

**Information-sharing Across Language Barriers:
An Exploration of Korean Wave International Fan Ingenuity**

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Korean Wave or *Hallyu* media products are primarily broadcast and otherwise originally disseminated in the Korean language. The international *Hallyu* fandom is multi-racial, multi-ethnic, and multi-national. Less than 10% of the 40,000 Los Angeles KCON 2014 attendees were Korean,¹ and fans traveled from as far away as Mexico and Sweden to attend the 2-day event.² Singapore-based streaming media website *Viki.com* - major player in the global distribution of international dramatic television - crowd-sources drama subtitling in 200 languages; Korean dramas (K-dramas) specifically are translated into 70 languages on average.³ And *Billboard.com* recently published an infographic charting the rise in overseas K-Pop concerts between 2010 and 2013, showing significant increases in tour stops in North and South America, and Western Europe.⁴ The trend continues in 2014 with K-Pop concerts popping up in Eastern Europe and Australia.⁵

As a librarian and archivist watching *Hallyu* enter the United States, I am fascinated by the means fans are using to share information across the Korean/English language barrier. *Hallyu* is comprised of far more consumables than just the Holy Trinity of music, dramas/films, and variety shows -- and is not manifest in television broadcasts and streaming media objects alone. There is a long tail⁶ of **peripheral *Hallyu* material** that fans scramble to consume and collect alongside the above-mentioned core works of "K-entertainment." These peripherals range from the print and digital periodical literature, journalism, and photography that accompanies entertainment industries and celebrity cultures, to the objects and artifacts, ephemera and realia that comprise the material culture of *Hallyu*, to the transformative fan-created content indicative of an active and enthusiastic fandom.

International *Hallyu* fans have developed a variety of strategies to overcome the language barrier utilizing social media tools, finding creative ways to circulate not only the core *Hallyu* media products, but also the peripherals - news, artifacts and ephemera, and material culture- around the global fandom. This paper will examine a series of instances of fan ingenuity in which Korean-language peripheral *Hallyu* materials - specifically **primary sources** of information - are made accessible and discoverable to English-speakers via **social media**.

Primary Sources

I look specifically at the sharing of primary sources of information because I am curious about how international fans gain access to accurate, factual information about *Hallyu* industry and celebrity -- how close to the original source of news, gossip, et cetera, international fans can or cannot come when faced with language barriers.

The Society of American Archivists' *A Glossary of Archival Records and Terminology* defines a primary source as "material that contains firsthand accounts of events and that was created contemporaneous to those events or later recalled by an eyewitness."⁷ This is a very rigid definition that

¹ Rott, Nate. "Calling All Fans': Korean Pop Invasion Rallies Americans in LA.," *All Things Considered* - NPR. 11 August 2014. <http://www.npr.org/2014/08/11/339611032/calling-all-fans-korean-pop-invasion-rallies-americans-in-la>

² Brown, August. "KCON a mini-Coachella for Korean pop music," *Los Angeles Times*. 8 August 2014. <http://www.latimes.com/entertainment/music/la-et-ms-kcon-20140808-story.html>

³ Park, Madison. "Can fans unravel the Babel of the world's TV dramas?" *CNN.com*, 10 Jun 2014. <http://edition.cnn.com/2014/06/09/world/asia/international-dramas-viki/index.html>

⁴ Benjamin, Jeff. "K-Pop Concerts on Major Global Increase (Infographic)," *Billboard.com*, 25 June 2014. <http://www.billboard.com/articles/columns/k-town/6092299/k-pop-concerts-on-major-global-increase-infographic>

⁵ "A List K-Pop Concerts held outside Asia - 2014," *Wikipedia, the Free Encyclopedia*, last updated 23 September 2014. http://en.wikipedia.org/wiki/List_of_K-Pop_concerts_held_outside_Asia#2014

⁶ in the Chris Anderson-sense (see: Anderson, Chris. "The Long Tail," *Wired*, October 2004. <http://archive.wired.com/wired/archive/12.10/tail.html>) though perhaps not entirely employed correctly here.

