

Factors of watching Korean Drama Among Youth in Kuching City, Malaysia

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Abstract

This research to identify the factors of watching Korean Drama among youth in Kuching City, Malaysia. It was conducted by distributing 300 sets of questionnaires to the youth in Kuching City via online survey. Quantitative data analysis methods was used and analyzed through descriptive analysis and factor analysis. The factor analysis extracted two factors of youth watching Korean drama which were learning and sociability. It was found that these factors can be explained using the uses and gratifications theory.

Keywords: Learning, Sociability, Korean Drama, Youth, gratification theory

Introduction

The beginning of Korean Wave

It has now been more than a decade since Korean popular culture has broadly expanded into East Asia and subsequently, it has been penetrating to other Asian countries as well. Korean popular culture is cultural products which are mass produced such as K-pop music, Korean dramas and movies (Tuk 2012). It has been proved that Korean television series especially Korean drama series is the significant initiator of Korean Wave (Ko, Kim, No, & Simoes, 2014). The term Hallyu also refers to as Korean Wave in Korean language, was created by Beijing journalist since mid-1999 due to the remarkable rise in the popularity of Korean entertainment content in China. It is now commonly used to describe the phenomenon of significant increase in the proliferation of Korean popular culture around the world (Kim, 2007). To add on, Chung (2006) also suggested that

Korean Wave refers to a cultural phenomenon, the willingness of people around the world adopting and consuming the Korean popular culture.

According to Briandana and Ibrahim (2015) as well, the Korean popular culture had successfully acquired wide fame from the East to the Southeast Asian region since the end of the 1990s. *Winter Sonata* is said to have commenced the flourish of K-pop industries where the Korean popular culture started to be recognized as an epidemic in mass media, also known as Korean wave (Hallyu), as the drama excellently presented the food and culture as well as the attractiveness atmosphere of Nami Island which made Korea one of the most visited countries in Asia (Briandana & Ibrahim 2015). Thus, it can be concluded that the rising popularity of Korean drama started the Korean Wave which spread over to worldwide.

Since the mid-1990s, Korean popular culture was firstly spread to China, Hong Kong, Taiwan and Singapore, and then it gradually spread over to Southeast Asian countries such as Vietnam, Thailand, Malaysia and Indonesia and followed by Mongolia, Japan and even beyond Asia like Sweden, France, United States and others. According to Ju (2007), Korean wave is identified to reached an active penetration stage in the years 2000 through 2002 as it has successfully spread over to many parts of Asia which including Southeast and Central Asia.

Penetration of Korean drama in Malaysia

Korean drama has been popular in Malaysia for 15 years in exact. According to the article from *The Edge Markets* (2011), Korean Wave has started to penetrate into Malaysia since 2002 which was due to the airing of Korean hit drama, *Winter Sonata* on channel TV3. *Winter Sonata* has become an all-time classic cross-cultural hit and a must-watch for all Korean drama lovers worldwide which started the proliferation of Korean Wave all over the world. In the articles also mentioned that the debut of *Winter Sonata* was then followed by *Jewel in the Palace* which appeared on 8TV from November 2004 to February 2005 with mandarin subtitles and re-debut on TV Alhijrah with Korean language and Malay subtitles in 2011 as well as *Autumn in My Heart* was also one of the most well-known Korean drama since then. Thus, Malaysia televisions station commenced to subscribe to and incorporated Korean drama into the local programmes which gradually raise the popularity of Korean drama in Malaysia.

Moreover, increasing popularity of Korean drama is also due to the emerging of another interesting digital media technology, Internet Television which enables audiences to access television dramas series through Internet. According to Arango (2009), Internet Television is rising significantly which offer television programmes online at no cost. Nowadays, numerous websites have been providing online streaming services with subtitles as well as the emergence of forum and message boards which enable the Malaysian online communities to discuss among each other regarding to the Korean popular culture. For instance, *Dramafever* is one of the websites that enables viewers to watch any Korean dramas for free which also allows viewers to write review and rate their favorite drama at the website. Other websites such as *Dramacool*, *Dramacrazy*, *Mysoju*, *KimchiDrama* and others.

