media's HBO Max and Quibi, which focuses on short forms—entered the market in 2020, the existing global paid video market, which was dominated by Netflix, is expected to further diversify. Those in the Hallyu industry must keep a close eye on such changes in the global content industry landscape, which are expected to lead to an increase in platforms and expand the distribution base of Hallyu content. There is a need for future research on Hallyu which includes newly emerging global platforms.

Meanwhile, in the case of K-Pop, YouTube was the most frequently used platform, followed by Spotify and Facebook. This trend confirmed that Korean music is being consumed via a range of channels, including both dedicated music streaming platforms and social media.

Primary Online/Mobile Platforms for Hallyu Content

(Unit: %)

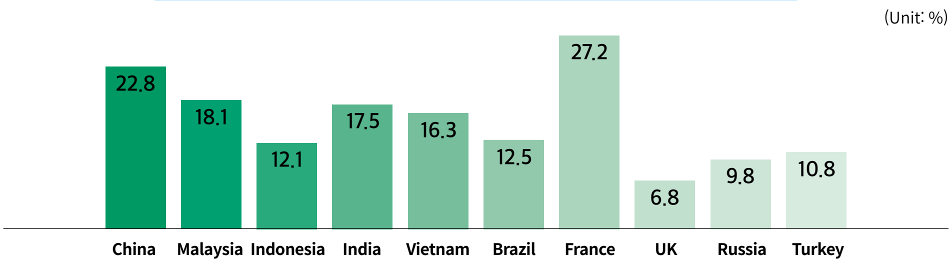


Issue 3. 2019: The Year for Korean Movies

The Korean Movie Craze Stemming from *Parasite*

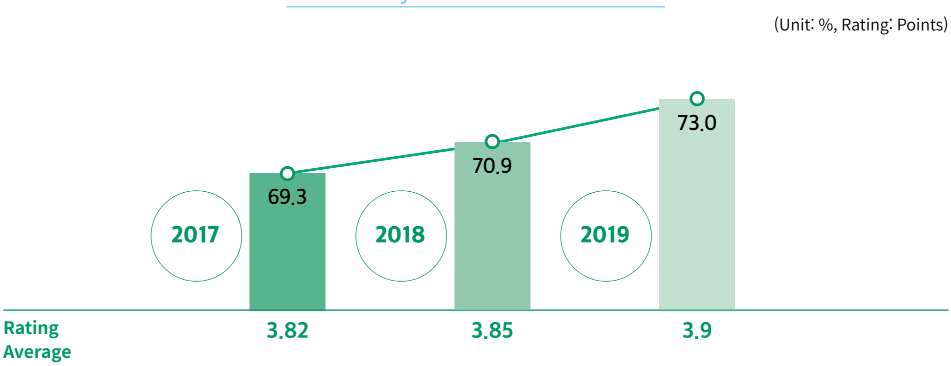
Korean movies were celebrated around the world in 2019. One major landmark was reached when *Parasite* won an award at the Cannes Film Festival, spurring significant interest in the movie. Notably, the 2019 survey found that the most preferred movie abroad was *Parasite*. Of the 17 countries surveyed, *Parasite* was preferred most in 10 countries. France had the highest preference for *Parasite*, with 27.2% of respondents choosing that film as their most preferred movie. China showed the next highest preference at 22.8%, followed by 18.1% in Malaysia, 17.5% in India, and 16.3% in Vietnam. Furthermore, this survey was conducted in October 2019, before *Parasite* received its Academy Awards and prior to the release of the movie in many countries. It is expected that the number of favorable responses will increase if survey results after the Academy Awards and after *Parasite* is released on online video platforms are incorporated into the existing results.

Countries that Favor *Parasite* the Most among Korean Movies



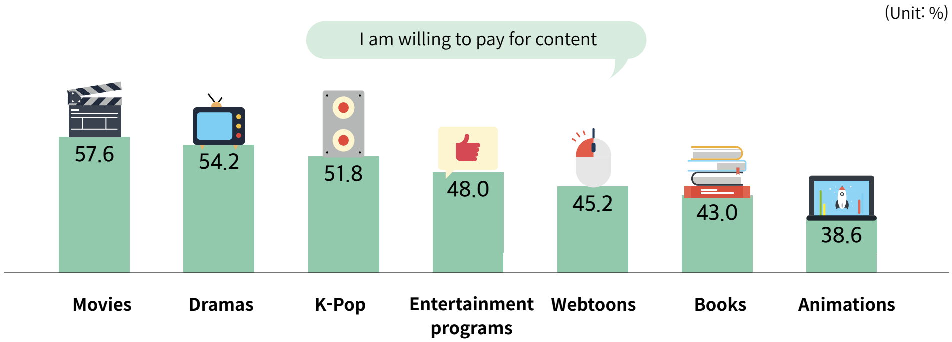
Furthermore, thanks to the popularity of *Parasite*, the overall popularity of Korean films has increased, as has respondents' willingness to pay for Korean movies in the future. Among the 10 sectors of Hallyu content surveyed, Korean movies comprised the only sector with an increase in favorable responses in 2019 compared to 2018. While the number of favorable responses only increased by 1.6p% in 2018 compared to the previous year, this rose to 2.1%p in 2019. While this may seem like a slight difference, it is meaningful that only Korean movies saw an increase while nine out of 10 Hallyu content types saw declines in 2019.

Favorability Trend of Korean Movies



Similarly, according to a survey on willingness to pay for Hallyu content, consumers were most willing to pay for Korean movies, followed by dramas, music, entertainment programs, animations, books/comics, and webtoons. Over the past two to three years, interest in Hallyu has been concentrated on K-Pop, but interest in Korean movies has increased in 2019. In light of these findings, if a strategy to rapidly distribute Korean movies around the world can be developed based on the global popularity of films such as *Parasite*, 2020 could be a turning point for the promotion and expansion of Hallyu in the future.

Willingness to Pay for Hallyu Content by Sector



Issue 4. The Changing Hallyu

The Growth and Decline of Hallyu Overseas

The Hallyu Index is an indicator of the extent to which Korean pop culture has been accepted by local consumers abroad, as well as its tendency to grow or decline. The overall index is composed of two sub-measures: the Hallyu Status Index, which indicates the current popularity and popularization of Hallyu; and the Hallyu Sentiment Index, which indicates the degree of growth or decline of Hallyu.[5] More specifically, the Hallyu Status Index evaluates the level of popularity in overseas markets of Korean dramas, entertainment programs, movies, music, fashion, beauty, and food on a scale of 1 to 5 points; the Hallyu Sentiment Index measures trends of related spending for Korean pop culture products by assessing respondents' personal and social perspectives compared to one year ago and converts them into a 100-point index. The following is a summary analysis of the growth and decline of Hallyu by country.[6]

Looking at the spread of Hallyu through Hallyu Status Index trends, countries where the Hallyu Status Index improved compared to three years ago were Japan, Indonesia, India, Australia, the U.S., Brazil, France, the UK, Turkey, the UAE, and South Africa. Among these countries, the index consistently increased annually in Turkey, France, and South Africa.

5. The Hallyu Status Index, which is measured out of 5 points, classifies interest in stages. Interest is classified as the Hallyu popularization stage if it is 3.5 points or higher, the Hallyu expansion stage if between 2.5 and 3.5 points, and the minority interest stage if 2.5 points or less. The Hallyu Sentiment Index is based on 100 points, and the trend is interpreted as in decline if below 100 points, medium growth for 100 to 129 points, and high growth if 130 and above.
6. The Korean Foundation for International Culture Exchange report "Study on the Economic Ripple Effect of Hallyu" analyzes the growth and decline of Hallyu using these two indices.

In Indonesia, Brazil, the UAE, and Australia, the index showed slight decreases in 2018, but rose again in 2019 compared to 2017. This increase was particularly notable in Brazil, where Hallyu spread significantly in 2019 compared to the previous year. In the U.S., Japan, and the UK, the index fell slightly in 2019 after a rapid spread in 2018.

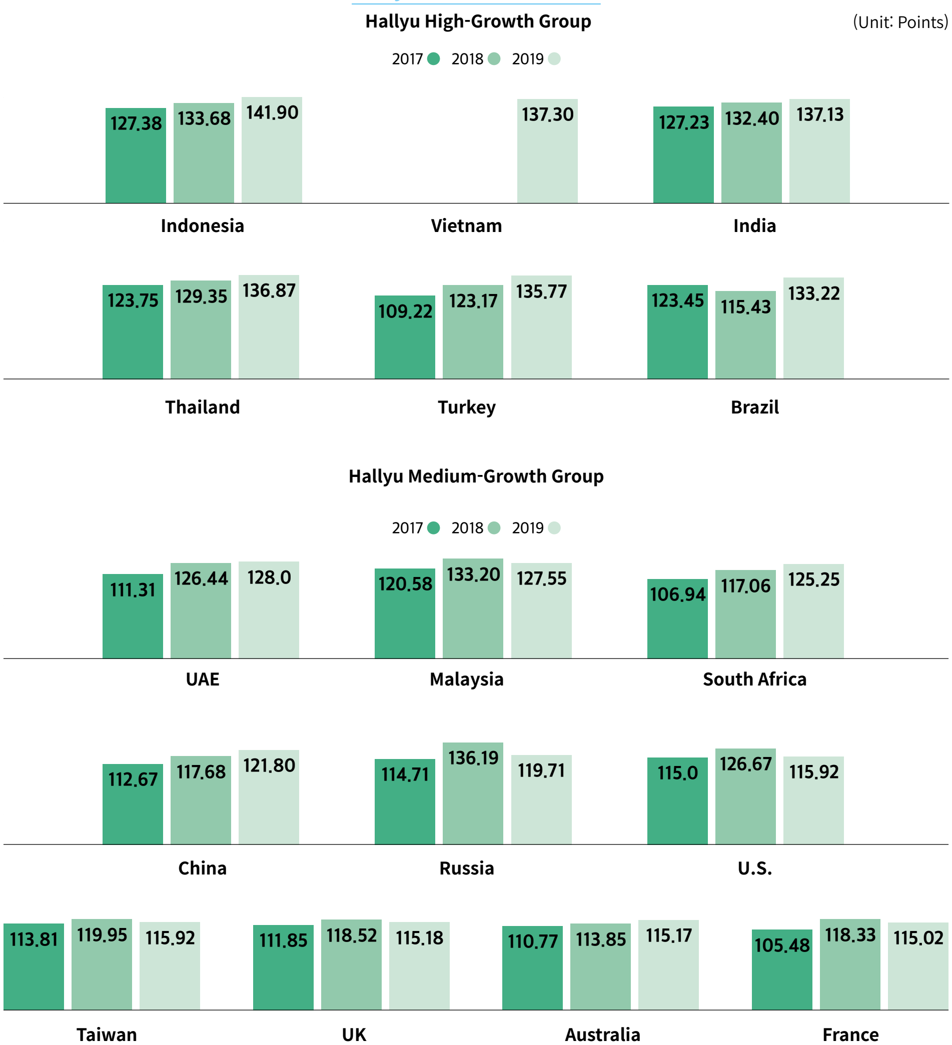
Meanwhile, the spread of Hallyu seems to have decreased compared to three years ago in China, Taiwan, Thailand, Malaysia, and Russia. In Taiwan, Thailand, and Russia, the Hallyu Status Index fell in 2018 compared to 2017 and rebounded in 2019, but still showed increases that were lower than those of 2017. In China, the spread of Hallyu has been on the decline for two consecutive years since 2017.

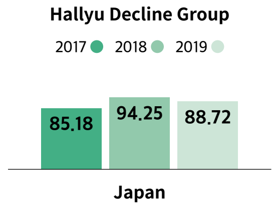
Hallyu Status Index

Unlike the 2018 survey, in which the Hallyu Sentiment Index, which indicates the growth rate of Hallyu, showed an overall upward trend, the 2019 survey showed a division into rising and declining groups. The Hallyu Sentiment Index has been on the rise for two consecutive years in Indonesia, India, Thailand, and Turkey; in Brazil, it fell in 2018 and rebounded with a strong upward trend in 2019. Thailand, Turkey, and Brazil were classified as high-growth groups, up one level from the medium-growth group in the previous year. The UAE, South Africa, Australia, and China showed slight improvements for the second consecutive years.

On the other hand, the Hallyu Sentiment Index declined in 2019 in seven countries that had shown growth in 2018 compared to 2017. These countries were Russia, the U.S., Japan, Malaysia, Taiwan, the UK, and France. In particular, Malaysia and Russia fell one level from the high-growth group to the medium-growth group, with a notable drop of 12.1%p in Russia. There were also significant declines in the Hallyu Sentiment Index in the U.S. and Japan. Russia and the U.S. had the highest declines in the Hallyu Sentiment Index, while Hallyu has been declining in popularity in Japan since 2014.

Hallyu Sentiment Index

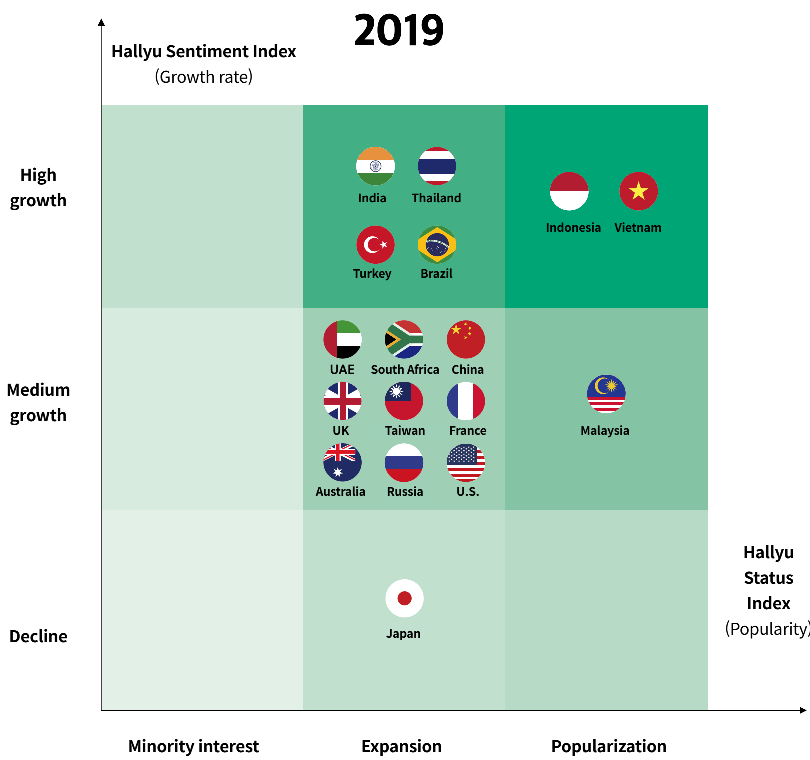




A key result of the 2019 Hallyu Index is identifying three countries—India, Vietnam, and Malaysia— which did not belong to any of the Hallyu popularization stages in 2018 and which now show strong interest in Korean content. Indonesia and Malaysia rose one level from the Hallyu expansion stage in 2018, and Vietnam, which was surveyed for the first time in 2019, was also found to be in the Hallyu popularization stage. Fifteen countries remained in the Hallyu expansion stage from 2018, and those with the lowest expansion were Russia, followed by the UK and South Africa. Notably, while the popularization of Hallyu has progressed further in the most avid countries, the medium- and low-growth countries have stagnated or even declined. Such results contrast the mid-convergence phenomenon that appeared in the 2018 survey.

In terms of the growth of Hallyu by country, Russia, Indonesia, Malaysia, and India all belonged to the high-growth group in 2018; in 2019, Malaysia and Russia fell a level to the medium-growth group, while Vietnam, Thailand, Turkey, and Brazil saw the greatest increases in sentiment index scores and were moved up to the high-growth group.

Brazil, which was the only country with a decline in the Hallyu Sentiment Index in 2018, had the highest increase in the 2019 survey; Russia and the U.S. showed the greatest declines. Japan was the only country in which Hallyu has experienced continued declines since 2014.



Exports Due to Hallyu

The impact of Hallyu on exports can be divided into the direct impact of cultural content products and the indirect impact of consumer goods. The export value of cultural content due to Hallyu is derived by multiplying the export revenue of cultural content exports by the Hallyu impact coefficient. This indicator of the direct impact of Hallyu has more than doubled from 2016 to 2019. The export revenue of cultural content due to Hallyu, which was about $3.1 billion in 2016, grew to about $4.7 billion in 2017 and about $5.4 billion in 2018. In 2019, of the total export value of cultural content of approximately $10.306 billion, some $6.384 billion was from the export of cultural content due to Hallyu. This equates to about 61.9% of the total, up from 60.3% the previous year. Moreover, the growth rate of exports of cultural content due to Hallyu was 18.7% in 2017, 22.8% in 2018, and 19.2% in 2019; although these trends show some fluctuations, the direct economic impact of Hallyu has been on the rise each year.

Export Revenue of Cultural Content Products due to Hallyu

(Unit: $1 million USD)

Broadcast programs	
2016	366
2017	323
2018	345
2019e[7]	368

Music	
2016	401
2017	465
2018	520
2019e	533

Movie	
2016	31
2017	29
2018	30
2019e	46

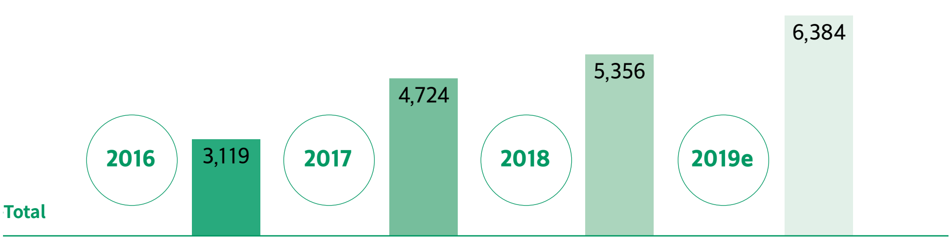
Animation	
2016	59
2017	63
2018	86
2019e	89

Character	
2016	266
2017	288
2018	385
2019e	482

Game	
2016	1,917
2017	3,465
2018	3,835
2019e	4,716

Publication	
2016	66
2017	78
2018	133
2019e	125

Comic	
2016	11
2017	12
2018	22
2019e	25



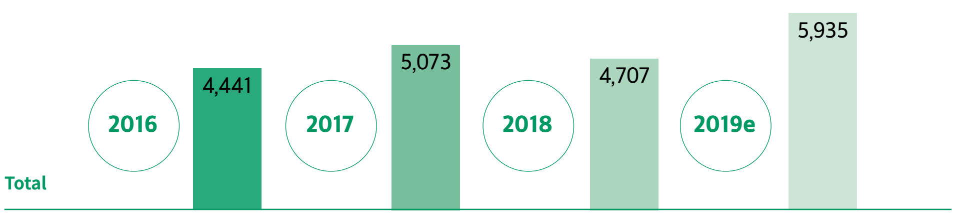
7. 2019e refers to the expected estimates for 2019. The same note applies to the table below.

The indirect impact of Hallyu on exports is estimated through the export revenue of consumer goods and tourism due to Hallyu. Exports of consumer goods and tourism due to Hallyu showed a slight increase compared to the exports of cultural content, though some changes and fluctuations could be observed between 2016 to 2019. Exports of consumer goods and tourism due to Hallyu increased from around $4.4 billion in 2016 to about $5.1 billion in 2017, but fell to $4.7 billion in 2018. Moreover, total exports of consumer goods and tourism, which showed a decrease in 2018, increased sharply in 2019. In 2019, exports of consumer goods and tourism due to Hallyu reached $5.935 billion, up 26.1% from 2018. This can be attributed to the impressive 87.6% growth in tourism exports compared to 2018.

Export Revenue of Consumer Goods and Tourism due to Hallyu

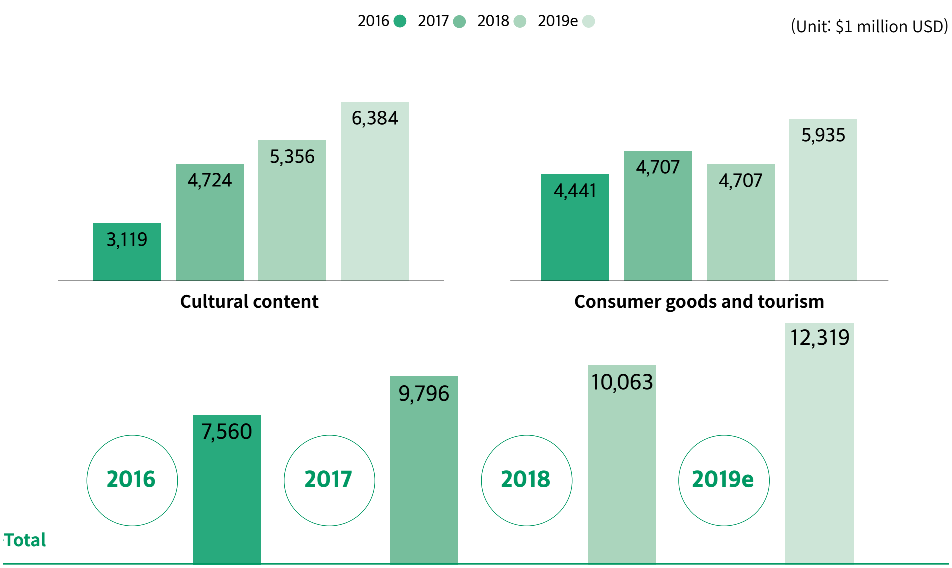
(Unit: $1 million USD)

	Food products	Cosmetic	Clothing	Accessories	Electronics	Mobile phones	Car	Tourism
2016	783	673	312	128	374	400	446	1,324
2017	770	801	310	326	389	404	653	1,420
2018	675	929	318	123	390	263	594	1,414
2019e	771	969	292	119	376	204	610	2,654



The total exports due to Hallyu, which is a sum of the exports of cultural content due to Hallyu and the exports of consumer goods and tourism due to Hallyu, has increased for the past three years, accompanied by an increase in the growth rate. The total export revenue due to Hallyu, which was $7.6 billion in 2016, rose 6.9% to $9.8 billion in 2018, showing a significant increase compared to the previous year. The growth rate in 2018 was 9.1%, with exports rising to about $10.1 billion; exports in 2019 were estimated to be about $12.3 billion, which is an increase of 22.4% from 2018. Notably, Korea's total exports of goods in 2019, estimated at $542.3 billion, fell 10.3% compared to the previous year, but exports due to Hallyu increased by 22.4% because the impact of Hallyu on cultural content and tourism contributed significantly to the export of the corresponding products.

Export Revenue of Consumer Goods and Tourism due to Hallyu



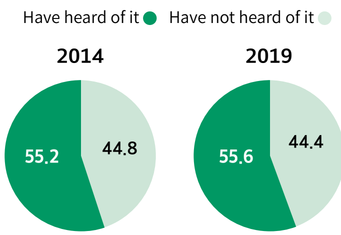
What Is the Current State of Hallyu Compared to Five Years Ago?

To compare the perceptions and prospects of Hallyu in the past to the present, certain questions from a survey conducted five years ago were included in the 2019 survey. These include questions about respondents' awareness of and affinity for the term "Hallyu (Korean Wave, Hallyu)," cultural content considered to be Hallyu, and the expected duration of the popularity of Hallyu in the future. An analysis of these questions indicates that while the popularity of new Hallyu has soared and spread in many countries, general consumer perceptions have not changed much compared to five years ago.

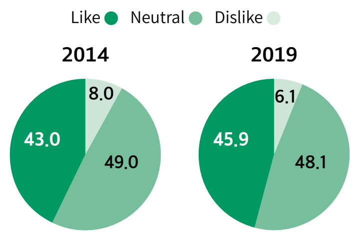
In a 2014 survey of 4,400 people from 11 countries, 55% were aware of the term "Hallyu," and in Asia, most respondents were aware of the term. In terms of affinity toward the word "Hallyu," 43% of respondents answered that they liked it, about 8% answered that they did not like it, and 49% maintained a neutral position, confirming that "Hallyu" is recognized as a universal term.

So, then, five years later, what is the perception of the term "Hallyu"? In 2019, 55.6% of respondents answered that they had heard of the term "Hallyu," and 45.9% had affinity toward the term, which was not a significant change from 2014. The results of the survey also showed that respondents' affinity toward the term "Hallyu" has not changed much from five years ago. Compared to 2014, there was no a significant difference in reported affinity, with a 3%p increase in those who said they liked the term "Hallyu" and a 2%p decrease in those who answered that they did not like it.

Awareness of the Term "Hallyu"



Affinity toward the Term "Hallyu"

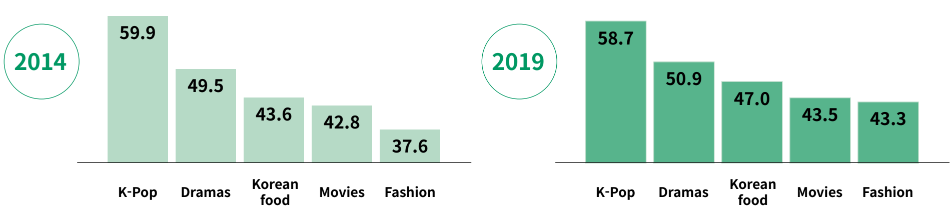


(Unit : %)

When respondents were asked to select all cultural content types they consider to be Hallyu, only some minor ranking changes appeared compared to 2014. Five years ago, a majority of consumers of Hallyu content recognized K-Pop as a representative Hallyu content type. Following K-Pop, many respondents viewed dramas, Korean food, movies, and fashion as key Hallyu content categories. In 2019, K-Pop was considered the most representative Hallyu content type, followed by dramas, Korean food, movies, and fashion, which each accounted for more than 40%. The difference between the 2014 and 2019 surveys, which can be derived from this analysis, is that the perception of Korean movies and fashion as representative Hallyu content types has increased compared to the past.

Cultural Content Considered Hallyu

(Unit: %)

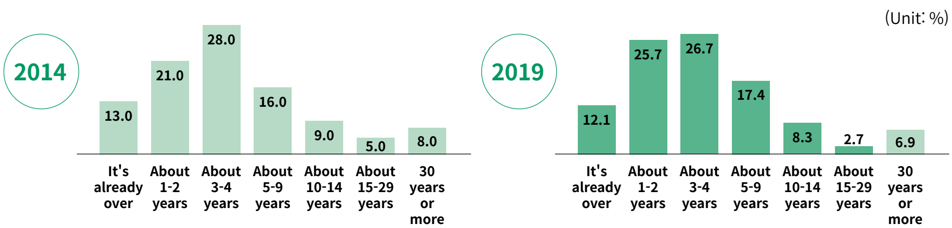


The expected duration of the popularity of Hallyu also did not show much change compared to five years ago, but the prospects for 2019 worsened. In 2014, 28% of respondents answered that they expected Hallyu to remain popular for about 3 to 4 years, followed by 21% that predicted 1 to 2 years. About 49% of respondents expected Hallyu's popularity to be short-term, ranging from 1 to 4 years.

The 2019 survey found that the sustainability of Hallyu was generally perceived to be lower than in the past. A majority of respondents—52%—answered that Hallyu's popularity would last about 1 to 4 years, while 17.4% answered that it would last 5 to 9 years, showing a slight increase from five years ago. Notably, the perception that Hallyu will continue to be popular for more than 10 years was 22% in 2014 and 17.9% in 2019, indicating that the outlook for long-term sustainability is lower compared to five years ago.

As Hallyu consumers around the world are making relatively pessimistic predictions about the duration of Hallyu's popularity, the prospects for Hallyu's growth in the global market are uncertain. However, although 60% of respondents in 2014 answered that Hallyu would remain popular for five years or less, the Hallyu phenomenon has remained strong across various sectors through the present. If we focus on the sustainability of Hallyu and make efforts to exchange Hallyu content in various ways, we will be able to improve the current outlook, just as we have exceeded respondents' short-term expectations recorded in 2014.

Expected Duration of the Popularity of Hallyu



Issue 5. The Status of Hallyu in Major Countries of Interest

What Is the Current Status of Hallyu in Japan?

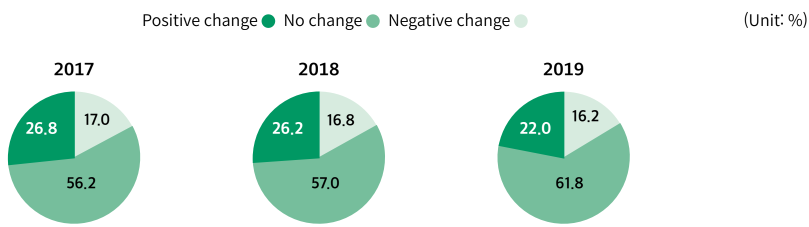
Japan is a country that has had strong negative perceptions of Hallyu and Korea, but the situation worsened in 2019. While there was a time when perceptions toward Hallyu improved, but it has worsened recently. Negative perceptions of Hallyu and Korea have been continuously increasing in Japan, which is believed to be due to political and diplomatic issues such as the issue of Japanese military sexual slavery, Korea-Japan trade conflicts, and the end of GSOMIA.[8] The key issues related to Korea in Japan were North Korean nuclear missiles (71.6%) and the issue of Japanese military sexual slavery (64.2%). In 2019, the trade conflict between Korea and Japan ranked first at 66%, followed by the end of GSOMIA at 57.6%. The impact of these issues on the consumption of Hallyu content has soared from 33.3% in 2017 to 42.0% in 2018, and increased again to 43.9% in 2019.

Negative perceptions toward Hallyu has also been on the rise. In Japan, the proportion of those who sympathize with negative perceptions of Hallyu increased by 6.2%p in 2018 compared to 2017, and increased by 1.4%p to the highest rate of negative perceptions ever, of 31.2% in 2019. The reason for the increase in negative perceptions was attributed to the "political and diplomatic conflicts with Korea." In 2017, the same reason was given for negative perceptions at 20%, along with "Korea's poor national character," and it increased to 23.5% in 2018 and 30% in 2019.

The rate of change in positive perceptions of Korea after experiencing Hallyu content has continued to decline over the past three years. 26.8% of all respondents in 2017 said that their perceptions of Korea showed a positive change after experiencing Hallyu content, but the numbers gradually decreased to 26.2% in 2018 and 22.0% in 2019. In particular, the response rate for positive changes fell by about 4%p in 2019 compared to 2018, confirming that Japanese perceptions of Hallyu and Korea have deteriorated further.

Meanwhile, the level of interest in Hallyu content was on the rise from 2016 to 2018, but declined in 2019. Affinity towards experienced Hallyu content increased from 2016 to 2017, but also decreased in 2019. In 2017, affinity toward all Hallyu content increased compared to the previous year, and in 2018, the positive response rate for contents excluding music, fashion, and beauty increased. However, in 2019, the positive response rate for almost all Hallyu content other than video content, including animations, publications, games, beauty, Korean food decreased.