⁷ *A Glossary of Archival and Records Terminology*, online ed., s.v. "primary source." <http://www2.archivists.org/glossary/terms/p/primary-source>

privileges paper-based sources. Princeton University's library defines a primary source as "a document or physical object which was written or created during the time under study. These sources were present during an experience or time period and offer an inside view of a particular event..."⁸ and goes on to list the following material types as examples of primary sources:

- *ORIGINAL DOCUMENTS (excerpts or translations acceptable): Diaries, speeches, manuscripts, letters, interviews, news film footage, autobiographies, official records*
- *CREATIVE WORKS: Poetry, drama, novels, music, art*
- *RELICS OR ARTIFACTS: Pottery, furniture, clothing, buildings*

I personally prefer the Princeton definition, as it is more generous in breadth and expands the realm of primary sources to include a wide variety of material types, and it is the definition I will use for the purposes of this paper.

Information Flows in the International *Hallyu* Social Super-Network

The International *Hallyu* fan community is not bounded by any single social media platform or social networking service (SNS). Instead, the fandom spans a wide array of SNSes, with *Hallyu* as the thread that binds these pockets of fans together - creating a **social super-network** on which the fandom lives and flourishes. If you were to chart a Venn diagram of individual fans and the SNSes they use, you would hypothetically see a great deal of overlap between the a variety of platforms.⁹

Examples: Though a piece of media (a music video, a drama episode, etc.) might originally be distributed or embedded in a streaming platform such as *YouTube* or *Soundcloud*, it can be - and is - easily shared across myriad individual SNSes through that of the miracle of the Internet known as the hyperlink. A single media object (audio or video) becomes discoverable not just through its host-platform, but also through *Twitter*, *Tumblr*, *Facebook*, forums such as *OmonaTheyDidnt.livejournal.com* or *Hallyu*-related sub-*reddits*,¹⁰ personal blogs, and formal and informal *Hallyu* news sites.¹¹ Likewise, a *Tumblr* post can reposted within *Tumblr*, but can also be tweeted, shared on Facebook, etc.; an *Instagram* post can be "liked" or commented on within the platform, or tweeted, shared, or even embedded in another webpage thanks to the platform's flexible sharing options.

This fluidic sharability across SNSes ensures that fans can customize personal spaces within a chosen platform while retaining freedom to distribute their curated content to the broader fandom via link-sharing in other, external social networks.

Primary Sources in *Hallyu* and *Hallyu* Fandom

After nearly two years observing English-language *Hallyu* fandom activities online, I am willing to state at present, the content fans share across this social super-network can be grouped loosely into five broad categories: *Hallyu* works and media objects, industry news and celebrity gossip, material culture, fan created transformative works, and personal opinion and discourse.

⁸ "What is a Primary Source?" accessed September 20, 2014, <http://www.princeton.edu/~refdesk/primary2.html>

⁹ Cross-SNS activity is likely not a phenomenon unique this fandom--but as *Hallyu* is the only fandom I've explored, I have nothing to compare it to at this time.

¹⁰ *reddit* is a news and entertainment SNS built on link-sharing and user ranking. See <http://www.reddit.com/r/kpop/> and <http://www.reddit.com/r/kdrama> for examples of *Hallyu* content.

¹¹ see formal, incorporated news outlets *AllKPop.com* or *Soompi.com* vs. the informal and scathingly satirical *AsianJunkie.com* and perplexingly meta *NetizenBuzz.com*

- Original *Hallyu* works and media objects: music and music videos, dramas/films, and variety shows -- the broadcast material originating from corporate content creators, distributed legally, illegally, subtitled and not subtitled, as whole works, segments, clips and GIFs
- News and gossip related to *Hallyu* industry and entertainers, including celebrity SNS activities
- Material culture: artifacts, objects, memorabilia, realia, ephemera, shared via digital surrogacy
- Fan-created transformative works: cover videos, reaction videos, fanfiction, fanart, etc.
- Reviews, criticism, personal thoughts and feelings about any and all of this content

Using Princeton's definition above, materials in each of these categories can actually be interpreted and utilized as primary sources, depending on the information need or context of one's research questions. It is, however, unreasonable to expect that a paper of this length should try to address each of these complex categories in any great depth.

