

HALLYU IN MEXICO AND THE ROLE OF KOREAN POP IDOLS' FAN CLUBS

Nayelli Lopez Rocha (Hansei University)

1. Introduction

Being important for Korean society nowadays as never before, Hallyu is considered to be an interesting and unique movement which can be defined as a cultural phenomenon¹, because it has impacted on different societies all over the world. Recognized as a Korean cultural phenomenon, Hallyu resulted in a surprising contemporary movement playing an important role as the face of Korea overseas.

As a socio-cultural phenomenon Hallyu should be viewed to have hybrid nature. Therefore it helps to understand its success in impacting diverse societies. Besides this hybridity, Hallyu still contains local characteristics which allow it to appear as a unique Korean cultural movement.

When analyzing closer Hallyu impacting on overseas societies, it is evident that many factors have supported the success, diffusion and spread of this cultural phenomenon. "Support of the Korean Government, the development of the Korean entertainment industry, cultural aspects, quality of the entertainment products are some of those factors, as well as technological contemporary aspects"², concretely, the mass media and mainly the internet, appear as the protagonist factors in the diffusion of Hallyu into the world.

But there is a clue factor without which all the previous elements will be useless in the dissemination of the Korean Wave: the role of the recipients of this movement.

Thus in this paper I analyze the impact of Hallyu on Mexican society, specifically the impact of Hallyu on Mexico through the Korean pop idols' fan clubs.

This research is based on data obtained during field-work and on interviews in Mexico City area. The respondents belong to the most representative fan clubs (some registered in the ROK Embassy in Mexico until the year 2011). This analysis also is supported by data obtained through internet research from the websites which are the most representative of Mexican fan clubs of Hallyu. The web pages are diverse but in essence, all are dedicated to the Hallyu and its evolution process. In this way, a new analysis of the function of the fan clubs in most recent period is made.

As a result, the study reveals many interesting aspects which explain the reason why the fans are consuming Korean cultural products. It also brings into light the main sources which not only spread, but also diffuse these products into Mexican society.

¹ "Social Phenomenon" is a term which used under Social Anthropology definition refers to "the associations between individuals and organisms." Because the Social Anthropology investigates "the forms of association to be found amongst human beings". Adam, Kuper, *The Social Anthropology of Radcliffe Brown*. (Great Britain: Routledge Library Editions, First published-1977, Reprinted-2004)pp, 26.

² López Rocha, Nayelli. *Hallyu and its Impact on Mexican Society* (Seoul, Republic of Korea: Hanyang University, Graduate School of International Studies, Ph. D. Degree Thesis, 2011)pp, 64-70.

2. Hallyu's definition

"Hallyu" means "Korean wave". Hallyu is a word that initially defines a segment of the popular culture of the Republic of Korea. It indicates the Korean culture that is "popular" in other countries, initially in China, Japan and Southeast Asia. Today, however, it extends to many other countries in the world.

The definition of the Hallyu has changed since its inception at the end of the 1990s, to date. Although the word Hallyu was initially a creation of the Chinese media³ to describe the flow of Korean entertainment products, mainly dramas and music from the peninsula, today the concept that defines this phenomenon has become much broader.

Since the term was coined in the year 2000, there have been a multitude of definitions of the Hallyu. Whereas the impetus that young Chinese showed by Korean entertainment products, the term Hallyu used to describe simply the entry of that Korean flow into Chinese society and hence, that its name is composed of two characters that originally were read as "Cold wave."⁴ Later the first ideogram was replaced with the ideogram of Korea to form the current word "Korean wave"⁵ and specify the origin of this phenomenon.

With the evolution and dispersion of the Hallyu to other societies, the term that defined this phenomenon was taking different forms. Arguments of the Hallyu as cultural imperialism by its success in China⁶, or Soft-Power⁷ from its success in Japan did not wait for some scholars of the subject. At the same time, with the development of this phenomenon, various definitions of this phenomenon such as pop culture, Korean popular culture, culture of entertainment, etc. have appeared with the only purpose of defining this phenomenon for its better understanding.

Therefore, this paper means the Hallyu as a Korean socio-cultural phenomenon, since it has grown quickly creating a unique cultural movement in Korea and in various foreign societies. It is a cultural phenomenon because is a surprising and unique event that happened in a culture and, at the same time, in societies outside the local culture where Hallyu was created. Hallyu is defined as a Korean cultural phenomenon because all the cultural elements that identify it, are created in the Korean culture and by its society.