Current phenomenon of Korean drama in Malaysia

Korean drama is becoming more prevalent from year to year in Malaysia. Recently, due to the high interest of Malaysian viewers toward Korean drama, *Dimsum*, video-on-demand (VOD) service in Malaysia came up with the idea of partnering up with Oh!K which is a Turner Asia Pacific channel,

in order to grow their Korean entertainment content offerings to the subscribers from Malaysia and Brunei along with multiple language subtitles (Rao, 2017). As according to Dimsum's Chief Marketing Officer, Lam Swee Kim stated that the partnership is able to enhance the various Korean drama genre on Dimsum as pointed out by Rao (2017) in the news article from Marketing Interactive. To add on, Dimsum delivers products through internet where the viewers can enjoy watching Korean dramas and even dramas from other countries at any place and any time as long as the mobile device and internet connection are available.

Malaysian audiences are currently greatly attracted to Korean drama as compared to local television drama series in Malaysia. Korean drama has slowly influenced the perception and lifestyle of Korean drama lovers without even noticing by them. In relations to the prevalence of Korean drama in Malaysia mentioned above, it is unquestionable that Korean drama has significant prestige in Kuching, Sarawak as well which is a Malaysian state on Borneo.

Research Objective

To identify the factors of watching Korean drama among youth in Kuching City, Malaysia. The objective was obtained through investigating the desires and needs that youth wanted to satisfy from watching Korean drama.

Problem Statement

Korean drama is highly demanded by local viewers. According to Ariffin, Othman, Abdullah, and Wan Mohammad Arif (2013), Korean wave has been undergoing aggressive growth in Malaysia. Korean drama is widely accepted and demanded by Malaysian viewers and thus encouraged the local television channel such as Astro to broadcast more Korean drama in order to cater the preference of their subscribers for Korean drama.

Significance of Study

The identified factors of youth watching Korean drama are able to facilitate FINAS, which is a leading film agency in Malaysia with the entrusted authority to develop Malaysian film industry, to improve the local drama content in order to satisfy the desires that youth has been seeking for. Besides, enhancing the quality of local drama content may enable the local drama series to be accepted at the domestic level and become competitive in the regional and international market. On the other hand, the party manager may take into consideration regarding to the importation of Korean drama since the Korean drama content is greatly influencing youth in Kuching and even youth in Malaysia especially the Korean culture causing the local culture to be altered or neglected.

The ideas presented in this study may be significant as a reference for future researchers either to conduct new research or to analyze the validity of other related research findings. This research study will also serve as a cross-reference for future researchers by giving them the conspectus of the influence of Korean drama.

The study will be able to raise awareness among youth regarding to the influence of Korean drama towards the changes in knowledge, attitude and behavior. The study will also facilitate youth to further understand on how Korean drama change their perception and behavior in their daily life which most of them are unaware of.

Literature Review

Factors of youth watching drama series

Nowadays, youth can easily access to any drama series due to technology advancement. Rahim (2005) discovered that 100% of Malaysian youth watch television programme, 59% of youth watch satellite television and 91% of them own a personal computer with internet connection. Due to technology advancement throughout the years, most television drama series can be accessed through internet and most of the viewers especially youth tend to watch drama series online besides using television sets. In accordance to Lenhart, Purcell, Smith and Zickuhr (2012) regarding to the national survey in 2009, there is about 73% of youth exposed to internet which has increased significantly from 55% in 2006. According to the survey of digital media firm, Defy Media (Spangler 2016), audiences with the age range from 13 to 24 years who considered as youth as suggested by Arnett (2002), spend 12.1 hours per week on YouTube, social media, and other free online sources as well as 8.8 hours on Netflix and other subscription video services available on the internet.

According to Rizki (2011), apart from entertainment and relaxation, university students prefer to watch Korean drama instead local drama series due to the interesting narratives provided with sacred love stories, family-oriented storylines, exciting conflicts during the climates. Other factors such as students' emotional connection with the dramas they watch, positive social values embedded in Korean drama series, appealing physical appearance of actors and actresses as well as the incorporation of some comedy element in the drama attracted students to Korean drama.

Factors of watching drama series

As stated in the study of Lu and Lo (2007), connectedness was found to be the main factor that attracts viewers. Connectedness of audiences with the characters and contextual settings in certain drama series contributes to audience satisfaction towards that particular drama series. However, in the study of Steinkamp (2010) found that connectedness is irrelevant to be the main determinant of audience satisfaction as the audiences' feeling on connectedness may be affected when they are watching the drama alone or with companions, viewing hour and emotional state. Thus, Steinkamp (2010) suggested that factors of viewers watching Korean drama should be investigate in the perspective of satisfying their cognitive and affective needs like to relax after a long day or to get away from stress and so forth.

