

THE DEVELOPMENT DYNAMICS OF J-POP AND K-POP IN JAPAN AND SOUTH KOREA IN THE GLOBALIZATION ERA

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ABSTRACT

J-pop and K-pop are two popular cultures that developed in the globalization era. In this research, the author analyzes the dynamics of the development of J-pop and K-pop in Japan and South Korea in the globalization era. The purpose of this study is to analyze J-pop that can be an inspiration to South Korea in establishing K-pop, analyze K-pop that can challenge the popularity of J-pop as its predecessor in the midst of globalization, and analyze the efforts made by J-pop music industry players in responding to the rapid development of the K-pop music industry in the midst of globalization. This study uses the globalization theory expressed by Giddens (1990) using the concept of reflexive modernity. This study uses qualitative data obtained through sources from books, journals, and articles on websites. The results of this study show that from 1990 to 2022, J-pop and K-pop inspired each other to grow and create engaging content for their fans. The interaction between these two popular cultures created a mutually beneficial relationship between Japan and South Korea.

Keywords: development, J-pop, K-pop, globalization, popular culture

1.0 INTRODUCTION

Globalization is a process that changes various aspects of human life, one of which is culture. The process of globalization shapes cultural dynamics in society, where Koentjaraningrat (1982) wrote that culture is dynamic, culture can continue to change in accordance with the times. In the process, globalization influences and is also affected by various factors, including socio-cultural resources, economics, business and work procedures, and the natural environment. Popular culture is the ideas, views, behaviors, and phenomena born from the grassroots. (Srinati, 2010: 36). The term pop culture itself was first used in the 19th century in Pestalozzi's speech (1818). Mukerji and Schudson (1986) in "Popular Culture" wrote that "Popular culture is widely shared beliefs, practices, and objects in society, rooted in local traditions, beliefs, practices, and objects produced by political and commercial centers" (Mukerji and Schudson, 1986:48).

J-pop is one of the growing forms of popular culture in Japan. Saeki (2008) in his article titled "J - poppu tte nanidarou? Soshite ima, aratamete kayōkyoku no miryoku to wa?" explains the term J-pop as referring to pop music produced by Japanese music companies other than enka, which emerged in the early 1990s (Saeki, 2008). J-pop is a developmental form of the previously existing music genre kayōkyoku, a term for Japanese popular music of the Shōwa era (1926-1989). The form of development is that J-pop uses word pronunciations that are similar to English (Kunio, 2007).

The popularity of J-pop has spread internationally, including to its neighboring country in East Asia, South Korea. Lee (2017) in his thesis entitled "Analyzing the competitiveness of K-pop and J-pop's business strategy by applying the ABCD model" cites the Media Today article (2016) which states that South Korean pop culture was born from the importation of Japanese culture for them to be studied and understood further (Lee, 2017: 2). Gingold (2019) in an article titled "Why the Blueprint for K-Pop Actually Came from Japan" wrote about his interview with Ryoko Onasai, a reporter who exclusively covered SMAP. In the article, Gingold revealed that the Japanese boy band SMAP that formed in 1988 and its powerful agency, Johnny's and Associates, had a great influence on the birth of the K-pop idol group model that is popular up until now. K-pop, which stands for Korean pop, refers to popular music produced by South Korean music companies. Oak (2013) on the Billboard.com website, wrote an article entitled "The Root of K-Pop: The Influences of Today's Biggest Acts" which revealed that K-pop began with the birth of South Korean idol group Seo Taiji and Boys in 1992. Seo Taiji and Boys pioneered the concept of South Korean idol groups which then inspired the birth of the next generation of groups to this day (Oak, 2013).

Since the 2000s, the popularity of K-pop has been steadily rising. Moreover, this popularity has brought influence to Japan. Lee (2017) revealed that in 2001, BoA, a solo pop singer from South Korea successfully brought K-pop to the international market by debuting in Japan with a song titled "ID: Peace B" (2001). To suit the target market, the song was sung in Japanese. The album made it to the Top 20 of the Oricon Chart. Furthermore, BoA's second album titled "Listen to My Heart" (2002) successfully ranked first on the Oricon Chart (Lee, 2017:1). This shows how J-pop began to be completed by K-pop singers in Japan itself, where BoA, a K-pop singer, managed to gain popularity in Japan by releasing Japanese-language songs in such high qualities. BoA's success opened up opportunities for other K-pop idols to enter the music industry in Japan.

We can see that J-pop initially influenced the development of K-pop in South Korea. However, in the midst of globalization, K-pop has gained greater popularity than J-pop and has even influenced elements of today's J-pop. This makes the development of J-pop and K-pop in the globalization era is an interesting research topic to be studied further. In this paper, the author aims to examine more on how J-pop became an inspiration for South Korea in building K-pop, the rivalry of J-pop's popularity as the predecessor of K-pop, and the efforts made by J-pop music industry players in competing against the rapid development of the K-pop music industry in the midst of globalization.

Previous research from Parc and Kawashima (2018) discusses how digitalization affects the development of J-pop and K-pop popular culture. The article explains the reasons for the superiority of K-pop over J-pop, where K-pop is considered to be more active in the current digitalization. The result of the research is that business activities are the core element to create and improve the competitiveness of the music industry. The similarity between Parc and Kawashima's research and this research is that both analyze the object of research J-pop and K-pop. However, unlike Parc and Kawashima's research which discusses more about J-pop and K-pop business strategies to gain popularity in the international market, in this research, the author will focus more on how J-pop and K-pop influence each other and the efforts made by J-pop music industry players in competing with the rapid development of the K-pop music industry in the midst of globalization.

Kozhakhmetova (2012) discusses how K-pop affects Japanese teenagers' perceptions of South Korea, its influence, and the factors that attract Japanese teenagers to like K-pop. The result of the study is that constant consumption of South Korean popular culture products, especially K-pop, positively influences Japanese teenagers' perception of South Korea, invites consumers to travel to South Korea, learn Korean, and build social networks with South Koreans. However, the emergence of anti-Korean Wave sentiment in Japan can also have a negative influence on the image of South Korea as a good neighboring country in the eyes of the Japanese people. The similarity between Kozhakhmetova's research and this study is that both discuss the entry of South Korean popular culture in Japan. Unlike Kozhakhmetova's research which discusses the impact of the entry of K-pop culture into Japan on South Korea, in this study, the author will discuss the impact of the entry of K-pop culture into Japan on J-pop and the efforts made by J-pop music industry players in facing the strong Korean wave in Japan.

Firdausi and Pujiyono (2018) discuss how South Korea introduces its cultural products as a tool for soft diplomacy to Japan. The article explains South Korea's efforts to introduce its culture through television dramas, movies, K-pop music, and advertisements to improve South Korea's image in the eyes of the Japanese people. The result of Firdausi and Pujiyono's research is that the entry of the Korean Wave in Japan is a form of successful soft diplomacy that has a positive impact on South Korea. The similarity of Firdausi and Pujiyono's research with this study is that both discuss the entry of South Korean popular culture in Japan. However, in contrast to Firdausi and Pujiyono's research which discusses more about the entry of the Korean Wave into Japan in the form of television dramas, movies, K-pop music, and advertisements, and describes the positive impacts obtained by South Korea, in this study, the author will be more focused on the music industry, which is about the changes in J-pop popular culture due to the entry of K-pop into Japan.