3. Hallyu as socio cultural phenomenon and its hybridity

The Hallyu is a cultural phenomenon that contains a group of cultural elements that can be defined as Korean. These can be defined as Koreans because historically, by heritage or by adoption, the society has identified them as own-local elements. Some of these elements can

³ This Word was created in China and it was coined by the Chinese mass media, specifically by "The Peoples Daily el 30 de diciembre de 2000" en: Dong-Dong, Zhang. *On Korean Wave (Hallyu) in Chinese Newspaper. A Qualitative Analysis of New Beijing Daily News Coverage* (Seoul, Republic of Korea: Korea University, Graduate School of Journalism and Mass Communications, Masters Degree Thesis, 2006)pp, 3.

⁴ 寒流 (Cold-Flux/Wave).

⁵ 韓流 (Korea-Flux/Wave).

⁶ Huang , Xiaowei "'Korean Wave' — The Popular Culture, Comes as Both Cultural and Economic Imperialism in the East Asia" *ASIAN SOCIAL SCIENCE*, vol. 5, No 8(August, 2009)pp, 123.

⁷ Veneta, Parvanova, *Effect of the Korean Wave on South Korea's Power in Japan,*(Seongnam, Korea: GSIS The Academy of Korean Studies, 2009)pp, 2.

be part of the traditional culture but others; have been produced in the context of the contemporary society. At the same time, these cultural elements can be categorized into two ways: those that are “original” or that are identified fundamentally with the “Korean” and those which are not originally local but that they have been adopted and reinterpreted in a local way. Both cultural expressions are necessary for the survival of Hallyu at local and global level in the globalized world.

Considering that Hallyu phenomenon is composed by diverse elements, it can be defined as a hybrid⁸ cultural phenomenon that contains local⁹ elements and extra-local¹⁰ elements in its composition. Hallyu rescues the cultural characteristics that define it as Korean because it is elaborated within its society and, at the same time, it has adopted certain elements of the global culture¹¹ that allow it to move successfully within global spaces, evidently under its own Korean reinterpretation.

Thus Hallyu appears as a conglomerate of cultural elements that groups local and extra-local elements integrating, at the same time, traditional and modern elements of the Korean popular culture.

4. Elements that have helped the diffusion of Hallyu in Mexico

There are many factors that can be considered to explain the process of dissemination of the Hallyu. Considering that the development of this phenomenon has gone through various stages¹² it can be said that depending on the region in which this phenomenon has impacted, the factors that are involved in the process of dissemination are different.

For example, at the beginning of the phenomenon in China, the Korean Government didn't serve as key to the dissemination of the Hallyu, however, from the year 2005 in which the

⁸ Hybridization refers to the “sociocultural processes in which discreet structures or practices that existed in separated form are combined to generate new structures, objects, and practices”. Néstor, García Canclini, *Culturas Populares en el Capitalismo*, (Ciudad de México, México: Edit. Grijalbo 2002).

⁹ Understanding local as Korean elements.

¹⁰ Understanding local as non Korean elements or foreign or global elements.

¹¹ “There is an emerging global culture, and it is indeed heavily American in origin and content”. Berger, Peter L. and Huntington, Samuel. *Many Globalizations, Cultural Diversity in Contemporary World*. New York: Oxford University Press, 2002. p.p.2. Huntington and Berguer suggest that the most influential globalization is the one which is bringing the elite culture, formed by the Business and intellectuals, and which expresses mainly in western and American style, to shape the behaviors and style of life of the popular groups. Berger, Peter L. and Huntington, Samuel. *Many Globalizations, Cultural Diversity in Contemporary World*. New York: Oxford University Press, 2002.

¹² “On January 17, the Cabinet Ministers reviewed the policy of the Government in the support of the Hallyu last year and discussed ways to further support this phenomenon. At the meeting, the Ministers decided to promote to a greater extent the Korean wave through phases, depending on the region of the world. To this end, the Government classified regions into three categories: the first group to deepen the phenomenon includes the advance of the Hallyu to countries such as China and Japan, where it has already been extended. The second group is for a more active dissemination, in that group are Taiwan, Thailand and other countries where the phenomenon is installed but it has not appear in a frenzied way. The final group for a potential extension includes countries of Middle East and Latin America.”(My translation from Spanish). *KBS World Radio- Español*. El gobierno decidió globalizar el hallyu, u ola de la cultura coreana, extendiendo una ayuda más activa. Nota editorial.(January18, 2006 [quoted on January 19, 2006]): Available at: <http://world.kbs.co.kr/spanish>.