However, current study discussed the factors that motivate youth in Kuching to watch Korean drama in the perspective of gratification sought. The study examined the desires and needs that viewers seek from Korean drama.

Research framework

This research using gratification theory as underpinning theory to develop research framework (Figure 1). Jiang and Leung (2012) identified the four gratifications viewers seeking from watching drama series which encompassed entertainment, sociability, learning and escape based on the uses and gratification theory. The uses and gratification theory is an audience-centered approach on how the viewers use media to satisfy their cognitive and affective needs (Jiang 2010). The two identified factors in this research study were among the motivations found in the uses and gratification theory which explained that youth in Kuching watch Korean drama in order to gratify their needs of learning about Korean culture such as Korean cuisine, fashion,

language and also the famous tourist destinations in Korea as well as to socialize with friends and family such as spending time together, joining drama discussion with friends and having common conversation topics with friends and family.

Overall, the dependent variable in this research was the factors of youth watching Korean dramas while the independent variables are entertainment, sociability, learning and escape.

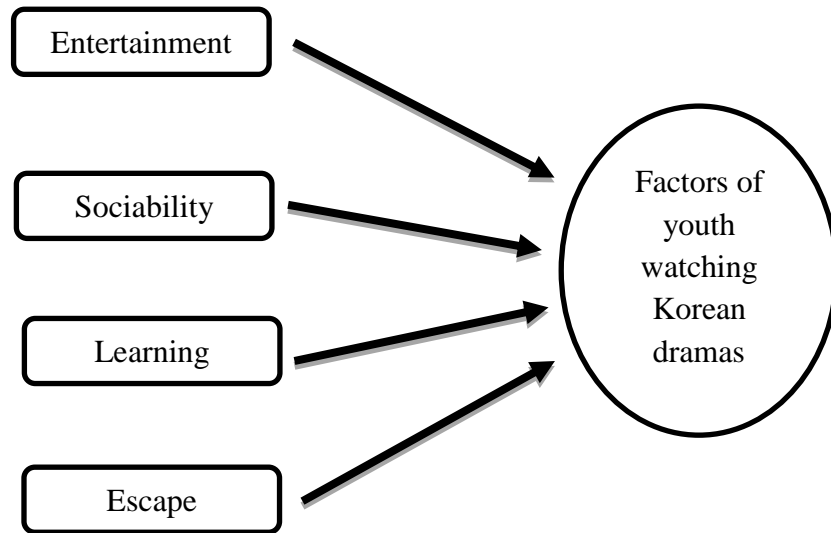


Figure 1: Research Framework

Methodology

Location

This research was carried out at Public Universities such as UNIMAS and UITM as well as Private Higher Education Institution like Sunway College, Segi University and UCSI University located in Kuching, Sarawak as these are the places for youth to gather and pursue higher education. Besides, as a degree student at University Malaysia Sarawak (UNIMAS), it was more convenient for me to conduct the survey at Kuching City.

Sampling method

Stratified sampling method was used as the research only focus on youth with the age range from 18 - 25 years (Kessel, Myers, Stanley, and Reed 2012) who were students in colleges and universities in order to reduce the gap of maturity between different age groups as well as the amount of exposure toward Korean drama which could impact the result of the research. Besides, stratified sampling method was also utilized to focus only on those who have ever watched Korean drama in order to obtain a more accurate result. The sample sizes of this survey are 300 respondents. Another sampling method was random sampling method in order to minimize bias as much as possible and also to enable respondents with different ethnic groups and different education level have equal chance to be selected.

Data collection method

Questionnaires were distributed to 350 respondents among youth in Kuching City, Sarawak as well as distributed via online survey link powered by Google Form or <https://docs.google.com>. Only 300 responses were collected. Researcher had briefly explained the questionnaires to ensure that the respondents understand the sequence of the questionnaire. The questionnaire contained 2 sections which are section A and B. Section A was the respondents' demographic background such as age, gender, race, education level, marital status and some other basic information related to Korean drama. While for Section B, the questions were about the factors of youth watching Korean drama.