Fitriyadi and Alam (2020) discussed how Indonesia uses dangdut as a tool for popular culture diplomacy. The result of the study was that dangdut is a music that is able to portray various social meanings in Indonesian society. The emergence of dangdut in international events, supported by the development of internet information technology and social media, made it easier for dangdut to gain a larger stage in the international community. However, globalization also brought in the influence of foreign cultures and created a new form of dangdut music. The similarity between Fitriyadi and Alam's research with this study is that both explained the theory of globalization by Giddens (1990) and explained how globalization can bring changes to a country's popular culture. The difference lies in the object of research, where Fitriyadi and Alam's research discusses dangdut, while this research discusses J-pop and K-pop.

2.0 METHODOLOGY

In this research, we used a qualitative comparative research method with literature study data collection techniques. This research uses data obtained from books, journals, and articles on websites. The object of this research is J-pop in Japan and K-pop in South Korea. The authors will first reveal the entry of J-pop in South Korea which then triggered the development of K-pop in South Korea in 1992. Then the authors will analyze its development in this era of globalization, where in the 2000s, K-pop spread to the international scene, including Japan. The authors will analyze the competition of J-pop by K-pop in Japan by looking at the list of K-pop singers in the Oricon Chart from 2002 to 2022, the number of K-pop singers'

appearances in Kōhaku Uta Gassen from 2002 to 2022, and the comparison between videos uploaded by the official Youtube accounts of boy bands and girl bands in South Korea and Japan year by year, from 2000s, which were the early years of the Youtube site, to the present. Through the uploaded content, the authors will examine the changes in Japanese boy bands and girl bands from year to year in terms of concept, idol appearance, etc., and analyze whether Japanese boy bands and girl bands are affected by the Korean Wave. Then, the authors will analyze the efforts made by J-pop music industry players in competing against the rapid development of the K-pop music industry in the globalization era. The collection of data from various sources that are aligned with the object of this research allows the authors to obtain rich and accurate data, so that the writing is expected to produce a concrete explanation.

3.0 THEORETICAL FRAMEWORKS

The cultural shift between J-pop and K-pop as popular culture from Japan and South Korea is a symptom of globalization and cultural dynamics in the East Asian region.

3.1 Globalization According To Giddens (1990)

Social theorist Giddens (1990) in his book entitled "The Consequences of Modernity" explains reflexive modernity as a concept that describes modern societies that are continuously evolving rapidly. Giddens in reflexive modernity argues that people tend to think more critically about change and have more control over their lives. This will be evidenced by how J-pop and K-pop are evolving and following global music trends. The creation of this cultural fusion reflects Giddens' opinion of culture being constantly changing and reflective.

Giddens in his writing emphasizes the importance of the flow of ideas, culture, and information around the world. Fitriyadi and Alam (2020) in "Globalisasi Budaya Populer Indonesia (Musik Dangdut) di Kawasan Asia Tenggara" quoted Giddens (1990) that globalization creates "dependence between countries and one another, between humans and one another through tourism, culture, trade, interaction, and extensive information so that national boundaries become narrow" (Fitriyadi and Alam, 2020). This will also be proven by J-pop and K-pop, which are the clear examples of how Japanese and Korean cultures spread and influence each other.

Giddens also wrote that globalization has created social relations between nations around the world regardless of the boundaries of space and time, with the entry of one local culture into another local culture. These cultures cross each other between nations and societies. (Giddens, 1990: 64). This can be proven through Japan and Korea who influence each other's culture in the music industry even though they are hundreds of miles apart.

Giddens' theory of reflexive modernity includes the concept of resistance to globalization. This will be evidenced by how Japan still tries to maintain its local culture even though K-pop has started to influence elements of J-pop.

In this research, the authors will analyze the development of J-pop and K-pop, which both reflect reflexive modernity in a cultural context. The entry of K-pop into Japan, which attracted Japanese music enthusiasts, has brought changes to the market tastes of Japanese people as well as the Japanese popular culture product itself, J-pop. Therefore, the entry of K-pop in

Japan, which has influenced J-pop in this era of globalization, is one of the interesting topics of discussion to be studied further in this research.

3.2 Popular Culture In The Middle Of 21st Century Globalization

In the midst of globalization, popular culture is one of the components that has grown in society. Srinati (2010) in her article entitled "Popular Culture: Pengantar Menuju Teori Budaya Populer" writes that popular culture was born from the grassroots (Srinati, 2010: 36). This is related to Appadurai's (2000) writing which explains grassroots globalization. According to Appadurai, globalization can come from the grassroots and can be used by a country to gain an existence in the global arena (Appadurai, 2000). Mukerji and Schudson (1986) in "Popular Culture" wrote that "Popular culture is widely shared beliefs, practices, and objects in society, rooted in local traditions, beliefs, practices, and objects produced by political and commercial centers" (Mukerji and Schudson, 1986: 48).

Popular culture can be found in our daily lives. Popular culture can be found through print media, radio, movies, television programs, sports, corporate brand marketing, personal branding, social media, and the fashion industry.

The University of Minnesota (2016) in Understanding Media and Culture states that "The Internet has created a two-way transmission of pop culture. The power to influence popular culture is no longer in the hands of the few who have control over traditional forms of mass media; it is now available to the many who have access to the internet. As the result, the exchange of popular culture from around the world is now becoming a common phenomenon" (University of Minnesota, 2016). In the globalization era, the development of platforms on the internet such as social media, video sharing, streaming, blogs, news portals, and others that can be accessed by anyone, can facilitate the exchange process between popular culture from one country to another. This has led various companies to utilize this technology to expand their business internationally. The music industry is one that has been positively impacted.

Cultural shift is a movement of the cultural components that occurs based on the awareness and motivation in a certain period of time (Yip and Poon, 2009). One of its forms can be seen in the cultural change and interaction between two popular cultures from Japan and South Korea, which are J-Pop and K-Pop. The interaction between the two cultures represents a cultural dynamic. These cultural dynamics include the formation, maintenance, and transformation of culture throughout the years. Every culture tends to be dynamic and constantly changing as individuals navigate and agree on beliefs, values, ideas, norms and values. This is what forms a cultural environment. In this research, the author will further examine the cultural shift in J-pop and K-pop popular culture in Japan and South Korea in the 21st century globalization era.

4.0 ANALYSIS

4.1 History of J-Pop and K-Pop Popular Culture in Japan and South Korea

According to Saeki (2008) in his article titled "J-poppu tte nanidarou? Soshite ima, aratamete kayōkyoku no miryoku to wa?" J-pop is a term that emerged in the 1990s (Saeki, 2008). Wai-ming (2004) in "The Rise of J-pop in Asia and Its Impact" writes that the term J-pop was first

coined by Komuro Tetsuya, a famous Japanese music producer and songwriter. At first, the term J-pop referred to Komuro Tetsuya's Euro-beat music, which was inspired by European dance music. However, over the years the term has also been applied to other types of popular music in Japan, such as idol-pop, R&B, folk, soft rock, easy listening, dan hip hop (Wai-ming, 2004). J-pop is a form of popular culture development, where J-pop is a form of development of the previously existing kayōkyoku music genre. The difference between J-pop and the previous pop genre, kayōkyoku, can be seen from the Western influence in J-pop, which has a pronunciation of words similar to English (Kunio, 2007). Sato (2000) reveals another Western influence visible in J-pop music, which can be seen in the use of musical scales. Unlike the previous genres of Japanese music, inspired by the Western style of rock music, Japanese pop music adopts major seconds that were not used before (Sato, 2000).