Korean Government decided to support this phenomenon by its successes in other societies, the role of the Government has been fundamental to its dissemination.¹³

Although today the role of the Korean Government in the dissemination of the Hallyu globally is evident, there are other significant elements without which the success of this phenomenon is unexplained.

In societies such as the Mexican, there are very important factors in relation to the spread of the Korean wave. As the first factor, it can be considered the entry of Korean dramas to the Mexican public television¹⁴ and as a consequence, its unlimited access to a large segment of the society. For this factor it should be considered the development of the Korean entertainment industry.

Another important factor for the dissemination of the Hallyu in Mexico was the quick response of the Embassy of the Republic of Korea in Mexico to the interests of the Mexican people by the dramas since, from the spread of these, other products such as movies began its process of diffusion.

Later, and with the advance and the penetration of dramas and films in the taste of Mexican society, a moderated expansion of the interest for these products, for Korea and its culture in general, was generated.

From this, one of the most important factors for the dissemination of the Hallyu in Mexico arrived on the scene; the internet. Combined with the digital and visual technology of Korea that helped a vertiginous and massive dissemination of entertainment products from Korea, in Mexico, the internet has played a key role for the popularization of the Hallyu. It has help in the interaction of the recipients of this cultural phenomenon and has increased its resonance helping to win more admirers.

Finally, the most determining factor for the massive dissemination of the Hallyu in Mexico and partly, as a result of the three factors mentioned above; the Hallyu's followers, or fans. The role of the fans in form of clubs of Korean artists in Mexico, has served as a key element not only for the dispersion of the Korean wave in Mexico but as the main receivers-consumers of this phenomenon in the country.

5. Hallyu in Mexico

The Hallyu started in Mexico with the dissemination and initial promotion of soap operas or Korean dramas in the year 2002. However is not possible to speak of a massive furor by this phenomenon since then. Until recent years the taste for Korean entertainment products and the interest in the culture of this country have become really popular.

¹³ The Ministry of culture and tourism of South Korea expressed its determination to promote its policy of "Culture Korea" to make the country one of the five leaders of cultural industry in the world."(My translation from Spanish). *KBS World Radio*. Ministerio de Cultura busca convertir a Surcorea en líder de la industria cultural del mundo. (July 7, 2005 [quoted on August 10, 2012]): Available at: http://world.kbs.co.kr/spanish/news/news_Cu_detail.htm?No=8651&id=Cu&page=48.

¹⁴ El Canal 34 or Televisión Mexiquense(Channel 34) is the channel that has transmitted all the Korean Dramas in Mexico and it is a public service or open television channel.

Somehow the popularity of Hallyu in Mexico, as well as in other countries of Latin America, appears as late in comparison with the beginning of this phenomenon in the region of Asia and East Asia. Partly because of an apparent diffusion process in which the geographical and cultural factor plays an undeniable role, but it can also respond to the fact that Latin America was considered in the last of the three phases to support the dissemination of the Hallyu programmed by the Korean Government in 2005.

In Mexico Korean dramas initially were responsible for disseminating the Korean entertainment products, placing thus itself, in the taste of Mexicans for the first time. Also in Mexican states like Yucatán, Hidalgo, Michoacán, Campeche, Tabasco, Jalisco, Puebla and Nuevo León, besides the State of Mexico and the Federal District (Mexico City), the Korean Soap operas were transmitted with success as informed by the Culture and Press Area of the Embassy of the Republic of Korea in Mexico. The first screen was made by Televisión Mexiquense (channel 34).

Thus, dramas such as: “Star in My Heart” (*별은 내 가슴에*) whose title in Spanish was “Un Deseo en las Estrellas” was transmitted in 2002 and with this drama, the taste of the Mexican audience for the Korean dramas began. In the same year, MBC’s production, “Everything About Eve” (*이브의 모든 것*) which in Spanish was named “Todo Sobre Eva” captivated also the Mexican audience. In 2005, KBS production “Winter Sonata” (*겨울 연가*) which title in Spanish is “Sonata de Invierno” was aired in Mexico with success.