Questionnaire comprised of both Malay and English version for the convenience of respondents understanding. Furthermore, Likert scale 6 ratings was utilized to identify the factors of youth watching Korean drama as well as to measure the influence of Korean drama on knowledge, attitude and behavior of youth. Figure 2 shows the Likert Scales 6 ratings.

Strongly Disagree	Disagree	Slightly Disagree	Slightly Agree	Agree	Strongly Agree
1	2	3	4	5	6

Figure 2 Likert Scale 6 ratings

Data analysis method

This research had used quantitative method with the assistance of Statistical Package of the Social Sciences (SPSS) version 24.0 and Microsoft Excel in order to analyze the result obtained from the questionnaires. The data collected for Section A was analyzed using descriptive analysis such as frequency and cross tabulation analysis. The data collected for section B had undergone reliability test producing a Cronbach's alpha value. According to George & Mallery (2010), the Cronbach's alpha value which is less than 0.5 is unacceptable, the value between 0.5 to 0.6 and 0.6 to 0.7 is considered poor and questionable respectively. The value range between 0.7 to 0.8 is considered acceptable and the value range between 0.8 to 0.9 is considered good. Lastly, the value higher than 0.9 is a superb value. All the analyzed result was presented in either table or chart form. The data collected for section B was analyzed through factor analysis in order to achieve research objective regarding to the factors of youth watching Korean drama. Williams, Onsmann, & Brown (2010) stated that both the tests of Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy and Barlett's test of Sphericity are to measure if the respondent data is suitable for factor analysis. For the data to be suitable for factor analysis, the KMO value must be in between the range of 0.5 to 1.0, value that less than 0.5 is not appropriate for factor analysis. In accordance to Dennis & Bocarnea (2005), Barlett's test was to measure the strength of relationship among variables in the correlation matrix.

Findings

Respondents Demographic Background

The items involved in the respondents' demographic background were age group, gender, race, marital status, educational level and some other questions related to Korean such as the frequency of watching Korean drama, respondents' favorite genre and other Korean television programmes that often watched by respondents other than Korean drama.

Demographic Background		Frequency	Percent (%)
Gender	Male	58	19.3
	Female	242	80.7
Race	Malay	80	26.7
	Chinese	163	54.3
	Indian	6	2
	Others	51	17
Marital Status	Single	285	95
	Married	14	4.7
	Others	1	0.3
Education	High School / SPM	13	4.3
	Diploma / STPM / Matriculation / Pre-University	70	23.3
	Bachelor's Degree	209	69.7
	Master's Degree	5	1.7
	Others	3	1
Total		300	100

Figure 3 Demographic Background

Figure 3 showed male 58 respondents (19.3%) while female 242 respondents (80.7%). The percentage of female respondents was approximately four times the percentage of male respondents. This was due to the reason that majority of Korean viewers were female and only minority of male had ever watched a Korean drama. Majority of the respondents were Chinese with 163 respondents (54.3%). It was then followed by Malay respondents with 80 respondents (26.7%). In addition, there were 51 respondents (17%) come from other races such as Bidayuh, Bumiputera, Bangladeshi, Dayak, Dusun, Iban, Kadazan, Kayan, Kedayan, Kenyah, Melanau, Rungus and Siam. Lastly, only 6 respondents (2%) were Indian. Majority of respondents were shown to be single which was 285 respondents (95%). As the study focus only youth with the age range of 18 to 25 years old, most of them tend to focus more on their study instead of getting married. Besides, 14 respondents (4.7%) were married and only one respondents (0.3%) was having other marital status such as divorced. For the education level showed that 13 respondents (4.3%) with high school or SPM level, 70 respondents (23.3%) with Diploma/STPM/Matriculation/Pre-University represented, 209 respondents (69.7%) with Bachelor's Degree, 5 respondents (1.7%) with Master's Degree and 3 respondents (1%) other education level which comprised of ACCA, Professional Certificate and Senior High School.

Frequency of watching Korean drama

It can be proved that respondents who almost always watch Korean drama had occupied 71 respondents (23.7%). 113 respondents (37.7%) were those who watch Korean drama sometimes and this was the highest percentage of the frequency of watching Korea drama. 43 respondents

(14.3%) were those who watch Korean drama every once in a while and this was the lowest percentage among all the frequency options. Lastly, 73 respondents (24.3%) were those who rarely watch Korean drama.