Changes in Perceptions of Korea After Experiencing Hallyu



The Aftermath of the Hallyu Ban Continues to Affect China

In China, the ban on Hallyu has been a major obstacle in recent years. The ban on Hallyu, a retaliatory measure imposed by China after the deployment of the Terminal High Altitude Area Defense (THAAD) system in Korea in July 2016, had a substantial impact on Hallyu consumption in that market. The content industry has been hit hard by the suspension of Korean content exports and joint projects with China, while the consumer goods and service industries also suffered significant losses, such as a decrease in Chinese tourists due to the travel ban to Korea.[9]

This phenomenon has also been reflected in the perceptions of actual Hallyu consumers in China. A 2017 survey on sympathy toward negative perceptions of Hallyu content found that negative perceptions of Hallyu content in China rose sharply that year. The rate of sympathy for negative perceptions of Hallyu, which was only 27.8% in 2016, rose to 49.4%, and the 5-point scale rating also rose significantly from 3.17 to 3.49. At that time, political and diplomatic conflicts were ranked as the primary reason behind the negative perceptions at 17.8%; Korea's deployment of THAAD was pointed out as the issue respondents most frequently encountered with respect to Korea. Moreover, 56.7% of respondents said that the issues around THAAD

8. GSOMIA, or the General Security of Military Information Agreement, refers to an agreement that allows countries to share military secrets with each other.
9. Korea Creative Content Agency (2019). "A study on the strategies for expansion of new Hallyu for the paradigm shift of Hallyu."

affected their consumption of Hallyu content. Respondents' overall perception of Korea and changes in perceptions after experiencing Hallyu content also declined as a result, as did the overall popularity of Hallyu content.

However, a particularly intriguing result of this survey on China is that the interest and affinity of individuals who have experienced Hallyu content actually increased from 2017 to 2018. According to the survey, the number of respondents who said their interest increased compared to a year ago increased by 13.4%p in 2017 and 3.8%p in 2018. The rate of respondents who predicted that interest would increase in a year also rose substantially: by 11.2%p in 2017 and 11.0%p in 2018. Furthermore, the affinity category, which measured affinity toward experienced Hallyu content, showed a sharp increase in 2017 and 2018 compared to prior years. The affinity to all Hallyu content sectors increased significantly in 2017 compared to the previous year, and in 2018, affinity increased in all sectors except for entertainment programs and music.

On the other hand, looking at the current status of Hallyu in China, it appears that Hallyu has yet to reach its previous level of popularity. However, it is gradually moving toward a fuller recovery as the ban begins to ease. The percentage of people sympathizing with negative perceptions of Hallyu dropped by 23.8%p to reach 25.6% in 2018, and the reason for respondents' sympathy toward negative perceptions shifted to the commerciality, uniformity, and sensational aspects of the content, rather than focusing on political and diplomatic conflicts.

In 2019, the proportion of people who sympathize with negative perceptions of Hallyu content increased once again by 5.8%p in China. This trend appears to be a reaction not to political or diplomatic conflicts, but rather due to the commerciality of Hallyu content and the unethical behaviors of some Hallyu stars and influencers. In particular, the number of respondents who cited the unethical behavior of Hallyu stars and influencers as the cause of the spread of negative perceptions increased by 4.5%p compared to 2018, showing that such incidents can affect Hallyu in neighboring countries like China.

The Rapidly Growing U.S. Market: How Is It Now?

In the U.S., the popularity of K-Pop has helped Hallyu content become increasingly competitive and raised awareness, affinity, and interest in Korea and Hallyu. In particular, the number of positive responses to Hallyu in the U.S. increased rapidly between 2016 and 2018. This is believed to be a result of BTS's successful entry into the U.S. market[10] and the formation of a fandom that expanded the influence of Hallyu content as a whole.

U.S. respondents' affinity toward Hallyu content soared in 2017. According to a recent survey on affinity toward Hallyu content, affinity toward all surveyed content showed sharp increases compared to 2016, and the average of positive responses for all content jumped from 44.7% in 2016 to 73.4% in 2017. The average rating on a 5-point scale, which was just 3.33 in 2016, reached 3.96 in 2017 and increased further to 4.05 in 2018.

Individual and local interest in Hallyu content in the United States also increased significantly

10. BTS's *Wings* album reached the 26th place on the Billboard 200, one of Billboard's main charts, in October 2016. It ranked first on the Billboard World Album Chart and Billboard Digital World Album Chart. Since then, "DNA," the title track of the 2017 album *Love Yourself: Her* reached 67th on the Billboard Hot 100, and the 2018 album *Love Yourself: Tear* reached number 1 on the Billboard 200. Its title track, "Fake Love," reached number 10 on the Billboard Hot 100.

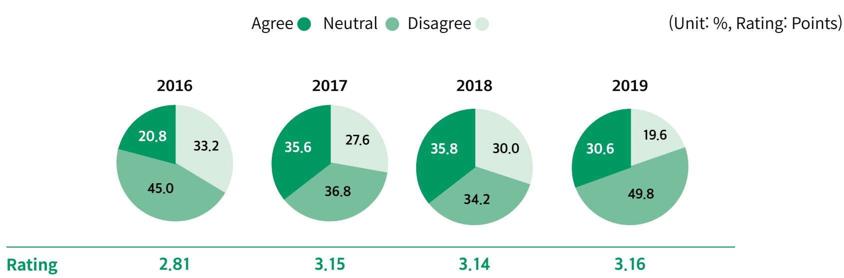
in 2017. Respondents who indicated that their interest increased compared to a year ago made up only 20.3% of the total in 2016, but rose to 37.2% in 2017, an increase of about 17%p. When asked about local interest in Hallyu, 40.4% indicated that interest had increased compared to a year ago in 2017, up 15%p from 25.5% in 2016. When asked whether their willingness to spend on Hallyu content had increased compared to a year ago, respondents showed a 17.5%p increase in 2017 compared to the previous year; interest in and affinity toward Hallyu also showed sharp increases in 2017.

Moreover, the outlook for future content in the U.S. has also shown positive changes. The response that interest will increase in a year was 13.3%p rise in 2017, the response that local interest will increase in a year was 19.6%p growth, and the response that willingness to spend on Hallyu content will increase was 14.7%p swell, showing a positive outlook for Hallyu in the United States.

Positive perceptions of Korea by American consumers who have experienced Hallyu content also increased in 2018 compared to the previous year. In 2017, 62.0% of respondents answered that they formed a positive perception of Korea after experiencing Hallyu content; 2.2% said they formed a negative perception; and the favorability score converted to a 5-point scale was 3.78 points. Meanwhile, 60.8% of respondents said they experienced a positive change in their perceptions of Hallyu in 2018, a decrease from the previous year, but the number of respondents who experienced a negative change decreased to 1.4% and the score converted to a 5-point scale was 3.85 points, indicating that there were more positive changes in perception compared to 2017.

However, in addition to the sudden surge in popularity of Hallyu in the U.S., negative perceptions of Hallyu during this period also increased due to the influence of the North Korean nuclear missile threat. The number of respondents who had negative perceptions of Hallyu content increased from 20.8% in 2016 to 35.6% in 2017, reaching 35.8% in 2018—this is a fairly rapid increase compared to 2016. This number fell to 30.6% in 2019, which may be due to the fact that consumers of Hallyu content in the U.S. were exposed to many positive accounts regarding Korea, such as President Trump's visit to Seoul and the country's participation in summit talks, as well as negotiations between the U.S. and North Korea on the denuclearization of the Korean Peninsula. In 2019, 51.6% of American respondents answered that they were aware of "President Trump's visit to Korea and summit talks" and 41.6% knew about "North Korea-U.S. negotiations on the denuclearization of the Korean Peninsula," while 43% answered that such issues had an effect on their perceptions, higher than the average response rate of 17 countries.

Sympathy with Negative Perceptions toward Hallyu in the U.S.



Part 2

Analysis by Region and Country

Chapter 1.

Perceptions of Hallyu

Images Associated with Korea

Negative Perceptions of Hallyu Content and Its Reasons

Chapter 2.

Usage and Consumption of Hallyu

Usage and Consumption Behavior of Hallyu Content

Degree of Expansion of Hallyu Usage

Chapter 3.

Popularity and Favorability of Hallyu

Popularity and Favorability of Hallyu Content

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Preferred Hallyu Content

Preferred Hallyu Stars

Chapter 4.

The Impact of Hallyu

Changes in Perception of Korea after Using Hallyu Content

Willingness to Use Korean Products and Services in the Future

Willingness to Pay for Hallyu Content in the Future

Chapter 1. Perceptions of Hallyu

Images Associated with Korea

Five Regions

An examination of the popularity of Korean content types by region revealed that K-Pop had the highest positive association in all regions in 2019 and that response rates increased for three years in all regions except in the Middle East and Africa. Among these areas, Europe showed the highest increase in association rates with K-Pop, with a 3%p increase compared to 2017, followed by a 2%p increase in the U.S., indicating that the K-Pop craze is continuing in the Americas and Europe.

Korean food showed a high association and ranked within the top 5 in all regions, particularly in Asia and the Americas, where it ranked second, and third in Europe and the Middle East. The association rates for Korean food have continued to increase for three years overall. In the Middle East, the response rate fell between 2017 and 2018 and doubled in 2019. The region with the highest response rate to Korean food over the past three years has been Asia, with an increase of more than 3%p per year.

IT products and brands were also consistently top-ranked content in all regions, especially in Europe, the Middle East, and Africa, where it was ranked second in association.
In contrast to the positive reception of Hallyu content, overall perceptions of Korea have seen some noteworthy changes. For example, the response rate regarding issues such as North Korea and the North Korean nuclear threat/war risk dropped sharply between 2017 and 2018 after summit meetings between the two Koreas and between North Korea and the U.S. projected a mood of reconciliation at the time. However, response rates increased again slightly as tensions renewed between the countries in 2019.

(Top 5, Multiple responses, Unit: %)

Asia	The Americas	Europe	The Middle East	Africa
K-Pop **19.6**	K-Pop **19.6**	K-Pop **19.6**	K-Pop **14.3**	K-Pop **12.0**
Korean food **15.6**	Korean food **19.6**	IT products/brands **7.9**	IT products/brands **11.5**	IT products/brands **11.8**
Dramas **10.9**	North Korean nuclear threat/War risk area **6.0**	Korean food **7.6**	Korean food **10.5**	North Korean nuclear threat/War risk area **7.0**
Hallyu stars **7.9**	IT products/brands **5.8**	Beauty products **7.0**	Beauty products **8.5**	Movies **6.8**
IT products/brands **6.5**	North Korea **5.8**	North Korea **6.9**	Cars **8.5**	Korean food **6.5**
				Animations **6.5**

Asia

When the averages of the countries surveyed in Asia were examined, responses were in the order of K-Pop, dramas, Korean food, Hallyu stars, and IT products/brands. The image most frequently associated with Korea was split between K-Pop and Korean food in nine Asian countries. In Thailand, Malaysia, Indonesia, Australia, and Vietnam, K-Pop was the first image that came to mind when thinking of Korea, and the association was especially high in Indonesia, with a response rate of 40%.

The response rate for Korean food was high in China, Japan, and Taiwan. In China in particular, the response rate for Korean food was 4.6% in 2017; this rose sharply to 11.4% in 2018 and steadily increased to 16.2% in 2019. Meanwhile, the response rate in Japan and Taiwan rose by 6.6%p and 9.8%p, respectively, compared to 2017, showing that the position of Korean food in these countries has grown significantly.

India was the only country where IT products and brands were the first to come to mind when thinking of Korea. The response rate for IT products and brands in India was the highest of the surveyed regions for three years, with a slight decline in 2019 compared to 2018.
Meanwhile, Korean dramas were the second most associated image with Korea in all countries except for Japan and Australia, and Hallyu stars were one of the top associated images in all countries except for India and Australia.

China	Japan	Taiwan	Thailand
Korean food 16.2	Korean food 28.4	Korean food 24.6	K-Pop 24.0
Dramas 15.6	K-Pop 17.2	Hallyu stars 13.0	Korean food 10.8
Beauty services 15.6	Hangul 9.8	Dramas 13.0	Dramas 10.6
Hallyu stars 9.8	North Korea 6.4	K-Pop 10.8	Hallyu stars 8.6
Beauty products 7.6	Hallyu stars 5.6	Beauty services 8.4	Beauty services 8.0

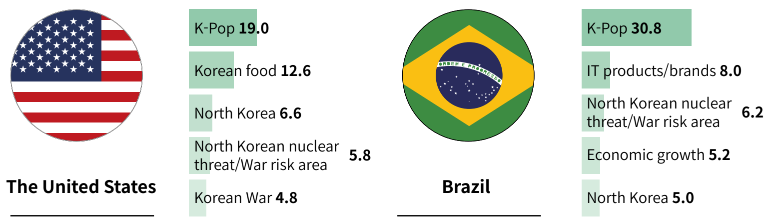
Malaysia	Indonesia	India	Australia	Vietnam
K-Pop 31.4	K-Pop 40.6	IT products/brands 14.6	K-Pop 24.0	K-Pop 17.2
Korean food 14.8	Dramas 15.2	Dramas 9.4	Korean food 16.8	Korean food 15.0
Dramas 10.2	Hallyu stars 7.4	K-Pop 8.4	North Korean nuclear threat/War risk area 6.8	Dramas 13.0
Hallyu stars 7.6	IT products/brands 7.2	Korean food 7.4	North Korea 6.3	Beauty products 9.2
IT products/brands 7.2	Korean food 7.0	Movies 6.6	IT products/brands 5.8	Hallyu stars 8.2

The Americas

K-Pop had a strong response association rate among Korean products and content in the Americas. By country, K-Pop was the image most associated with Korea in both Brazil and the United States. However, the response rate was greater than 30% in Brazil, whereas it remained below 20% in the United States. An examination of the changes in response rates over the last three years showed that the response rate for K-Pop in the U.S. was 15.4% in 2017. This rose by about 2%p each year and is now around 19%. In Brazil, the response rate increased compared to 2017, but decreased in 2018 before rebounding to the top position in 2019.

Meanwhile, the U.S. also showed a strong association for Korean food along with K-Pop, while there were high associations with Korean IT products and brands in Brazil. Although North Korea and the North Korean nuclear threat/risk of war remain one of the top images associated with the thought of Korea in the U.S. and Brazil, the response rate has fallen sharply, decreasing by more than 50% compared to 2017.

(Top 5, Multiple responses, Unit: %)



Europe

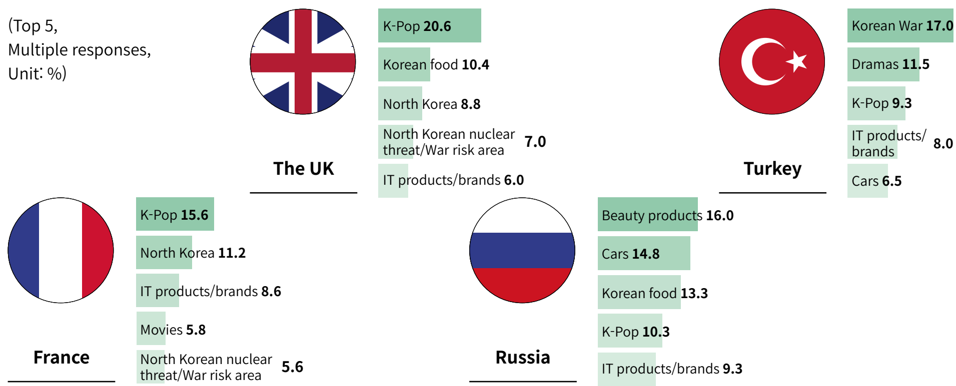
In Europe, the top images associated with Korea included a diverse range of products, services, and issues in each country. Association with K-Pop was high in all countries, along with Korea's IT products and brands. In France and the UK, K-Pop was the first image that came to mind when thinking of Korea. However, the association rate for K-Pop has been decreasing every year since 2017. In 2017, the response rate was 23%, but in 2018 it fell sharply to 16%, and fell again to 15.6% in 2019. In contrast, association with Korean movies, which was in the 3% range in 2017, has increased.

Meanwhile, Korea's representative images elsewhere included beauty products in Russia and the Korean War in Turkey. In Russia, associations with Korean beauty have more than doubled compared to 2017; the response rate, which was less than 8% in 2017, surged to 15.5% in 2018 and to 16.0% in 2019. Associations with cars are also strong in Russia, with response rates remaining around 14% every year since 2017. In Turkey, association with the Korean War has remained at the top of the ranking for the past three years, maintaining similar rates of between 15% and 17% each year.

Notably, associations with K-Pop in Russia and Turkey have both increased compared to 2017. The response rate for K-Pop, which was around 5% in 2017, has now reached to about 10%. In Turkey, the response rate increased sharply—by about 4%p—in 2018 and is now around 9%. In Russia, the response rate has steadily increased by 2–3%p each year since 2017.

Associations with North Korea and the North Korean nuclear threat/risk of war have decreased across Europe. While this remained one of the top 5 images in France, the UK, Russia, and Turkey, the response rate has steadily decreased. Although issues related to North Korea remained among the top associated images of South Korea in France and the UK, the response rate fell by more than 5%p and 10%p, respectively, and negative images of South Korea caused by North Korea declined significantly in these regions. IT products and brands were ranked third in France, fourth in Turkey, and fifth in Russia and the UK.

Meanwhile, cars were ranked in the top 5 not only in Russia but also in Turkey, showing that Europe continues to prefer major export products from Korea's manufacturing sector.



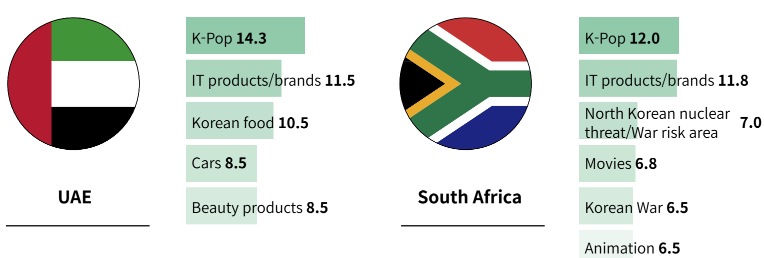
In the UAE, K-Pop was again the top image associated with Korea, as it had been in 2018. The response rate fell from 15.0% in 2017 to 11.3% in 2018 but increased by 3%p to 14.0% in 2019. Associations with IT products and brands and Korean food were also found to be high. The response rate for IT products and brands was about 9% in 2017 and increased by about 1%p each year to reach 11.5% in 2019.

Respondents who chose Korean food as Korea's representative image showed an increase of 5%p in 2018 and 2019, indicating that there are increased opportunities and interest in Korean food in the Middle East. Moreover, Korean dramas consistently had a high association rate in 2017 and 2018. However, their popularity has declined steadily—Korean dramas did not make it to the top 5 images in 2019.

K-Pop was also the top image associated with Korea in South Africa, but the response rate fell by 2%p to 12% in 2019 compared to 2018 after more than doubling from 7% in 2017. K-Pop was followed by IT products and brands and the North Korean nuclear threat/risk of war. However, associations with the North Korean nuclear threat/risk of war decreased by more than half from 15.5% in 2017 to just 7% in 2019.

Meanwhile, Korean movies quickly rose to become the fourth most associated image in South Africa in 2019. The response rate for Korean movies, which was only 4.5% in 2017 and 4% in 2018, rose to almost 7% in this year's survey.

(Top 5, Multiple responses, Unit: %)



Negative Perceptions of Hallyu Content and Its Causes

Five Regions

The rate of sympathy with negative perceptions of Hallyu content averaged 24.2% across 17 countries, down from 31.0% in 2017 and 28.1% in 2018. While this sentiment varies by region, there has been a consistent decline in sympathy with negative perceptions of Hallyu in Asia since 2017. The rate, which stood at 33.7% in 2017, fell to 30.6% in 2018, and decreased slightly to 29.2% in 2019.

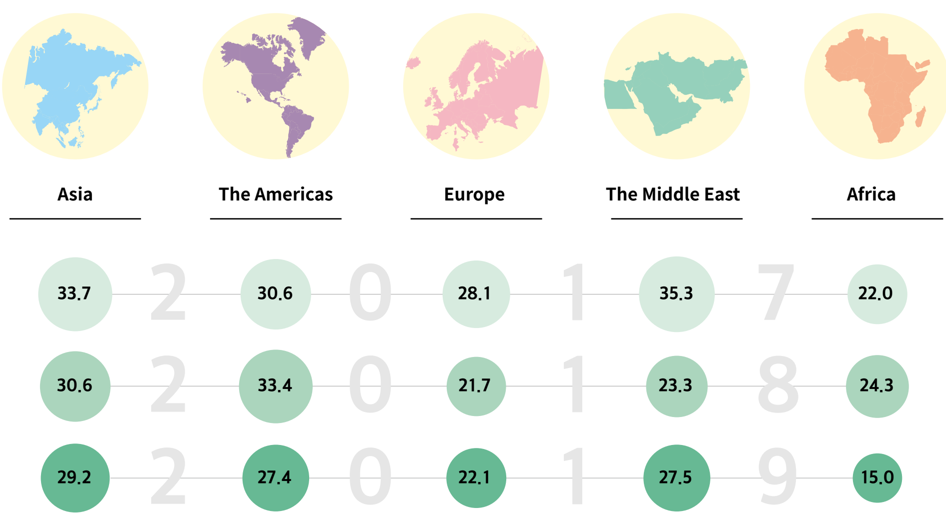
Africa and the Americas saw a slight increase in response rates in 2018 compared to 2017 and a significant decline in 2019. The rate of sympathy with negative perceptions of Hallyu increased slightly between 2017 and 2018 but decreased significantly by 9.3%p in 2019, dipping from 24.3% in 2018 to 15.0%. In the Americas, the response rate increased by 3%p to 33.4% between 2017 and 2018 but fell by 6.0%p to 27.4% in 2019.

In contrast, in Europe, sympathy with negative perceptions of Hallyu dropped significantly by 6.4%p between 2017 and 2018 but rose slightly by 0.5%p to 22.1% in 2019. The rates also fell significantly between 2017 and 2018 in the Middle East, with a 12.0%p decrease from 35.3% in 2017 to 23.3% in 2018. However, the rate increased by 4.2%p between 2018 and 2019.

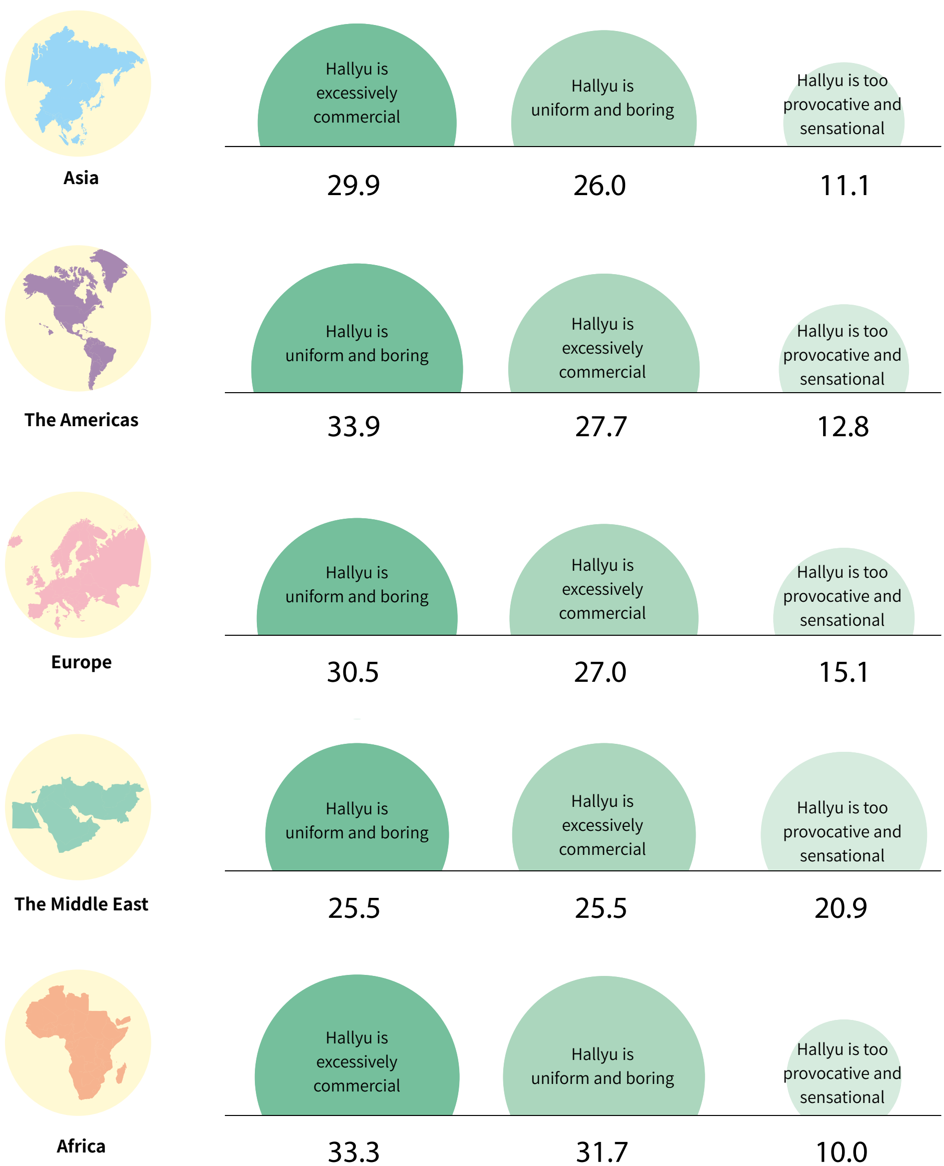
In 2019, respondents' reasons for sympathizing with negative perceptions of the popularity of Hallyu content remained similar to those given in 2018. In 2017, factors related to North Korea's international threat were the biggest reasons for the world's negative perceptions of Hallyu, while from 2018, negative perceptions were due to social issues such as the commerciality, sensationalism, and uniformity of the content. The survey also found that in Asia and Africa, Korean content is perceived to be too commercial. Meanwhile, the top reason for respondents' sympathy with negative perceptions of Korean content in the Americas, the Middle East, and Europe was because Korean content is considered boring and uniform.

Rate of Sympathy with Negative Perceptions of Hallyu

(Unit: %)



Reasons for Sympathy with Negative Perceptions of Hallyu (Top 3, Unit: %)



Asia

In Asia, several countries had relatively low rates of sympathy with negative perceptions of Hallyu. These included Thailand, India, Indonesia, and Vietnam, where negative perceptions were lower than 30%. Rates in Thailand and India were greater than 40% in 2017; they showed a decline in 2018 and decreased significantly by 18.0%p and 14.2%p, respectively, in 2019. In contrast, in Indonesia, the rate of sympathy has remained low—in the 20% range—from 2017 to the present.

Sympathy with negative perceptions of Hallyu was on the decline between 2017 and 2018 in

China and Australia but rose in 2019. Sympathy rates reached nearly 50% in China after the ban on Hallyu was implemented in 2017 but fell to about 25% in 2018 as the law began to ease; rates rose by 6%p in 2019 to once again reach the 30% range. In the case of Australia, the rate dropped from 30% in 2017 to 20% in 2018, but rose again to 30% in 2019. There was a similar pattern in Malaysia, where the response rate remained around 32% in 2017 and 2018 before surging to 37% in 2019.

In several Asian countries, such as Japan and Taiwan, the rate of sympathy with negative perceptions of Hallyu has been continuously increasing. In both countries, response rates were as low as being in the 20% range in 2017 but increased by 2–3%p each year to reach the 30% range in 2019.

Such sympathy with negative perceptions may be caused in part by the growing popularity of Hallyu content, as the most common reason given in most countries for these perceptions was that Korean content is too commercial. This was one of the top reasons given by respondents in seven out of the nine countries surveyed, including China, Taiwan, Malaysia, Indonesia, India, Australia, and Vietnam. In contrast, in Thailand, the uniform and boring nature of Korean content was cited as the top reason, at 26.1%, followed by excessive commerciality, at 25.5%.

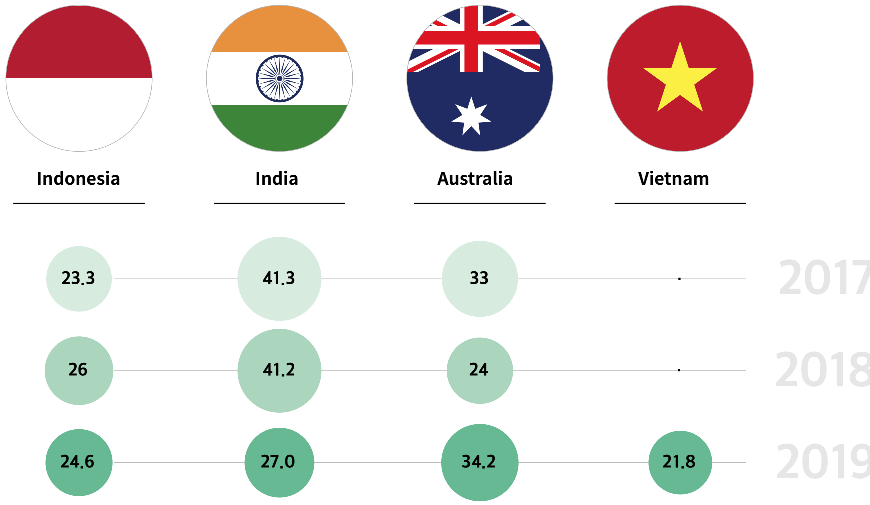
In 2017, political issues such as the division of the Koreas and the international threat from North Korea were the top-ranked reasons respondents sympathized with negative perceptions in Thailand, Indonesia, India, and Australia. However, over the past two years, issues related to North Korea seemed to have disappeared because of Asian Hallyu fans' positive perceptions of Korea.

Meanwhile, Japan and countries in the Greater China region have consistently pointed to political, diplomatic, and historical reasons and the consequent resentment of Korea as the main reasons for their sympathy with negative perceptions of Hallyu. However, such sentiments have declined in countries such as China and Taiwan, while they have remained relatively strong in Japan. The issue of political and diplomatic conflicts with Korea was given as the top reason for sympathy with negative perceptions in Japan, whereas this concern has disappeared from the rankings in China and Taiwan, despite being ranked third in 2018. The reason for negative perceptions was replaced by concerns over the inappropriate behavior of Hallyu stars and influencers, which ranked at 11.5% in China, 11.2% in Taiwan, and 13.8% in Malaysia.