In 2005, SBS brought to Mexican audience “Stairway to Heaven” (*천국의 계단*) which titled in Spanish is “Escalera al Cielo” and, in 2006, the MBC’s production “The Jewel in the Palace” (*대장금*) which named in Spanish is “La Joya en el Palacio,” was screened going very deep in the taste of Mexican audience.

In 2006 “Breathless” (*나는 다린다*) which titled in Spanish was “Sin Aliento”. One year later “Four Sisters” (*네 자매 이야기*), or “El Diario de las Hermanas” in Spanish, and most recently, in 2008 another MBC’s production, “My Lovely Sam Soon” (*내 이름은 김삼순*) which named in Spanish was “ Mi Adorable Sam Soon”.

In the following table the dramas screened in Mexican television are shown.

PRODUCT	Drama							
TITLE IN KOREAN	별은 내 가슴에	이브의 모든 것	겨울연가	천국의 계단	대장금	나는 다린다	네 자매 이야기	내 이름은 김삼순
NAME IN SPANISH	Un Deseo en las Estrellas	Todo Sobre Eva	Sonata de Invierno	Escalera al Cielo	Una Joya en el Palacio	Sin Aliento	El Diario de las Hermanas	Mi Adorable Sam Soon
PRODUCER	MBC	MBC	KBS2	SBS	MBC	MBC	MBC	KBI
TRANSMITTER IN MEXICO	CANAL 34 - TELEVISIÓN MEXIQUENSE							
YEAR OF TRANSMISSION	2002	2002	2005	2005	2006	2006	2007	2008
SORT OF TRANSMISSION	NATIONAL							

- Korean Dramas Transmitted in Mexico¹⁵

Another product considered inside Hallyu is the films. In Mexico, Korean films through quality and peculiar stories have entered in the taste of Mexicans.

Films are well-received products by the Mexican public. The Korean films enter the Mexican market mainly as art cinema. The first film arriving to Mexico from Korea was “The Way Home” or (집으로), in Spanish is “Camino a Casa”, followed by “Samaritan Girl” (사마리아) which named in Spanish “Samaria”. Also “Spring, Summer, Fall, Winter and Spring” (봄 여름 가을 겨울 그리고 봄), in Spanish named “Las Estaciones de la Vida” and “Old Boy”, have been transmitted by national television channels like Canal 11 or Canal 22. As the information provided by KOFICE¹⁶, also movies like “Lies” and “Taegukgi” have been successfully screened in Mexico.

Korean movies are popular in Mexico and different showcases have help for this to happen. For example the Cineteca Nacional which is the main window for international films in Mexico has screened successfully the Korean movies. The most recent event related with Korean movies was held on February of 2012.¹⁷ The inaugural film was “Bi-mong” (비몽), El Sueño Triste” of Kim Ki-duk who is the most well known Korean film director in Mexico. Other films like “Byeolbit Seguro” (별빛 속으로), “Para los Corazones Eternos” in Spanish of Hwang Gyu-deok; “Chun Nuyn Hak” (천년학) or “Con el Paso de los Años”, in Spanish of Lim Kwon Taek, “Juang Chini” “Hwang Jin-yi” of Chang Yoon-Hyun, “Jadeante”, “Ddongpari” of Yang Ik-joon, “Mi Adorable Enemigo”, “Meotjin Haru” of Lee Yoon-ki, “Rough Cut”, “Yeong-Hwa-Neun Yeong-Hwa-Da” of Jang Hun, “Viejo Compañero”, “Wonangsori” of Lee Chung-ryoul, “Best Seller”, “Be-seu-teu-sel-leo” of Lee Jeong-ho and “Reunión secreta”, “Ui-Hyeong-Je” of Jang Hun, were screened.

Other windows for more than 45¹⁸ Korean movies have been the cultural week of different universities or simply the DVD-Video distribution through diverse stores and the internet.

In relation with musical products, and considering that the last Korean soap opera was aired in Mexico in 2008, one can ask How the Hallyu fever or “boom” started exactly in the years after this last drama emission?

Following similar process of diffusion and development of Hallyu phenomenon in other countries, after the introduction of dramas, the receivers of these products started to get

¹⁵ López Rocha, Nayelli. *Hallyu and its Impact on Mexican Society* (Seoul, Republic of Korea: Hanyang University, Graduate School of International Studies, Ph. D. Degree Thesis, 2011)pp, 144.