So in an effort to demonstrate a diversity of sharing practices for peripheral *Hallyu* materials - particularly **primary sources** of information, I will pull examples from the first three categories, all of which require translator-mediation for international fan consumption.

Personal experience working as a performing arts librarian and archivist liaising between scholars and sources has demonstrated to me that original works, news, and material culture are all essential parts of the historical record of an entertainment industry, and thus the core materials scholars seek in writing historiographies or otherwise delving into performance and media studies. And though the remaining two categories, fan-created content and fan discourse are, indeed, essential primary sources for those studying reception and fan culture, they are typically presented in fans' native languages and do not require translation, thus putting them outside the scope of this paper.¹²

So let us look now at some of the means, methods, and lengths the global fandom has gone to share their collective love of *all things Hallyu*¹³ in online environments, and highlight some of the ways fans are tailoring individual social media platforms to specific types of information-in-translation sharing -- with a large *caveat* that fans themselves likely do *not* conceptualize the materials they share as "primary sources," they are most likely simply sharing information they personally find interesting.

Original Works: Novels via K-Dramas

Several K-dramas have been adapted from South Korean literary sources - folktales, historic literature, contemporary novels, graphic novels or *manhwa*, etc. South Korean literature, however, is not widely available in English translation. Some bilingual *Hallyu* fans have taken it upon themselves to bridge this gap in international fan access to the original novel on which a beloved k-drama is based. Two prominent examples of Korean novels receiving bootlegged fan-translation can be readily found floating around online.

The 1st Shop of Coffee Prince

The 2007 drama *The 1st Shop of Coffee Prince* (커피프린스 1호점), usually shortened to *Coffee Prince* in English, is based on the 2006¹⁴ novel of the same title by Lee Sun-mi (이선미). In 2007

¹² Unless anyone is aware of fans translating *Hallyu* fanfiction into other languages?

¹³ ...to borrow the slogan of the Los Angeles KCON. "About KCON", *KCONUSA.com*, accessed 29 September 2014. <http://kconusa.com/about/>

¹⁴ Nowhere is the novel's publication date mentioned in ANY of the online discussions of *Coffee Prince*'s adaptation. I finally found a publication date using a library catalog, by searching the Hangeul title. I felt very clever. (<http://www.worldcat.org/oclc/166883832>)

DramaBeans.com, a K-drama international fansite well known for re-capping drama episodes,¹⁵ published chapter-by-chapter recap of the novel.¹⁶ There appears to be at least two verbatim fan translation attempts floating elsewhere on the Internet as well.

Also in 2007, *itonobara* posted to an English-language *Coffee Prince*-themed *LiveJournal* forum called *Hmmmm Coffee Love*: “I am taking the WONDERFUL translations done by Eva over at xanga and re-formatting them into microsoft book files.” *Itonobara* also included links to chapters 1-4 of the book,¹⁷ though it appears these were the only chapters she ever posted. The links to these files are now dead, and backtracking to Eva’s *Xanga* blog reveals a “Your blog has been archived. Please log in to retrieve it.” message.¹⁸ Though the original *CoffeePrince.xanga* blog has perished, Eva’s translation work appears to live on.

e-Book platform *Scribd.com* bills itself as a “personal digital library” that includes “New York Times bestsellers, literary classics, groundbreaking non-fiction, and reader favorites in every genre. We also have millions of user-uploaded written works...”¹⁹ Users are able to upload their own content and make it available to other subscribers, and at least six users have uploaded translations of the *Coffee Prince* novel.²⁰

Each of these six *Coffee Prince* translations were added to *Scribd* between 2008 and 2012 and each appears to be uploaded by a different user: *kechoax*, *lookather*, *Ginny Lim*, *toujourpret*, *sootar*, and *nadisa*. But after closer examination, only two distinct translations emerge.