Rate of Sympathy with Negative Perceptions of Hallyu

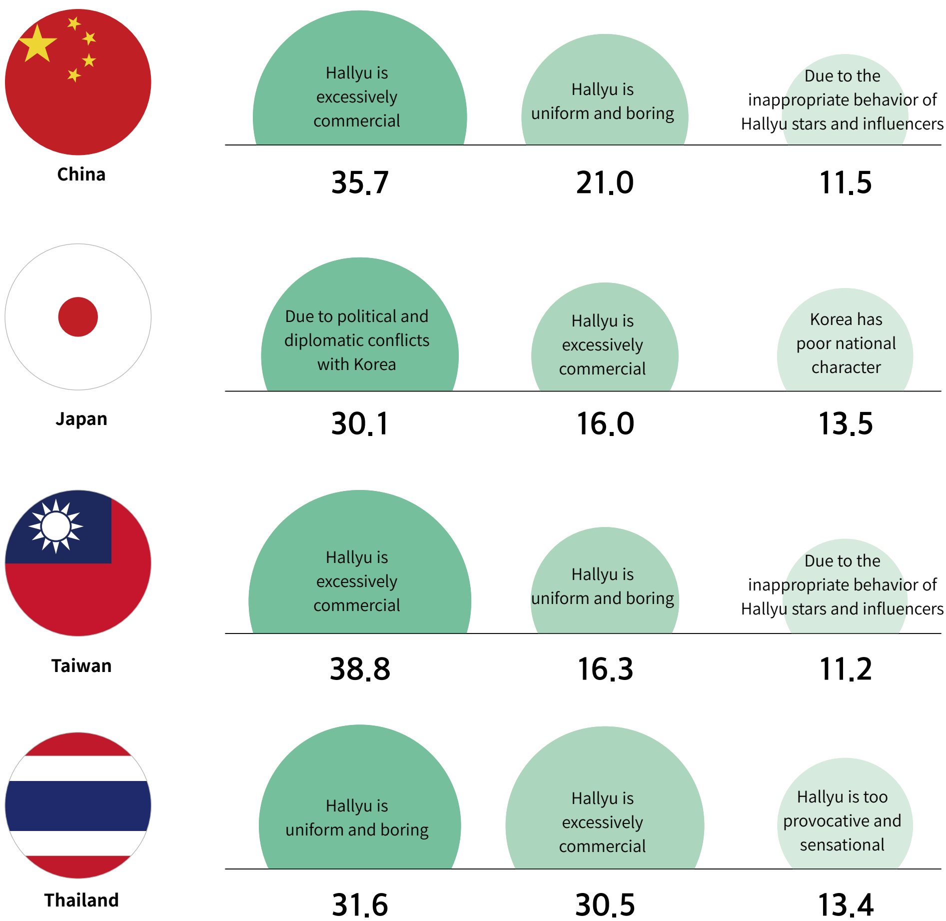
(Unit: %)

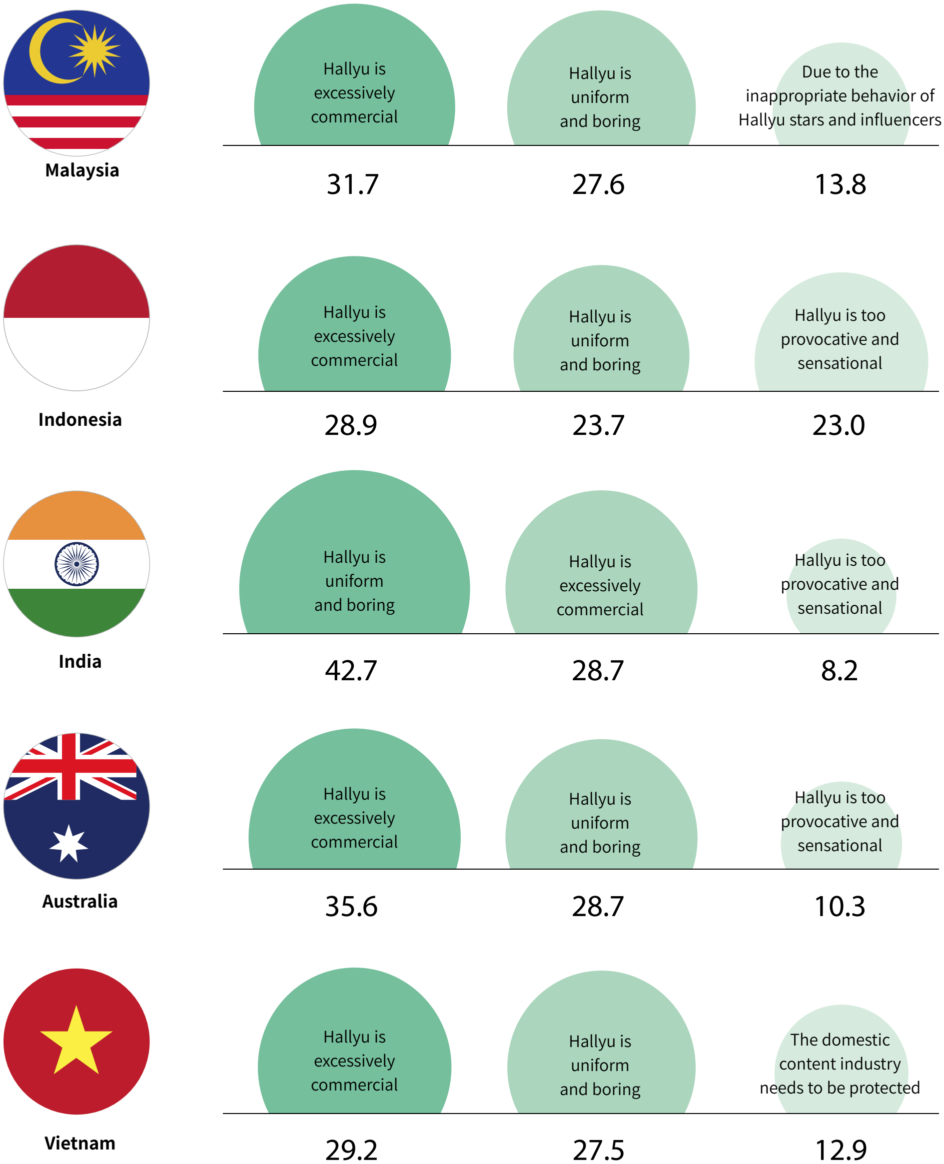
	China	Japan	Taiwan	Thailand	Malaysia
2017	49.4	23.6	24.8	40.3	32.8
2018	25.6	29.8	27.2	37.6	32.2
2019	31.4	31.4	31.2	19.6	37.4



Reasons for Sympathy with Negative Perceptions of Hallyu

(Top 3, Unit: %)





The Americas

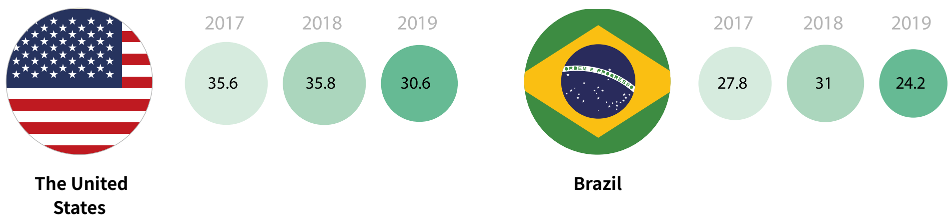
In the Americas, negative perceptions of Hallyu have grown over the past three years—however, for 2019, it appears they have begun to decline again. In the U.S., negative perceptions of the popularity of Hallyu content did not show significant changes between 2018, with only a slight increase of 0.2%p from the 35.6% recorded in 2017 to 35.8% in 2018, and a decrease of 5.2%p to 30.6% in 2019.

In contrast, Brazil showed greater increases and decreases. While the rate of sympathy was 27.8% in 2017, it grew by 3.2%p to 31.0% in 2018, and fell by 6.8%p to reach 24.2% in 2019, which was lower than 2017's rate.

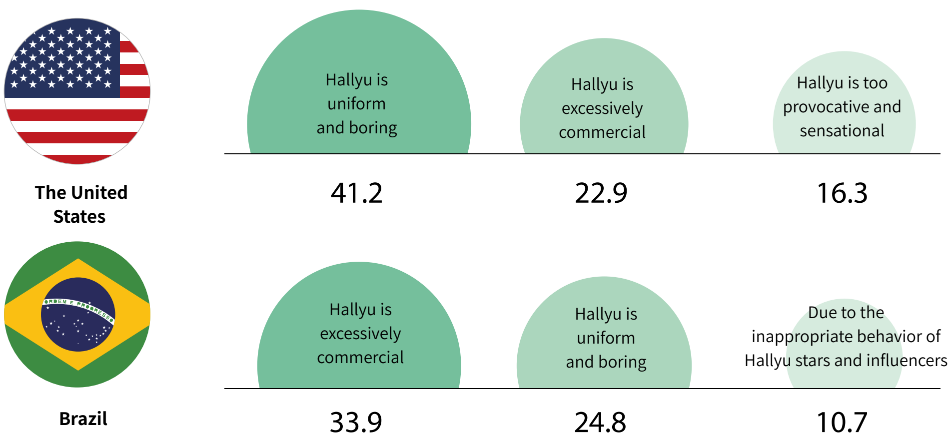
The biggest reason for the increase in negative perceptions of the popularity of Hallyu content in the Americas was that Korean content is uniform and boring. In the U.S., Korean content being considered uniform and boring was the overwhelming reason for sympathy with negative perceptions at 41.2%, followed by the excessive commerciality of Hallyu, as well as Korean content being too provocative and sensational.

In the case of Brazil, the top three reasons for sympathy with negative perceptions were the commerciality of Korean content, Korean content being uniform and boring, and Korean content being too provocative and sensational, in that order. Meanwhile, “issues relating to the division of the Koreas and the international threat by North Korea,” which was the top reason in 2017 and 2018, disappeared from the 2019 rankings. Since 2018, “the inappropriate/unethical behavior of Hallyu stars and influencers has been continuously cited as a key reason for sympathy with negative perceptions of Hallyu in Brazil.

Rate of Sympathy with Negative Perceptions of Hallyu (Unit: %)



Reasons for Sympathy with Negative Perceptions of Hallyu (Top 3, Unit: %)



Europe

In Europe, France had the highest rate of sympathy with negative perceptions of Hallyu content at 27.8%, followed by Turkey, the UK, and Russia. Russia had the lowest rate of sympathy among the 17 countries surveyed at 11.5%.

In addition, the rates of sympathy with negative perceptions of Hallyu in France and the UK have declined sharply compared to 2017; in each country, these rates have consistently trended downward over the past three years. The response rate dropped significantly by 9.5%p, falling from 37.5% in 2017 to 28% in 2018; there was a slight decline again in 2019. The decline between 2018 and 2019 was greater in the UK, with a 7.0%p decrease between 2018 to 2019, compared to the 2.5%p decline between 2017 to 2018.

Meanwhile, in Russia and Turkey, the rate of sympathy with negative perceptions declined sharply in 2018 but rose again in 2019. In Russia, the rate of sympathy dropped from 14.3% in 2017 to 5.8% in 2018; it rose again to 11.5% in 2019. In Turkey, the rate of sympathy went from 28.6% in 2017 and dropped by about 8%p to 21% in 2018 before increasing by about 5%p in 2019.

Interestingly, the reasons for sympathy with negative perceptions of Hallyu were similar across Europe, but with differing response rates. In France, the biggest reason for sympathy was that Hallyu was too commercial, while in the UK, Russia, and Turkey, Hallyu content being uniform and boring was given as the top reason. Moreover, Hallyu content being too provocative and sensational was given as one of the top reasons in all countries surveyed.

Rate of Sympathy with Negative Perceptions of Hallyu

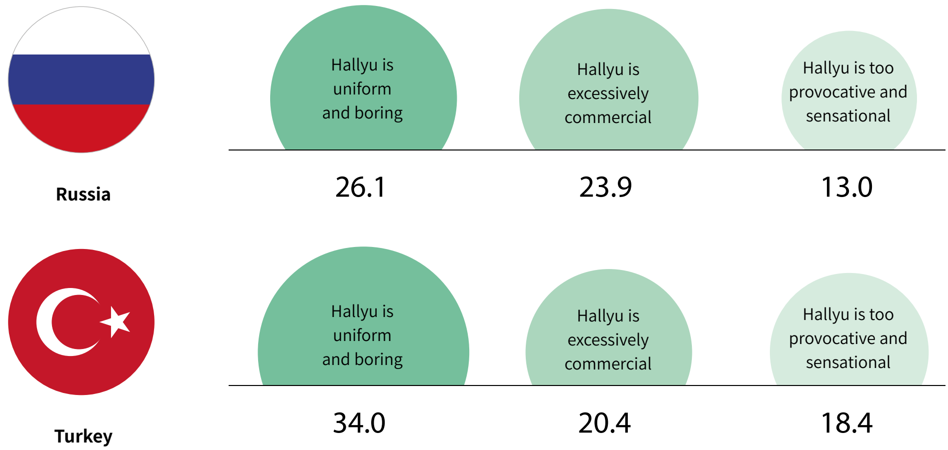
(Unit: %)

	France	The UK	Russia	Turkey
2017	37.5	31.3	14.3	28.6
2018	28	28.8	5.8	21
2019	27.8	21.8	11.5	25.8

Reasons for Sympathy with Negative Perceptions of Hallyu

(Top 3, Unit: %)

	1	2	3
France	Hallyu is excessively commercial 34.5	Hallyu is uniform and boring 25.9	Hallyu is too provocative and sensational 13.7
The UK	Hallyu is uniform and boring 34.9	Hallyu is excessively commercial 24.8	Hallyu is too provocative and sensational 14.7



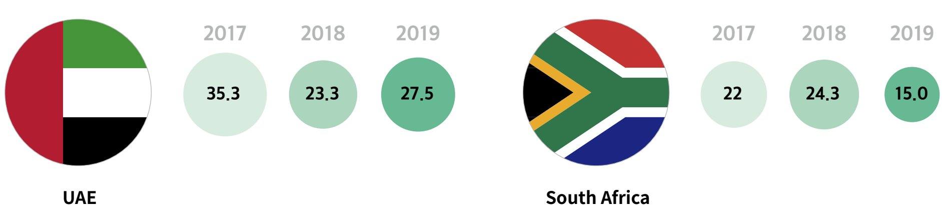
The Middle East and Africa

In the Middle East, the UAE saw the rate of respondents who sympathize with negative perceptions of Hallyu fall by 12.0%p between 2017 and 2018, then rise again by 4.2%p in 2019 to reach 27.5%. In South Africa, the rate increased by 2.3%p between 2017 and 2018, but decreased significantly by 9.3%p in 2019 to reach the lowest rate of sympathy in the world after Russia.

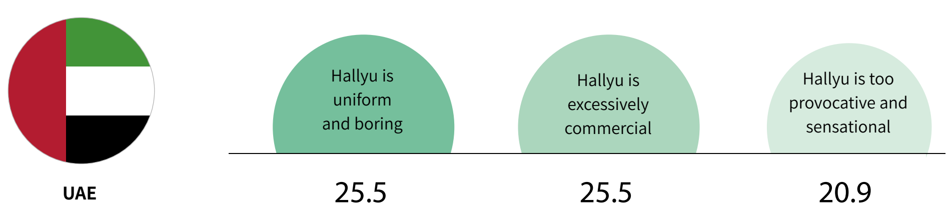
In both countries, the biggest reasons for sympathy with negative perceptions of the popularity of Hallyu content were that Hallyu content is seen as being excessively commercial and is uniform and boring. Whereas the UAE cited the perception that Hallyu content is too provocative and sensational as its third biggest reason for such negative thinking, South Africa mentioned the need to protect its own content industry as one of its top reasons.

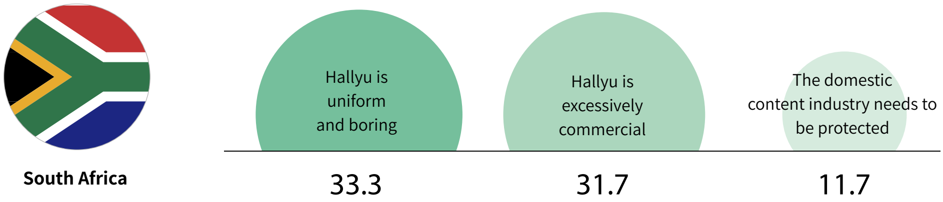
Meanwhile, although the division of the Koreas and the international threat by North Korea was given as the top reason for negative perceptions in 2017 and appeared again as a significant factor in 2018, with a 15% response rate, these geopolitical factors seem to have been completely excluded from the top three reasons in 2019 for respondents in the Middle East and Africa.

Rate of Sympathy with Negative Perceptions of Hallyu (Unit: %)



Reasons for Sympathy with Negative Perceptions of Hallyu (Top 3, Unit: %)





Chapter 2. Usage and Consumption of Hallyu

Usage and Consumption Behavior of Hallyu Content

Asia

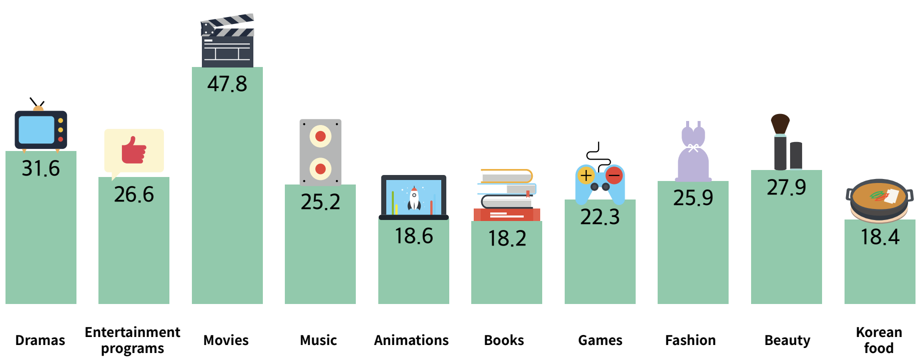
In Asia, movies accounted for the highest proportion of Hallyu content consumption at 47.8%. Respondents watched an average of about 13.4 movies per month, of which 6.4 were Korean movies. In addition, consumption of Korean dramas was more than 30%, showing that a variety of Korean video content is actively being consumed across Asia.

Meanwhile, TV remained the top point of consumption for dramas among Hallyu content. While TV usage briefly declined in 2018, it recovered in 2019 to a level similar to that of 2017. Online and mobile platforms were most frequently used for consuming entertainment programs, movies, animations, and K-Pop, but TV usage in Asia was also high relative to other regions, indicating that Hallyu content users in Asia use a combination of online and mobile platforms and TV. In the case of Korean games, playing online was the most common consumption behavior, followed by viewing gaming videos, which rose by about 5%p compared to 2018.

The main point of contact for Korean fashion and beauty was through domestic sites, but consumption through global sites like Amazon, eBay, and Alibaba showed similar levels. On the other hand, for publications, the use of domestic websites was about 15% higher than global sites. Finally, about 60% of Asian users consumed Korean food through domestic offline stores and restaurants.

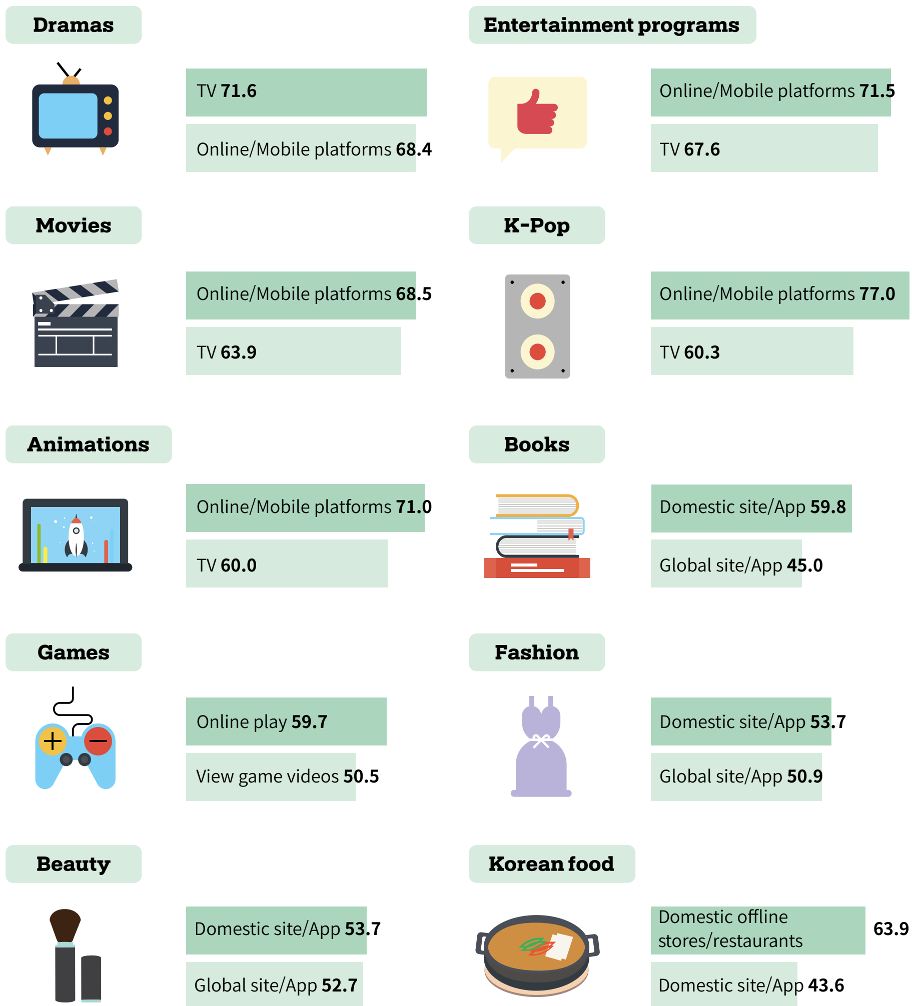
Hallyu Content Consumption

(Unit: %)



Point of Contact for Hallyu Content

(Top 2, Multiple responses, Unit: %)



The Americas

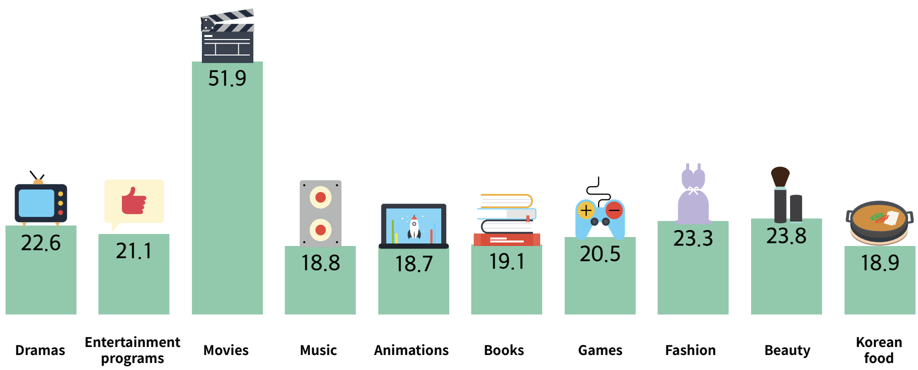
Similar to Asia, movies accounted for the highest proportion of Hallyu content consumption in the Americas, at 51.9%. Respondents in the United States and Brazil watched an average 15.4 movies per month, of which Korean movies accounted for more than 50%, at an average of eight movies. Korean fashion, beauty, dramas, entertainment programs, and games followed with only about 20% of consumption.

Hallyu content was mostly consumed through online/mobile platforms in the Americas. The main point of contact for Korean dramas, entertainment programs, and movies was online/mobile platforms, with this mode being specified by more than 65% of users, followed by TV at more than 50%. More than 70% of users consumed K-Pop and animations through online/mobile platforms; this behavior was particularly prevalent in the case of K-Pop, where about 80% of respondents used online/mobile platforms.

The point of contact for Korean games was similar to that reported in 2018. The largest proportion of users played games online, followed by viewing game videos on websites. Korean publications, fashion, and beauty were primarily consumed through global sites/apps. The proportion of users who consume Korean food through domestic offline stores and restaurants was about 20% higher than domestic online sites/apps.

Hallyu Content Consumption

(Unit: %)



Point of Contact for Hallyu Content

(Top 2, Multiple responses, Unit: %)

Dramas	Online/Mobile platforms **64.9**	TV **54.0**
Entertainment programs	Online/Mobile platforms **69.7**	TV **53.7**
Movies	Online/Mobile platforms **65.1**	TV **50.6**
K-Pop	Online/Mobile platforms **77.9**	TV **42.1**
Animations	Online/Mobile platforms **72.0**	TV **50.9**
Books	Global site/App **59.4**	Domestic site/App **48.9**
Games	Online play **61.5**	View game videos **50.2**
Fashion	Global site/App **54.5**	SNS **39.3**
Beauty	Global site/App **54.8**	Domestic site/App **41.8**
Korean food	Domestic offline stores/restaurants **56.4**	Domestic site/App **36.4**

Europe

In Europe, the consumption of not only Hallyu content, but overall cultural content was lower than that of other regions. As in the other regions, movies accounted for the highest proportion of Hallyu content consumption compared to total consumption, but the proportion was only 40.7%--this was 6.0% lower than the average of 46.3% for all 17 countries surveyed. Respondents in Europe watched an average of 11.3 movies per month, of which 4.6 were Korean movies. Among other Hallyu content, only dramas accounted for a little more than 20%, while the remaining content showed low consumption rates of 10–20%.

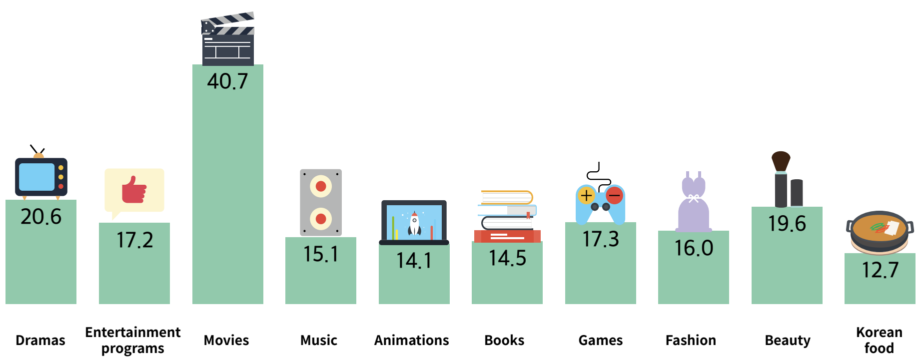
Korean video content was primarily consumed through online/mobile platforms in Europe; this consumption mode was especially prevalent for Korean dramas, entertainment programs, and animations, with reported rates around 70% for each. Consumption of K-Pop on online/mobile platforms was overwhelmingly strong at 77.6%, followed by TV, which was only at about 35.4%.

Mobile play, which was the most common point of contact for Korean games in 2018, fell by 16%p, and online game play was found to be the most common point of contact in 2019. The percentage of respondents playing games online was over 50%, an increase of 5.2%p compared to 2018, followed by viewing game videos and programs on websites at over 45%, which was a 5.4%p decrease from the previous year.

Domestic sites/apps were most commonly used to access Korean publications, while global sites/apps were most frequently used for Korean fashion and beauty consumption, at over 50%. In the case of Korean food, in Europe, the rate of those using domestic offline stores and restaurants was double that of those using domestic online sites.

Hallyu Content Consumption

(Unit: %)



Point of Contact for Hallyu Content

(Top 2, Multiple responses, Unit: %)

Dramas

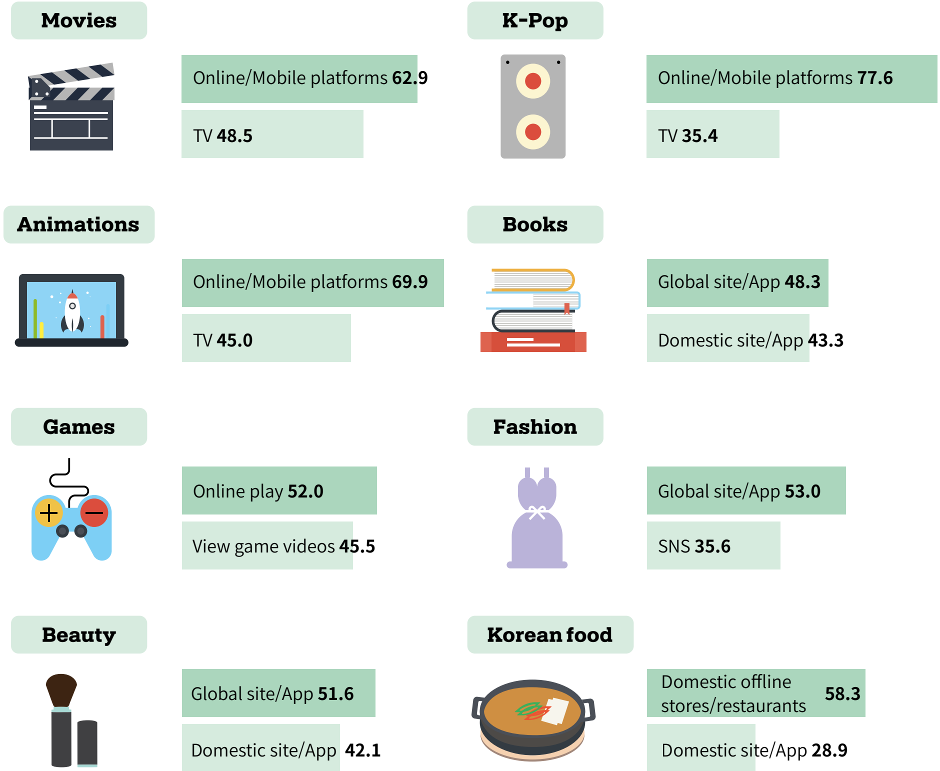
Online/Mobile platforms **70.4**

TV **48.7**

Entertainment programs

Online/Mobile platforms **68.3**

TV **48.8**



The Middle East

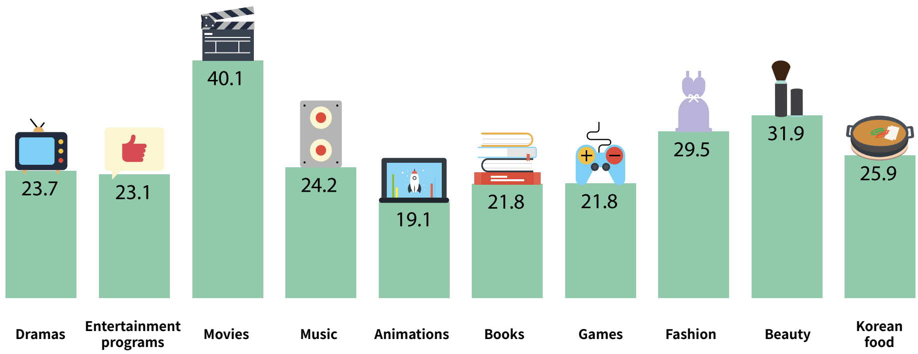
Movies also accounted for the highest proportion of Hallyu content consumption in the Middle East. UAE respondents who had experience with Korean movie content watched an average of 15.7 movies per month, of which 6.3, or 40.1%, were Korean movies. Korean beauty content followed in popularity at over 30% and Korean fashion at slightly less than 30%, showing that these two Hallyu content types accounted for a relatively high proportion of consumption.

The Middle East region also had the highest rate of contact with Hallyu video content through online/mobile platforms. More than 70% of respondents used online/mobile platforms to consume Korean dramas, entertainment programs, movies, and animations. In particular, 80% of consumers of Korean dramas, 75% of consumers of entertainment programs, and 77.2% of K-Pop consumers in the Middle East used online/mobile platforms.

Unlike other regions, respondents in the Middle East more often used Korean sites/apps than global platforms to access Korean publications, though the overall rates were similar. In the case of online games, online play was the most common consumption behavior, followed by viewing game videos online—this behavior increased by 12.8%p compared to 2018. Global sites/apps were more commonly used to access Korean fashion and beauty, followed by social media, which was about 15% lower in popularity. Korean food was the only sector where offline contact was higher than online.