Reliability Analysis

Figure 4 showed the reliability statistic for the questions in Section B. The reliability analysis was to analyze the questions in Section B which related to the factor of youth watching Korean drama as to ensure the validity of the result. In accordance to Field (2009), questionnaire with the Cronbach's Alpha value higher than 0.8 is considered reliable. Figure 4 depicted the Cronbach's Alpha value of 7 items was 0.854. All this value was considered good value as stated by George and Mallery (2010).

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
0.854	0.854	7

Figure 4 Reliability Statistic

Factor Analysis

The specific of factor analysis was to identify the underlying dimensions that encourage youth to watch Korean drama. Figure 5 showed the result of the factor analysis with initial factors and communalities. Initial factors were the factors that had not undergone rotation factor and thus the dimensional pattern was less obvious and unstable. The second and third columns as shown in figure 5 were the weightage factors which denoted how much the variable had contributed to the factor. Communalities was the variance in the observed variables (Child 2006) which accounted for by the two chosen factors. The higher the communalities value indicated that the variance of a variable was highly explained by a particular set of factors or vice versa (Yong & Pearce 2013). Based on figure 5, the variable with the highest communalities value was to have common conversation topics with friends and family which was 0.833 and this depicted that 83.3% of the variable explained the both Factor 1 and Factor 2. It was then followed by the variable of learning more about Korean cuisine and Korean language with 0.751 and 0.715 of communalities value respectively which indicated that 75.1% and 71.5% of the variable explained both the factors respectively.

Initial Component	Component		Communalities
	Factor1	Factor2	
To learn more about Korean Cuisine.	0.750	-0.434	0.751
To be updated with the latest fashion trend.	0.787	-0.184	0.653
To learn Korean language.	0.796	-0.286	0.715
To know more about the famous tourist destinations in Korea.	0.687	-0.471	0.694
Friends often discuss about Korean drama they watched.	0.675	0.506	0.713
To have common conversation topics with friends and family.	0.753	0.516	0.833
To watch Korean drama with friends and family.	0.665	0.438	0.634
Before Rotation			
Eigen values	3.752	1.240	4.992
Total original factors=7			
% of Variance = Eigen value/7*100%	53.597	17.719	71.316

Figure 5 Initial factors and communalities

Factor I stated the percentage of variance of 53.60% while Factor II provided 17.72% of variance and both contributed the communalities value of 71.32%. Due to the unclear of dimensional pattern as shown in figure 5, thus the factors required to undergo rotation for more stable dimensional pattern. The factors were classified in to two dimensions after as shown in figure 6 and 7 which presented the weightage factors and eigenvalue of both Factor 1 and Factor 2 after rotation. The first four variables as shown in figure 5 were regarding to learning about Korean cuisine, updated with fashion trend, learning about Korean language and knowing more about famous Korean tourist destinations showed noticeable difference of weightage factors among Factor 1 and Factor 2 and hence, these variables were labeled under learning dimension. On the other hand, the other three variables which were friends often discuss about Korean drama they watched, having common conversation topics and watch Korean drama with friends and family were labeled under sociability dimension. Factor 1: Learning Weightage Factor (After rotation) To learn more about Korean cuisine. 0.855 To be updated with the latest fashion trend. 0.811 To learn Korean language. 0.85 To know more about the famous tourist destinations in Korea. 0.804 After Rotation Eigenvalue 2.759 % of Variance 68.981 Cronbach's Alpha value 0.850 Kaiser-Meyer-Olkin (KMO) 0.805 Barlett's Test of Sphericity 0.000 Figure 6 Learning dimension after rotation

Factor 1 : Learning	Weight age Factor (After rotation)
To learn more about Korean cuisine.	0.855
To be updated with the latest fashion trend.	0.811
To learn Korean language.	0.85
To know more about the famous tourist destinations in Korea.	0.804
After Rotation	
Eigen value	2.759
% of Variance	68.981
Cronbach's Alpha value	0.850
Kaiser-Meyer-Olkin (KMO)	0.805
Barlett's Test of Sphericity	0.000

Figure 6 Learning dimension after rotation

Figure 6 showed the collected variables related to learning with four significant rotated weightage factors. The result depicted that the most significant variable was to learn more about Korean cuisine which provided the highest rotated weightage factor of 0.855. It was then followed by the variable of learning Korean language with the rotated weightage factor of 0.850. Likewise, being updated with the latest Korean fashion trend and knowing more about famous tourist destinations in Korea contributed the rotated weightage factor of 0.811 and 0.804 respectively.