¹⁶ “Hallyu Trend Overseas. Central and South America, Movie,” KOFICE-한국문화산업교류재단 (2010[quoted on August 6, 2012]): Available at: http://english.kofice.or.kr/a10_korean/a10_korean_mamerica.asp.

¹⁷ “Filmes de la "nueva ola" en Ciclo de Cine Coreano,” *El Universal-Espectáculos*(January 30, 2012[quoted on July 8, 2012]): Available at: <http://www.eluniversal.com.mx/notas/826475.html>

¹⁸ For detailed information please see: López Rocha, Nayelli. *Hallyu and its Impact on Mexican Society* (Seoul, Republic of Korea: Hanyang University, Graduate School of International Studies, Ph. D. Degree Thesis, 2011)pp, 79.

interested in them. Searching for more dramas or searching for the soundtracks of the dramas they knew, the receivers find out more and new dramas but also, as consequence, they meet with Korean pop music groups and singers which have been the biggest promoters of Korean Wave overseas.

To a great extent due to technology advances reflected in communication media, as internet, the spread an almost immediate spread of music through cyberspace, the Korean pop(youth) music is one of the products of Hallyu that is more popular among Hallyu's followers in Mexico. Music is perhaps the easiest element of dispersion and the one with the quickest assimilation by the receivers.

The impact of Korean pop (K-Pop) music is mainly reflected in the generation of young people that are in university age and, in some cases, adults but still below their mid thirties.

As complementary information about the spread of Korean pop music in Mexico is fundamental to understand that in previous years of the arrival of Hallyu to Mexico, the PIU machines arrived in the 90's. These machines had installed Korean music software. They caused craziness among the Mexican young people because it was a mix of gambling and dancing which is a popular way to socialized among Mexican youths and society in general.

Due to the originality of these machines they become so popular that the young people started to play in groups. In order to perform better and to feel the music that was playing through the machines, the players started to get interested in Korean music. This element is considered as one of the detonating factors in the spread of Korean pop music in Mexico. The event WPF or the "World PIU¹⁹ Festival" that the Andamiro²⁰ company carried out in 2007²¹ in Mexico appears as real prove of the popularity of Korean pop music among Mexicans.

"Other products considered within the Korean Wave or Hallyu, have had less impact but not less importance. Video Games, Programs for Pumping machines, Online games, Cartoons-Animation and Children Educational Programs are some of the products that have penetrated the Mexican market successfully up to now."²²

¹⁹Abbreviation for "Pump It Up" or dancing simulation game.

²⁰"As the dance arcade game Pump It Up (Andamiro) gains popularity in Mexico so do Korean pop songs that are included. For example, Deux and Clone songs that are played by the machine have become hits, and group BanYa, who also recorded for Pump It Up, had a tour in Mexico for a month in October. More than 10,000 machines have been introduced to Mexico over the past three years. Hence, it is common to find Mexican youth dancing to Korean songs as they enjoy Pump It Up at McDonald's and other locations across the country. There are 300,000 Pump maniacs in Mexico." "Hallyu Trend Overseas. Central and South America," *KOFICE-한국문화산업교류재단* (2010[quoted on August 19, 2012]): Available at: http://english.kofice.or.kr/a10_korean/a10_korean_mamerica.asp.

²¹*Korean Pop Culture Expo 2008*, event sponsored by MOFAT, Ministry of Culture, Sports and Tourism, KOTRA and KOREA FOUNDATION. Organized by KOTRA and the Embassy of the Republic of Korea in Mexico in 2008.

²²López Rocha, Nayelli. *Hallyu and its Impact on Mexican Society* (Seoul, Republic of Korea: Hanyang University, Graduate School of International Studies, Ph. D. Degree Thesis, 2011)pp, 83.

It is also worth to mention that the interest of these entertainment products has brought the interest on Korean culture in general. But what appears as the most popular element is the learning of Korean language among youth as they want to understand the lyrics and to communicate with their favorite artist.

6. The importance of the fan clubs in the diffusion and success of Hallyu in Mexico

Although the taste for Korean entertainment products started in some cases from the transmission of the first Korean drama in Mexico in 2002, the process of organization and creation of fan clubs began in 2003. The presence of such organizations was present publically in Mexico in 2005.

Data from the obtained information shows that in the year 2005 when the Ex-President of Korea Roh Moo Hyun made a visit to Mexico, the first demonstrations of Hallyu in Mexico started to be public.