Hallyu Content Consumption

(Unit: %)



Point of Contact for Hallyu Content

(Top 2, Multiple responses, Unit: %)

Dramas

Online/Mobile platforms **79.9**

TV **52.2**

Entertainment programs

Online/Mobile platforms **76.7**

TV **49.8**

Movies

Online/Mobile platforms **73.6**

TV **46.8**

K-Pop

Online/Mobile platforms **77.2**

TV **46.5**

Animations

Online/Mobile platforms **73.9**

TV **51.4**

Books

Global site/App **49.0**

Domestic site/App **48.3**

Games

Online play **57.0**

View game videos **48.6**

Fashion

Global site/App **53.0**

SNS **40.6**

Beauty

Global site/App **59.0**

Domestic site/App **44.3**

Korean food

Domestic offline stores/restaurants **57.8**

Domestic site/App **35.4**

Africa

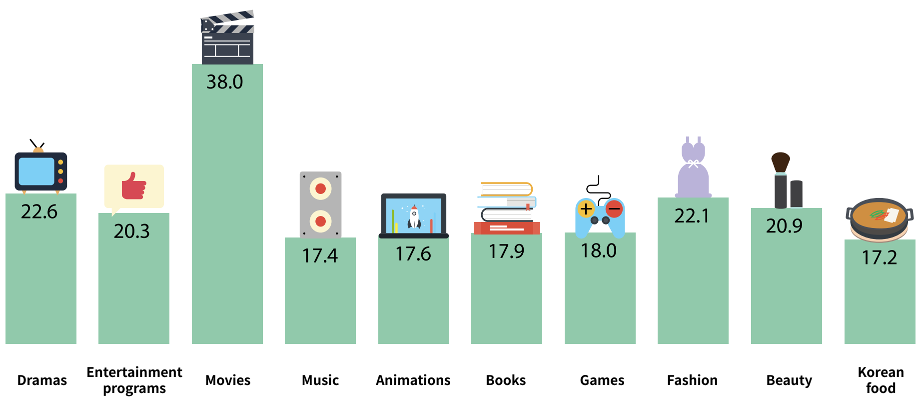
Although movies accounted for the highest proportion of Hallyu content consumption in Africa, that proportion was only 38.0%, which was low compared to other regions. Respondents in Africa consumed an average of 16.6 movies per month, of which 6.3 were Korean movies. The proportion of consumption of Korean dramas, fashion, beauty, and entertainment programs was also high, though still only about 20%.

Online/mobile platforms were also the most common point of contact for video content. In the case of K-Pop, the usage rate through online/mobile platforms accounted for 85.8%, followed by TV at about 40%.

Meanwhile, in Africa, Korean online/mobile games, publications, fashion, and beauty were also consumed mainly through online channels. In the case of games, mobile play followed online play, and for publications, fashion, and beauty, global sites were most frequently used, with the rate at around 55%. While domestic sites/apps were the second most common point of contact for publications, fashion and beauty were consumed more through social media. In the case of Korean food, the rate of contact through domestic offline stores and restaurants was the highest at 61.7%; the use of domestic sites and apps to consume Korean food was low, at less than 30%.

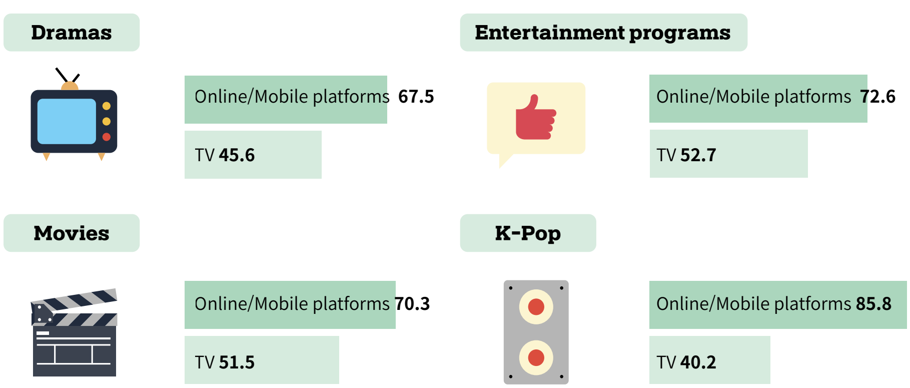
Hallyu Content Consumption

(Unit: %)



Point of Contact for Hallyu Content

(Top 2, Multiple responses, Unit: %)



Degree of Expansion of Hallyu Usage

The degree of expansion of Hallyu usage can be assessed through various indicators, such as diversity of use, intensity of use, and the distribution of Hallyu user groups. Diversity of use refers to "the extent to which respondents consume Korean popular culture content in a variety of ways." This can be measured by adding the positive responses for the question asking about experience within the past year with the 10 different Hallyu content types included in the survey. Intensity of use refers to "the degree of intensity of consumption of specific Hallyu content." It can be determined by asking the proportion of consumption of each of the 10 content types and setting the largest value for each individual.

Moreover, Hallyu users can be classified as avid users, intensive users, experimental users, and infrequent users depending on the diversity and intensity of their use of Hallyu content. The higher the degree of popularization of Hallyu, the higher the proportion of avid users; the higher the proportion of intensive users, the higher the possibility of popularization in the future. On the other hand, a high proportion of experimental users or infrequent users in a given area may indicate that Hallyu is still far below its potential in terms of popularity.

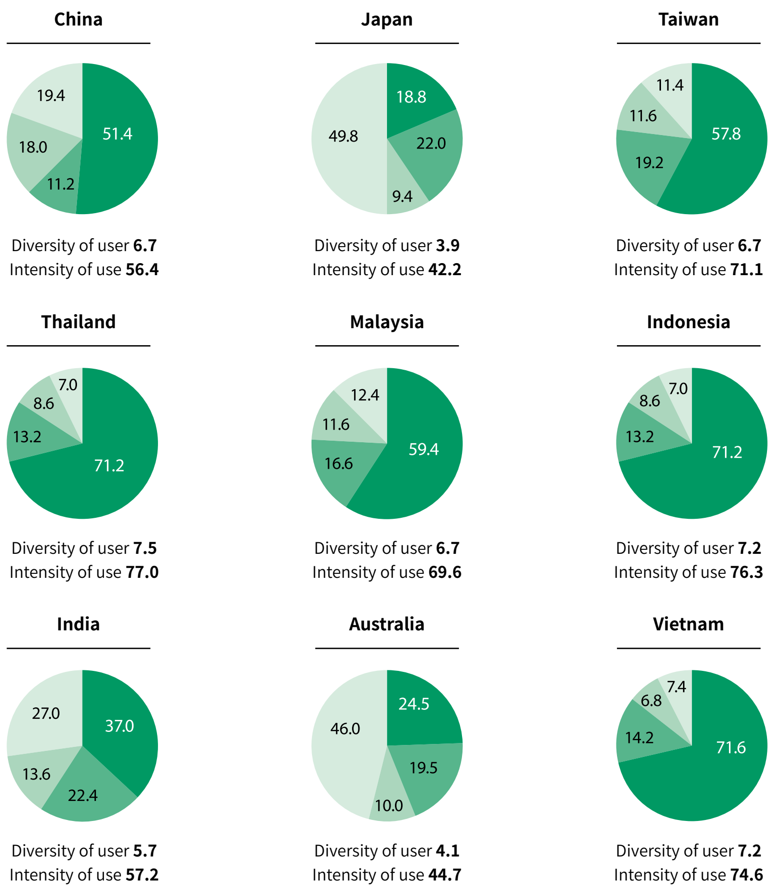
Asia

According to an analysis of the degree of expansion of Hallyu usage by country in the Asia region, Thailand had the highest diversity of use (7.5) and intensity (77.0) among the 17 countries surveyed. Five countries, including Indonesia, Vietnam, Malaysia, Thailand, and Taiwan, had high values of 6.7 or more for diversity of use and 69.6 or more for intensity of use. In the case of China, the diversity of use was 6.7, which was higher than the average of 5.3. However, the intensity of use was 56.4, which was similar to the Asian average of 56.3. The country with the lowest diversity of use and intensity of use in Asia was Japan, which had low levels of 3.9 and 42.2, respectively.

Distribution of Hallyu User Groups

(Unit: %)

Avid user ● Intensive user ● Experimental user ● Infrequent user ●



Looking at the distribution of Hallyu users by country in the Asia region, six countries, including Indonesia, Vietnam, Malaysia, Thailand, Taiwan, and China, had an avid user ratio of over 50% at 51.4-71.6%, indicating that the expansion of Hallyu in these countries is very active. In particular, Thailand, Indonesia, and Vietnam had an avid user ratio of more than 70% and infrequent user ratio of about 7%, confirming the popularization of Hallyu in those nations.

In India, the gap between avid users and infrequent users was not overly large at around 10%, showing a moderate level of popularity. Meanwhile, there was a relatively low level of popularity in Australia, with 24.5% avid users and 46.0% infrequent users. In Japan, the ratio of avid users was very low at 18.8% and the ratio of infrequent users was high at 49.8%, showing that this nation has the lowest expansion of Hallyu in the Asia region.

On the other hand, China (18.0%) and India (13.6%) had a relatively larger number of experimental users. The ratio of experimental users is greater than that of intensive users in China, which contrasts most other countries, where experimental users accounted for the smallest proportion.

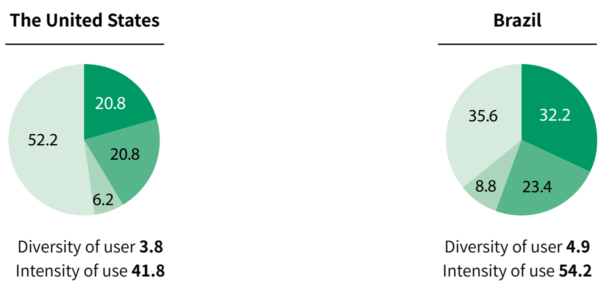
Experimental users in China have experienced as many as 8.09 Hallyu content types in the past year, followed by India with 7.97. Given that there are so many experimental users in China and India, it is possible that overall interest in Hallyu or things related to Korea is high in these countries or that there has been enough market penetration for there to be sufficient exposure to Hallyu content to generate increasing interest.

The Americas

In the United States, the diversity of use was 3.8 and the intensity of use was 41.8, which was significantly low. In Brazil, the diversity of use was 4.9 and the intensity of use was 54.2, indicating that the expansion of Hallyu is greater in Brazil than in the United States.

Distribution of Hallyu User Groups (Unit: %)

Avid user ● Intensive user ● Experimental user ● Infrequent user ●



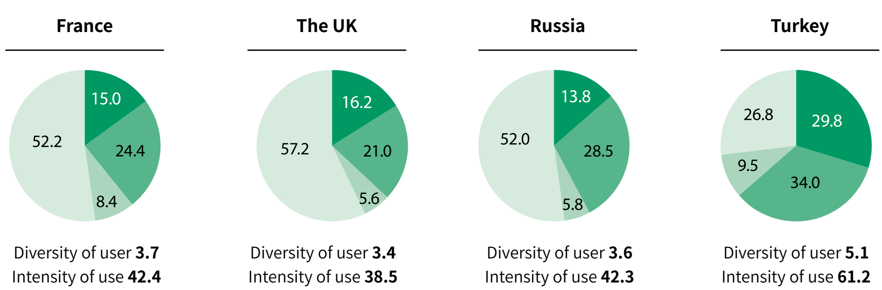
As for the distribution of Hallyu user groups, the avid user ratio in the United States was 20.8% and the infrequent user ratio was more than double at 52.2%, showing that the popularization of Hallyu is still low in the United States. In Brazil, on the other hand, the ratios of avid users (32.2%) and infrequent users (35.6%) were similar, indicating a moderate degree of Hallyu expansion.

Europe

The diversity of use and intensity of use of Hallyu were the lowest in European countries. In the UK, the diversity of use was 3.4 and the intensity of use was 38.5, which was the lowest of all 17 countries surveyed. The numbers were also low in Russia (3.6, 42.3) and France (3.7, 42.4).

Distribution of Hallyu User Groups (Unit: %)

Avid user ● Intensive user ● Experimental user ● Infrequent user ●



Analyzing the distribution of Hallyu user groups reveals that the UK, Russia, and France also had the lowest rates of expansion of Hallyu among the 17 countries surveyed. In Russia, the ratio of avid users was just 13.8 %, which was the lowest among all of the countries surveyed; the ratio of infrequent users was 52.0%, which was more than three times that of avid users. The UK showed the highest ratio of infrequent users among all surveyed countries at 57.2%, with an avid user ratio of 16.2%. France was similar to Russia, with an avid user ratio of 15% and infrequent user ratio of 52.2%.

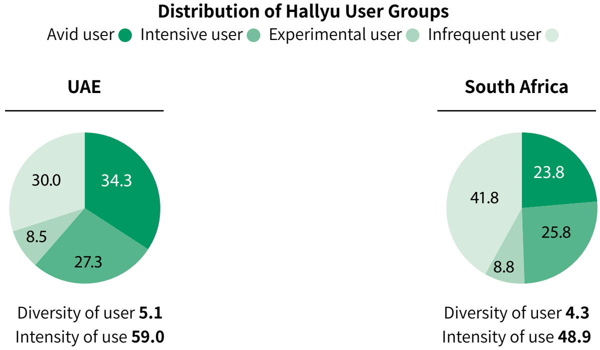
Meanwhile, Turkey (34%) had the highest ratio of intensive users, followed by Russia (28.5%). This may indicate that consumers in these nations only use certain content types that suit their tastes, or that there are content types to which users haven't received sufficient exposure due to limited distribution of Hallyu content. Intensive users in Turkey have experienced an average of 3.29 Hallyu content types in the past year (indicating limited diversity of use), with many respondents intensively consuming Korean movies, games, and beauty products. Russia's intensive users experienced an average of 3.18 content types over the past year, and respondents in Russia also tended to intensively consume Korean movies, games, and beauty.

The Middle East and Africa

The diversity and intensity of use rates of Hallyu in the Middle East and African countries were neither low nor high. In the UAE, the diversity of use was 5.1 and the intensity of use was 59.0; in South Africa, the diversity of use was 4.3 and the intensity of use was 48.9.

In terms of the distribution of Hallyu user groups, the UAE had a similar proportion of avid users (34.3%) and infrequent users (30.0%), indicating a moderate level of Hallyu expansion. Meanwhile, the ratio of avid users in South Africa was low at 23.8%, but its ratio of infrequent users was 41.8%, making it a country with a low expansion of Hallyu.

Distribution of Hallyu User Groups (Unit: %)



Chapter 3. Popularity and Favorability of Hallyu

Popularity and Favorability of Hallyu Content

Asia

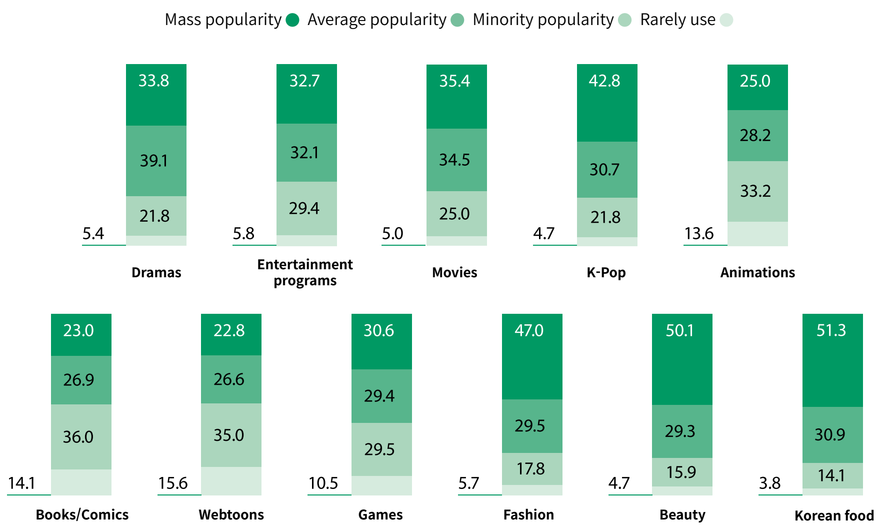
In general, Hallyu content is popular across the Asia region; the average response rate for "mass popularity" was 36.1%, which was the highest among the five regions surveyed. Compared to other regions, mass popularity was generally higher across all content. Moreover, more than half of the respondents in Asia stated that Korean beauty and Korean food were gaining popularity in their home countries. More than 40% of respondents perceived fashion and K-Pop to also have mass popularity.

However, when looking at the favorability of the 10 different types of content by those with experience with Hallyu content, the favorability of Korean dramas was the highest at 76.8%, followed by entertainment programs and movies. The overall average favorability rose by 0.5%p, and Korean dramas, movies, books/comics, fashion, and beauty all showed increases in favorability. Among these, the greatest increase in favorability compared to the previous year was Korean films, with a 1.7%p increase in response rate.

In Asia, respondents reported some disparities regarding certain content types when asked about favorability after experiencing Hallyu content and content that was perceived to be popular. For example, dramas had the highest favorability among those with experience, but dramas were perceived to be less popular than books/comics, webtoons, animations, entertainment programs, and games. Likewise, entertainment programs had the second highest favorability among those with experience but were perceived to be less popular than books/comics, webtoons, animations, and games. On the other hand, K-Pop was perceived to have greater local popularity than favorability among those with experience. Korean fashion, beauty, and food showed similar levels of favorability among those with experience and perceived local popularity.

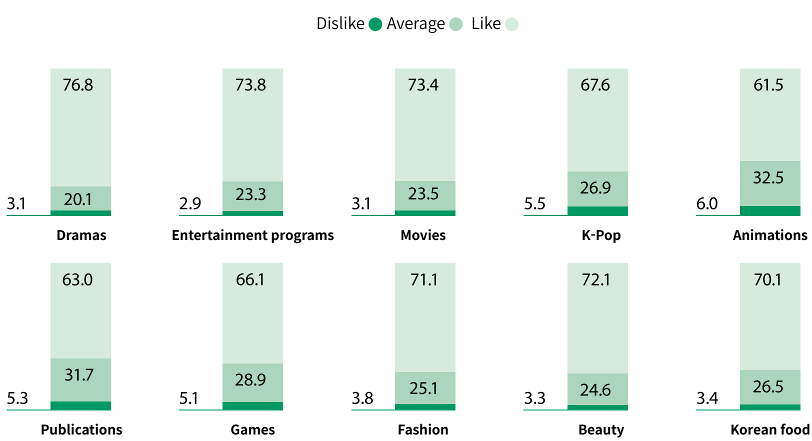
Local popularity

(Unit: %)



Popularity among those with experience

(Unit: %)



The Americas

In the Americas, Korean food was the most popular Hallyu content type, with a response rate of more than 40%. K-Pop followed as the second most popular content type; beauty, animations, and games were also recognized as popular content in the region, with response rates of over 30%.

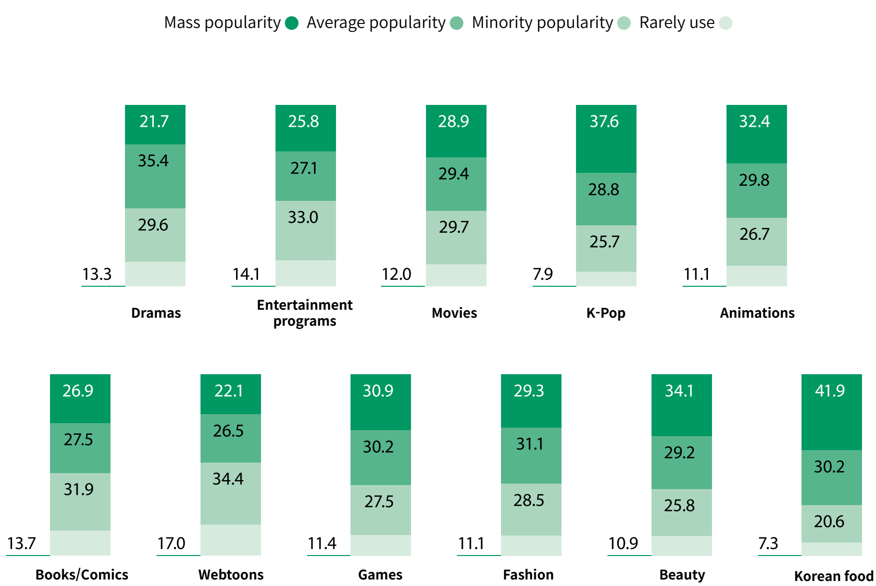
According to a 2019 survey on the favorability of Hallyu content among those with experience in the US within a year, the average favorability of all content types was 76.9%. This was a 1.2%p increase from 2018—however, while the Americas had the highest favorability in the world in 2017 and 2018, even with this increase, the region fell behind the Middle East in 2019. Looking at each type of content, an overwhelming 80.7% of respondents evaluated Korean food positively, followed by beauty, animations, and entertainment programs, with over 78% reporting favorability after experiencing such content.

In addition, as in Asia, there were some disparities between favorability of certain content among those with experience and content perceived to be popular. K-Pop had high popularity but lower favorability among those with experience, as did fashion, which also showed a notable difference between popularity and favorability.

On the other hand, entertainment programs had higher favorability among those with experience than perceived popularity (more than 78% vs. around 25%). This was lower than the popularity reported for Korean dramas and webtoons. Similarly, books/comics came in third for favorability among those with experience, but this category was only the eighth most popular content type.

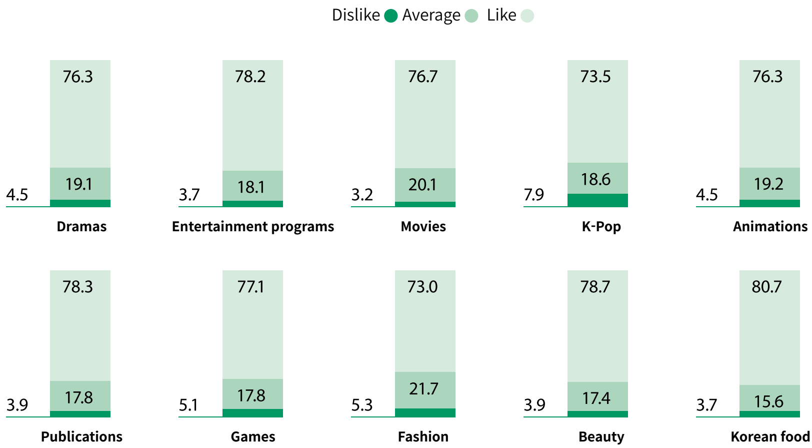
Local popularity

(Unit: %)



Popularity among those with experience

(Unit: %)



Europe

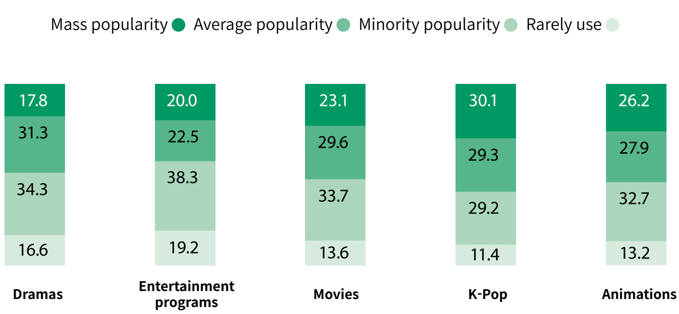
In Europe, the popularity of Hallyu content was low, averaging only about 25%. Korean food was the most popular content type, with a response rate of more than 35%, followed by beauty and K- Pop, with response rates of over 30% each. In the case of K-Pop, the response rate increased by 3.2%p from 26.9% in 2018, confirming that K-Pop's popularity in Europe has increased.

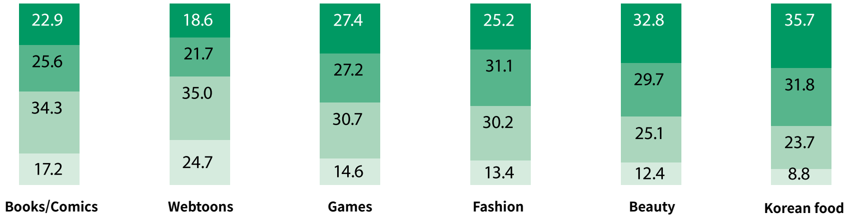
On the other hand, the average response rate for favorability of Hallyu content among those with experience was the lowest among all regions. Among the 10 types of content, more than 75% of respondents showed favorability toward Korean food, indicating that Korean food is the Hallyu content with the highest favorability in Europe. Dramas followed, showing a high level of favorability of more than 70%, while beauty, movies, and books/comics also had high favorability of more than 68%. In addition, the popularity of all content types other than fashion, beauty, and Korean food increased compared to 2018. Korean books/comics showed the largest increases of more than 5.7%p year-on-year.

Korean dramas had a high favorability rating among those with experience but low popularity in Europe. Favorability among those with experience was 70.4%, the second highest after Korean food, while popularity was at only 17.8%, which was the lowest among all content types. Korean books/comics also had high favorability at 68.3% and 67% in contrast to their low perceived popularity, at 18.6% and 22.9%, respectively.

Local popularity

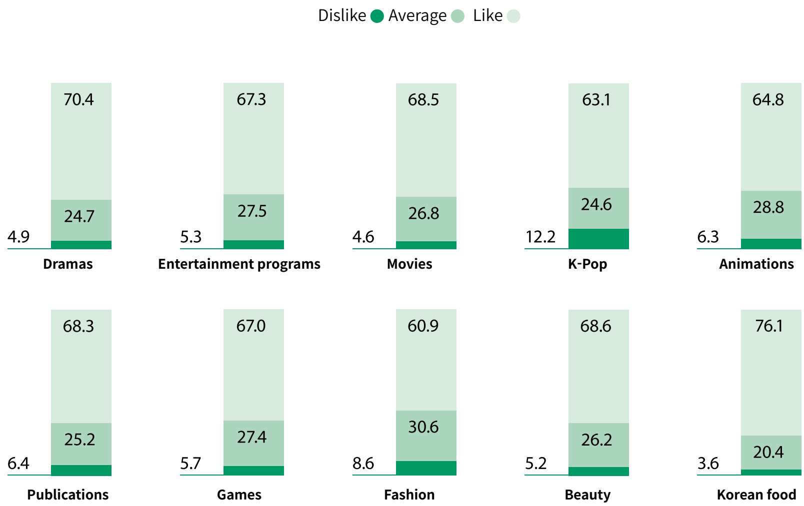
(Unit: %)





Popularity among those with experience

(Unit: %)



The Middle East

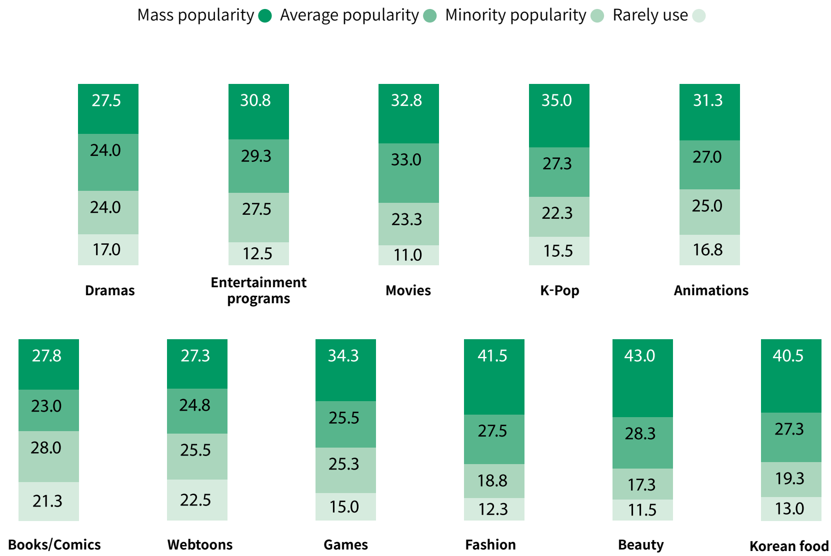
The average popularity of Hallyu content in the Middle East was 33.8%, making it the region with the second highest average popularity after Asia. In the Middle East, 43% of respondents said that Korean beauty was popular, followed by Korean fashion and Korean food at over 40%.

Moreover, in 2019, the average favorability of Hallyu among those with experience with Hallyu content was 78%, which was the highest among all regions. Among the content types, Korean books/comics had the highest favorability, followed by dramas, Korean food, and entertainment programs, all with positive responses of more than 80%.

On the other hand, Korean dramas had a lower perceived popularity compared to favorability among those with experience in the Middle East region. The response rate for Korean dramas among those with experience was 82.8%, which was the highest after books/comics. This contrasts with the category's 27.5% popularity, which was the lowest after webtoons among all of the content types. Korean books/comics showed the highest favorability among those with experience at 83.4%, while popularity was only 27.8%.

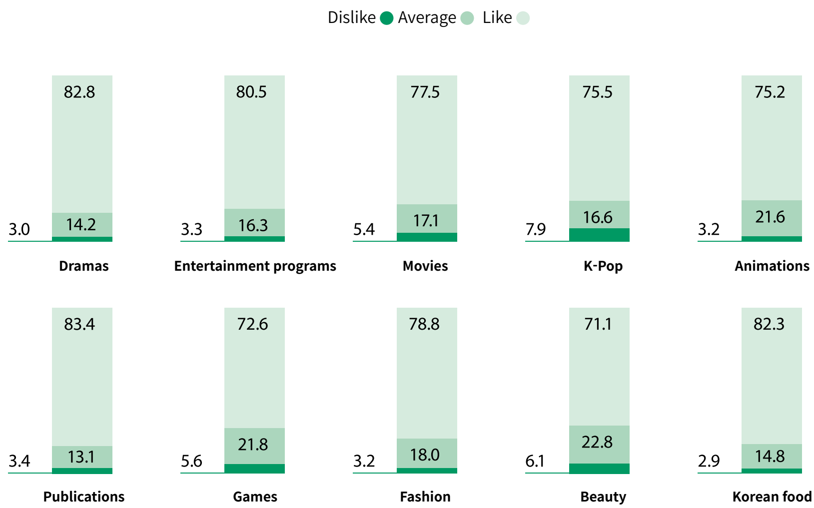
Local popularity

(Unit: %)



Popularity among those with experience

(Unit: %)



Africa

In Africa, Hallyu content seemed to have generally low popularity in 2019. On average, only about 20% of respondents in the Africa region answered that Hallyu content is popular. Among Hallyu content types, Korean food had the highest perceived popularity—this was the only content type that had a response rate of more than 30%. The response rate for Korean games, animations, beauty, and fashion was more than 20%, while the remaining content types had low rates of around 10%. Among these, Korean dramas were the least popular Hallyu content, with a response rate of just 10%.

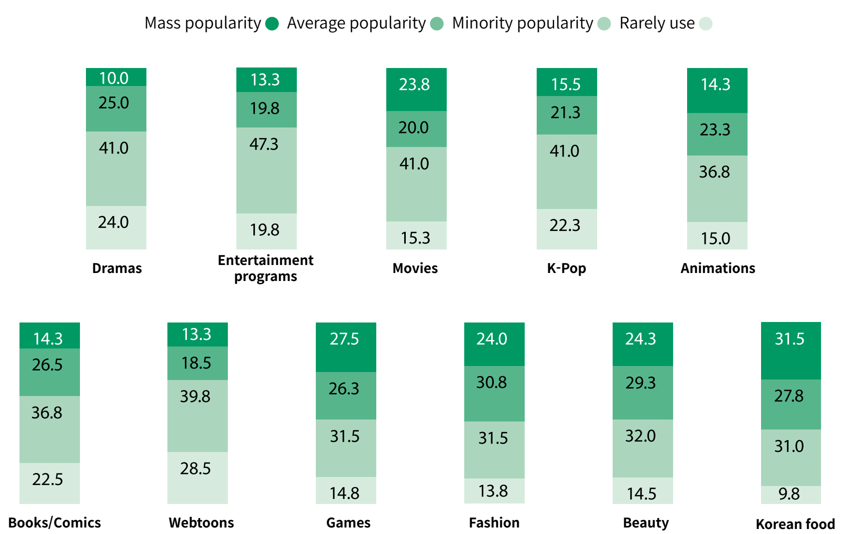
The average favorability among those with experience in Africa was the lowest after Europe.

However, favorability among respondents in Africa increased by 7.4%p compared to 2018. According to a survey, the favorability of Korean food was the highest in Africa, followed by dramas, animations, entertainment programs, and movies, with relatively high response rates of more than 70%.