Factor II: Sociability	Weightage Factor (After rotation)
Friends often discuss about Korean drama they watched.	0.843
To have common conversation topics with friends and family.	0.91
To watch Korean drama with friends and family.	0.809
After Rotation	
Eigenvalue	2.194
% of Variance	73.13
Cronbach's Alpha value	0.813
Kaiser-Meyer-Olkin (KMO)	0.661
Barlett's Test of Sphericity	0

Figure 7 Sociability dimension after rotation

Figure 7 showed the collected variables related to sociability with 3 significant rotated weightage factors. The results denoted that having common conversation topics with friends and family had the highest rotated weightage factor of 0.910, followed by friends often discuss about the Korean drama they watched and watching Korean drama together with friends and family with the rotated weightage factor of 0.843 and 0.809 respectively. Comparison between the two extracted factors after rotation (Refer to figure 6 and figure 7).

Kline (1994) stated that the eigenvalue must be equal to or higher than zero, in order for the factor to be retained otherwise the matrix should not be factored. Streiner (1994) also mentioned that the eigenvalue is a measure of the variance accounted for by the factors which can be thought of as the contribution of the factor. According to figure 7, the eigenvalue for the factor of learning was 2.729 while for sociability was 2.194 as shown in figure 6 and figure 7. Both the eigenvalues were higher than zero and this indicated that both of the learning and sociability factor can be retained. The variance percentage indicated how much the total variance is contributed by each factor (Yong & Pearce 2013). The percentage of variance for learning was 68.981% which was lower as compared to the variance percentage of sociability which was 73.130%. This indicated that sociability factor was the largest contributing factor of youth watching Korean drama as compared to learning factor in overall. Besides, there was about 71.3% of cumulative variance can explained both the factor dimensions of learning and sociability.

Furthermore, the Cronbach's alpha value showed in the learning factor was higher than that of sociability factor which were 0.850 and 0.813 respectively. This depicted that the learning factor had higher data stability and consistency as compare to that of sociability factor. Gliem and Gliem (2003) mentioned that higher Cronbach's alpha value which is closer to 1.0 denoted good internal consistency of the items.

The KMO value for the factor of learning was 0.805 which was higher than that sociability with the KMO value of 0.661. This denoted that learning factor had higher sampling adequacy as compared to sociability factor. In addition, both the KMO values are higher than 0.50 which indicated that both are suitable for factor analysis as stated by Williams, Onsman, & Brown (2010). Besides, both the Barlett's test result showed significant value which was 0.000. Thus, this indicated that the correlation matrix was an identity matrix with all the diagonal elements equals to 1 as shown in figure 8.

		A	B	C	D	E	F	G
Correlation	A	1.000	0.609	0.614	0.608	0.251	0.372	0.344
	B		1.000	0.610	0.482	0.402	0.478	0.391
	C			1.000	0.592	0.393	0.454	0.355
	D				1.000	0.306	0.253	0.282
	E					1.000	0.689	0.470
	F						1.000	0.625
	G							1.000

Figure 8 Correlation matrix of the variables

- A - To learn more about Korean Cuisine
- B - To be updated with the latest fashion trend
- C - To learn Korean language
- D - To know more about the famous tourist destinations in Korea
- E - Friends often discuss about Korean drama they watched
- F - To have common conversation topics with friends and family
- G - To watch Korean drama with friends and family

Figure 8 showed the correlation matrix among the variables. The variable of learning Korean language was highly correlated with learning about Korean cuisine (0.614). Correspondingly, the variable of having common conversation topics with friends and family showed high correlation relationship with friends often discuss about Korean drama they watched (0.689). To watch Korean drama with friends and family was also highly correlated with having common conversations topics with friends and family (0.625).