When the Korean President arrived to Mexico City to have a meeting with Mexican president Vicente Fox Quesada on September 10th, "some 30 hallyu fans staged a "rally" in front of the President Intercontinental Hotel, where Roh stayed during his visit, asking him to send actors Jang Dong-gun and Ahn Jae-wook to their country".²³

While this fact captured the attention of media, mainly Korean media because it just coincided with the year in which the Korean Government decided to globalize or support the Hallyu, there is data showing that these organizations in the form of Korean artists fan clubs began since 2003 just after the projection of the novel "Star in my Heart".

From data obtained through some interviews and also confirmed through blogs, shows that the fan club "WORLD FOREVER MEXICO" of the artist Ahn Jae Wook (안재욱) was one of the pioneers clubs in Mexico. This was founded in the Mexico City, on May 29 of 2003 by Valeria Hernández Omaña (current President) and Rocío del Carmen Vázquez Martínez. With very few members at that time, to date the club has more than 200 members. Other two fan clubs of the same artists created by Rocío Salinas and Wendy Rodríguez, are some of the first fan clubs created in Mexico.

Although the first clubs that existed in Mexico were dedicated to drama actors Jang Dong-gun and Ahn Jae-wook protagonists of the first two soap operas broadcast on Mexico (Star in My Heart and All About Eve), various fan clubs have been created since then showing the fervor that Mexicans feel by Korean artists and Korea today.

a. Organization of the fan clubs

The fan clubs are mainly grouped into three larger organizations. Although each is handled independently, when they get integrated within a bigger group, they can have access to more information and, at the same time, all together form a more solid group with more representation in Mexican society and also in Korea.

²³ *Hancinema, the Korean movie and drama database*, (September 9, 2005[quoted on August 10, 2012]): Available at August 19, 2012]: Available at: <http://www.hancinema.net/mexican-fans-ask-president-roh-to-send-hallyu-stars-3946.html#FjDFSbuh2UQkThkg.99> Original source: <http://english.kbs.co.kr/>

At the same time, these larger organizations receive direct or indirect support or sponsorship of some Korean organizations that depend on the Korean Government as KOFICE²⁴ or the Korean Cultural Center²⁵ in Mexico.

There are organizations that work in conjunction with the new Korean Cultural Center which is directly supported by the Korean Government and works in conjunction with the cultural area of the Embassy of the Republic of Korea in Mexico. From March 2012, the Korean Cultural Center was formally established and, at the same time, its objectives of spread the Korean culture. Under this goal, the promotion of events with Mexican fans clubs is on their agenda.

Regardless of the support that these institutions can provide to the fan clubs, these lovers of Korean artists are the major disseminators of the Hallyu movement in Mexico. They play actively this role through multiple and various activities which are carried out by the simple fact of wanting to.

The three organizations that contain the majority of the fan clubs in Mexico are: MexiCorea supported by KOFICE, Hallyu Mexican Lovers supported by KOFICE and HallyuMx who previously worked closer to the Korean Cultural Center and the Embassy of the Republic of Korea in Mexico.

However, although HallyuMx and MexiCorea are the oldest in terms of creation time, is Hallyu Mexican Lovers the organization that integrates a greater number of fan clubs in Mexico, with a total of 96 clubs of various Korean artists.

The following table lists some fan clubs existing today in the Mexican Republic, which allows to see the trends by Korean artists in this country.

	FAN CLUB'S NAME	ARTIST'S FAN CLUB
1	CLUB DE FANS WORLD FOREVER MEXICO AHN JAE WOOK	AHN JAE WOOK
2	CLUB DE FANS BI RAIN MÉXICO	BI
3	CLUB DE FANS I WILL GIVE YOU ALL	CHANG DON GUN
4	CLUB DE FANS ANGUILAS EN MÉXICO	JANG GEUN SUK
5	CLUB DE FANS AS BANG MÉXICO	AFTER SCHOOL
6	CLUB DE FANS AS LADIES 2NE1 MÉXICO	2NE1
7	CLUB DE FANS CN. BLUE MÉXICO	CN. BLUE
8	CLUB DE FANS DON'T BE RUDE (MIGHTY MAX) T-MAX MÉXICO	T- MAX
9	CLUB DE FANS B2ST	BEAST

²⁴ KOFICE(한국문화산업교류재단)-Korea Foundation for International Cultural Exchange.