Africa remains a region with less developed Hallyu consumption patterns. The popularity of Hallyu content was lowest among all surveyed regions and favorability was also low, ranking second lowest after Europe. However, unlike the situation in Europe, it is encouraging that the popularity and favorability of Hallyu content in Africa has increased compared to the previous year. Considering that the popularity of Hallyu has only risen slightly, but the favorability of Hallyu among those with experience has risen by more than 7%p, it would be beneficial to strategically create an environment in which Hallyu can be experienced continuously so as to increase favorability.

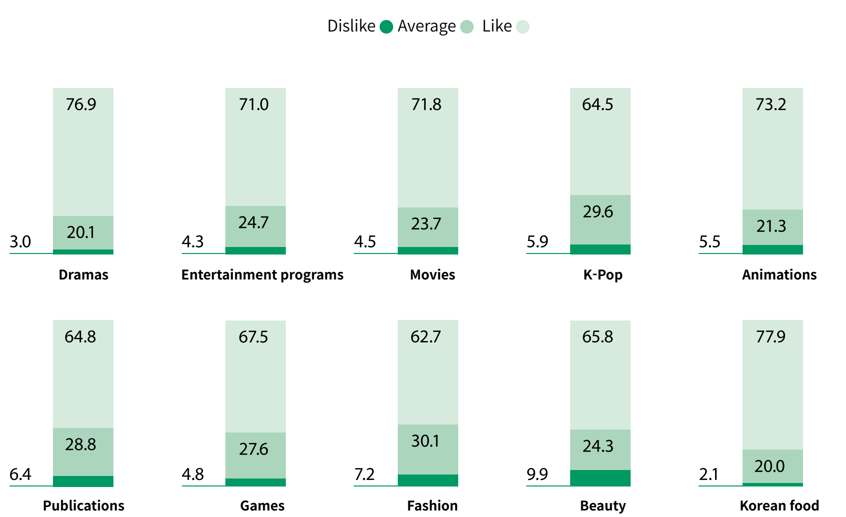
Local popularity

(Unit: %)



Popularity among those with experience

(Unit: %)



Factors for Popularity and Factors that Hinder Favorability of Hallyu Content

Asia

In Asia, the factors encouraging popularity and factors that hinder favorability of Hallyu content types remained generally similar to those revealed in the 2018 survey. The first and second most popular factors that respondents in Asia regarded as important to Korean dramas and movies were the attractive appearance of the actors and the well-structured storylines; these were the same as in 2018. Moreover, the fact that dramas often cover various topics and genres was also seen as a top factor, and for movies, the actors' excellent acting skill was cited as the main reason for popularity. Meanwhile, some of the biggest factors hindering the favorability of Korean dramas and movies in Asia included the difficulties of watching with subtitles or dubbing, as well as reasons related to language, such as Korean being difficult and unfamiliar. Moreover, for dramas, the fact that the topic, story, and genre may be clichéd and uniform was a major factor hindering favorability, whereas in movies, a major factor was the difficulty in understanding the content due to differences in language and culture.

For Korean entertainment programs, content and qualitative factors such as the use of fun games and topics, uniqueness shown through the casts' characters and roles, and good program concepts and formats were regarded as major factors for popularity. On the other hand, a factor that hindered familiarity was incompatibility with Korean humor, followed by the difficulties in watching with translated subtitles or dubbing, indicating that language and cultural factors may hinder the spread of Hallyu entertainment programs.

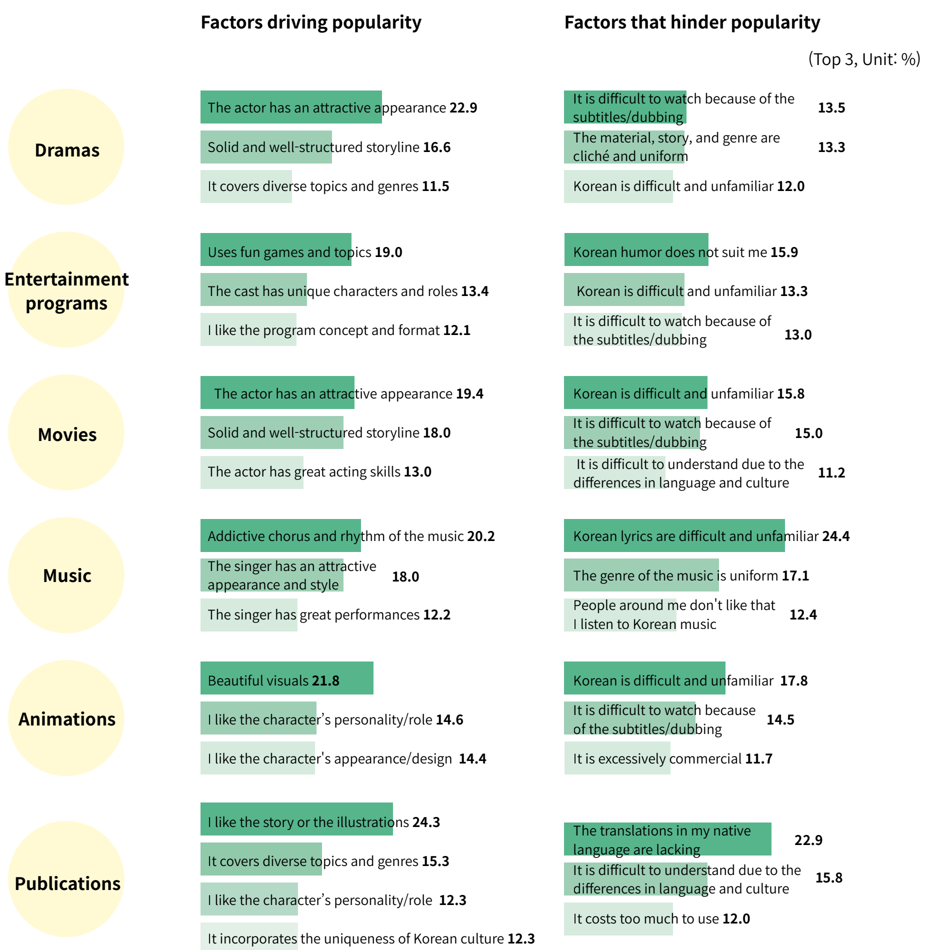
In the field of music, the addictive chorus and rhythm of the music, the attractive appearance and styles of K-Pop singers, and great performances were the main factors for popularity. On the other hand, those who have experienced K-Pop in the Asia region gave "Korean lyrics are difficult and unfamiliar," "The genre of the music is uniform," and "People around me don't like that I listen to Korean music" as the main factors that hinder favorability of Hallyu.

In the case of Korean animations, the beautiful visuals, such as the pictures, colors, and graphics, as well as the characters' personalities, roles, appearance, and design were cited as factors for popularity among respondents in Asia. As with other types of content, factors related to language were found to hinder favorability for animations. Those with experience with Korean animations in Asia cited Korean being difficult and unfamiliar and the difficulty of watching with subtitles as detriments to their enjoyment. In addition, excessive commerciality was also pointed out as a major factor that may hinder the favorability of Korean animations.

In the field of Korean publications, respondents were attracted to the stories or illustrations, as well as the fact that such publications deal with diverse topics and genres. Other major factors included affinity toward the characters' personalities or roles and that Korean publications incorporate the uniqueness of Korean culture. On the other hand, several factors hinder favorability, including a lack of translations in the respondents' native language and the difficulty of understanding content due to differences in culture and language. Moreover, the high cost of these publications was also found to be a major factor hindering favorability, at 12%.

Major factors driving the popularity of Korean games were the high-quality graphics and images, gameplay methods and game composition, and diverse game topics and genres. Cost-related factors were mentioned as the major factors hindering the favorability of Korean games, with high cost to play given as the top factor, followed by the fact that high device specifications are required to play. In terms of Korean fashion content, design, diverse product types and styles, and good quality were the top three factors encouraging popularity. On the other hand, the high cost compared to the quality, the lack of diversity in sizes, and the lack of diversity in product types and styles were cited as the top factors hindering favorability.

For Korean beauty content, its effectiveness and good quality were the top factors for popularity, followed by its great reputation and the low price compared to the quality. However, contradicting opinions emerged when respondents were surveyed regarding factors that hinder favorability, as the high price compared to quality was found to be the top factor. Meanwhile, exaggerated marketing was presented as the next major factor, followed by herbal ingredients not suiting the respondents' tastes. For Korean food, taste was regarded as the biggest factor driving popularity. This was followed by the ability to experience the types of Korean food and dining culture that respondents saw in other types of Hallyu content. This indicates that Hallyu content has an influence in inducing interest in Korean food culture. On the other hand, the survey found that factors that hinder favorability of Korean food include poor cost-effectiveness, flavors and aromas which respondents did not prefer, and the lack of variety in the food that is provided.



The Americas

In the Americas, being able to indirectly experience Korean culture was the top factor driving the popularity of Korean dramas and movies, with a response rate of about 17%. Experiencing Korean culture was also the second most popular factor promoting Korean entertainment programs; in this instance, the most popular factor was that it incorporates the uniqueness of Korean culture. This reason was the third most popular element for Korean dramas, which indicates that individuals in the Americas are consuming Hallyu content because they are very attracted to elements of Korean traditional culture. Other factors cited as the top reasons for popularity of Hallyu content include solid storylines for dramas, the use of fun games and topics for entertainment programs, and well-structured storylines and great acting skills for movies.

On the other hand, factors related to the Korean language emerged as major issues that may hinder the popularity of Hallyu dramas, entertainment programs, and movies. Korean being difficult or unfamiliar and difficulties in watching because of subtitles or dubbing were given as the top two factors that hinder popularity for all three content types. Moreover, the use of too much text in entertainment programs and the differences in language and culture for movies were the third highest ranking factors that hinder popularity. This once again supports the finding that language-related factors act as major obstacles obstructing the use of Hallyu content abroad.

The addictive chorus and rhythm were given as the top factor driving K-Pop's popularity, followed by the singers' great performances and their attractive appearances and styles. On the other hand, the top factor hindering popularity was that the lyrics are difficult and unfamiliar, followed by the perceived uniformity of the musical genre and the perception that the respondents' personal contacts do not like that he or she listens to K-Pop.

Similar to 2018's results, the characters' personality, role, appearance, and design, along with the beautiful visuals, colors, and graphics were given as the most popular factors driving the consumption of Korean animations. On the other hand, factors related to language and culture, such as Korean being difficult and unfamiliar and difficulties in watching because of the translated subtitles or dubbing, were factors hindering the popularity of Korean animations in the Americas. The top factors driving the popularity of Korean publications were also similar to those of 2018, with slight differences in response rates. Korean publications were popular in the Americas because respondents liked the stories or illustrations and the characters' personality or role, and because the uniqueness of Korean culture was incorporated into the publication. On the other hand, inconveniences caused by language and cultural differences, such as a lack of translations in the respondents' native language and the difficulty of understanding content due to language and cultural differences, were found to be major factors hindering the use of Korean publications.

For Korean games, the graphics and images were the top factor driving the category's popularity, along with the well-structured and well-organized gameplay and the diverse topics and genres. Meanwhile, cost-related factors, which were among the major factors cited for Korean publications, were also found to have a significant influence on hindering the popularity of Korean games. The biggest factor hindering the popularity of Korean games was that they cost too much to use, followed by the perception that playing Hallyu games requires high device specifications. Respondents also indicated that the Korean overtones were too strong, and that the story, material, and genres are uniform and cliché.

Respondents in the Americas who have experience with Korean fashion considered the excellent design, the variety of product types and styles, and the high quality and low price compared to the quality to be the main factors driving the popularity of Korean fashion. The factors promoting the popularity of Korean beauty were its effectiveness and high quality, low price compared to quality, and the variety of product types. For Korean food, its deliciousness was given as the top factor driving its popularity, followed by the healthy ingredients and recipes and its cost-effectiveness.

When examining Korean fashion, respondents in the Americas indicated that the uniform sizing that is tailored for Asians is the main factor hindering popularity. For Korean beauty products, exaggerated marketing was the main factor that hinders popularity, and the difficulty of using utensils was the main factor that hinders the popularity of Korean food.

Some factors that hinder popularity in the Americas conflicted with some popularizing factors. The quality and cost-effectiveness of Korean fashion products were considered the main popularizing factors in the Americas, but they were also found to hinder popularity among some consumers. For Korean beauty products, the cost-effectiveness and the variety of product types were both factors driving popularity and factors which hinder popularity. Cost-effectiveness was also given as both a popularizing factor and a factor that hinders popularity for Korean food.

(Top 3, Unit: %)

	Factors driving popularity	Factors that hinder popularity
Dramas	I can indirectly experience Korean life/culture **17.0**	Korean is difficult and unfamiliar **17.8**
	Solid and well-structured storyline **13.8**	It is difficult to watch because of the subtitles/dubbing **11.2**
	It incorporates the uniqueness of Korean culture **13.2**	It costs too much to watch **9.9**
Entertainment programs	It incorporates the uniqueness of Korean culture **15.6**	Korean is difficult and unfamiliar **17.7**
	I can indirectly experience Korean life/culture **14.2**	It is difficult to watch because of the subtitles/dubbing **12.4**
	Uses fun games and topics **12.4**	There is too much text **10.8**
Movies	I can indirectly experience Korean life/culture **17.4**	Korean is difficult and unfamiliar **23.2**
	Solid and well-structured storyline **14.3**	It is difficult to watch because of the subtitles/dubbing **13.5**
	The actor has great acting skills **12.4**	It is difficult to understand due to the differences in language and culture **12.9**
Music	Addictive chorus and rhythm of the music **20.2**	Korean lyrics are difficult and unfamiliar **28.9**
	The singer has great performances **15.3**	The genre of the music is uniform **13.5**
	The singer has an attractive appearance and style **12.1**	People around me don't like it **13.5**
Animations	Beautiful visuals **21.4**	Korean is difficult and unfamiliar **21.2**
	I like the character's personality/role **16.4**	It is difficult to watch because of the subtitles/dubbing **12.2**
	I like the character's appearance/design **14.4**	It is excessively commercial **10.7**
Publications	I like the story or the illustrations **24.2**	The translations in my native language are lacking **20.0**
	I like the character's personality/role **14.7**	It costs too much to use **18.9**
	It incorporates the uniqueness of Korean culture **13.3**	It is difficult to understand due to the differences in language and culture **13.1**
Games	I like the graphics/images **18.7**	It costs too much to use **20.0**
	The gameplay is well-structured and well-organized **10.4**	It requires high device specifications **13.4**
	It covers diverse topics and genres **9.7**	The Korean overtones are too strong **9.5**
		The material, story, and genre are cliché and uniform **9.5**
Fashion	I like the design **21.9**	There aren't diverse sizes **26.1**
	There is a variety of product types and styles **15.0**	It is expensive compared to the quality **18.0**
	The quality is excellent **14.1**	Quality is lacking **13.9**
	The price is low compared to the quality **14.1**	
Beauty	It is effective and high quality **16.2**	It is expensive compared to the quality **15.8**
	The price is low compared to the quality **13.5**	The marketing of the product seems exaggerated **14.6**
	There are diverse product types **12.8**	Product types are not diverse **13.2**
Korean food	It is delicious **38.6**	It's not a taste or smell I like **31.8**
	It uses healthy ingredients or recipes **13.3**	It is difficult to use the utensils **31.2**
	It is cost-efficient **9.3**	It's not cost-efficient **30.5**

Europe

In Europe, the attractiveness of Korean culture acted as a major factor in the popularity of most Hallyu content types. For Korean video and music content, the uniqueness of Korean culture and being able to indirectly experience Korean life and culture were cited as the top reasons for popularity. However, in the case of Korean entertainment programs, the use of fun games and topics was the top reason for popularity, ahead of Korean culture. For movies, being able to indirectly experience Korean life and culture was given as the top reason, followed by the fact that it deals with diverse topics and genres and because it incorporates the uniqueness of Korean culture. Finally, for K-Pop, the addictive chorus and lyrics were given as the top reason, followed by the fact that it is a style of music that is not available in the respondents' home country and that the lyrics are pronounced in a uniquely Korean way. This indicates that factors related to Korean culture had a strong influence on the popularity of Korean video and music content in Europe, though the exact mechanism differs between content types.

On the other hand, factors related to Korean culture and language seemed to have little influence on the popularity of Hallyu animations and games in this region. Respondents in Europe cited the beautiful visuals, such as the colors and graphics; the variety of topics and genres; and the characters' personality and role as the main factors driving the popularity of Korean animations. For Korean games, the top factors driving popularity were the graphics and images, variety of topics and genres, and the well-structured and well-organized gameplay.

Meanwhile, for all areas of Korean video and music content reflecting Korean elements, respondents pointed out that Korean is difficult and unfamiliar for them and that it is difficult to watch because of the translated subtitles and dubbing. For Korean dramas, entertainment programs, movies, and animations, these reasons were given as the top factors that hinder popularity. Similarly, in music, the top reason hindering popularity was that Korean lyrics are difficult and unfamiliar. Moreover, as in 2018, when asked about Korean entertainment programs and movies, respondents indicated that difficulty understanding Korean humor and the content being difficult to understand due to language and cultural differences were given as the first and third biggest factors hindering popularity. This indicates that Korean culture is a two-sided factor which may affect the decrease in the popularity of these two sectors.

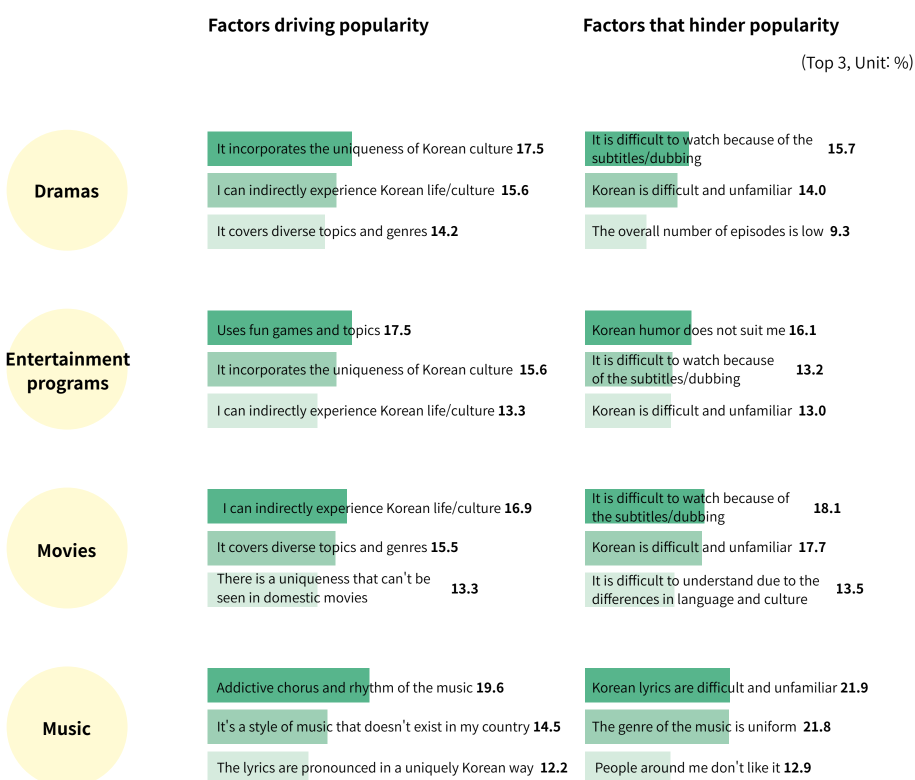
The results of this survey found that cost-related factors were the main hindrance for the popularity of Korean games in Europe. The high cost of use was given as the top reason, followed by the need for high device specifications. In addition, in 2019, the strong Korean overtones of this type of content was newly cited as a top reason hindering its popularity.

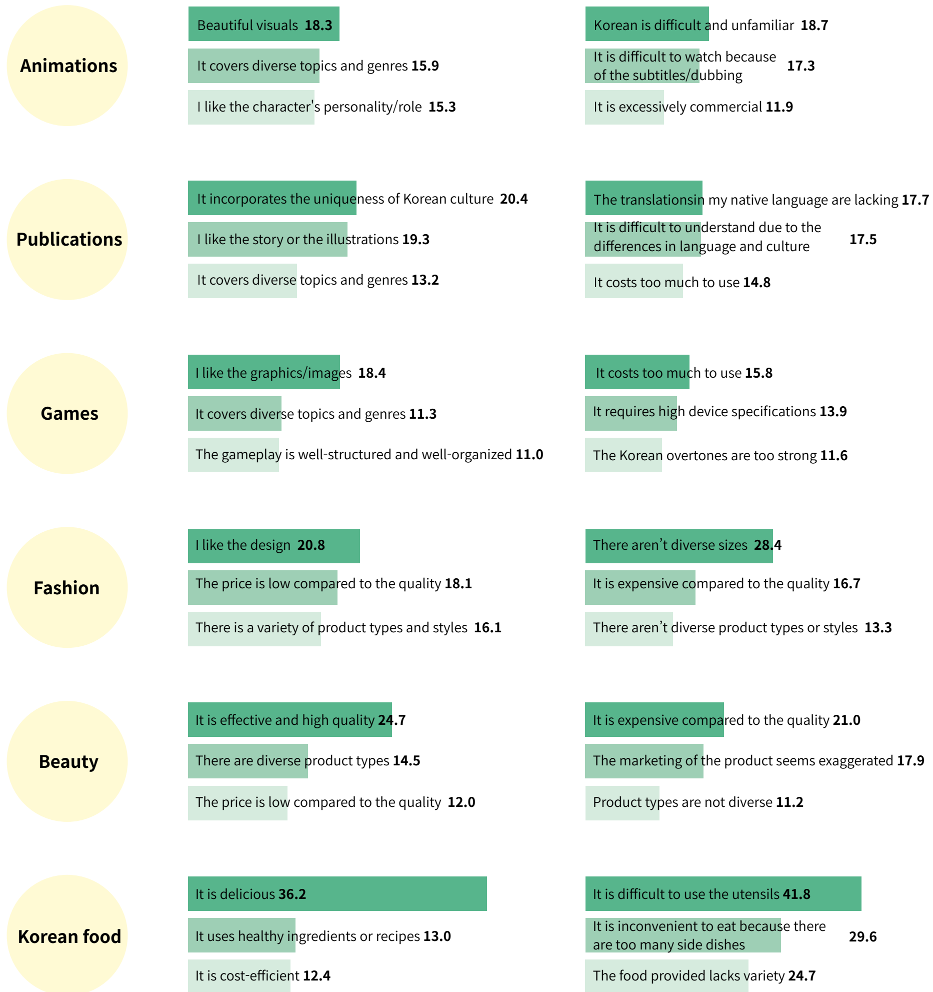
Factors related to Korean culture had a positive influence on the popularity of Korean publications. Respondents in Europe cited the uniqueness of Korean culture as the factor which most strongly drives the popularity of Korean publications—more than 20% selected this as the top reason. This was followed by affinity toward the stories or illustrations and the fact that Korean publications cover a variety of topics and genres. On the other hand, the top two factors that hinder the popularity of Korean publications were the lack of translations in the respondents' native language and the difficulty of understanding the content due to language and cultural differences, followed by the high cost.

For Korean fashion, excellent design was the top reason driving popularity, followed by the low cost compared to the quality and availability of a variety of product types and styles. In contrast, as in the Americas, the main factor that hindered popularity was the unavailability of a variety of sizes, with 28.3% of respondents experiencing inconveniences due to size. This shows that the diversification of sizes is an issue that must be addressed to improve the overseas expansion of Korean fashion. In addition, 12% of respondents cited the low cost compared to quality as one of the popularizing factors, but 16.7% also cited the perceived high price compared to quality as a factor hindering popularity. This may indicate that those who have experience with Korean fashion products in Europe are less satisfied with its cost-effectiveness compared to respondents from other regions.

The popularizing factors of Korean beauty products were its perceived effectiveness and quality, variety of available product types, and low price compared to quality. On the other hand, the biggest factor hindering the popularity of Korean beauty products in Europe was the perceived high price compared to quality at 21%, which was higher than the response rate for those who cited low price for quality (12.0%) as a popularizing factor. The next biggest factors hindering the popularity of Korean beauty products were exaggerated marketing and the lack of variety in product types.

Respondents in Europe cited the deliciousness of Korean food as the biggest reason for its popularity. This was followed by its use of healthy ingredients and recipes and its cost-effectiveness. On the other hand, the difficulty of using utensils such as spoons and chopsticks was given as the top factor hindering the popularity of Korean food in Europe, with a response rate of 41.8%. This indicates that consumers of Korean food in Europe are still finding it difficult to use Korean utensils. In addition, factors related to Korean table settings, such as it being inconvenient to eat due to the excessive number of side dishes, and the lack of variety in the food served also had high response rates.





The Middle East

In the Middle East, the attractiveness of Korean culture was cited as a popular factor for some Hallyu content types, but more diverse factors were cited compared to European respondents. First, the top popularizing factor for Korean dramas was the ability to indirectly experience Korean life and culture, followed by the actors' excellent acting skills and the well-organized and well-structured storylines. For Korean entertainment programs, various factors such as good program concepts and formats, unique characters and roles, and the ability to indirectly experience Korean life and culture were seen to contribute to their popularity.

The top popularizing factor for Korean films was the actors' excellent acting skills, followed by the ability to indirectly experience Korean life and culture and the actors' attractive appearances. For K-Pop, respondents cited the addictive chorus and rhythm of the music as most strongly driving popularity, followed by the singers' excellent performances and the ability to see the latest trends in fashion and beauty. This indicates that diverse factors are contributing to the popularity of K-Pop in the Middle East.

In the case of Korean animations, affinity toward the characters' personalities and roles was given as the top popularizing factor, followed by the beautiful visuals and the ability to use animations for educational purposes. For Korean publications, affinity toward the story and illustrations and the characters' personalities and roles drove popularity, as did the fact that such publications cover diverse topics and genres. Meanwhile, factors related to language acted as a hindrance to the popularity of content that relies on the Korean language. For Korean dramas, entertainment programs, movies, and animations, Korean being difficult and unfamiliar and the difficulties in watching due to the translated subtitles and dubbing were given as the top factors hindering the popularity of Hallyu content. In the case of K-Pop, Korean lyrics were perceived as difficult and unfamiliar; for publications, the lack of translations in the respondents' native languages hindered popularity.

For Korean games, the excellent graphics and images and the well-structured and well-organized gameplay were given as the top two reasons for popularity, followed by affinity toward Korean professional gamers. Meanwhile, as elsewhere in the world, factors related to cost hindered popularity in the Middle East, with high cost to play given as the top reason at 18.4%. Moreover, strong Korean overtones newly emerged as one of the top factors hindering the popularity of Korean games, followed by the poor operation of game services. The latter was also cited as a detrimental factor in 2018, encompassing issues such as frequent server issues, lags, and poor community management.

In the case of Korean fashion, excellent design was a top factor driving popularity, with a 22.6% response rate, followed by good quality and low cost compared to quality. For Korean beauty products, effectiveness and high quality were cited as the top reasons for popularity, followed by the fact that it has a good reputation and that there is a variety of product types available.

As with Europe and the Americas, the lack of variety in sizes was given as the top factor hindering popularity at 34.3%. This was followed by the perception of having a high price compared to quality and a lack of variety in product types and styles. In the case of Korean beauty, exaggerated marketing, high price compared to quality, and the lack of variety in product types were given as the top factors hindering popularity.

It was confirmed through these results that some popularizing factors and factors hindering popularity were also in conflict in the fashion and beauty sectors in the Middle East. For fashion, the conflicting responses appeared in terms of cost-effectiveness, and for beauty, in terms of diversity. For fashion products, 14.5% of respondents cited the low price compared to quality as a popularizing factor, but 18.4% cited the high price compared to quality as a factor that hinders popularity, showing conflicting perceptions among Middle Eastern consumers. Moreover, for beauty, 12.5% felt that there was a variety of product types while 16.8% felt that enough variety was not available.

For Korean food, the top popularizing factors were that it is delicious, it uses healthy ingredients and recipes, and that it allows consumers to indirectly experience Korean dining culture. The factors hindering the popularity of Korean food were similar to those in Europe. The difficulty of using utensils was given as the top factor hindering popularity, followed by a lack of variety in food served and inconveniences in eating due to the excessive number of side dishes.

(Top 3, Unit: %)

	Factors driving popularity		Factors that hinder popularity	
Dramas	I can indirectly experience Korean life/culture	**15.3**	Korean is difficult and unfamiliar	**19.0**
	The actor has great acting skills	**14.9**	It is difficult to watch because of the subtitles/dubbing	**15.7**
	Solid and well-structured storyline	**14.2**	The material, story, and genre are cliché and uniform	**10.8**
Entertainment programs	I like the program concept and format	**18.1**	It is difficult to watch because of the subtitles/dubbing	**17.2**
	cast has unique characters and roles	**15.3**	Korean is difficult and unfamiliar	**13.0**
	I can indirectly experience Korean life/culture	**12.6**	Korean humor does not suit me	**12.6**
Movies	The actor has great acting skills	**22.1**	Korean is difficult and unfamiliar	**22.1**
	I can indirectly experience Korean life/culture	**13.9**	It is difficult to watch cause of the subtitles/dubbing	**16.8**
	The actor has an attractive appearance	**12.5**	Itis difficult to understand due to the differences in language and culture	**13.6**
Music	Addictive chorus and rhythm of the music	**16.6**	People around me don't like it	**22.8**
	The singer has great performances	**13.3**	Korean lyrics are difficult and unfamiliar	**21.6**
	I can see the latest fashion/beauty trends in Korea	**12.9**	The genre of the music is uniform	**12.9**
Animations	I like the character's personality/role	**18.8**	Korean is difficult and unfamiliar	**19.7**
	Beautiful visuals	**16.5**	It is excessively commercial	**13.3**
	It is rich in content that can be used for educational purposes	**14.2**	It is difficult to watch because of the subtitles/dubbing	**12.8**
Publications	I like the story or the illustrations	**24.8**	The translations in my native language are lacking	**23.4**
	I like the character's personality/role	**13.8**	It costs too much to use	**17.9**
	It covers diverse topics and genres	**13.1**	The Korean overtones are too strong	**15.2**
Games	I like the graphics/images	**19.6**	It costs too much to use	**18.4**
	The gameplay is well-structured and well-organized	**13.4**	The Korean overtones are too strong	**12.3**
	I like a Korean professional gamer	**12.3**	Game services are poorly operated	**11.7**
Fashion	I like the design	**22.6**	There aren't diverse sizes	**34.3**
	The quality is excellent	**17.0**	It is expensive compared to the quality	**18.4**
	The price is low compared to the quality	**14.5**	There aren't diverse product types or styles	**9.9**
Beauty	It is effective and high quality	**23.4**	The marketing of the product seems exaggerated	**17.2**
	It has a great reputation among the people around me	**12.8**	It is expensive compared to the quality	**16.8**
	There are diverse product types	**12.5**	Product types are not diverse	**16.8**
Korean food	It is delicious	**28.5**	It is difficult to use the utensils	**38.3**
	It uses healthy ingredients or recipes	**16.2**	The food provided lacks variety	**32.1**
	I can experience the food and dining culture that I have seen on Korean cultural content	**13.7**	t is inconvenient to eat because there are too many side dishes	**31.4**

Africa

In Africa, the results were similar to those of Europe in terms of popularizing factors and factors that hinder popularity. Factors related to Korean culture also played a major role in the popularity of Hallyu content in Africa, but difficulties in use or understanding due to language and cultural differences hindered popularity. This is similar to the results of the 2018 survey, confirming that there were no significant changes in the popularizing factors and factors hindering popularity of Hallyu in Africa compared to the previous year.