One form of evolution from the kayōkyoku music genre to J-pop can be seen in the development of idol culture in Japan. An article in *The Kobe Shimbun* titled "J-poppu naze kikitōri nikui? Shinshū dai kyōju, Nishinomiya de kōen" stated that Yamaguchi Momoe, a Japanese idol popular from 1973 to 1980, was one of the first kayōkyoku singers to use J-pop's special pronunciation characteristic of pronouncing Japanese like English.

Aoyagi (2005) in his book *Islands of Eight Million Smiles: Pop Idol Performance and the Field of Symbolic Production* explains that a female idol is a media figure (pop singer, celebrity, model in magazines and advertisements) in her teens and twenties who looks attractive and cute. Idols are multitalented figures who can sing, dance, act, and appear in advertisements (Aoyagi, 2005:3). The idol concept became popular in Japan in the 1970s. This concept makes the purity, innocence, closeness between idol characters and fans as an attraction for fans to support their idol characters (Bracker and Hubrich, 2020: 327).

Not only for girls, is this idol concept also applied to men. In 1962, Johnny's and Associates formed the first idol group in Japan, the Johnnys, which consisted of five men. Gingold (2019) in an article entitled "Why The Blueprint For K-Pop Actually Came From Japan" explains that Johnny's and Associates became a music agency that pioneered the idol group concept applied by today's boy bands and girl bands, including South Korean boy bands and girl bands. What is meant by the idol group concept is an intensive training system that is undertaken before making a debut (Gingold, 2019). The attractiveness, personality, and image of each idol is a selling point that is promoted to fans (Galbraith and Karlin, 2012: 6-7). These three components aim for idols to be able to give fans a fantasy to escape from their daily real life (McAlphine, 2017). To properly build these three components, talent agencies in the Japanese music industry provide intensive training to future idols. In preparation for their debut, members are also trained in singing, dancing, acting, and modeling so that they can become multitalented idols who can attract many fans.

After making their debut, in their careers, idols are limited by strict rules that they must live by. The rules are formed so that idols are able to fulfill their role in selling fantasies to fans (Oi, 2016). The rules, for example, are applied by the female idol group, AKB48, which was founded by songwriter Akimoto Yasushi and debuted in December 2005. AKB48 is one of the most popular idol groups in Japan. Not only in Japan, they also held international performances in Asian continents such as Taiwan, South Korea, Macau, Singapore, Jakarta, Shanghai; even outside the Asian continent such as Los Angeles, Washington DC, New York, Moscow, Paris,

and Cannes. AKB48 also has sister groups in various prefectures and countries in Asia, namely SKE48, NMB48, HKT48, NGT48, STU48, JKT48, BNK48, MNL48, AKB48 Team SH, AKB48 Team TP, CGM48, and DEL48. The rules applied by AKB48 as well as its sister groups include a ban on dating, contacting fans personally, a ban on smoking, drinking, drug use, and any actions that negatively affect the idol group. Members who violate these rules will be sanctioned in the form of suspension, demotion, exclusion from the formation of members performing the latest single, or even dismissed from the group. One example of this happened to one of the famous AKB48 members, Minegishi Minami. Fujita (2013) in his article entitled "Pop Star Shaves Head in Remorse for Dating" wrote that in 2013, a Japanese tabloid wrote that Minegishi spent a night at the apartment of a boy band member. Through AKB48's official Youtube, Minegishi apologized to the public while crying with her shaved hair. She explained that she shaved her hair as a form of penance, which is breaking one of the group's rules that prohibits its members from dating. For her mistake, AKB48 management demoted Minegishi to the trainee team. AKB48 is a group that has a lot of male fans. Most of them become loyal fans of AKB48 because they are attracted by the cute voices and innocent image of its members. Through the concept of "idol you can meet", AKB48 provides an opportunity for these fans to get closer to its members. Not only through the theater performances held every day, AKB48 regularly holds events such as handshakes that give fans the chance to shake hands with their idols and two shoots that give fans the chance to take pictures with their idols. They also release CDs that come with a voting form to vote for their idolized members to become the highest-ranking members in Senbatsu Sousenkyo (選抜総選挙) and to be included in the list of members who will perform the latest singles (Fujita, 2013). CD sales also often use a direct selling system, where AKB48 members sell their CDs directly to fans. Violations of the rules such as Minegishi's are considered to ruin the fantasy they sell to their fans, so this rule is strictly enforced by AKB48.

Not only in the female groups, have the male idol group's also implemented dating and marriage rules. Unlike female groups like AKB48, the rules implemented by male idol agencies have a different concept. The example can be seen through the male idol agency, Johnny's and Associates. Johnny's and Associates is one of the most prominent idol agencies in Japan, known as the company that started the boy band phenomenon in Japan (Nu, 2009). The agency has produced 33 male idol groups since 1962. In 2023, they had 14 idol groups actively promoting. Below are the list of idol groups under Johnny's and Associates.

List of Active Idol Groups	List of Inactive Idol Groups
1. TOKIO (1994-present)	1. Johnny's (1962-1967)
2. KinKi Kids (1997-present)	2. Four Leaves (1967-1978)
3. A.B.C-Z (2001-present)	3. Little Gang (1975-1976)
4. KAT-TUN (2001-present)	4. Three Yankees (1978-1979)
5. NEWS (2003-present)	5. VIP (1978-1980)
6. Kanjani8 (2004-present)	6. ANKH (1980-1982)
7. Hey! Say! JUMP (2007-present)	7. Eagles (1982-1984)
8. Kis-My-Ft2 (2011-present)	8. Shibugakitai (1981-1988)
9. Sexy Zone (2011-present)	9. The Good-Bye (1983-?)
10. Johnny's WEST (2014-present)	10. Orange Sisters (1983-1985)
11. King & Prince (2018-present)	11. Hikaru Genji (1987-1995)
12. SixTONES (2020-present)	12. Otokogumi (1988-1993)

13. Snow Man (2020-present)	13. Ninja (1990-1997)
14. Naniwa Danshi (2021-present)	14. SMAP (1988-2016)
	15. Tackey & Tsubasa (2002-2018)
	16. Twenty★Twenty (2020)
	17. ARASHI (1999-2020)
	18. Shonentai (1985-2020)
	19. V6 (1995-2021)

Table 1: List of active and inactive idol groups from Johnny's and Associates. (Source: https://jpop.fandom.com/wiki/Johnny_%26_Associates)

Based on the list, we can see that there are many male idol groups created by Johnny's and Associates. Over the years, the members have consistently been required to follow some rules. Male idols are allowed to date, but they are required to keep it a secret from the public. A noticeable difference is seen in the marriage rules. In female agencies, idols are not allowed to get married while still being a member of an idol group. Unlike female idol agencies, male idol agencies allow their idols to get married in their 30s (or older), where idols in that age range usually have fans who are the same age (or older) and are also married. These married fans are less likely to fantasize about their idols. Meanwhile, young idols who have not yet reached the peak of their popularity are not allowed to get married to gain more fans (Jubelt, 2017).

Not only in Japan, the popularity of J-pop has made the rules and strict training system for members of Japanese idol groups followed by talent agencies in South Korea to launch K-pop idol groups. It started with the birth of SMAP, which stands for 'Sports Music Assemble People' in 1988. The group consisted of five members who performed differently with a sporty concept. Not only focusing on singing skills, the group had members with different skills. Nakai Masahiro as the group's leader; Kimura Takuya who was famous for his visual appearance and acting talent, Kusanagi Tsuyoshi who was also famous for his acting talent; Katori Shingo who was famous as an actor and comedian; and Inagaki Goro who was considered the vocalist with the most outstanding singing skills among the other five members (Nu, 2009). The composition of SMAP members consisting of various members with different skills is a new innovation, where usually singing skills are the main requirement for idols to carry a performance. With this member composition, Johnny's and Associates promoted SMAP through variety shows, which required them to perform comedy, acting, singing, and dancing (Gingold, 2019). With the promotion of Japanese idols in various media, the popularity of Japanese idol groups as part of J-pop increased in the 1990s.