Discussion

There are two factors of youth watching Korean drama identified in this study which were learning and sociability after the factor analysis. Prior researchers had identified multiple categorizations of viewing motivations such as entertainment, relaxation, learning, arousal, passing time, diversion, escape and sociability. (Rubin, Rubin, Graham, Perse, & Seibold, 2009). In addition, Jiang and Leung (2012) had also identified the four gratifications viewers seeking from watching drama series which encompassed entertainment, sociability, learning and escape based on the uses and gratification theory. The uses and gratification theory is an audience-centered approach on how the viewers use media to satisfy their cognitive and affective needs (Jiang 2010). The two identified factors in this research study were among the motivations found in the uses and gratification theory which explained that youth in Kuching watch Korean drama in order to gratify their needs of learning about Korean culture such as Korean cuisine, fashion, language and also the famous tourist destinations in Korea as well as to socialize with friends and family such as spending time together, joining drama discussion with friends and having common conversation topics with friends and family.

The main factor that motivated youth to watch Korean drama was sociability as a whole. Instead of spending time together with friends and family, youth tend to watch Korean drama in order to have casual conversation with friends and family. It does not really matter for them to watch Korean drama either alone or with someone else. Furthermore, the next significant reason was friend's influence. Youth tend to be tempted to watch Korean drama when their friends often talk about the drama series they watched which sometimes arouse their curiosity towards the drama content. In accordance to Yue (2008), media content was mean for social interaction seekers to interact with others as they can communicate by watching together or by talking about the content of any television programs. This indirectly made the reason, having common conversation topics with friends and family as the major purpose of watching certain Korean drama as they can discuss about the interesting plot of that certain favorite drama series with each other.

Correspondingly, learning was found to be the minor factor that encouraged youth to watch Korean drama. The study found that youth tend to watch Korean drama in order to learn more about Korean cuisine followed by learning about Korean language as well as to be updated with the latest fashion trend. This can be supported by Jiang (2010) who stated that viewers watched drama series due to their imagination and imitation of modernity through learning from drama series. Besides, youth was found to be the least interested in knowing more about famous tourist destinations in Korea from watching Korean drama. On the other hand, youth who desires to know more about Korean cuisine from watching Korean drama was also found to be interested in learning about Korean language.

Conclusion and Recommendations

Nowadays, local broadcasting channels have to satisfy the needs and demands of the society for foreign television programme but in a way that do not create conflict among the diverse racial and religious groups in Malaysia. Ministry of Information is responsible in making sure all broadcasting activities by the state owned television stations such as RTM1 and RTM2 must promote government policies and attain government aspirations of fostering culture and civic consciousness. The broadcasting activities are not just for entertainment but also informational (Wahab, Kim, & Syed 2013). This indicated that Korean drama will also undergo the approval process from Ministry of Information before it is aired on RTM1 and RTM2 in order to avoid conflict among Malaysian with diverse racial and religious groups. Besides, government has introduced the 70:30 quota policy on the ratio of local to imported programmes on Malaysian television programmes (Mustaffa & Salleh 2014) which in turn helps to restrict the over importation of Korean drama in Malaysia.

Malaysian government has been aiming to create a comprehensive infrastructure for the development of content quality in order to be able to meet the unprecedented global and domestic demand for content as well as to drive the nation towards becoming a high income economy. MY Creative Content has been aiming to nurture domestic content creation and services. Besides, the Creative Content Industry Guild (CCIG) and the Creative Content Association of Malaysia (CCAM) have been established under the supervision of My Creative Content to coordinate and drive effects to commercialize Malaysia's content to the international market. In addition, FINAS collaborated with Multimedia Development Corporation (MDeC) to promote Malaysia's creative content. All these government strategies in developing promoting local creative content could be able to facilitate the local television programmes including drama series to compete with foreign television productions which in turn increase the local viewers and reduce the importation of foreign television productions such as Korean drama (Koshpasharin & Yasue 2014).

There are a few improvement can be done by further researches. Further research can be conducted especially for the influence of Korean drama on viewers' cultural practice such as fashion, food, language and custom in terms of knowledge, attitude and behavior for more comprehensive results since the study had only utilized the previous findings to interpret the drama influence. Besides, further research on the influence of Korean drama on educated and non-educated youth can be carried out as well as this research had only focus on the Korean drama influence on students. Apart from that, further research can be conducted to investigate the factors of watching drama series with more factor dimensions. Such research is capable of providing guideline for government agencies especially FINAS in the development of local drama content by

satisfying viewers' desires and needs from watching drama series.

Last but not least, another recommendation for future researchers is the investigation of how the local drama productions can be improved in reference to the productions of Korean drama as a guideline for FINAS in local films development.

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