The *lookather* copy is actually a continuation of the *kechoax* text, which appears to have been missing the last few chapters of the book, and the *Ginny Lim* version identifies itself as a duplicate by referencing the ID number of the *kechoax Coffee Prince* post, perhaps in an attempt to unite the chapters split between the previous two versions. The *toujourpret* and *nadisa* versions also appear to be identical to each other, but different from the *kechoax/Ginny Lim* versions. The first significant divergence arrives in the first line of dialog in the prologue: “Damn good style and a damn good car, too.” (*kechoax/Ginny Lim*) vs. “Wouldja take a look at his fashion? And damn, that’s a nice car” (*toujourpret/nadisa*). The

¹⁵ For recent academic discussion of *Dramabeans* recapping activities, see: Lee, Regina Yung. “As Seen on the Internet: The Recap as Translation in English-Language K-Drama Fandoms,” in Kim and Choe, eds., *The Korean Popular Culture Reader*. Durham: Duke University Press. 2014.

¹⁶ Javabeans. “Notes on the Coffee Prince Novel,” *DramaBeans.com*, 13 July 2007. Blog. <http://www.dramabeans.com/2007/07/notes-on-coffee-prince-the-novel/>; note all chapter summaries are collected under the “Coffee Prince the novel” blog tag.

¹⁷ “COFFEE PRINCE (커피프린스 1호점) - BOOK, CHAPTERS 1-4,” *Hmmmm Coffee Love (Coffee-prince.livejournal.com)*, 11 August, 2007. <http://coffee-prince.livejournal.com/4709.html>

¹⁸ see <http://coffeeprince.xanga.com> for the location where the fabled translation once lived, and for Eva’s defunct Xanga profile: <http://ave-eva-ave.xanga.com> - both linked too from within *itonobara*’s post.

¹⁹ “About Scribd,” *Scribd.com*, accessed 20 September, 2014. <http://www.scribd.com/about>

²⁰ *Coffee Prince* novel translations available in *Scribd.com*, listed in chronological order of appearance: *kechoax*. “Coffee Prince Store #1 - Lee Seon-Mi (English Translation),” *Scribd.com*, 3 December 2008. <http://www.scribd.com/doc/8628800/Coffee-Prince-Store-1-Lee-Seon-Mi-English-Translation>
lookather. “Coffee Prince Store #1 - Lee Seon-Mi (English Translation) Chapter 20 to Epilogue,” *Scribd.com*, 5 April 2009. <http://www.scribd.com/doc/13993611/Coffee-Prince-Store-1-Lee-Seon-Mi-English-Translation-Chapter-20-to-Epilogue>
Lim, Ginny. “8628800 Coffee Prince Store 1 Lee SeonMi English Translation,” *Scribd.com*, 30 August 2010. <http://www.scribd.com/doc/36629774/8628800-Coffee-Prince-Store-1-Lee-SeonMi-English-Translation>
toujourpret. “Coffe Prince First Shop,” *Scribd.com*, 29 November 2010. <http://www.scribd.com/doc/36629774/8628800-Coffee-Prince-Store-1-Lee-SeonMi-English-Translation>
sootar. “Coffee Prince,” *Scribd.com*, 28 January 2011. <http://www.scribd.com/doc/47746444/Coffee-Prince>
[sootar simply provides a link to coffeeprince.xanga.com]
nadisa. “Coffee Prince Original Novel,” *Scribd.com*, 17 April 2012. <http://www.scribd.com/doc/89865072/Coffee-Prince-Original-Novel>

remaining upload, the *sootar* copy, simply provides a link to *Eva*'s phantom original translation on *Xanga*, without importing any of the actual text of the novel.

With the exception of *sootar*'s, none of the versions provide any translator credits or hints as to who might have done the original translation. So it remains unclear which of these two distinct translations, if either, is descended from the mythic *Xanga* translation.