In the middle of the popularity of J-pop, the 1990s can also be said to be the starting point for the birth of a new genre in the South Korean music industry, K-pop. This was marked by the emergence of groups that adapted the Japanese idol system. In South Korea, these idol groups are known as boy band for male idol groups and girl band for female idol groups. The first group to adapt the Japanese idol system was Seo Taiji and The Boys who debuted under the Yedang Planning Company in 1992 with a single titled "Nan Arayo". In their music, Seo Taiji and The Boys combined rap, soul, rock and roll, techno, dan pop music genres, not forgetting to perform them with choreography (Jin, 2020), just like the J-pop idol groups who performed music combining several genres with choreography in line with their group's concept. The popularity of Seo Taiji and The Boys triggered the birth of music agencies in South Korea from

1990 to 2000, which gave birth to new K-pop idols, such as Daesung Enterprise (now DSP Media), which was founded in 1991 and formed Sechskies (1997) and Fin. K.L (1998); SM Entertainment which was founded in 1995 and formed the groups H.O.T (1996), S.E.S (1997), Shinwa (1998), and solo female idol BoA (2000); SidusHQ which was founded in 1997 and formed g.o.d (1999). In 1996, former Seo Taiji and The Boys member, Yang Hyun-suk founded his own agency, YG Entertainment. The famous female idol group, Baby V.O.X, was also formed in 1997 from DR Entertainment (now DR Music).

Not only following the concept of idol groups, in the 1990s, many South Korean musicians openly imitated the work of Japanese musicians. An example is the release of the song "A Love of Heaven" in 1995 by South Korean musician Roo Ra, which is suspected of plagiarizing the song of the Japanese group Ninja, which was released in 1990 (Jin, 2020).

In the beginning, J-pop from Japan inspired the birth of K-pop in South Korea. This can be proven from the creation of unique and new concepts that did not previously exist in the South Korean music industry. The presence of new concepts in the South Korean music industry as a result of inspiration from J-pop in Japan proves Giddens' theory of reflective modernity, where South Korean music industry players think more critically to create something new to develop and follow ongoing music trends. This reflects Giddens' opinion regarding culture that is constantly changing and reflective (Giddens, 1990). Although K-pop has now become a very successful global phenomenon, the influence of J-pop cannot be ignored. In fact, the influence of J-pop has helped the initial process of forming K-pop's identity and style. This phenomenon in the music industry is a form of cultural exchange in the globalization era.

4.2 The Popularity of J-Pop and K-Pop in the Middle of Globalization

South Korea's Strategy to Enter the Japanese Music Market

In 2001, SM Entertainment saw an opportunity in the Japanese market. Lee Soo Man, the founder of SM Entertainment in an interview released through BoA's official Youtube titled "EP4. When We Were Young - 'Nobody Talks To BoA - 모두가 그녀에게 말을 걸지 않아'", revealed that Japan was the second largest market in the world and intended to rival the popularity of J-pop. He noticed that idols in Japan generally debut at 13 to 15 years old and achieve success at 16 to 18 years old. Therefore, Lee sent BoA, a female idol who was 14 years old at the time, to go to Japan and become an idol under SM Entertainment's partnership with Japanese label Avex Trax. BoA's debut in the Japanese market came with thorough preparation, including training on Japanese language and culture. The training system for K-pop idols has a longer training period compared to Japanese idols. For example, BoA underwent two years of training (Poole, 2009), while in 2016, AKB48 promoted one of its trainee girls to the regular team in just 68 days.

Initially, the sales of the first album were not successful. The president of Avex Trax had considered canceling its contract with SM Entertainment (Michael, 2022). However, Japanese language training as one of SM Entertainment's training systems paid off, where in BoA's first interview on a Japanese television program called Hey! Hey! Hey! Music Champ, it was seen that BoA was able to interact with the host using Japanese and managed to amaze the Japanese audience. Eventually, BoA's second album "Listen to my heart" (2002) sold more than one

million albums and reached number one on the Oricon Chart (Lee, 2017:1), a ranking of the most popular charts in Japan issued by Oricon. This victory made BoA the first successful South Korean artist in Japan. The SM Entertainment agency's sending BoA by considering the local Japanese taste to gain success in Japan is a proof where Giddens reveals that in the globalization era, Lee Soo Man as the founding figure of SM Entertainment thought critically to make a new breakthrough in the international market. BoA's success in the Japanese music market was the beginning of the competition of J-pop by K-pop as a newcomer in the music industry.

In 2005, a boy band from the same company, TVXQ which debuted in 2003, also entered the Japanese music industry and released its first Japanese album titled "Heart, Mind and Soul" (2006). Unlike BoA who was a solo female idol, TVXQ was a boy band of five teenage boys aged 17-19. Although the album sales were initially less than satisfactory, TVXQ's presence in the Japanese music industry cannot be underestimated. TVXQ was the first South Korean boy band to enter the Japanese music market. In 2019, TVXQ set a record as the first foreign artist to have topped Japan's Oricon Chart weekly album chart eight times (Dong, 2019).

The year 2010 was an important year for K-pop in Japan, where two famous girl bands, SNSD and KARA debuted in the Japanese music industry. Both girl bands signed a partnership with Universal Music Japan. Following the success of labelmates BoA and TVXQ, SNSD also debuted in Japan with a cute concept that is expected to attract fans in Japan. Susumu Machida, label managing director of Universal Music Japan, revealed that the group is capitalizing on the popularity of the choreography in their music videos that have previously been popular on the YouTube platform. This can be proven by the popularity of the music videos "Gee" and "Hoot" which have been viewed 30.1 million and 5.9 million times respectively on the YouTube platform (in 2010). Thus, SNSD entered into the music industry by releasing a DVD entitled "Shoujo Jidai Tourai: New Beginning of Girls' Generation" on August 11, 2010, containing a compilation of previously released music videos, exclusive videos, and access to SNSD's debut performance in Japan. This was followed by the re-release of the popular songs "Tell Me Your Wish" and "Gee" in Japanese, which reached fourth and second place respectively on the Oricon Singles Chart. To intensify their promotions, they also used one of their members, Sooyoung, who was trained to be fluent in Japanese during her training. With her fluency in communicating with Japanese audiences, in the beginning of their emergence in the Japanese music industry, SNSD was trusted to perform on more than 20 Japanese TV shows (Schwartz, 2010). In September, KARA released its album in Japan titled "Kara Best 2007-2010". Although the album was entirely in Korean, it managed to rank second on the daily album chart of Oricon Chart. It also became the first Korean-language album to sell more than 100,000 copies in Japan. KARA's popularity in Japan made them a regular MC for Fuji TV's music program, one of the largest telecommunication companies in Japan (Kim, 2010).

To prove the success of K-pop singers in the Japanese music industry, here is a table showing the number of K-pop singers who entered the Oricon Top 100 Albums from 2002 to 2022.