²⁵ Korean Cultural Center in Mexico, A. C. was previously responsible for promoting the dissemination of Korean culture in Mexico. With support of the Embassy of the Republic of Korea and the popularity of Korean entertainment products began in Mexico, the Center served as a space to promote and diffuse it through diverse activities. This was created by the Korean community in the Mexico City and later, supported by Mexicans. The representatives were Mr. Kevin Jung and Ms. Wendy Rodriguez. Today the Korean Cultural Center in Mexico (한국문화원) has formalized being totally dependent on the Korean Government. For this reason, since its inauguration in March 2012, it is responsible for disseminating and promoting Korean culture and for promoting and fostering the Hallyu in Mexico.

10	CLUB DE FANS HATO MÉXICO SUPER JUNIOR	SUPER JUNIOR
11	CLUB DE FANS LEE JUN KI LOVERS MÉXICO	LEE JUN KI
12	CLUB DE FANS MISS A (SAY A) MÉXICO	MISS A
13	CLUB DE FANS PARK JUNG MIN NOT ALONE HISPANIC	PARK JUNG MIN
14	CLUB DE FANS SWEET VIP F.O BIG BANG MÉXICO	BIG BANG
15	CLUB DE FANS 2PM MONTERREY MÉXICO	2PM
16	CLUB DE FANS ANGELS CAMPECHE TEEN TAP	TEEN TAP
17	CLUB DE FANS B1A4 MEXICO BLING FANS	B1A4
18	CLUB DE FANS B2ST CLUB GLOBAL MEXICO	B2ST
19	CLUB DE FANS SUPERJUNIOR EVERLASTING CAMPECHE	SUPERJUNIOR
20	CLUB DE FANS SHINHWACHANGJO MEXICO	SHINHWA
21	CLUB DE FANS 2PM MEXICO HOTTEST	2PM
22	CLUB DE FANS WONDERGIRLS	WONDERGIRLS
23	CLUB DE FANS FTISLAND	FTISLAND
24	CLUB DE FANS DOUBLE A	DOUBLE A
25	CLUB DE FANS SHINEE	SHINEE
26	CLUB DE FANS INFINITE	INFINITE
27	CLUB DE FANS MBLAQ LATINO	MBLAQ
28	CLUB DE FANS F(X)	F(X)
29	CLUB DE FANS SISTAR	SISTAR
30	CLUB DE FANS GIRLS GENERATION	GIRLS GENERATION
31	CLUB DE FANS CHEONSA PARADISE SS501	SS501
32	CLUB DE FANS DONG BANG SHIN KI PROUD F.O. MEXICO	DONG BANG SHIN KI
33	CLUB DE FANS TRIPLE S MEXICO	SS501
34	CLUB DE FANS DBSK GUADALAJARA	DONG BANG SHIN KI
35	CLUB DE FANS SAPPHIRE BLUE MEXICO	SUPER JUNIOR
36	FAN CLUB 2PM HEART BEAT	2PM

- The information cited in this table is extracted from diverse fan club web sites and compiled data in México City.

b. Activities of the fan clubs

The activities of the fan clubs, as well as in any part of the world or like any fans of artist, are focused on the support of groups, artists, singers, actors and actresses of Korean entertainment products. Although this is a common and basic feature of the fan clubs, in Mexico and especially the Hallyu fans, have served as a fundamental piece for the diffusion and dispersion of Hallyu in Mexico and in Latin America.

The dissemination of the Hallyu through fan clubs is the most effective dissemination of the Hallyu in Mexico. Among the many activities of the fan clubs in promoting the Hallyu and its artists is possible to see activities which are far from what Korean Pop Cultures is. The spaces in which the clubs activities are carried out, have also served as points for the spreading of Korea and its culture in general through Mexican contemporary society.

Among the most frequent activities that are carried out by the clubs are:

1. Disseminate their favorite artists through any medium to make them more popular in Latin America and Mexico.
2. Elaboration of events related to their favorite artists (contests of dancing, singing, etc.).