Looking at the factors driving the popularity of Korean video and music content and publications in Africa, the uniqueness of Korean culture and the ability to indirectly experience Korean life and culture were the top reasons for the popularity of most content types. Respondents in Africa cited the uniqueness of Korean culture and the ability to indirectly experience Korean life and culture as their top reasons for enjoying Korean dramas. Notably, the second and third most popular factors driving the popularity of Korean movies were also related to culture.

For Korean entertainment programs, the incorporation of the uniqueness of Korean culture was the top factor, followed by the ability to indirectly experience Korean life and culture. For Korean publications, affinity toward the story or illustrations, the incorporation of the uniqueness of Korean culture, and the diversity of topics and genres covered were given as the top reasons for popularity, showing that factors related to culture were the again most important to African consumers. For K-Pop, the addictive chorus and rhythm, the singers' attractive appearance and style, and the combination of Korean and English lyrics were given as the top factors for popularity.

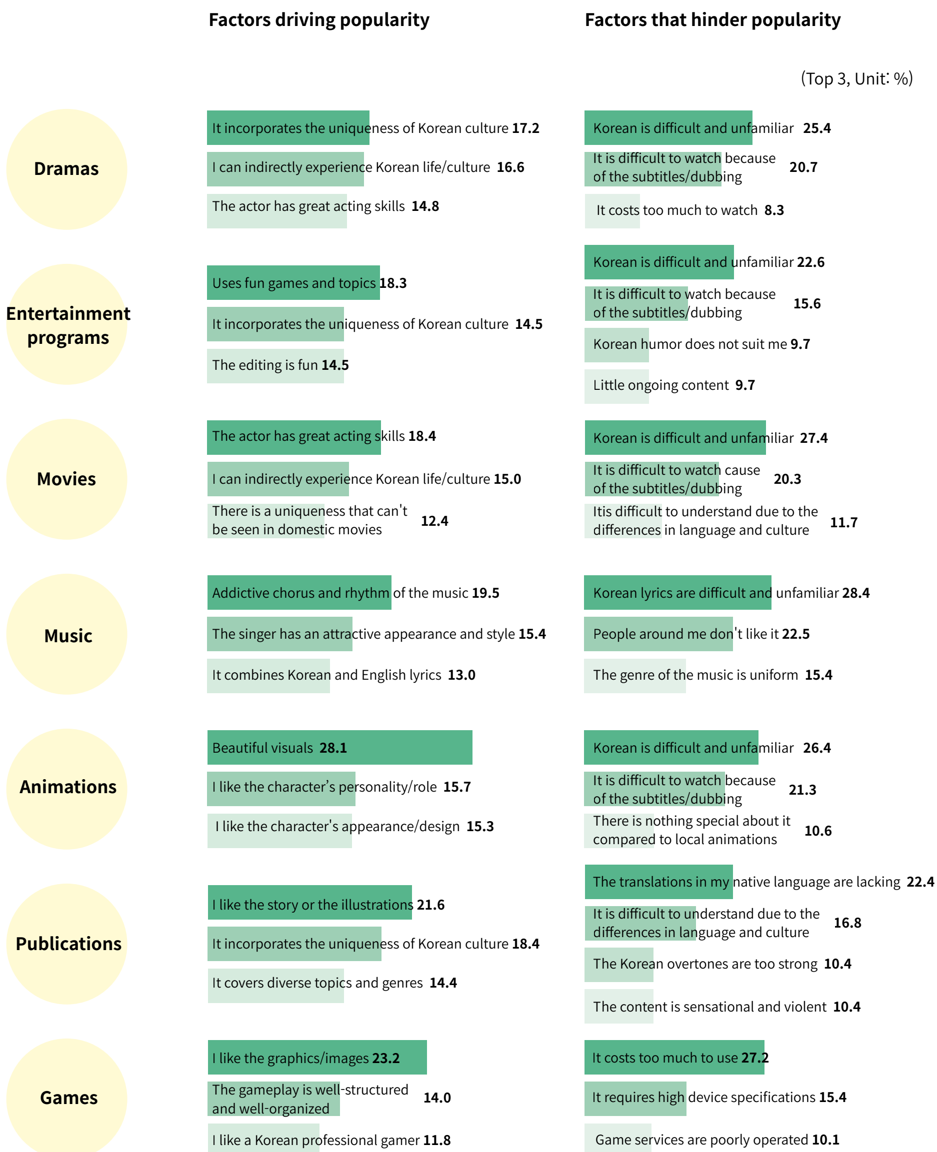
The results of this year's survey showed that overcoming language differences and cultural discounts are the biggest challenges in promoting Hallyu content in Africa. Korean being perceived as difficult and unfamiliar, difficulties in watching due to the translated subtitles and dubbing, and difficulties in understanding the content due to differences in language and culture were given as the top factors hindering popularity of Korean dramas, entertainment programs, movies, K-Pop, animation, and publications.

As in other regions, the graphics and images and the well-structured and well-organized gameplay were the key factors for the popularity of Hallyu games, along with affinity toward Korean professional gamers. The factors hindering games' popularity were similar to those seen in other regions, with the top factor hindering popularity being the high cost to play, followed by high device specifications.

For Korean fashion, 25.7% of respondents in Africa cited the excellent designs and 25.2% pointed out the low cost compared to quality, followed by the variety of product types and styles. A lack of variety in sizes was given as the top factor hindering popularity at 30.9%.

Korean beauty products have gained popularity in the Africa region due to their good reputation. Other top factors included the low cost compared to quality and the products' effectiveness and good quality. On the other hand, the perception of low quality and a high cost compared to quality were cited as the top two factors hindering popularity—this conflicted with factors cited for the popularity of Korean beauty products. These issues were followed by the perception of a lack of variety in product types.

In the case of Korean food, taste was the most popular factor in Africa. The use of healthy ingredients and recipes, the opportunity to experience Korean food and food culture seen in Hallyu content, and cost-effectiveness were also ranked as top factors driving popularity here. On the other hand, in Africa, as in Europe and the Middle East, the difficulty of using utensils acted as the biggest factor hindering the popularity of Korean food at 42.1%. This was higher than in the Americas, Europe, and the Middle East, showing that consumers in Africa are facing the most inconvenience when dealing with Korean utensils. As this factor was ranked first in Europe, the Middle East, and Africa, with high response rates in all three regions, it is important to create opportunities to teach people around the world how to use traditional Korean utensils in order to advance the globalization of Korean food. Moreover, a perceived lack of variety in the food served and the inconvenience of eating due to the excessive number of side dishes were also found to be factors hindering the popularity of Korean food in Africa.

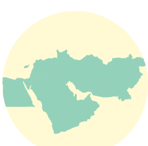


Fashion	I like the design **25.7**	There aren't diverse sizes **30.9**
	The price is low compared to the quality **25.3**	It is expensive compared to the quality **16.1**
	There is a variety of product types and styles **14.9**	The quality is lacking **14.1**
Beauty	It has a great reputation among the people around me **20.4**	The quality is lacking **15.1**
	The cost is low compared to quality **16.4**	It is expensive compared to the quality **14.5**
	It is effective and high-quality **13.2**	Product types are not diverse **14.5**
Korean food	It is delicious **32.9**	It is difficult to use the utensils **42.1**
	It uses healthy ingredients or recipes **21.7**	The food provided lacks variety **33.8**
	I can experience the food and dining culture that I have seen on Korean cultural content **10.8**	t is inconvenient to eat because there are too many side dishes **29.6**
	It is cost-effective **10.8**	

Preferred Hallyu Content

Five Regions

(Top 3, Unit: %)

	Dramas	Movies	Games	Animation characters
 **Asia**	*Hotel del Luna* **9.2**	*Parasite* **13.1**	*Battlegrounds* **20.0**	Larva **32.1**
	Descendants of the Sun **3.7**	*TRAIN to Busan* **9.2**	*Ragnarok* **12.0**	Pororo **31.0**
	Dae Jang Geum **3.3**	*Extreme Job* **3.4**	*MapleStory* **9.8**	Pucca **25.9**
 **The Americas**	*Kingdom* **5.3**	*Parasite* **9.4**	*Crossfire* **18.1**	Pucca **46.6**
	Guardian **2.8**	*TRAIN to Busan* **9.0**	*Battlegrounds* **15.0**	Pororo **30.8**
	Hotel del Luna **2.6**	*The Handmaiden* **3.6**	*Ragnarok* **14.5**	Pinkfong **27.6**
Europe	*Hotel del Luna* **6.3**	*Parasite* **13.9**	*Battlegrounds* **19.0**	Pororo **31.1**
	Kingdom **3.8**	*TRAIN to Busan* **4.1**	*Crossfire* **11.6**	Pucca **29.5**
	The Heirs **2.4**	*Old Boy* **3.6**	*Black Desert* **11.4**	Super Wings **23.9**
 **The Middle East**	*Hotel del Luna* **9.0**	*TRAIN to Busan* **8.2**	*Battlegrounds* **15.6**	Pinkfong **39.0**
	Her Private Life **3.0**	*Parasite* **7.1**	*Crossfire* **11.7**	Pucca **30.7**
	Kingdom **2.6**	*Extreme Job* **3.6**	*Black Desert* **11.7**	Super Wings **25.2**
 **Africa**	*Hotel del Luna* **12.4**	*Extreme Job* **9.8**	*Gunship Battle* **15.8**	Pinkfong **38.3**
	Her Private Life **7.1**	*Parasite* **8.6**	*Dungeon Fighter* **14.0**	Super Wings **24.7**
	Secret Boutique **7.1**	*The Man from Nowhere* **4.9**	*Ragnarok* **11.8**	Pororo **24.7**

Asia

A variety of content types and titles were preferred by different countries in Asia. In terms of Korean dramas, the latest content was more popular in Southeast Asia, India, and Australia, and past content that has remained consistently popular was ranked high in Japan, China, Thailand, and Vietnam. *Hotel del Luna* was the most popular drama in Taiwan, Malaysia, Indonesia, India, and Australia, while *My Love from the Star* and *Descendants of the Sun* were the most popular dramas in China. In Vietnam, *Hotel del Luna* was ranked second at 6%, but dramas with steady popularity such as *Descendants of the Sun* and *High Kick through the Roof* remained popular. This pattern was more extreme in Japan and Thailand, with *Winter Sonata* (2002) remaining popular in Japan and *Dae Jang Geum* (2003) remaining popular in Thailand.

In terms of Korean movies, *Parasite* ranked first or second in popularity in most countries in Asia. In China, Malaysia, Indonesia, India, and Vietnam, *Parasite* was the most preferred movie, particularly in China, at about 23%; the response rates exceeded 15% in Malaysia, India, and Vietnam. Meanwhile, in Thailand and Australia, *Parasite* was ranked second in popularity after *TRAIN to Busan*, and ranked third in Taiwan. Among Asian countries, Japan was the only nation that did not show a preference for *Parasite*. This may be because the survey was conducted before the movie was released in Japan: the survey was conducted in October 2019, while *Parasite* first opened in Japan in December and was officially released in January 2020. At the time of the survey, *TRAIN to Busan* was the most preferred Korean movie in Japan, followed by *My Sassy Girl* (2001) and *Shiri* (1998), showing that past releases are consistently preferred in Japan.

Battlegrounds was the most popular Korean game in most countries in Asia. It ranked highest among Korean games in China, Malaysia, Indonesia, India, Vietnam, and Australia, with a particularly high response rate in China at 37.4%. *MapleStory* was once again the most popular game in Taiwan, as in 2018, and *Ragnarok* was the most popular in Thailand. *Lineage* was the most popular Korean game in Japan, at 25%.

Meanwhile, the most popular animation characters varied by country. Pororo was the most popular in Japan, Thailand, Malaysia, and Australia and Super Wings was the most popular in China. Robocar Poli ranked highest in Taiwan, Larva in Indonesia, Pinkfong in India, and Pucca in Vietnam.

(Top 3, Unit: %)

	Dramas	Movies	Games	Animation characters
China	*My Love from the Star* **8.9**	*Parasite* **22.8**	*Battlegrounds* **37.4**	Super Wings **40.1**
	Descendants of the Sun **7.2**	*TRAIN to Busan* **12.4**	*Crossfire* **20.8**	Larva **38.3**
	Hotel del Luna **6.1**	*Exit* **4.0**	*Dungeon Fighter* **18.0**	Tobot **23.1**
Japan	*Winter Sonata* **17.8**	*TRAIN to Busan* **9.0**	*Lineage* **25.0**	Pororo **33.8**
	Dae Jang Geum **8.1**	*My Sassy Girl* **2.9**	*Battlegrounds* **11.5**	Pucca **28.7**
	Grand Prince **2.7**	*Shiri* **2.9**	*Summoners War* **10.1**	Pinkfong **25.0**

(Top 3, Unit: %)

	Dramas	Movies	Games	Animation characters
Taiwan	*Hotel del Luna* **10.7**	*Along with the Gods* **15.0**	*MapleStory* **25.9**	Robocar Poli **24.5**
	SKY Castle **4.8**	*TRAIN to Busan* **14.3**	*Battlegrounds* **17.8**	Larva **17.9**
	Guardian **4.6**	*Parasite* **9.6**	*Lineage* **15.5**	Pororo **17.9**
Thailand	*Dae Jang Geum* **9.8**	*TRAIN to Busan* **10.8**	*Ragnarok* **30.5**	Pororo **35.5**
	My Love from the Star **5.2**	*Parasite* **7.1**	*Summoners War* **11.4**	Larva **33.7**
	Touch Your Heart **3.9**	*Exit* **3.4**	*Battlegrounds* **10.1**	Pucca **33.4**
Malaysia	*Hotel del Luna* **20.4**	*Parasite* **18.1**	*Battlegrounds* **22.1**	Pororo **43.4**
	Her Private Life **4.8**	*TRAIN to Busan* **12.1**	*MapleStory* **17.2**	Larva **37.4**
	Kingdom **3.3**	*Extreme Job* **4.6**	*Ragnarok* **15.2**	Pinkfong **26.0**
Indonesia	*Hotel del Luna* **12.3**	*Parasite* **12.1**	*Battlegrounds* **21.3**	Larva **47.7**
	Vagabond **7.3**	*TRAIN to Busan* **7.5**	*Point Blank* **20.5**	Tayo **43.3**
	Guardian **3.8**	*Hit-and-Run Squad* **2.3**	*Ragnarok* **17.6**	Pororo **40.1**
		Exit **2.3**		
India	*Hotel del Luna* **12.7**	*Parasite* **17.5**	*Battlegrounds* **18.0**	Pinkfong **42.6**
	Her Private Life **6.6**	*Extreme Job* **10.3**	*Black Desert* **15.9**	Super Wings **33.8**
	Boys over Flowers **2.6**	*TRAIN to Busan* **5.9**	*Dungeon Fighter* **15.2**	Pucca **21.1**
		Innocent Witness **5.2**		
Australia	*Hotel del Luna* **9.3**	*TRAIN to Busan* **11.0**	*Battlegrounds* **17.1**	Pororo **33.9**
	Good Doctor **2.9**	*Parasite* **8.7**	*MapleStory* **14.4**	Pucca **30.4**
	Her Private Life **2.5**	*Extreme Job* **2.7**	*Black Desert* **13.0**	Pinkfong **26.8**
	Descendants of the Sun **2.5**	*Innocent Witness* **2.7**		
	Guardian **2.5**			
Vietnam	*Descendants of the Sun* **8.1**	*Parasite* **16.3**	*Battlegrounds* **20.9**	Pucca **44.2**
	Hotel del Luna **6.0**	*TRAIN to Busan* **3.2**	*Crossfire* **17.1**	Pinkfong **37.4**
	High Kick through the Roof **5.0**	*No Mercy* **3.2**	*Summoners War* **13.6**	Larva **32.4**

The Americas

There were some differences in the Hallyu content that was preferred in the US in comparison to Brazil. Overall, users in Brazil preferred some Hallyu content more strongly than those in the US. *Hotel del Luna* was found to be the most popular in the US, but the response rate was only 5.3%. Moreover, past dramas such as *Descendants of the Sun* and *Boys over Flowers* were strongly preferred, but still had less than 2% in response rates. Meanwhile, in Brazil, Netflix's original Korean drama *Kingdom* had the highest preference rating, followed by *Guardian* and *My First First Love*.

The most popular Korean movie in the US was *TRAIN to Busan*, as in 2018. *Parasite* was the second most popular movie with response rates in the 4% range, followed by *Extreme Job* and *Old Boy*, which were tied at 1.8%. In Brazil, more than 10% of the respondents preferred *Parasite* and *TRAIN to Busan*, with a higher response rate for the most preferred content compared to the US.

In terms of the game sector, *Battlegrounds* and *Summoners War* were the most popular Korean games in the US, tied at 14.1%, while *Crossfire* was the most popular Korean game in Brazil with a response rate of more than 20%.

As for Korean animation characters, Pucca and Pororo were popular, but in Brazil, preference for Pucca exceeded 55%, showing overwhelming popularity. Meanwhile, after incorporating Pinkfong, which was not included in the 2018 survey, response rates in the US and Brazil were 29.7% and 26.4%, respectively, showing that this is a very popular character in the Americas.

(Top 3, Unit: %)

	Dramas	Movies	Games	Animation characters
The United States	*Hotel del Luna* **5.3**	*TRAIN to Busan* **6.6**	*Battlegrounds* **14.1**	Pucca **32.7**
	Descendants of the Sun **1.8**	*Parasite* **4.4**	*Summoners War* **14.1**	Pororo **30.2**
	Boys over Flowers **1.3**	*Extreme Job* **1.8**	*Crossfire* **12.5**	Pinkfong **29.7**
		Old Boy **1.8**		
Brazil	*Kingdom* **8.9**	*Parasite* **12.5**	*Crossfire* **22.1**	Pucca **55.2**
	Guardian **4.3**	*TRAIN to Busan* **10.6**	*Ragnarok* **17.9**	Pororo **31.2**
	My First First Love **3.2**	*The Handmaiden* **5.6**	*Battlegrounds* **15.6**	Pinkfong **26.4**

Europe

Respondents in Europe showed similar preferences for Hallyu content with the exception of dramas, the popularity of which varied from country to country. The most popular Korean drama in most of the countries was *Hotel del Luna*, which had response rates of more than 10% in the UK and Turkey. It was the second most preferred drama overall, along with *Kingdom*, *Strong Girl Bong Soon*, and *Vagabond*. In France, Netflix's *Kingdom* was the most popular.

The most popular Korean movie in all surveyed countries in Europe was *Parasite*. In particular, France recorded a response rate of 27.2%; this may be due to the movie's victory at the Cannes Film Festival. The response rate was about 10% in Russia and Turkey, while in the UK, it was the most popular movie at 6.8%, tied with *TRAIN to Busan*.

In terms of Korean games, *Battlegrounds* was the most popular in most of the countries surveyed in Europe. It was the most popular in France, the UK, and Turkey, with the response rate exceeding 30% in Turkey, reflecting the *Battlegrounds* craze in that nation. On the other hand, *Black Desert* was the most popular Korean game in Russia, followed by *Lineage* with a similar response rate.

The most popular Korean animation characters showed significant changes compared to 2018. While Pucca remained the most popular Korean animation character in France and Turkey, the second and third most popular characters changed. In France, Robocar Poli and Tobot were followed by Pucca in 2018, but in 2019, Super Wings and Lara were ranked as the second and third most popular characters, respectively. In Turkey, Tayo and Pororo were the most popular after Pucca in 2018, but the 2019 survey found that Pinkfong and Super Wings were the next most popular at around 30% each. In the UK, Pinkfong and Pororo were the most popular at around 30%, while in Russia, the response rate for Pororo was an overwhelming 56.9%.

(Top 3, Unit: %)

	Dramas	Movies	Games	Animation characters
France	*Kingdom* **11.5** *City Hunter* **2.2** *My First First Love and 7 others* **1.3**	*Parasite* **27.2** *TRAIN to Busan* **1.5** *Old Boy* **1.5**	*Battlegrounds* **15.6** *Crossfire* **14.6** *Dungeon Fighter* **14.6**	Pucca **37.8** Super Wings **30.3** Larva **21.3**
The UK	*Hotel del Luna* **10.3** *Her Private Life* **4.1** *Descendants of the Sun* **2.1** *Secret Boutique* **2.1**	*Parasite* **6.8** *TRAIN to Busan* **6.8** *Extreme Job* **4.2**	*Battlegrounds* **18.1** *Crossfire* **11.7** *Dungeon Fighter* **11.7**	Pinkfong **30.4** Pororo **28.4** Tayo **23.7**
Russia	*Boys over Flowers* **4.1** *Hotel del Luna* **2.1** *Strong Girl Bong-soon* **2.1** *Kingdom* **2.1** *Vagabond* **2.1**	*Parasite* **9.8** *Old Boy* **5.7** *TRAIN to Busan* **4.6**	*Black Desert* **15.6** *Lineage* **15.0** *Battlegrounds* **12.9**	Pororo **56.9** Robocar Poli **35.1** Tayo **24.2**
Turkey	*Hotel del Luna* **10.2** *Doctor John* **5.2** *The Heirs* **4.6** *Haechi* **4.6**	*Parasite* **10.8** *Old Boy* **5.8** *Rampant* **5.3**	*Battlegrounds* **28.9** *Summoners War* **12.7** *Crossfire* **11.6**	Pucca **38.3** Pinkfong **29.2** Super Wings **28.5**

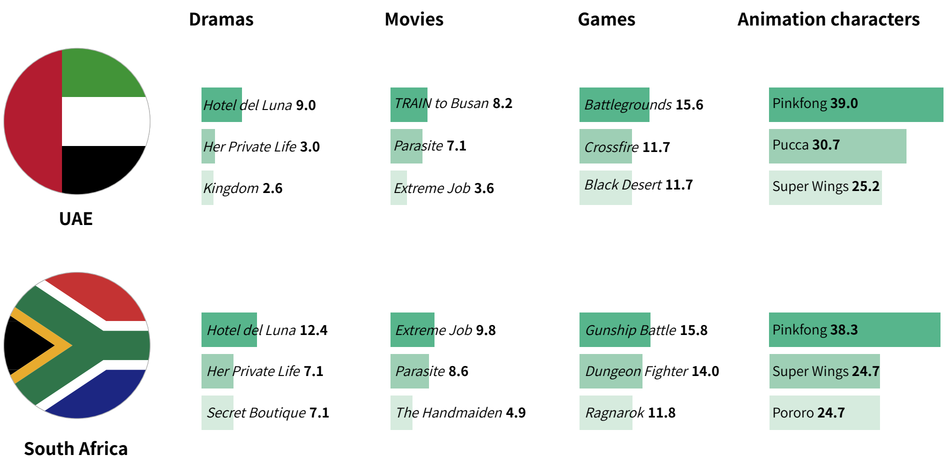
The Middle East and Africa

When asked about their preferred Korean dramas, respondents from both the UAE and South Africa most strongly preferred *Hotel del Luna*, with response rates of about 12% in South Africa and 9% in the UAE. The first and second most popular Korean movies in the UAE and South Africa were *TRAIN to Busan* and *Parasite*, showing that the latest movies were more popular compared to other regions.

Meanwhile, the most popular Korean games in each country were completely different. The most popular Korean games in the UAE were *Battlegrounds*, *Crossfire*, and *Black Desert*; whereas *Gunship Battle*, *Dungeon Fighter*, and *Ragnarok* were the most popular in South Africa.

The most popular Korean animation character in both the UAE and South Africa in 2018 was Pororo. However, in 2019, the popularity of Pinkfong surged, with response rates reaching over 40% in both countries. Pinkfong was followed by Pucca and Super Wings in the UAE and Super Wings and Pororo in South Africa, showing that Super Wings is a newly popular Korean animation character in these two countries.

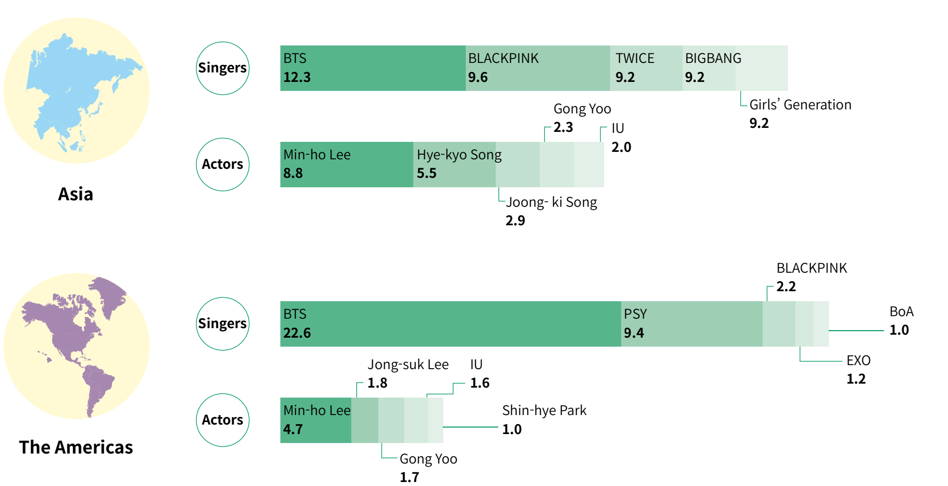
(Top 3, Unit: %)

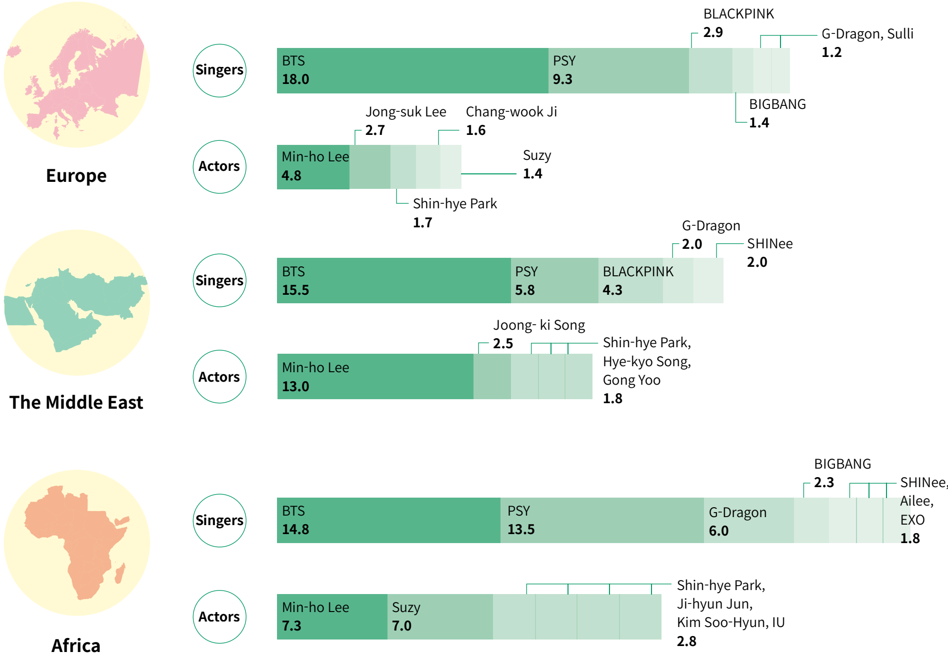


Preferred Hallyu Stars

Five Regions

(Top 5, Unit: %)



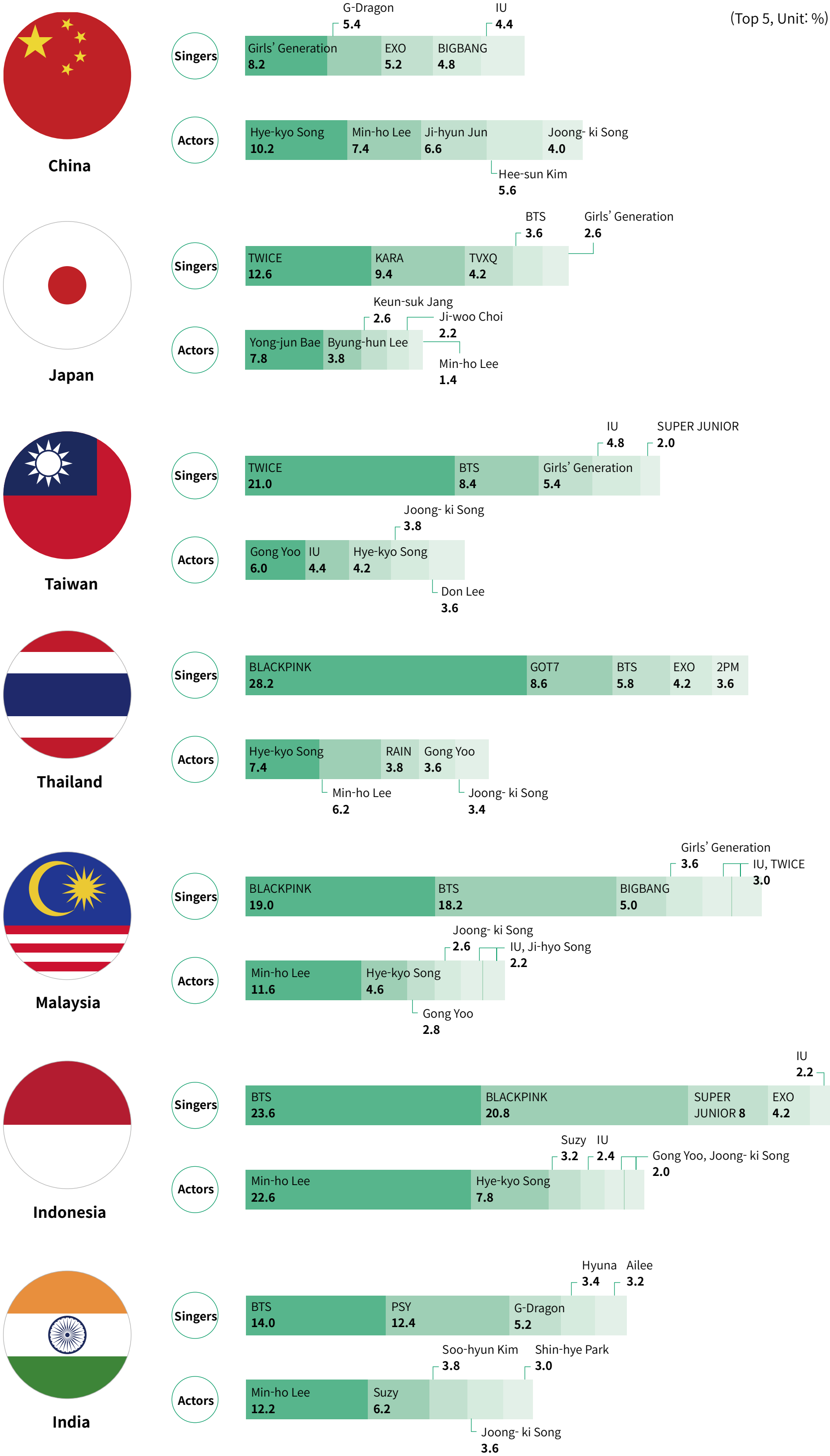


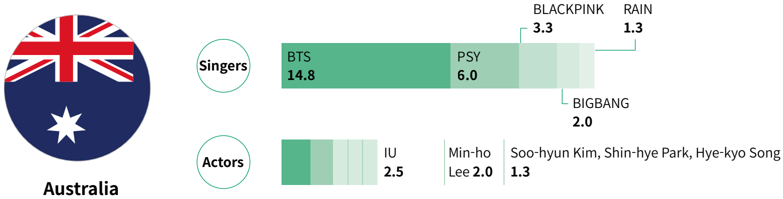
Asia

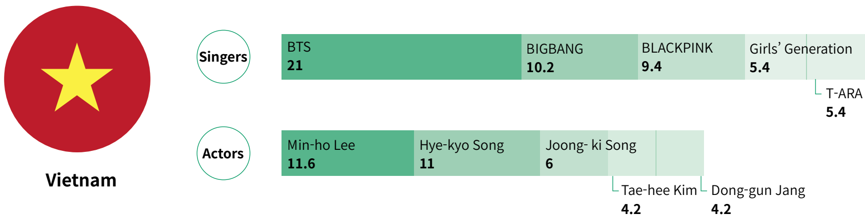
The most popular K-Pop group in China was Girls' Generation with a response rate of 8.2%, followed by G-Dragon, EXO, and BIGBANG. Meanwhile, the most popular Korean actor in China was Hye-kyo Song with a response rate of 10.2%, up 3% compared to the 2018 survey, followed by Min-ho Lee, Ji-hyun Jun, Hee-sun Kim, and Joong-ki Song. Respondents' preferences for all top actors other than Hee-sun Kim showed declines compared to the previous year. Currently, the most popular Korean singer/group in Japan is TWICE; the popularity of KARA and TVXQ remain quite high, followed by BTS and Girls' Generation. In terms of actors, Yong-jun Bae remained the most popular Korean actor in Japan in 2019, followed by Byung-hun Lee, Keun-suk Jang, Ji-woo Choi, and Min-ho Lee.