Year	Singer (Rank)	Number of Singer	Total Rank Achieved
2002	BoA (12,79)	1	2
2003	BoA (5)	1	1
2004	BoA (13), Park Yong-ha (89)	2	2

2005	BoA (9)	1	1
2006	BoA (31)	1	1
2007	BoA (31)	1	1
2008	BoA (59)	1	1
2009	TVXQ (22), BoA (58)	2	2
2010	TVXQ (7, 77, 80), KARA (45, 70)	2	5
2011	SNSD (5, 42, 95), KARA (7, 22, 71), TVXQ (20), BEAST (87), SHINee (92)	5	9
2012	KARA (18, 66, 99), SNSD (25, 41), BIGBANG (31), Jang Geun Suk (59), T-ara (65)	5	8
2013	TVXQ (10), Super Junior (49), G-Dragon (56), Kim Hyun Joong (69), Infinite (80), SHINee (92), JUNHO from 2PM (94), 2PM (100)	8	8
2014	TVXQ (13), SNSD (22, 25), BIGBANG (32), 2PM (63) D-LITE from BIGBANG (64), SOL from BIGBANG (68), SHINee (87), JUNHO from 2PM (94)	8	9
2015	TVXQ (15), SUPER JUNIOR-D&E (58), 2PM (59), EXO (75), BIGBANG (85), JUNHO from 2PM (88)	6	6
2016	BIGBANG (20), 2PM (36), iKON (44), SEVENTEEN (70), SHINee (72), Taemin (88), JUNHO from 2PM (90), EXO (91)	8	8
2017	TWICE (15, 96), TVXQ (26), BIGBANG (32), BTS (48, 90), SHINee (53), SEVENTEEN (63, 82), EXO-CBX (65), BLACKPINK (67), Taemin (83), D-LITE from BIGBANG (85), JUNHO from 2PM (98), iKON (99)	12	15
2018	BTS (7, 14, 18), TWICE (8, 55, 58, 60, 63, 90), TVXQ (25), SEVENTEEN (26, 28), EXO (31), SHINee (43), Wanna One (64, 83), iKON (65), Taemin (70), EXO (72), NCT 127 (80), JUNHO from 2PM (87), G-Dragon (89), MONSTA X (91), D-LITE from BIGBANG (92)	15	24
2019	BTS (5, 72), TWICE (6, 23, 34, 46, 50, 60), SEVENTEEN (14, 20), TVXQ (18), Wanna One (51), Jaejoong (52, 71), GOT7 (75), NCT 127 (80), MONSTA X (83), X1 (89), Taemin (90), GOT7 (97)	12	20

2020	BTS (3, 5, 16, 89), SEVENTEEN (8, 12, 18), IZ*ONE (25, 73, 93), TWICE (26, 31, 44, 60), NCT (37), ENHYPEN (39), Stray Kids (64, 85, 86), NCT 127 (69), SEVENTEEN (70), NCT DREAM (74), Super Junior (75), Jaejoong (76), TXT (81, 83)	13	26
2021	BTS (1, 11, 13, 56, 58, 73, 74, 90, 91, 99), SEVENTEEN (5, 9), ENHYPEN (17, 27, 89), TXT (18, 19, 36), NCT 127 (22, 26), NCT DREAM (29), TWICE (43, 49, 80), SHINee (46, 93), TREASURE (53), NCT (55), ASTRO (70, 71), Stray Kids (72), BAEKHYUN (82), 2PM (83), EXO (85)	15	34
2022	SEVENTEEN (3, 7, 11, 59), BTS (4, 77), ENHYPEN (13, 28, 32), TXT (24), Stray Kids (27, 50, 51), NCT DREAM (30), NCT 127 (33), TWICE (34, 46, 66), NCT (45), TREASURE (48, 55, 63), ATEEZ (52, 78, 96), aespa (53), LE SSERAFIM (65, 76), Kep1er (83), TVXQ (86), THE BOYZ (88), ITZY (92), YUNHO from TVXQ (97)	18	33

Table 2: K-pop singers' achievements in the Oricon Top 100 Albums from 2002 to 2022.
(Source: <https://www.oricon.co.jp/>)

Based on the table above, we can see the increasing popularity of K-pop singers from 2002 to 2022. This can be proven by the increasing number of South Korean singers' albums that have been ranked in the Oricon Top 100 Albums. Not only that, the number of singers has also increased, from the beginning only BoA was able to rank in the Oricon Top 100 Albums, in 2022, there were already 18 singers who were on the list.

Not only is the popularity of songs and album sales in the Oricon Chart, being invited in Kōhaku Uta Gassen also a prestigious thing and a popularity benchmark for music industry players in Japan. Kōhaku Uta Gassen is one of the most popular New Year's Eve television programs broadcast by NHK television channel in Japan since 1951. Kōhaku Uta Gassen is a music program that features various top singers competing against each other. Not any singer can perform on this program, as only the most popular singers throughout the year are invited. Since 2002, the popularity of female idol BoA in the Japanese music industry led to various other K-pop idols becoming popular in Japan and being invited to this prestigious music program. The appearance of South Korean singers in Kōhaku Uta Gassen is a sign of K-pop's success in Japan.

No.	Singer	Appeared in the ... (year) edition of Kōhaku Uta Gassen (total)
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1.	BoA	53 (2002) to 58 (2007) (6 times)
2.	Lee Jung-hyun	55 (2004) (1 time)
3.	TVXQ	59 (2008), 60 (2009), and 62 (2011) (3 times)
4.	SNSD	62 (2011) (1 time)
5.	KARA	62 (2011) (1 time)
6.	Twice	68 (2017), 69 (2018), 70 (2019), and 73 (2022) (4 times)
7.	Ive	73 (2022) (1 time)
8.	Le Sserafim	73 (2022) (1 time)

Table 3: The presence of K-pop singers in Kōhaku Uta Gassen (2002-2022)

K-pop Idols that Present a New Image in the Japanese Music Industry

St. Michel (2011) in "How Korean Pop Conquered Japan" explains that K-Pop managed to surpass J-Pop in Japan because of the image they presented to fans. In the Japanese version of the music video for "Mr. Taxi" (2011), the members of SNSD presented a more mature image by wearing revealing leather outfits and heavy makeup. KARA is also famous for its choreography in the music video "Mister" which is known as the butt dance. The Japanese version of the "Mister" music video was released in 2011. These things are something new in the Japanese music industry, where J-pop idols are used to appear in an innocent and cute teenage image.



Figure 1 and 2: The 2011 appearance of J-pop idols AKB48, which shows an innocent image, can be seen in terms of costumes and makeup. (Source: <https://www.youtube.com/watch?v=n9hNT5ezcnc>)



Figure 3 and 4: The appearance of K-pop idols in the Japanese version of the music video released in 2011, SNSD, which shows a mature image in terms of costumes and makeup. (Source: <https://www.youtube.com/watch?v=Fzr2Nv8NTEE>)

South Korea as a Pioneer of Digital Platform Utilization in the Middle of Globalization

Bae (2022) in "J-pop slowly dies as K-pop takes its place" mentions that "the popularity of K-pop in Japan has led to the downtrend of its own local music industry, J-pop. The lagging trend of digital media and failure to look beyond the domestic market are the main reasons for J-pop's downfall". While the J-pop industry prioritizes CD sales as its main income, in the era of digitalization, music lovers around the world are turning to digital streaming and downloads. As a result, K-pop, which was able to utilize digital platforms earlier, has gained an edge over J-pop (Bae, 2022).

As K-pop became more popular in Japan, in the 2010s, J-pop industry players began to adopt the trends that K-pop industry players brought to Japan. This can be seen through the content of videos uploaded from the official Youtube accounts of music agencies in Japan, as well as the transformation of Japanese idols' concepts and appearances.