3. Celebrations of the birthday of their favorite artists.
4. Updated report about the activities of your favorite artist to the members of the club.
5. Practice of choreographies.
6. Listen or watch a new material together.
7. Meetings with their favorite artists via the internet (web cam).
8. Preparation and participation in events to celebrate the K-pop (with or without coordination with the Korean Cultural Center).
9. Elaboration of their own web pages to keep in touch with the rest of the fans around the world.
10. Commemoration of their clubs.
11. Development and administration of websites that promote the dynamism between the clubs and the participation of its members in different events.
12. Demonstrations of their taste for K-pop or K-dramas in different spaces (dances in parks, get TV interviews to disseminate its fever by the Hallyu, etc.).
13. Walks (demonstrations) in order to prove their taste for the Hallyu and make Korean performers to visit Mexico.
14. Airing radio programs (K-pop Mexico) with the music of the moment or the favorite music of Mexican fans through a radio program with a platform that can be added to Facebook.
15. Meetings of *Noraebang* (Singing room) to practice the lyrics of the songs.
16. Participation in cultural events related to Korea in general and dissemination of Korean culture in general (aspects of traditional culture, language, food, sports, etc.).

There are other events that have arisen as a result of all the activities that the fan clubs have been carried out in Mexico since its inception. For example; one of the achievements that own fans clubs consider more relevant is what many of its members call "Crystallization of their dream". As several of them have cited in their web pages, after many years and much work, the promoters of Korean artists consider visit Mexico. "Finally" on September 6, 2012 Kim Junsu²⁶ will perform in Mexico City as part of his 1st World Tour "Xia Tarantallegra".

Although this may seem a great achievement in the eyes of the Hallyu fans, certainly the most important part is reflected in the dynamic that has been generated between both societies from their fervor for this Korean cultural movement.

7. Conclusion

As part of the conclusion and resume of this paper, is possible to say that Hallyu is a Korean cultural phenomenon which is part of Korean popular culture. It plays a very important role for Korean society as a diffusion agent for disseminate the Korean culture in general and help in the improvement of Korea perception in different societies all around the world.

Based on the information previously exposed, it can be also concluded that Hallyu, as in other societies in the world, has also touched the Mexican society, that is a present movement and that exists as a real movement in Mexico.

Considering that from the support received in 2005 by the Korean Government, different manifestations of Hallyu in the world began to gain more strength. Although it has been mentioned that the first groups of fans of Korean artists were created in the year 2003 in Mexico, the support which the Korean Government provided through the Embassy of Republic of Korea

²⁶ Ex member of groups JYJ and DBSK (Dong Bang Shin Ki).

in Mexico, as consequence of the 2005 decision, reflected in the constant encouragement of the Mexicans taste for Korean entertainment products.

In more recent years, other governmental institutions as KOFICE,(Foundation commissioned for the Korea cultural exchange with other countries and responsible for promoting the products of the Korean cultural industry as dramas, music, video games, movies, etc, all those entertainment products included in the Hallyu), have succeeded in giving these organizations of the Hallyu fans monitoring, support and enthusiasm to achieve a more active and local dissemination in every society in which the Hallyu has been spread, in this case, in Mexican society.

However, the activities and the passion of the Mexican fan clubs members, is primarily fundamental. Without the work of these individuals, the process of diffusion and dissemination of the Hallyu and Korean culture in Mexico could not have been so fast.

Though we cannot avoid mentioning the technological factor that has allowed immediate access to information related to Korean artists and above all, ease the communication and immediate organization of the Hallyu fans, finally who move that information and keep it fresh and up-to-date, they are the Hallyu fans.

Although we cannot say that the fan clubs in Mexico are the only factor for the spread and diffusion of this phenomenon inside Mexican society it has indeed been the most important element for the reception, acceptance and spread of Hallyu's diffusion in Mexico. These clubs, being able to update data or even keep in touch with different Korean pop idols via internet have strengthened the existence of this phenomenon inside Mexican society.

It is a fact that Hallyu is penetrating right into Mexican popular taste, even though in comparison with other societies, such as Chinese or Japanese, the impact of Hallyu on Mexico is evidently smaller, nevertheless, its existence shows that the Korean cultural products are successful in Mexico and that the strength of this popularity is mainly due to the way in which Hallyu has spread into this society through the internet and by hand of the fan clubs.

As last observation that can appear as evident but is necessary to comment is that the reasons of why all these fans fall in love with Korean entertainments are in first place, because they like it. They do like it because its quality, its originality, its very peculiar culture which appear as unique on their eyes, the short way stories in the dramas, the stories they describe in dramas and in the lyrics of the songs, the fashion, the innocence of love and the quality in the performances, appear as the most impacting characteristics of Hallyu on Mexican society.