In Taiwan, TWICE, which has a Taiwanese group member, was the most popular K-Pop group, with a response rate of 21%; BTS, Girls' Generation, IU, and SUPER JUNIOR, in that order, were also very popular. The most preferred Korean actor in Taiwan was Gong Yoo, as in 2018. IU, who was not ranked the previous year, ranked second in 2019 thanks to the popularity of *Hotel del Luna*. In Thailand, there was a high preference for K-Pop groups BLACKPINK, GOT7, and 2PM, all having Thai group members. In particular, the response rate for BLACKPINK was 28.2%, indicating an overwhelming increase in popularity compared to the 9% response rate in 2018. Hye-kyo Song was the most popular Korean actor in Thailand, followed by Min-ho Lee, RAIN, Gong Yoo, and Joong-ki Song. BLACKPINK was the most popular Korean singer/group in Malaysia, but the response rate was similar to that of BTS, which was ranked second.

BTS was the most popular Korean singer/group in Indonesia, India, Australia, and Vietnam, and Min-ho Lee was the most popular Korean actor in Indonesia, India, and Vietnam. In the case of BTS, response rates have increased in all four countries compared to 2018. In particular, in Indonesia, preference for BTS and Min-ho Lee exceeded 20%, showing that they are enjoying significant popularity among Indonesian Hallyu fans. Response rates for these two increased by 11.2%, which was the largest increase in preference among countries surveyed in Asia.


(Top 5, Unit: %)
China
Singers
Girls' Generation 8.2
G-Dragon 5.4
EXO 5.2
BIGBANG 4.8
IU 4.4
Actors
Hye-kyo Song 10.2
Min-ho Lee 7.4
Ji-hyun Jun 6.6
Hee-sun Kim 5.6
Joong- ki Song 4.0
Japan
Singers
TWICE 12.6
KARA 9.4
TVXQ 4.2
BTS 3.6
Girls' Generation 2.6
Actors
Yong-jun Bae 7.8
Byung-hun Lee 3.8
Keun-suk Jang 2.6
Ji-woo Choi 2.2
Min-ho Lee 1.4
Taiwan
Singers
TWICE 21.0
BTS 8.4
Girls' Generation 5.4
IU 4.8
SUPER JUNIOR 2.0
Actors
Gong Yoo 6.0
IU 4.4
Hye-kyo Song 4.2
Joong- ki Song 3.8
Don Lee 3.6
Thailand
Singers
BLACKPINK 28.2
GOT7 8.6
BTS 5.8
EXO 4.2
2PM 3.6
Actors
Hye-kyo Song 7.4
Min-ho Lee 6.2
RAIN 3.8
Gong Yoo 3.6
Joong- ki Song 3.4
Malaysia
Singers
BLACKPINK 19.0
BTS 18.2
BIGBANG 5.0
Girls' Generation 3.6
IU, TWICE 3.0
Actors
Min-ho Lee 11.6
Hye-kyo Song 4.6
Gong Yoo 2.8
Joong- ki Song 2.6
IU, Ji-hyo Song 2.2
Indonesia
Singers
BTS 23.6
BLACKPINK 20.8
SUPER JUNIOR 8
EXO 4.2
IU 2.2
Actors
Min-ho Lee 22.6
Hye-kyo Song 7.8
Suzy 3.2
IU 2.4
Gong Yoo, Joong- ki Song 2.0
India
Singers
BTS 14.0
PSY 12.4
G-Dragon 5.2
Hyuna 3.4
Ailee 3.2
Actors
Min-ho Lee 12.2
Suzy 6.2
Soo-hyun Kim 3.8
Joong- ki Song 3.6
Shin-hye Park 3.0



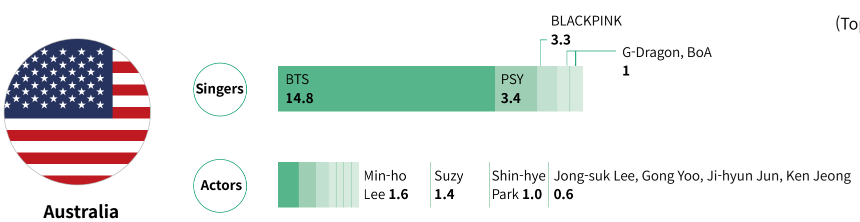


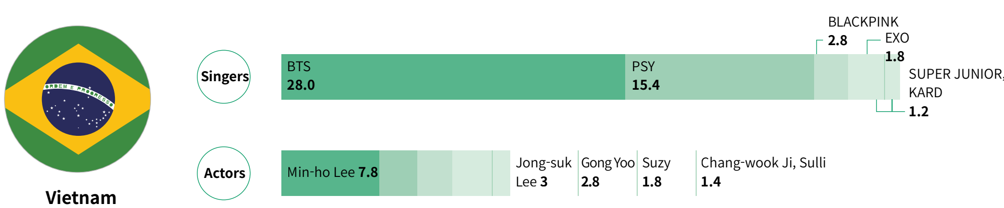
The Americas

In the US and Brazil, BTS remained the most popular K-Pop group, as in 2018, with response rates rising in both countries. In the US, the percentage of respondents who prefer BTS increased by 3%p from 2018 to 17.2%. In Brazil, the percentage increased by 12%p, making this the country with the largest increase in preference for BTS among all regions within a year. PSY was the second most popular K-Pop artist in both countries. Notably, the response rates for other singers in the rankings was only 1–2%, which was a contrast from the strong preference rates for BTS.

Meanwhile, Min-ho Lee remained the most popular actor in both the US and Brazil, but with low response rates. In particular, the response rate was only 1.6% in the US, showing very low preference, and it was less than 8% in Brazil. In the US, Suzy, Shin-hye Park, Jong-suk Lee, Gong Yoo, Ji-hyun Jun, and Ken Jeong were next in rankings. Notably, Suzy and Shin-hye Park were only in the 1% range, while Jong-suk Lee, Gong Yoo, and Ken Jeong had a meager 0.6% response rate. In Brazil, Jong-suk Lee, Gong Yoo, Suzy, Chang-wook Ji, and Sulli were the most popular Korean actors after Min-ho Lee. However, Jong-suk Lee and Gong Yoo had response rates of about 3% while the remaining actors had response rates in the 1% range, showing that Korean actors have low popularity in Brazil.

(Top 5, Unit: %)





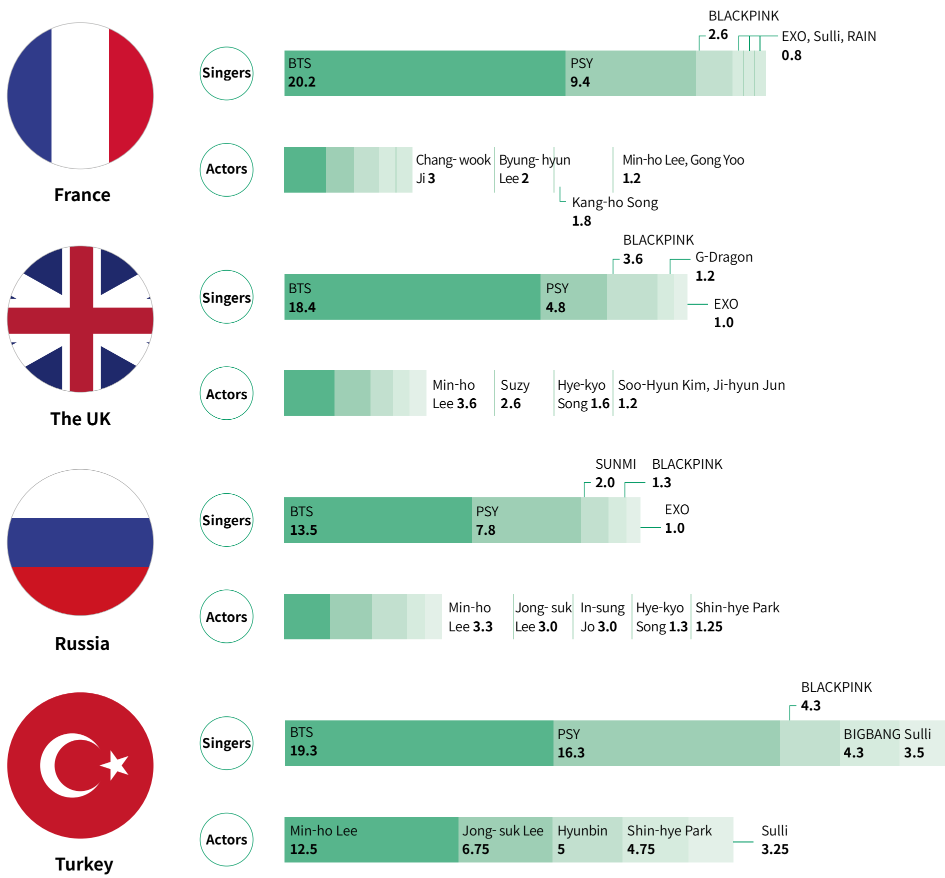
Europe

BTS was the most popular Korean singer/group in Europe. Moreover, the survey found that the response rates for BTS increased compared to 2018 in all countries surveyed in Europe, with the exception of Turkey. The response rate for BTS exceeded 20% in France, which was a 6%p increase from the previous year. In addition, 18.4% of respondents in the UK and 13.5% in Russia showed a preference for BTS, up 5.8%p and 7.7%p year-on-year, respectively. Meanwhile, Turkey was the only country with a slight decrease in preference for BTS—however, BTS overtook PSY, who fell from 2018's first place with a decrease of 6.2%p.

Meanwhile, Min-ho Lee was the most popular Korean actor in the European countries surveyed, with the exception of France. Notably, Turkey had a response rate of more than 10% with respect to Min-ho Lee, whereas the UK and Russia had response rates of less than 4%, demonstrating the variability across the region. In addition to Min-ho Lee, other actors who were ranked in the top 5 were Suzy, Hye-kyo Song, Soo-hyun Kim, and Ji-hyun Jun in the UK; Jong-suk Lee, In-sung Jo, Hye-kyo Song, and Shin-hye Park in Russia; and Jong-suk Lee, Hyunbin, Shin-hye Park, and Sulli in Turkey. Response rates for these actors were relatively high in Turkey at 3–7%, and low in the UK and Russia at 1–3%.

Meanwhile, France was the country with the lowest preference for Korean actors among the European countries surveyed. In France, preference for Chang-wook Ji was the highest at 3%. The response rates for other actors in the top 5 actors, including Min-ho Lee, were very low at 1–2%.

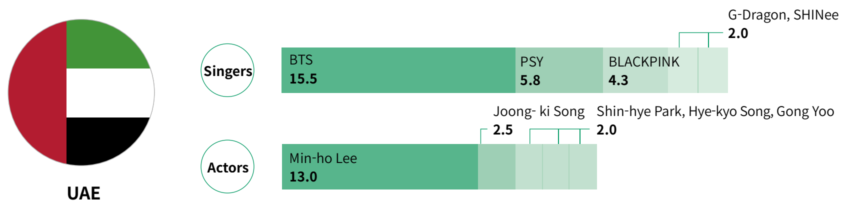
(Top 5, Unit: %)

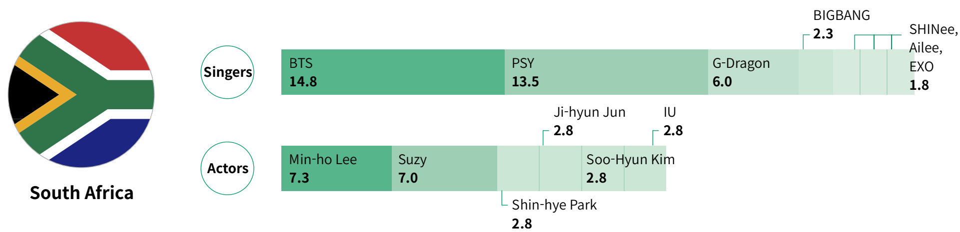


The Middle East and Africa

In the Middle East and Africa regions, BTS was the most preferred among K-Pop singers/groups, with both regions showing an upward trend in response rates. The response rate for BTS was 15.5% in the UAE, up 2% from 2018; and 14.8% in South Africa, up 7% from the previous year. Next, PSY and BLACKPINK ranked strongly in the UAE, and PSY and G-Dragon in South Africa were relatively highly preferred by respondents. Although Min-ho Lee was the most popular Korean actor in the UAE and South Africa, the response rate decreased compared to 2018. In the UAE, Joong-ki Song, Shin-hye Park, Hye-kyo Song, and Gong Yoo had response rates of around 2%. Meanwhile, in South Africa, Suzy was found to be quite popular, ranking second with a response rate similar to that of Min-ho Lee.

(Top 5, Unit: %)

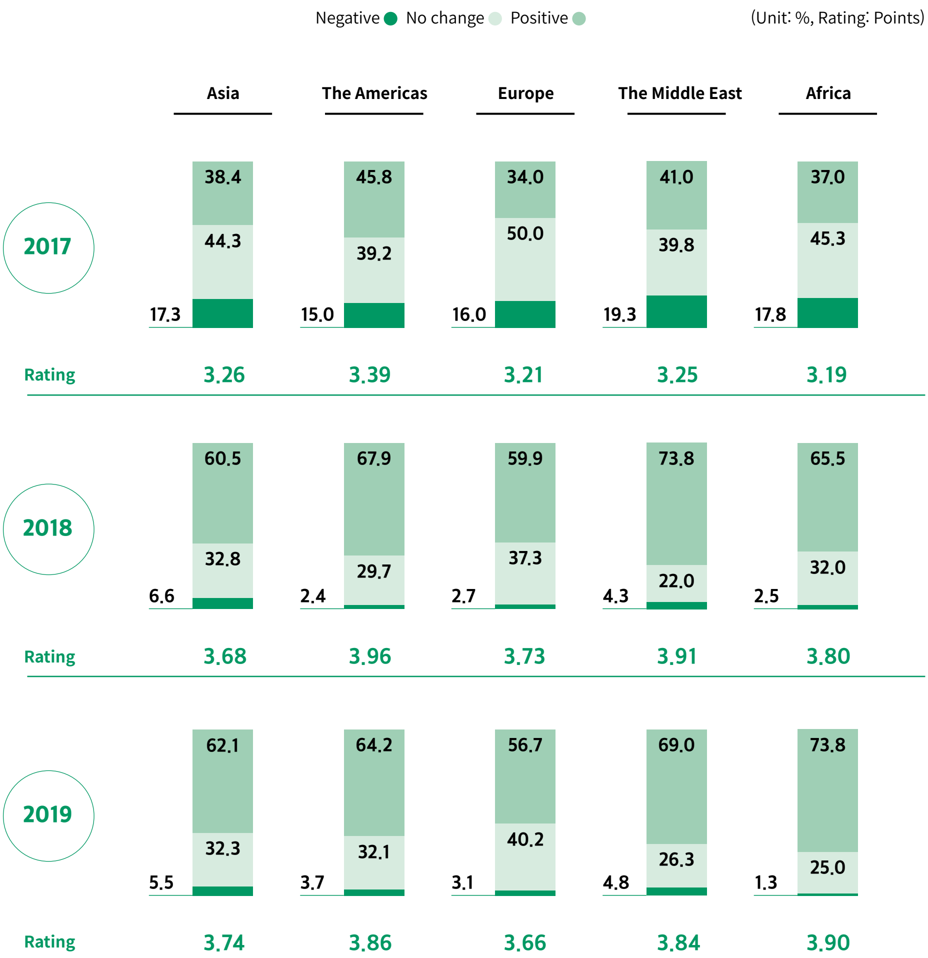




Chapter 4. The Impact of Hallyu

Changes in Perception of Korea after Using Hallyu Content

Five Regions



When we observe consumer changes in perception of Korea after using Hallyu content, we notice differences across the five regions. The reported changes were most positive in Africa, followed by the Americas, the Middle East, Asia, and Europe. Moreover, there has been a positive change in perceptions across all regions compared to three years ago, which may be due to the fact that there was a steep increase in positive perceptions and a sharp decrease in negative perceptions between 2017 and 2018.

The region that showed the most positive change in 2019 compared to three years ago was Africa. This was also the region with the greatest decrease in consumers' negative perceptions and the greatest increase in positive perceptions after using Hallyu content. Moreover, positive perceptions of Korea have increased consistently each year in Africa among consumer who have used Hallyu content.

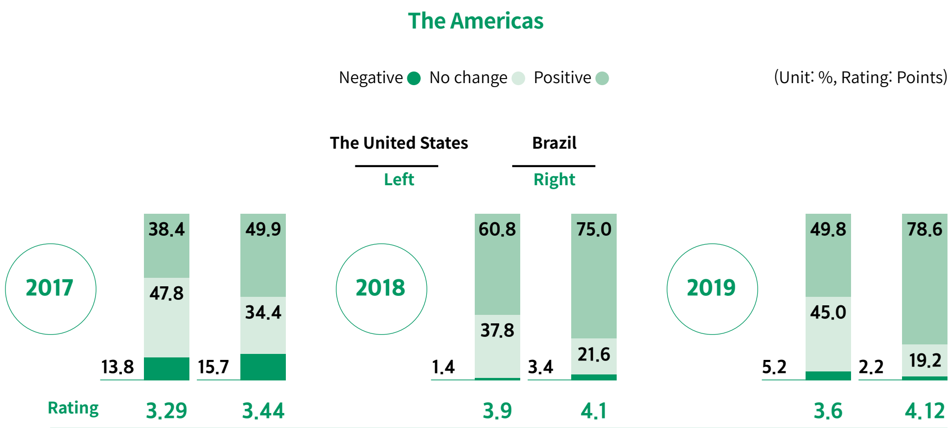
In contrast, Europe showed the smallest positive change in perceptions of Korea after using Hallyu content, and the range of positive change over three years was also minor. The proportion of respondents whose perceptions changed negatively after using Hallyu content, which was 16% in 2017, decreased considerably to 3.1% in 2019. Moreover, the increase in the proportion of respondents noting positive changes in perception was smaller than that of other regions.

Asia

Among Asian consumers, those in India reported the most positive changes in perception after using Hallyu content in the past year. In India, 82.2% of respondents answered that there was a positive change in their perceptions of Korea after experiencing Hallyu content, whereas only 2.6% answered that their perceptions changed negatively. When converted to a five-point scale, India had the highest ratings among countries surveyed in Asia at 4.11, followed by Vietnam and Indonesia with ratings of 4.0 or higher.

In the longer term, among Asian countries surveyed, Indonesia has the highest rate of positive change compared to three years ago. In Indonesia, positive perceptions increased, and negative perceptions decreased each year, resulting in an increase of 0.68 points on a five-point scale. This equates to an increase in positive perceptions of about 30%p and a decrease in negative perceptions of about 15%p compared to 2017.

Contrarily, in Japan, the rate of positive changes in perception after using Hallyu content increased compared to three years ago, but it remained the lowest among all countries surveyed in Asia. Japan's positivity rating on a five-point scale was low, at 3.01, and the percentage of respondents who did not experience any changes in perceptions of Korea was the highest in Asia at 61.8%. Japan's rate of positive changes in perceptions and rate of negative changes in perceptions were similar, at 22% and 16.2%, respectively.



In the U.S., about 50% of respondents experienced a positive change in their perceptions of Korea after using Hallyu content. The proportion reporting no change in perceptions was 45%, similar to the rate of positive change, and the rate of negative change was about 5%. Moreover, the rate of changes in perception in the U.S. was not encouraging compared to three years ago. Compared to 2017, the five-point scale rating increased by 0.6 points in 2018 but decreased again by 0.3 points in 2019.

Brazilian respondents showed a fairly positive change in perceptions after using Hallyu content. Brazil's five-point scale rating was 4.12 points, and the rate of positive change was high at 78.6%. In addition, Brazil has consistently experienced positive changes in perceptions over the past three years. The rate of positive changes in perception, which was about 50% in 2017, rose to 75% in 2018, then rose again slightly in 2019 to 78.6%. In contrast, the rate of negative changes, which was 15.7% in 2017, fell sharply to 3.4% in 2018 before falling again to 2.2% in 2019.

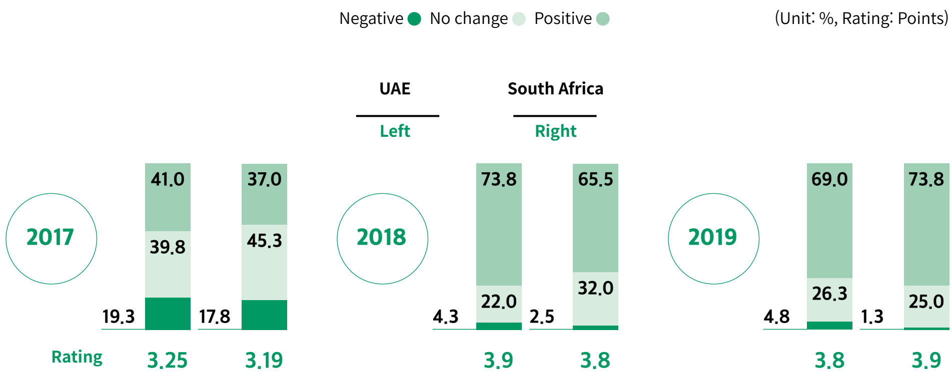
Europe

In Europe, respondents in France, the UK, and Russia all showed moderate levels of change in positive perceptions of Korea after using Hallyu content. These nations reported ratings of 3.5 to 3.6 on a 5-point scale, and about 50% of respondents answered that they experienced positive changes in their perceptions of Korea after using Hallyu content.

Although there was no significant difference in the rate of change in these three countries, France showed the greatest improvements in perceptions compared to three years ago. Its five-point rating, which was 3.1 in 2017, increased by 0.5 points in 2018 to 3.6 points, and decreased by 0.1 points in 2019 to 3.5 points, showing an overall difference of 0.4 points compared to three years ago. This change seems to be due to the rate of decrease in negative perceptions being greater than the increase in the rate of positive changes in perceptions compared to other countries surveyed in Europe. France had a large decrease in negative perceptions; this measure was reported at 19.5% in 2017 and fell dramatically by 15%p to reach 4.6% in 2018 and 2019.

Among the countries surveyed in Europe, Turkey reported by far the most positive change in perceptions of Korea. In 2019, about 76% of all respondents answered that their perceptions of Korea had changed positively since they used Hallyu content—this was a two-fold increase from the 38.2% reported in 2017. Meanwhile, the rate of negative changes also fell sharply, reaching just into the 3% range in 2019, down from 18% in 2017.

The Middle East/Africa



There was an increase in the rate of positive changes in perceptions of Korea after using Hallyu content in the UAE and South Africa compared to three years ago. In the UAE, the rate of positive changes increased significantly between 2017 and 2018, but slightly decreased in 2019. Among UAE respondents, the five-point scale rating was 3.25 in 2017. This increased significantly to 3.9 points in 2018 and then fell back to 3.8 points in 2019. The rate of positive changes showed an increase of 32.8%p and the rate of negative changes decreased by 15%p in 2018 compared to 2017, with a 4.8%p decrease in positive changes and 0.5%p decrease in negative changes in 2019 compared to 2018.

South Africa showed a higher rate of positive changes than the UAE compared to three years ago, and there has been a consistent increase in positive changes each year. South Africa's five-point scale rating, which was 3.19 in 2017, continued to increase to 3.8 points in 2018 and 3.9 points in 2019. The rate of positive changes increased from 37% in 2017 to about 74% in 2019, and the rate of negative changes fell significantly from 17.8% in 2017 to a mere 1.3% in 2019.

Willingness to Use Korean Products and Services in the Future

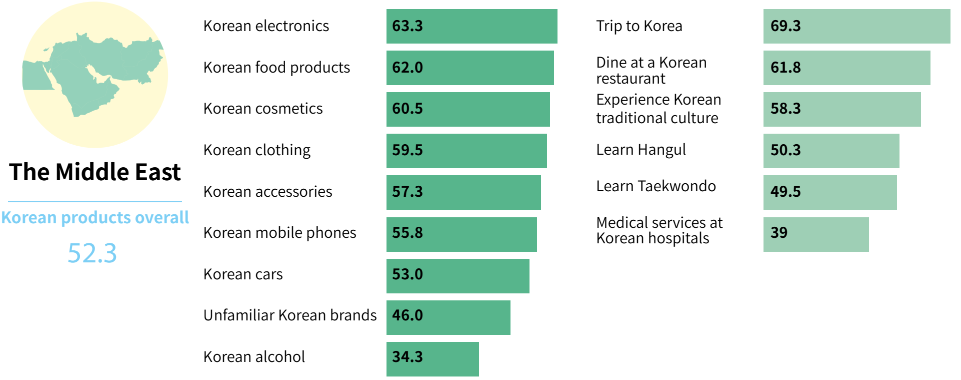
Five Regions

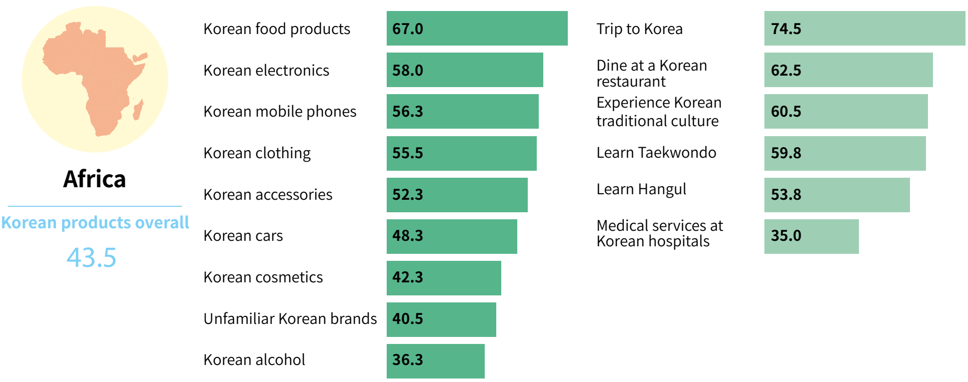
According to a survey on consumers' willingness to use Korean products and services in the future, the Middle East, which has consistently been the region with the highest overall willingness to purchase Korean products, had the highest response rate in 2019, followed by Asia, the Americas, Africa, and Europe. Notably, overall willingness to purchase Korean products increased significantly between 2017 and 2018 before declining in 2019. In Asia and the Americas, willingness to purchase jumped from the 40% range in 2017 to the low 50% range in 2018 before returning to the mid-40s in 2019. In the Middle East, willingness to purchase Korean products rose sharply from 47.3% in 2017 to 61.3% in 2018, but fell back to 52.3% in 2019. However, overall willingness to purchase Korean products was still the highest among the five regions. There were increases in Europe and Africa in 2018, but consumers' willingness to purchase Korean products consistently remained in the 40% range across the three observed years. When examining the product, service, and experience sectors, consumers' average rate of willingness to purchase was the highest in the Middle East, and the lowest in Europe.

Looking at the Korean product sector, all regions except the Middle East showed the highest future purchase intention for Korean food and the lowest intent to purchase alcohol. This trend has continued for three years and has largely remained the same; the exception involves the Middle East in 2018 and 2019. In the Middle East, respondents' purchase intention for Korean food was the highest in 2017, at 57%, but fell to 54% in 2018. Meanwhile, response rates for Korean mobile phones, electronics, clothing, cosmetics, and accessories were on the rise. However, the response rate for Korean food rose again to 62% in the 2019 survey, indicating a positive change in Middle Eastern respondents' willingness to consume Korean food.

In the service and experience sectors, willingness to travel to Korea had the highest response rates across all regions. The service and experience sub-set where respondents reported the lowest willingness to use in the future was "medical services at Korean hospitals." Consumers' attitudes for the service and experience sector have remained relatively consistent over the past three years. However, in the Americas and Asia in 2017, and in the Americas in 2018, consumers were most willing to dine at a Korean restaurant in the future, while willingness to travel to Korea was the highest in both regions in 2019 due to the sharp increases in response rates each year.

(Multiple responses, Unit: %)





Asia

In Asia, respondents' willingness to purchase Korean products, which increased sharply between 2017 and 2018, showed a decline in 2019. Excluding Vietnam, which was newly added to the survey in 2019, respondents' overall willingness to purchase Korean products, which had increased in 2018 in all other countries surveyed in Asia, fell in 2019. In particular, Taiwan, which had increased from 39% in 2017 to 54.4% in 2018, fell to 36.8% in 2019—an even lower rate than in 2017. Moreover, Malaysia also exhibited significant increases between 2017 and 2018, rising from 43.3% to 66.4%, before falling sharply to 51.8% in 2019.

By country, Vietnam showed the greatest overall willingness to purchase Korean products, at 63%, followed by India, Indonesia, Malaysia, and China, each with response rates over 50%. Furthermore, India, Indonesia, and China have maintained more than 50% willingness to purchase products each year since 2017. However, Malaysia, which had a 43.3% response rate in 2017, saw a sharp increase to 66.4% in 2018, but fell to 52% in the latest survey, showing a significant fluctuation in its response rate over the three years under observation.

Japan had the lowest overall willingness to purchase Korean products. According to the survey, consumers' overall willingness to purchase Korean products was only 10%. In 2017, Japanese consumers reported an 11% willingness to purchase, which rose to 14% in 2018 before falling to 10% in 2019. In addition, the average response rate for Korean product categories and service and experience categories was just 13%, the lowest among all the countries surveyed.
In the countries surveyed in the Asia region, including Japan, Taiwan, Malaysia, Indonesia, Vietnam, and Australia, consumers' future purchase intention for food was the highest among the Korean

product segments. Comparing the results of the three-year survey, all these countries consistently reported a high purchase intention for Korean food. In Indonesia, respondents' purchase intention for Korean mobile phones was the highest, at around 70% over the past two years, but this decreased slightly in 2019, indicating that Korean food is the product with the highest general future purchase intention.