Talking about the Youtube as a forum for agencies to promote their idols, South Korean music agencies were the first to do this compared to music agencies in Japan. This can be proven through the first video uploads on the official Youtube of major Japanese and Korean music agencies. In 2008 YG Entertainment uploaded its first video on Youtube, followed by SM Entertainment which uploaded its first video in 2009 in an account called "SMTOWN". Meanwhile, the big agency in Japan, AKB48, uploaded its first video in 2010. Johnny's and Associates' account, under the name "Junior CHANNEL" started uploading their first videos in 2018. The lag of Japanese agencies in using the Youtube site compared to South Korean agencies causes the number of followers of Japanese agencies to lag far behind South Korean agencies who have already gained their followers on the Youtube site. In 2023, SMTOWN had 32.2 million followers and YG Entertainment had 7.64 million followers. While AKB48 and Junior CHANNEL's follower counts were 2.61 million and 2.02 million each. South Korean agencies' content ideas are also pioneers that inspire Japanese agencies to create their content. For example, SM Entertainment has been uploading SNSD dance practice videos to Youtube since 2010, while Johnny's and Associates through Junior CHANNEL just uploaded SixTones dance practice content in 2018.

On the Youtube site, we can also see changes in the concept and appearance of idols from time to time. For example, AKB48 which prohibits its members from dyeing their hair, including members of its sister group, now on Youtube, we can see AKB48 members changing their hair color with striking colors. Whereas in the South Korean music industry, there has never been a restriction for its members to dye their hair, even with striking colors.



Picture 5: AKB48's performance in the YouTube content titled "久しぶりのリップグロス Music Video YouTube ver./ AKB48 60th Single 【公式】" which was released in 2022. (Source: <https://www.youtube.com/watch?v=tXV1zqQoh90>)

Figure 6: SNSD's performance in the Youtube content titled "Girls' Generation 소녀시대 'I GOT A BOY' MV" released in 2013. (Source: <https://www.youtube.com/watch?v=wq7ftOZBy0E>)

Giddens states that globalization encompasses culture, including popular culture. Culture can cross between nations and societies, and influence culture elsewhere (Giddens, 1990). This process of popular culture exchange is facilitated by the internet (University of Minnesota, 2016). Digital platforms such as the Youtube site, which can be accessed by various groups, are utilized by South Korea in gaining success in the global market, including the Japanese music market. This proves Appadurai's (2000) writing about grassroots globalization.

4.3 J-Pop's Attempts in Responding to the Rapid Competition

Through the popularity of current Korean boy bands and girl bands such as Blackpink, TWICE, BTS, EXO, and so on, we can see the rapid expansion of K-pop in the global market. Their success has broadened the international awareness of K-pop music, and K-pop has even managed to gain a wider audience than J-pop in Japan itself. Competition between the J-pop and K-pop music industries has intensified, with both competing for fans. Giddens (1990) in reflexive modernity argues that people tend to think more critically about change and can handle it. The success of K-pop in the international market inspired Japanese music companies to build a better music industry than before. The efforts made by Japan are as follows.

• J-pop Expansion to the International Scene

Japanese companies continue to strive to promote their music internationally by improving their quality and creativity in the local music industry. One example can be seen through AKB48's expansion into the international scene. In 2011, Akimoto Yasushi, founder of Vernalossom Co., Ltd. (formerly AKS Co., Ltd.), established JKT48 in Jakarta, Indonesia as the first sister group outside of Japan. Subsequently, Akimoto expanded the AKB48 Group's expansion by establishing BNK48 in Bangkok, Thailand in 2017; MNL48 in Manila, Philippines in 2018; AKB48 Team SH in Shanghai, China in 2018; AKB48 Team TP in Taipei, Taiwan in 2018; CGM48 in Chiang Mai, Thailand in 2019; and DEL48 in Delhi, India in 2019.

The idols of AKB48's sister groups are recruited from each country and undergo the concepts and rules applied in AKB48. These idols from various countries also sing AKB48 songs that are translated into the local language of each country. The translation of songs is done by following the local culture. Fay Ismail, a former JKT48 staff in an interview written by Overseas.com (2020) in an article entitled "Mantan Staf Ungkap JKT48 Tak Bisa Terjemahkan Lirik Lagu AKB48 dengan Beda Makna" revealed that the process of translating JKT48 song lyrics was carried out adjusting Japanese lyrics with word equivalents that are common in Indonesia, without changing the meaning of the song itself (Overseas.com, 2020). An example can be seen in AKB48's song "Akihabara48" which introduces places and food in Akihabara, Japan. Meanwhile, the JKT48, BNK48, and CGM48 versions introduce local places and food

in Jakarta, Bangkok, and Chiang Mai. Thus, the concept of Japanese idol groups and J-pop songs can attract fans from local communities in each country.

The expansion of J-pop to the international scene with the formation of J-pop idol groups in Asian countries proves that globalization creates an interaction and dependence between countries, one of which is through culture (Giddens, 1990; Fitriyadi and Alam, 2020).

• Strengthen the Cultural Identities by Exploring the Traditional Roots in J-pop

To maintain J-pop's position both domestically and abroad, music industry players are trying to integrate traditional elements into the concept, costumes, and music of their idol groups.

In every performance, Japanese idols wear a costume called seifuku. The term seifuku can be defined as a Japanese school uniform that has now become one of the icons of Japanese pop culture (Zaenal, 2013). In its development, seifuku is modified and worn by Japanese idol groups as their performance costumes. One form of modification can be seen in the costume of the song "Kimi wa Melody" (2016). In this song, AKB48 members wear seifuku combined with kimono, a traditional Japanese dress, as their costumes.

Another form of modification can also be seen in the concept of the group Babymetal, which is famous for its traditional elements in every performance. One of them can be seen through Babymetal's music video titled "Megitsune" released in 2013. In the music video, the members of Babymetal wear kimonos with masks of kitsune, a Japanese mythological animal. The music video of "Megitsune" is set in a traditional Shinto shrine located in Asagaya Shinmei and the members are shown in the background of Noh Theater which is a traditional Japanese dance drama. Not only the costumes and background, the song is sung in enka style and accompanied by traditional Japanese instruments such as tsuzumi (percussion instrument) and shamisen (string instrument).



Figure 7: AKB48 with kimono costumes in the music video "Kimi wa Melody" (2016) (Source: <https://open.spotify.com/track/7xxvZu8M9u8WHSU9QWN8hk>)



Figure 8: Babymetal's performance infusing traditional Japanese elements in the music video "Megitsune" (2013) (Source: <https://rateyourmusic.com/release/musicvideo/babymetal/%E3%83%A1%E3%82%AE%E3%83%84%E3%83%8D-megitsune/>)

The infusion of traditional elements into Japanese music is a unique thing that distinguishes between J-pop and K-pop, which is a new innovation that has never been done by K-pop idols. The inclusion of traditional Japanese cultural elements in the music, music videos, and performances of J-pop idols is a unique charm that not only attracts fans to J-pop music, but can also attract the interest of the international community in traditional Japanese culture. This proves the theory of reflexive modernity which includes the concept of resistance to globalization (Giddens, 1990). Although K-pop has started to influence elements of J-pop, Japanese music industry players still have efforts to maintain their local culture.

• Collaboration between J-pop and K-pop genres

Cross-genre collaborations between Japanese and South Korean music companies are becoming more common. Some J-pop singers work with K-pop singers in collaboration projects that contribute to the promotion of cultural exchange between the two countries, especially in the field of music. An example can be seen in the television program Produce 101. Produce 101 is a talent search show created by South Korean company CJ E&M. Premiering on January 22, 2016 on the Mnet television channel, this show has several stages starting from auditions, competition between 101 contestants, and determining 11 winners who will debut as members of a boy band/girl band with a 1-2 year contract. The uniqueness of this show is that the members who debut are completely chosen based on the highest number of votes from the audience. Seeing the popularity of girl band I.O.I and boy band WANNA ONE formed through the first (2016) and second (2017) seasons of Produce 101, in 2018, Akimoto Yasushi as the founder of AKB48 agreed to a collaborative project with Mnet under the name Produce 48. In Produce 48, several members of AKB48 and its sister groups (HKT48, NGT48, NMB48, and SKE48) participated as contestants in the show. Unlike the previous season where the contestants only performed K-pop songs, in this season, the contestants also performed J-pop songs. The Japanese idols' image on Produce 101 attracted K-pop music lovers towards J-pop idols. As a result, three representatives from Japan, Miyawaki Sakura (HKT48), Yabuki Nako (HKT48), and Honda Hitomi (AKB48), won the show with the highest fan votes and debuted as members of IZ*ONE, which ran its promotions from 2018 to 2021.



Figure 9: Produce 101 South Korea (2016-2019) (Source: <https://kbopped.com/2020/07/19/remembering-produce-101-the-top-15-songs-from-koreas-produce-101/>)

In 2019, one of the entertainment companies in Japan, Yoshimoto Kogyo Holdings Co., Ltd. returned to collaborate with CJ E&M. This collaboration project is Produce 101 Japan which uses the same concept as Produce 101 South Korea. But unlike the South Korean version where most of the contestants are already under the auspices of entertainment agencies, Produce 101 Japan allows potential contestants who have no experience in the entertainment world to enter the program. In Produce 101 Japan, the songs performed are Japanese versions of J-pop or K-pop songs. The Produce 101 Japan collaborative project received a lot of attention from K-pop fans in Asian countries, as evidenced by the many comments on YouTube and social media in Korean, Chinese, Thai, and other languages (Naoko, 2019). Until 2023, Produce 101 Japan has run for three seasons and produced boy bands JO1 (2019) and INI (2021). While the third season will debut an 11-member girl band.

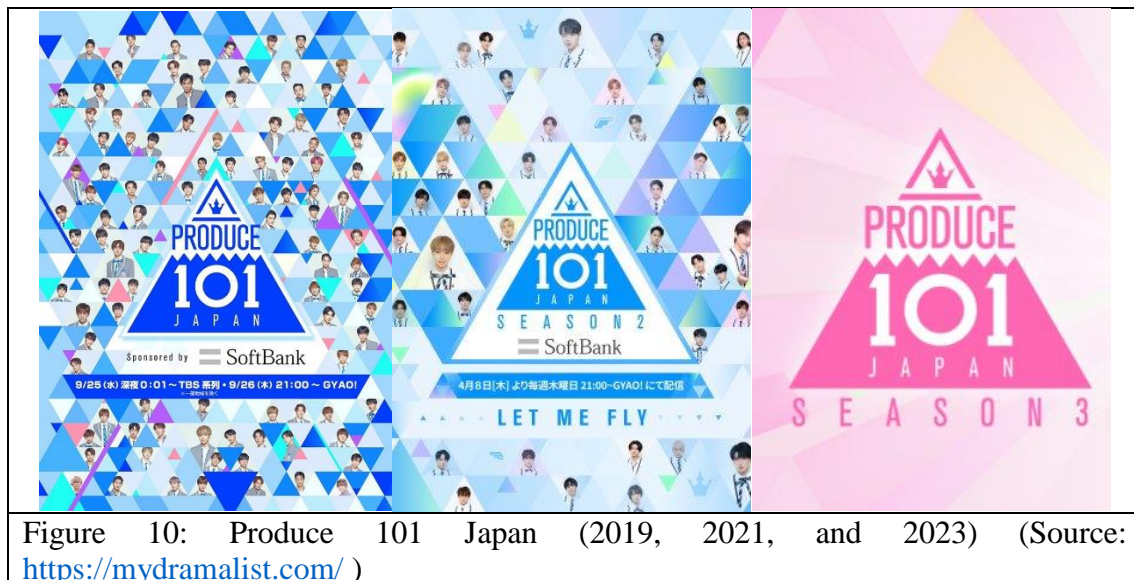


Figure 10: Produce 101 Japan (2019, 2021, and 2023) (Source: <https://mydramalist.com/>)

In reflexive modernity, Giddens (1990) argues that people tend to think more critically to make changes to keep up with the times. In this case, J-pop and K-pop music industry players establish a cooperative relationship in order to achieve mutual benefits. With the cooperation project, Japan can attract K-pop fans to J-pop and J-pop music industry players can learn from the concepts applied in the K-pop industry. Likewise, South Korea also gets the same benefits. This kind of cross-genre collaboration creates an opportunity for fans of the two genres to enjoy music from two different cultures, and can also provide new inspiration in the development of the music industry for both parties.

• Adaptation to the Development of Technology

In the globalization era, the Japanese entertainment industry is trying to adapt to technological developments and global trends to stay relevant to the changes taking place. An example can be seen in the use of digital technologies in music promotion.

In the Japanese music industry, the Oricon Chart, established in 1968, is a chart that lists the most popular songs every day, week, month, or year. The chart is determined based on the physical sales of singles and albums in Japan, both by local and international singers.

In 2010, the South Korean Ministry of Culture, Sports, and Tourism launched the Gaon Chart (which became the Circle Chart in 2022). Unlike Japan's Oricon Chart, the Gaon Chart ranks charts based on both physical and online sales of singles and albums (Han, 2010). Online sales are accumulated through major online platforms such as Melon, Dosirak, Mnet.com, Bugs, Cyworld, and Soribada (Lee, 2010).

In the statistics of physical and digital music sales released by The Recording Industry Association of Japan (RIAJ), physical music sales have been continuously decreasing since 2005. In 2005, the value of physical music sales reached 422,210 million yen, while in 2022 the value dropped to 202,349 million yen. In contrast to physical music sales, online music sales are increasing. The total value of digital music in 2005 was 34,283 million yen and increased to 105,018 million yen in 2022 (RIAJ, 2022). This shows a shift in trend where people are not only buying music physically, but with the existence of digital platforms, people are now also buying music online. In 2017, Oricon released a digital chart sorted by the number of music downloads from the digital platforms iTunes, mu-mo, mora, RecoChoku, and Oricon Music Store (Oricon News, 2017). A combined calculation of physical and online sales was implemented in 2018 (Oricon Music, 2018).

Other than the charts, Japan's efforts to adapt to technological developments can be seen from the utilization of the Youtube site. This can be seen through "Johnny's and Associates, known as technophobes during its long history in the Japanese music industry, is finally taking steps to strengthen their marketing strategy through the digital world" (Jin, 2020; Sankei Shimbun, 2018). In 2018, Johnny's and Associates started its first promotion on Youtube through its Junior CHANNEL account by uploading the music video "JAPONICA STYLE" of its new idol group, SixTONES. Not only uploading music videos, Johnny's and Associates also began uploading a dance practice content that has become a trend among K-pop idols since 2010. Sankei Shimbun (2018) wrote that "Tanaka Hidetomi, an expert in the idol industry, analyzed this shift in strategy against the background of the dissolution of SMAP, which caused concern domestically, and the increasing popularity of K-pop internationally through online platforms" (Sankei Shimbun, 2018). Jones (2022) revealed that the strategy used by Japanese music industry players is to follow in the footsteps of South Korean music industry players by producing content similar to K-pop idols.