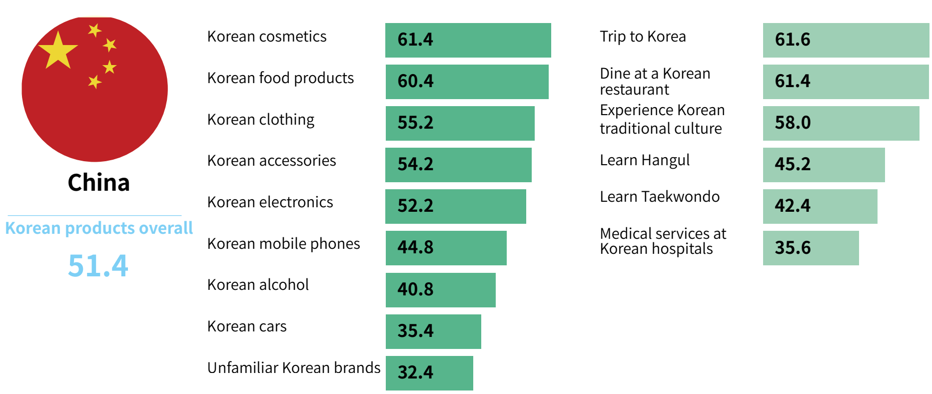
China and Thailand had the highest purchase intention for Korean cosmetics, creating a notable exception to intentions in the region. Three years ago, both countries had the highest future purchase intention for Korean food, with China showing the highest purchase intention for Korean cosmetics from 2018 and Thailand from 2019.

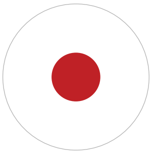
India had the highest purchase intention for Korean clothing. Just a few years ago, the Korean products for which Indian consumers had the highest purchase intention were Korean mobile phones and electronics. However, in 2018 and 2019, Indian consumers' purchase intention for Korean clothing increased by about 5%p every year, making Korean clothing the product with the highest future purchase intention rate in India in 2019.

Furthermore, the survey found the three Korean products with the lowest purchase intention for each country surveyed in Asia. In China, Australia, and Vietnam, intention to purchase unfamiliar Korean brands was the lowest, while in Japan, Taiwan, and Thailand, intention to purchase Korean cars was the lowest over the past three years. This was particularly notable in Japan, where the response rate was less than 10%. In Malaysia, Indonesia, and India, purchase intention for alcoholic beverages has been on an upward trend, with an 8%p increase in 2018 from 2017. However, Korean alcoholic beverages have consistently had the lowest purchase intention since 2017.

The service and experience sector has maintained similar patterns since 2017. A majority of countries in Asia consistently showed the highest future intention to visit Korea for several years, and this remained true for the 2019 survey, which found that six out of nine countries—China, Thailand, Malaysia, Indonesia, India, and Vietnam—had the highest purchase intention for trips to Korea. Willingness to use Korean restaurants was highest in Japan, Taiwan, and Australia. Meanwhile, the service experience sector with the lowest intention to use in the future was medical services from Korean hospitals, which was the lowest in all countries except Japan.

(Multiple responses, Unit: %)



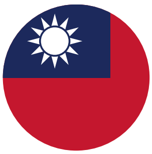


Japan

Korean products overall
10.0

Korean food products	31.0
Korean cosmetics	19.0
Korean clothing	15.4
Korean electronics	11.4
Korean alcohol	10.8
Korean accessories	10.6
Korean mobile phones	10.6
Unfamiliar Korean brands	8.0
Korean cars	7.4

Dine at a Korean restaurant	21.2
Trip to Korea	20.2
Learn Hangul	15.0
Experience Korean traditional culture	10.2
Medical services at Korean hospitals	6.8
Learn Taekwondo	6.6



Taiwan

Korean products overall
36.8

Korean food products	65.0
Korean cosmetics	51.2
Korean clothing	50.6
Korean accessories	45.8
Korean mobile phones	41.4
Korean electronics	38.6
Korean alcohol	33.0
Unfamiliar Korean brands	25.4
Korean cars	20.6

Dine at a Korean restaurant	65.4
Trip to Korea	59.6
Experience Korean traditional culture	53.8
Learn Hangul	37.0
Learn Taekwondo	20.0
Medical services at Korean hospitals	18.0

Thailand

Korean products overall
47.8

Korean cosmetics	65.8
Korean food products	64.2
Korean clothing	62.6
Korean mobile phones	59.8
Korean electronics	54.8
Korean accessories	47.0
Unfamiliar Korean brands	46.0
Korean alcohol	45.0
Korean cars	40.2

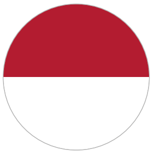
Trip to Korea	69.6
Dine at a Korean restaurant	67.6
Experience Korean traditional culture	61.0
Learn Hangul	57.2
Learn Taekwondo	46.4
Medical services at Korean hospitals	42.2

Malaysia

Korean products overall
51.8

Korean food products	70.4
Korean clothing	60.0
Korean cosmetics	57.4
Korean electronics	56.2
Korean mobile phones	54.2
Korean accessories	52.8
Korean cars	38.8
Unfamiliar Korean brands	36.0
Korean alcohol	30.4

Trip to Korea	76.4
Dine at a Korean restaurant	65.8
Experience Korean traditional culture	64.6
Learn Hangul	56.2
Learn Taekwondo	43.6
Medical services at Korean hospitals	43.6



Indonesia

Korean products overall
53.0

Korean food products	70.2
Korean mobile phones	68.6
Korean clothing	64.8
Korean cosmetics	61.2
Korean electronics	57.6
Korean accessories	54.2
Korean cars	44.4
Unfamiliar Korean brands	36.0
Korean alcohol	27.4

Trip to Korea	80.2
Dine at a Korean restaurant	70.8
Experience Korean traditional culture	68.2
Learn Hangul	65.6
Learn Taekwondo	53.0
Medical services at Korean hospitals	45.4

India

Korean products overall
58.4

Korean clothing	64.8
Korean mobile phones	63.4
Korean food products	63.2
Korean electronics	63.0
Korean cosmetics	60.0
Korean accessories	60.0
Korean cars	54.0
Unfamiliar Korean brands	50.6
Korean alcohol	43.4

Trip to Korea	68.2
Experience Korean traditional culture	63.0
Dine at a Korean restaurant	61.8
Learn Hangul	56.0
Learn Taekwondo	55.4
Medical services at Korean hospitals	45.0

Australia

Korean products overall
36.0

Korean food products	55.8
Korean clothing	40.5
Korean electronics	40.3
Korean mobile phones	38.5
Korean cosmetics	36.8
Korean alcohol	36.0
Korean accessories	35.0
Korean cars	34.3
Unfamiliar Korean brands	28.8

Dine at a Korean restaurant	55.5
Trip to Korea	50.5
Experience Korean traditional culture	41.0
Learn Hangul	32.3
Learn Taekwondo	31.8
Medical services at Korean hospitals	26.5

Vietnam

Korean products overall
63.0

Korean food products	73.6
Korean cosmetics	71.8
Korean clothing	70.8
Korean mobile phones	66.8
Korean electronics	65.2
Korean accessories	61.2
Korean alcohol	49.0
Korean cars	44.4
Unfamiliar Korean brands	34.8

Trip to Korea	77.0
Experience Korean traditional culture	70.4
Dine at a Korean restaurant	69.4
Learn Hangul	50.0
Learn Taekwondo	45.6
Medical services at Korean hospitals	41.2

The Americas

The overall purchase intention for Korean products in the Americas was higher in Brazil than in the United States, and the average purchase intentions in the product sector and the service and experience sectors were also higher in Brazil. The difference in response rates between the two countries was about 10% in 2017, but this has widened each year—in 2019, the difference is now more than 17%. This can be attributed to the 8%p decrease in overall purchase intention for Korean products in the U.S. compared to 2018.

Moreover, U.S. respondents' purchase intention for both Korean products and for services and experiences decreased significantly in 2019. While U.S. consumers' average purchase intention for the product sector was 47.3% in 2018, this fell to 39.9% for 2019. Meanwhile, in the service and experience sectors, purchase intention fell to 42.4% in 2019 from 47.3% the previous year.

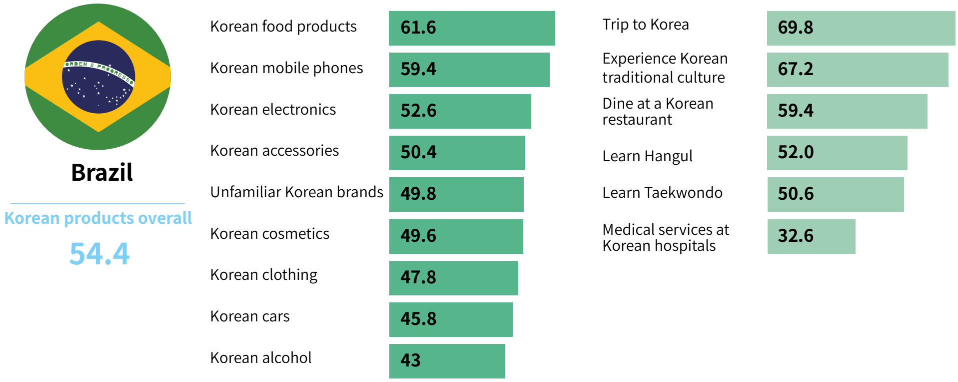
Brazil also showed a decrease in purchase intention for Korean products, services, and experiences compared to 2018. Overall, the average purchase intention for Korean products and the average response rate decreased by 4%p and 6%p. Purchase intention in the service and experience sectors fell by 3%p as well.

On the other hand, in the product sector, both the United States and Brazil showed the highest future purchase intention for Korean food, with a similar rate of about 60% in both countries. Moreover, in the United States, all Korean products except Korean food products showed similar levels of purchase intention, at 30% to 40%. Meanwhile, in Brazil, purchase intention for electronics and mobile phones was relatively high.

In the United States, Korean products with low purchase intention included unfamiliar Korean brands, Korean alcoholic beverages, and cars. In Brazil, respondents reported a low purchase intention for Korean alcoholic beverages, cars, and clothing.

In the service and experience sectors, willingness to dine at a Korean restaurant was highest in the United States, while in Brazil, willingness to visit Korea was the highest. In keeping with global trends, respondents in the Americas reported the lowest future intention to use medical services at Korean hospitals when considering the service and experience sectors.

(Multiple responses, Unit: %)



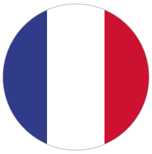
Europe

Overall willingness to purchase Korean products also decreased in Europe compared to 2018. France, the UK, Russia, and Turkey all saw declines, with Turkey reporting the largest decline. Among the countries surveyed in Europe, France and Turkey showed a significant increase in response rates in 2018 compared to 2017, with an increase of about 12%p from 2017 to 2018 in France and about 9%p in Turkey. However, in the 2019 survey, response rates fell by about 5%p in France and by about 10%p in Turkey. Meanwhile, Russia's overall willingness to purchase Korean products has been declining by about 5%p per year since 2017.

When examining consumers' overall willingness to purchase Korean products by country, purchase intention was ranked in the order of Turkey, France, Russia, and the UK. Since 2017, Turkey has shown the highest willingness to purchase Korean products, services, and experiences among countries surveyed in Europe. The 2019 survey also found that Turkey has the highest overall intention to purchase Korean products, not only in the product sector, but also in the service and experience sectors.

Among Korean products, willingness to purchase Korean food products was highest in France, the UK, and Russia, while willingness to purchase Korean mobile phones was highest in Turkey. In France, respondents reported high willingness to purchase Korean electronics such as mobile phones and home appliances; in the UK, there was high willingness to purchase Korean electronics, ranked second after Korean clothing. In Russia, Korean cosmetics, home appliances, and mobile phones were the most popular segments after Korean food. In Turkey, after Korean mobile phones, consumers reported the highest purchase intention for food products, electronics, and cosmetics. Meanwhile, among consumers in the UK, willingness to purchase unfamiliar Korean brands was the lowest, and intention to purchase Korean mobile phones and cars was also low compared to other products. In France, Russia, and Turkey, willingness to purchase Korean alcoholic beverages was the lowest among all products.

In the service and experience sectors, consumers in France and the UK had the highest willingness to dine at Korean restaurants, while Russia and Turkey had the highest willingness to visit Korea. Moreover, in the UK and Turkey, the service/experience sector with the lowest intention to use in the future was medical services at Korean hospitals, with a response rate of 30%. In the UK, purchase intention for learning Taekwondo was the second highest, while Russian consumers were the least willing to learn Taekwondo. In fact, in Russia, learning Taekwondo, learning Hangul, and using a medical service at a Korean hospital all had low response rates of around 20%.



France

Korean products overall

41.4

Korean food products	48.4
Korean mobile phones	45.8
Korean electronics	42.2
Unfamiliar Korean brands	38.4
Korean cosmetics	38.2
Korean clothing	38.0
Korean accessories	38.0
Korean cars	35.8
Korean alcohol	33.0

Dine at a Korean restaurant	57.0
Experience Korean traditional culture	50.6
Trip to Korea	45.6
Learn Taekwondo	30.2
Medical services at Korean hospitals	29.2
Learn Hangul	27.8

The UK

Korean products overall

38.4

Korean food products	60.5
Korean clothing	49.2
Korean electronics	45.6
Korean accessories	45.1
Korean cosmetics	44.3
Korean alcohol	43.9
Korean mobile phones	41.8
Korean cars	40.4
Unfamiliar Korean brands	38.7

Dine at a Korean restaurant	58.4
Trip to Korea	56.0
Experience Korean traditional culture	47.8
Learn Hangul	33.6
Learn Taekwondo	31.2
Medical services at Korean hospitals	31.0

Russia

Korean products overall

39.5

Korean food products	56.0
Korean cosmetics	47.5
Korean electronics	44.5
Korean mobile phones	42.8
Korean clothing	41.5
Korean cars	38.3
Korean accessories	37.5
Unfamiliar Korean brands	28.5
Korean alcohol	23.8

Trip to Korea	65.0
Dine at a Korean restaurant	48.0
Experience Korean traditional culture	26.3
Medical services at Korean hospitals	20.5
Learn Hangul	19.3
Learn Taekwondo	19.0

Turkey

Korean products overall

46.8

Korean mobile phones	56.5
Korean food products	52.3
Korean electronics	49.5
Korean cosmetics	49.0
Korean accessories	47.0
Korean cars	46.8
Korean clothing	44.0
Unfamiliar Korean brands	43.5
Korean alcohol	36.3

Trip to Korea	69.3
Dine at a Korean restaurant	55.0
Experience Korean traditional culture	53.5
Learn Taekwondo	46.3
Learn Hangul	45.0
Medical services at Korean hospitals	31.5

The Middle East and Africa

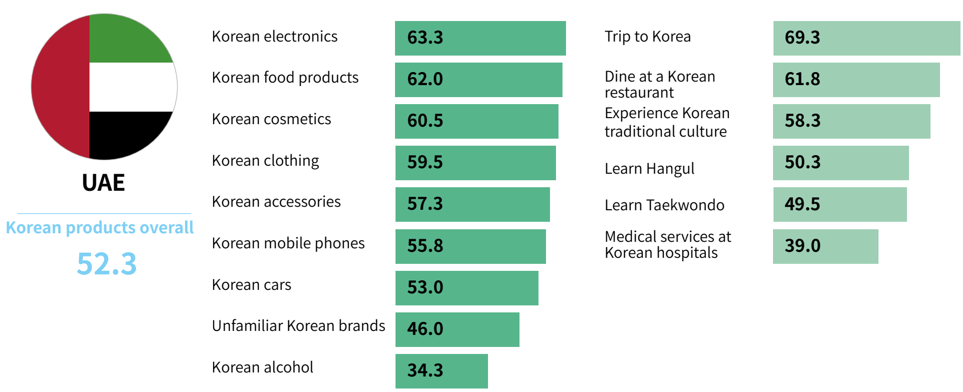
In the UAE and South Africa, consumers' overall intention to purchase Korean products decreased slightly compared to 2018. The overall purchase intention for Korean products was over 60% in the UAE in 2018 but dropped to 50% in 2019. In South Africa, the decline was relatively small compared to the UAE, dropping by 6%p in 2019 compared to 2018.

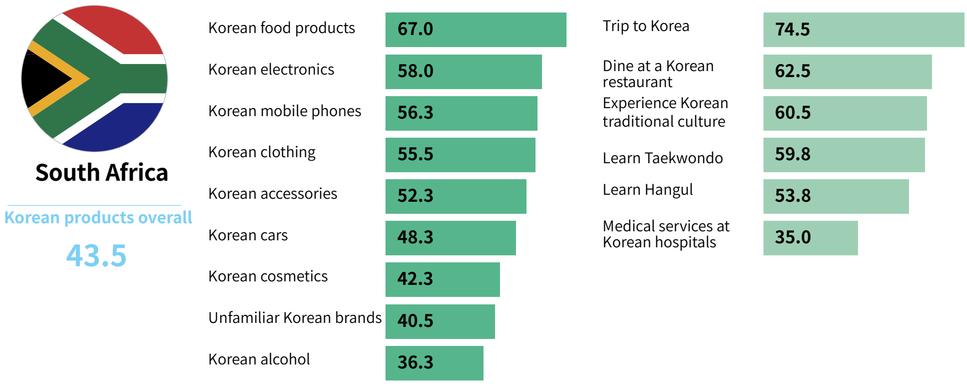
By sector, the UAE showed high purchase intentions of more than 60% for Korean electronics, food products, and cosmetics. One of the characteristic changes in the UAE was that the average purchase intention in the product sector rose compared to 2018, yet the response rate for Korean mobile phones, which showed the highest intention in the UAE in 2018, dropped by more than 10%p. Meanwhile, the response rate for Korean food products rose to 62% from 54.3% in 2018. Meanwhile, average purchase intention for Korean products in South Africa in 2019 was similar to that of 2018; the response rate was slightly over 50% both years. Among product segments, Korean food products had the highest purchase intention in South Africa with a response rate of 67%, up 5%p from 2018.

In both the UAE and South Africa, Korean products with low future purchase intention were Korean alcoholic beverages and products from unfamiliar Korean brands; response rates increased in both countries compared to 2018. The UAE showed a larger increase in this respect, with a 9.8%p increase in purchase intention for Korean liquor and a 4.7%p increase in purchase intention for products from unfamiliar brands compared to the previous year.

The average value of future purchase intention for products in the service and experience sectors in Korea did not change much compared to 2018 in the UAE. However, in the case of South Africa, it increased by 6.2%p. In South Africa, the response rate for dining at Korean restaurant did not change much compared to the previous year, but the average increased by 3% to 13% in all other categories. In particular, South African consumers' willingness to learn Hangul increased by 13.3%p compared to 2018, and their willingness to learn Taekwondo increased by about 11.5%p, indicating that the demand for learning Hangul and Taekwondo increased significantly in South Africa over a year.

(Multiple responses, Unit: %)





Willingness to Pay for Hallyu Content in the Future

Five Regions

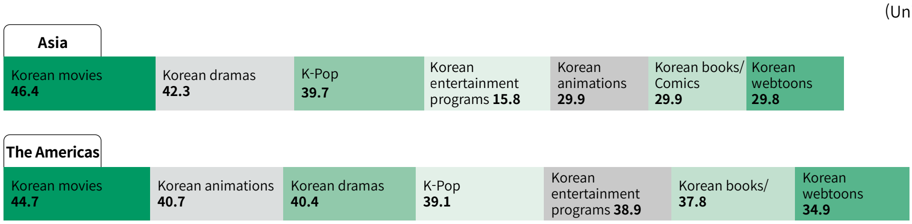
According to a survey question on consumers' willingness to use paid Hallyu content in the future, there were increases compared to 2018 in all regions except for Europe and the United States. Among all surveyed regions, the Middle East had the highest year-on-year increase in consumers' willingness to use paid Hallyu content in the future. Middle Eastern consumers' average willingness to use paid content in the previous survey was 41.2%, the highest among all regions, and the increase in 2019, at a 6.1%p change, was the highest among all regions.

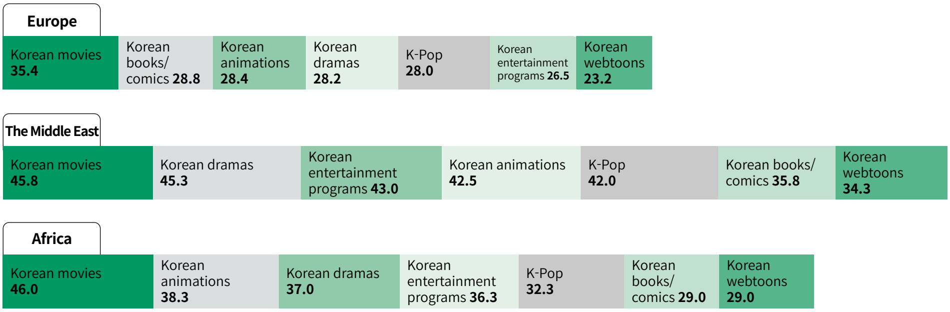
Europe had the lowest willingness to use paid Hallyu content in both 2018 and 2019. Notably, in 2019, the response rate was also lower than in 2018. This fell to 28.3% from 29.4% in 2018, confirming that Europe has consistently had the lowest willingness to use paid Hallyu content and that this downward trend may be continuing.

Meanwhile, Asia, the Middle East, and Africa showed increases year-on-year in consumers' willingness to use paid Hallyu content across all content sectors. In Asia, the content sector with the highest increase compared to 2018 was Korean dramas. In the Middle East, the response rates for Korean animations and entertainment programs soared by 10%p and 8%p, respectively. In Africa, overall response rates for many types of content increased significantly, with response rates for Korean movies, dramas, entertainment, books/comics, and webtoons all increasing by more than 5%p.

Consumers in all regions were most willing to pay for Korean movies. In Asia, the Americas, the Middle East, and Africa, more than 40% of respondents indicated that they were willing to pay for Korean movies, and the response rate increased fairly consistently compared to 2018. In Asia, the response rate rose by 3%p; the increase was 2.3%p in the Americas and 3.8%p in the Middle East. Africa, where the response rate was only 37.5% in 2018, had the greatest increase here, reaching 46% in 2019.

(Unit: %)





Asia

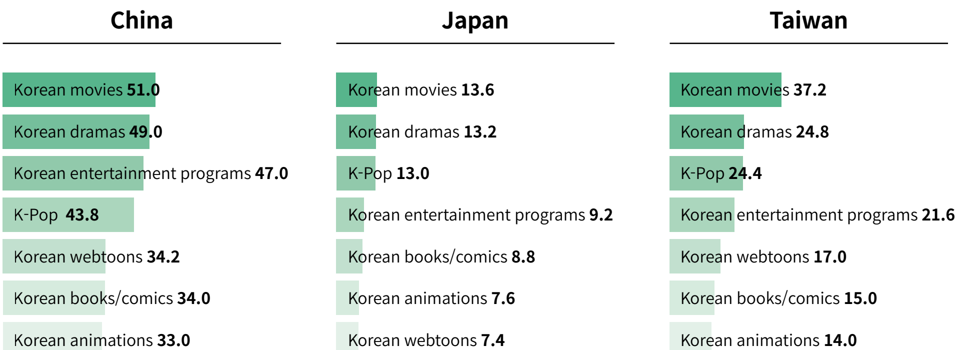
Among countries surveyed in Asia, consumers in India had the highest willingness to pay for Hallyu content, with an average of 55.5% for all surveyed content. For 2019, India showed similar results to 2018—there were no significant changes in the averages for all content types or content sectors.

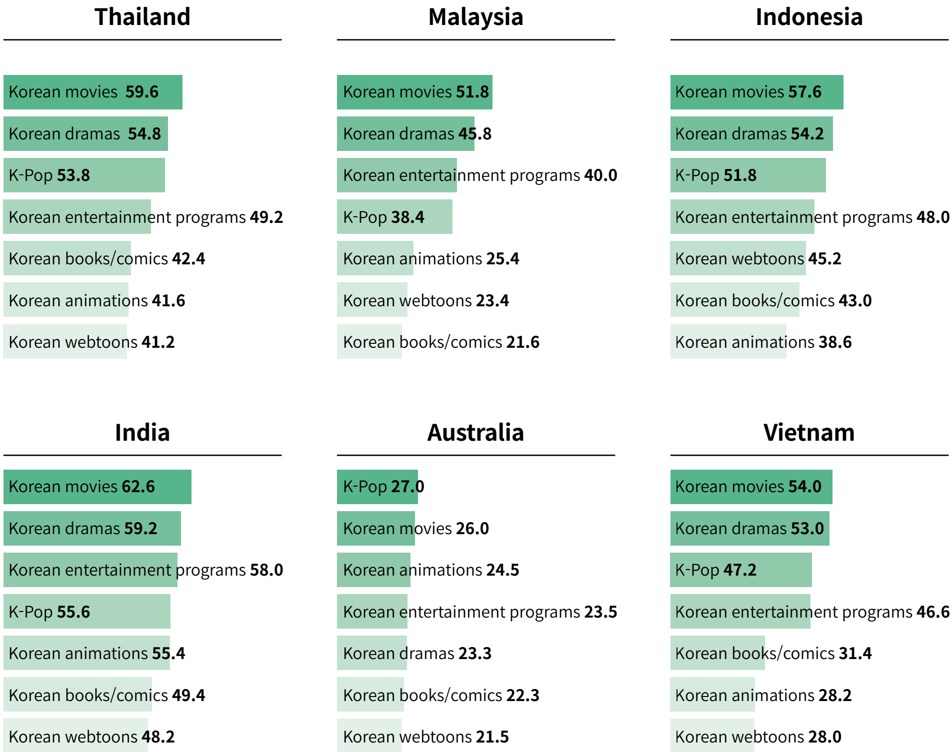
Contrarily, Indonesia, China, and Thailand showed significant changes compared to 2018. In Indonesia, the average willingness to use paid Hallyu content was 40.8% in 2018, but rose to 48.3% in 2019. This significant increase in the average willingness to use all paid content types may be because the response rates for willingness to use all content types increased—and, in particular, the response rate for Korean books/comics and webtoons increased by a significant 14%p.

The average willingness to pay for Hallyu content across all content types increased by 6.7%p year-on-year in China, with the highest increases (of more than 10%) noted for Korean books/comics and webtoons. Moreover, Chinese consumers' average willingness to use Korean animations also increased by 9%p compared to 2018. In Thailand, the average rose by 5.8%p compared to the previous year, and the response rate for all content sectors also increased; K-Pop had the highest increase of 9%p.

Japan had the lowest willingness to pay for Hallyu content among all Asian countries surveyed. In 2019, only 10.4% of respondents reported being willing to pay for Hallyu content, which is far off the average of 11.5% in 2018. The response rate declined slightly in all sectors except Korean animations.

(Unit: %)



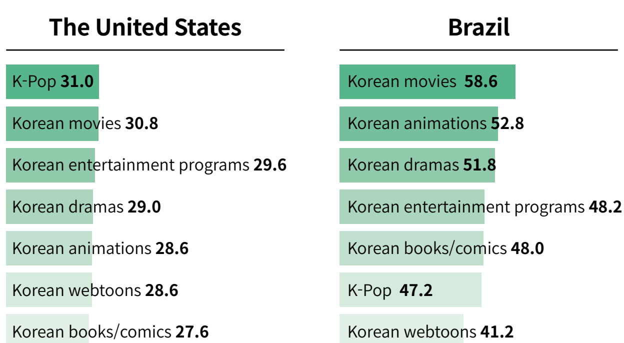


The Americas

Two countries in the Americas were surveyed—the United States and Brazil—and consumers in this region reported conflicting degrees of willingness to pay for Hallyu content. In the U.S., willingness to pay for Hallyu content for all content sectors was low at 29.3%. This was a decrease of 7.3%p from 36.6% in 2018, making the United States the country with the largest decrease in usage intention among all countries surveyed. By content field, there was a decrease of 6 to 8%p across all content sectors, including K-Pop, which had the highest response rate of 31%.

On the other hand, in Brazil, the average willingness to pay for Hallyu content increased dramatically to nearly 50%; consumers intentions rose 7.6%p, from 42.1% in 2018 to 49.7% in 2019. Brazilian consumers' willingness to pay for content increased across all content sectors. A particularly bright spot was the response rate for Korean movies, which had the highest usage intention; willingness to pay for such movies in Brazil increased by 11.4%p from 2018 rates.

(Unit: %)



Europe

Europe reported the lowest intention to pay for Hallyu content among all regions, with particularly low rates in Russia and the UK. Respondents' average willingness to pay for Hallyu content in Russia was 13.6%--this was the lowest after Japan among all surveyed countries. However, despite such a low response rate, this was still an increase compared to 2018. Russia showed increases in response rates across all sectors except Korean animation and dramas, with an average response rate of 13.6% in 2019, up 2%p from 11.6% in 2018. Moreover, Korean movies enjoyed a significant increase in Russia in 2019. While Korean movies had the lowest usage intention in 2018, this year's survey showed an increase of 8.5%p, bringing it to the top among all content types.

In Turkey and France, consumers' willingness to pay for Korean movies also increased dramatically. In Turkey, the response rate for Korean movies was 40.3% in 2018. This rose by 12%p in 2019 to reach 52%, making Turkey the country with the highest willingness to pay for Korean movies among all surveyed countries in 2019.

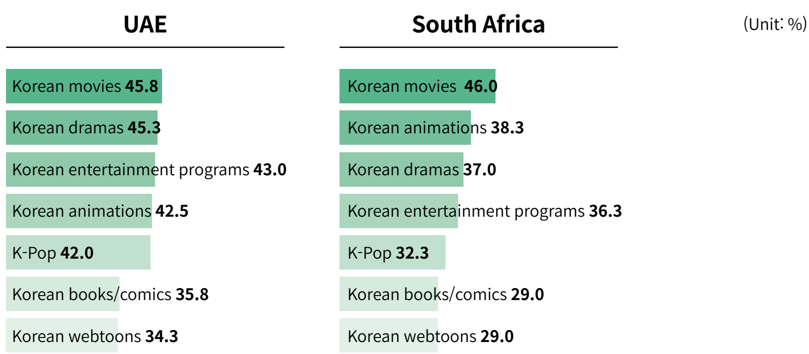
In France, 36.8% of respondents indicated willingness to pay for Hallyu movies, making this the third most popular content type among the seven examined. This was an 8%p increase in response rate over 2018. On the other hand, the UK had the lowest willingness to pay for Hallyu content after the U.S. In 2018, the average response rate for all content was 28.1%—but in 2019, this fell by 5.4%p to 22.7%. Moreover, response rates for most content types in the UK showed a downward trend compared to 2018. There were no significant changes for Korean movies and K-Pop, but the response rates for Korean dramas and entertainment programs dropped by 9.6%p and 9.2%p, respectively.

The Middle East/Africa

The UAE and South Africa both showed increased willingness to pay for Korean content. In these two countries, consumers' average willingness to pay for all Hallyu content types increased by 5– 6%p from 2018, and the response rate for all content types also increased.

In both the UAE and South Africa, consumers were most willing to pay for Korean movies in the future. These countries had similar response rates of 45.8% and 46%, respectively. While both showed an increase compared to 2018, the response rates were significantly higher in South Africa. In the UAE, the response rate increased by 4%p from the previous year; this was outstripped by an increase of 8.5%p in South Africa, showing significant growth in the number of users who are willing to pay for Korean movies in this country.

The UAE's willingness to pay for Korean animations skyrocketed over the past year. In 2018, intention to pay for Korean animations was not very high at 32.5%, but in 2019, it surged by 10%p to 42.5%. On the one hand, South Africa showed the massive increase in the number of users who are willing to pay for Korean dramas. While the response rate for Korean dramas was 28.5% in 2018, it jumped to 37% in 2019.



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