Figure 11: SixTones poster in the Youtube campaign at JR Station, which said "ジャニーズをデジタルに放つ新世代。"(Releasing Johnny's into a new digital era.) (Source: <https://japan-forward.com/johnnys-goes-digital-taking-on-k-pop-and-the-rest-of-the-world/>)

Korean netizens shared their thoughts **saying:**

"Yeah, back then there were only Promotion Videos, not Music Videos."

"I was so shocked to see Johnny & Associates on YouTube lol They were known for exclusivity."

"J-pop used to sell the full version of music videos as a blue-ray DVD lol"

"I hope they could just acknowledge they are being influenced by K-pop. Just like J-pop influenced K-pop back in the 90s and the early 00s, cultures influence one another."

"I guess their fans would be happier."

"They are still using the term PV but I hope they do more of those MVs. It was so hard to see anything Johnnys-related unless you buy their official album and merch."

Figure 12: South Korean netizens' responses to the new strategy adopted by Japanese music companies. (Source: <https://www.allkpop.com/article/2022/02/netizens-see-k-pops-influence-on-j-pop-as-more-japanese-idols-benchmark-k-pop-idol-content-on-youtube>)

Japan's efforts to adapt to existing technological developments prove that in the globalization era, humans tend to think more critically and be aware of the changes that occur, which proves Giddens' (1990) statement regarding reflexive modernity. The steps taken by Japan in responding to digitalization are following the steps taken by South Korea in obtaining its success in the online community, which is through uploading content on the Youtube platform. This proves that popular culture trends cross between nations and societies (Giddens 1990:64).

Although since the 2010s K-pop began to gain popularity in the international market including Japan, with these efforts, the Japanese entertainment industry still has a huge fan base in the country. Through J-pop, Japan also continues to maintain its uniqueness and relevance in the global entertainment industry. Japan continues to take steps to explore potential and collaboration with K-pop. Thus, a positive and mutually beneficial relationship is created between the two countries.

5.0 CONCLUSION

J-pop inspired the development of K-pop in South Korea. This can be seen from the adoption of the Japanese idol group concept by talent agencies in South Korea to launch K-pop idol groups. The idol concept includes rules, a strict training system, musical elements, and choreography. Seo Taiji and The Boys, which debuted in 1992 and is called the pioneer of K-pop, blends rap, soul, rock and roll, techno, and pop music genres in its songs, performed with choreography (Jin, 2020). This concept has previously been done by J-pop idol groups such as SMAP, Arashi, and others, who perform music that combines several genres with choreography that supports the image of their respective groups. South Korea is inspired by J-pop by presenting a new concept in the South Korean music industry. This shows the existence of reflective modernity in the globalization era (Giddens, 1990), which can be proven through the critical thinking of South Korean music industry players to make an innovation in following the development of music trends.

Lee Soo Man's new breakthrough by sending and promoting BoA to Japan in 2001 was the beginning of the competition between J-pop and K-pop. In this era of globalization, people tend to think more critically about the changes (Giddens, 1990). This was done by the founder of the SM Entertainment agency by sending his idols to Japan without forgetting to consider local tastes in order to gain success in the international market. 2010 was an important year for K-pop in Japan, proven by the increase in the number of K-pop singers and the ranking achieved by K-pop singers in the Oricon Top 100 Albums. Not only that, since 2011, more and more K-pop singers have been invited to the Kōhaku Uta Gassen event. There are several things that support the success of K-pop in Japan. In making their debut in Japan, K-pop singers performed iconic choreography in music videos released in Japanese. Speaking of concepts, K-pop singers are also much bolder in presenting their image. For example, SNSD debuted with "Gee" (2010) with a cute image, but could also present a mature image in "Mr. Taxi" (2011). This is something new in the Japanese music industry, where J-pop idols consistently present a cute and innocent image. Along with the popularity of K-pop in Japan, in 2022, J-pop idols began to be more experimental in their appearance by changing their makeup style and hair color. South Korea also pioneered the use of digital platforms, such as YouTube, as a promotional platform. Until 2023, the number of South Korean music agency official account subscribers remained above the Japanese music agencies. How South Korea was initially inspired by J-pop in building K-pop, until now is able to rival the popularity of J-pop is a proof that popular culture can cross and influence culture between nations (Giddens, 1990). The interaction between J-pop and K-pop popular culture is facilitated by the presence of the internet in this era of globalization (University of Minnesota, 2016), because the internet is a platform that can be accessed by various groups from all over the world. South Korea utilizes digital platforms to gain success in the global market, as well as Japan. This proves the writing of Appadurai (2000) which explains that the process of globalization can come from various circles and can be used by a country to gain a stage in the international community.

In the rapid development of the K-pop music industry in the middle of globalization, Japan is trying to respond by making some efforts towards its music industry. This is a form of reflexive modernity where humans think more critically about the changes and handle them with an effort (Giddens, 1990). The international success of K-pop inspired Japan to build a better music industry than before. Japan made four efforts to face the rapid development of K-pop. First, Japan expanded J-pop to the international scene by forming a number of J-pop idol groups in Asian countries. This proves that globalization creates an interaction and dependence between countries, one of which is through culture (Giddens, 1990; Fitriyadi and Alam, 2020). Second, strengthening cultural identity by exploring traditional roots in J-pop through the infusion of traditional Japanese cultural elements into the music, music videos, and performances of J-pop idols. This proves the concept of resistance to globalization (Giddens, 1990), where Japanese music industry players are trying to maintain traditional culture, even though K-pop is starting to influence elements in J-pop. Third, collaboration between J-pop and K-pop genres through the Produce 101 show. This proves that in the globalization era, J-pop and K-pop music industry players think critically, namely by establishing cooperative relationships for mutual benefit. Fourth, adaptation to the development of technology, by using digital technology in music promotion through the introduction of the Oricon Digital Chart and uploading contents on the Youtube website. This proves that popular culture trends cross between nations and societies (Giddens 1990:64).

The interaction between J-pop and K-pop forms a culture component movement in the time period from 1990 to 2022. The cultural dynamics that occurred from the beginning of J-pop in Japan in 1990, South Korea inspired by J-pop by developing K-pop in 1992, the entry of K-pop singers in the Japanese music industry in 2001, the popularity of K-pop in Japan in 2010, to Japan which is now inspired by K-pop is a form of cultural shift (Yip and Poon, 2009) that occurs in the globalization era. The healthy competition between J-pop and K-pop encourages innovation in both industries. These two music genres inspire each other to keep evolving and creating content that attracts their fans. Thus, the interaction between J-pop and K-pop popular culture benefits both countries. However, J-pop is still unable to compete with the popularity of K-pop. This is evidenced by the fact that J-pop singers have never been listed on the year-end Circle Chart (formerly the Gaon Chart) in South Korea (Circle Chart, 2023). Meanwhile, K-pop singers are often listed on Japan's Oricon Chart. Moreover, in 2009, Wonder Girls became the first K-pop singer to enter the Billboard Hot 100. The international success of K-pop can be proven more by the listing of South Korean idols such as BTS, Twice, Stray Kids, TXT, and NewJeans on the Billboard 200 Artists Year-End Charts in 2018-2023 (Billboard, 2023). Therefore, Japan should intensify their efforts in competing K-pop's popularity in the international market.

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