Regardless, six different Hallyu fans have felt compelled to preserve and share bootlegged fan translations of *The 1st Shop of Coffee Prince* novel, and the earliest iteration -*kechoax*'s text- has amassed over 16K views, 67 "likes," and a 4 (out of 5) star rating within the *Scribd* platform since debuting in December, 2008.

The Lives of the Sungkyunkwan Confucian Scholars (LOSCS)

Volume 1 of the two-volume 2007 novel *The Lives of the Sungkyunkwan Confucian Scholars* (성균관 유생들의 나날) by Jung Eun-gwol (정은궐), on which the 2010 drama *Sungkyunkwan Scandal* (성균관 스캔들) was based, has also undergone translation efforts. A whole summarization of *LOSCS Volume 1* dating to 2010 can be found contained in a single, lengthy post on *The Man Who Can't Be Moved's Stalker* blog.²¹ A more extensive, chapter-by-chapter English treatment of the novel can be found on *loscs-novel.blogspot.com*. Taking her handle from the novel's heroine, blogger "Yoonhee" posted the book in 32 parts over the course of April 2011. She provided a lengthy introduction, detailing her work. I include the full text of her Introduction here, because it provides significant insight into the translation (added emphasis is mine):

*This is not my original work. This is a translation of excerpts of the novel "The Lives of Sungkyunkwan Confucian Scholars Volumes 1 & 2" (성균관 유생들의 나날 1&2) that had previously been posted by Yogurutu. Yogurutu had taken the time to **translate the best parts of the novel** into English. She had promised to translate the second novel, "The Days of Gyujianggak Gakshins (Government Officials), volumes 1 and 2" (규장각 각신들의 나날), as soon as she was able to find a copy of it. Unfortunately, her blog was taken down several months ago, and no one has heard from her since then.*

*I was able to download most of her translation from cached pages of her blog, and I found other parts of her translation on other websites scattered throughout the web. I managed to put it all together in its proper order to **more or less give you the feel of the first novel.***

*Those of you who are looking for the racy parts of the novel, I've made them easier to find. The **racy parts are in dark red ink** so you don't have to read the entire posts just to find them.*

***We don't have a translation of the second novel**, but I found some notations and comments from people who have read it, and I've included them at the end. Most of the notations are not my own words (except to correct the grammar or spelling, and a few minor comments of my own).*

*What I have attempted to do in this blog is to simply **put it [sic] all the information of the two novels together so that you can enjoy as much of the original story as possible.** The novels have been very popular in Asia ever since the drama aired. Let's hope that the publisher will decide to publish the books in English, but until then, I hope you'll enjoy this blog.²²*

²¹ "The Days of Sungkyunkwan Scholars," *The Man Who Can't Be Moved's Stalker*, 12 October 2010. Blog.

<http://meandmyvanity.blogspot.com/2010/10/days-of-sungkyunkwan-scholars.html>

²² "Introduction," *Loscs-novel.blogspot.com*, 25 April 2011. Blog. <http://loscs-novel.blogspot.com/2011/04/lives-of-sungkyunkwan-confucian.html> (Note, you may be prompted to confirm your age before entering the blog, due to novel's "racy" content.)

Traces of the original source of this translation, *yogurutu.blogspot.com*, persist online in older conversations surrounding “*Skk Scandal*” translation, but the site itself remains empty and inactive to date. *Yoonhee*’s presentation of *Yogurutu*’s translations gives each chapter its own blog post, and the translations appear to be summaries of dramatic action, with select scenes or exchanges of dialogue translated verbatim. The translation posts conclude with a summary of the fates of the major characters as laid out in the second book, as well as some additional notes and musings on the difference between the novel and the drama adaptation.

English translations of *LOSCS* (vol. 1) can also be found in *Scribd.com* and *Wattpad.com*,²³ but both appear to be exact reposts of the *loscs-novel.blogspot* translation, though both fail to credit a source. The *Scribd* copy, uploaded in 2012 by user “Bel Hermosa,” preserves *Yoonhee*’s introductory text, but the *Wattpad* copy does not. Another iteration of *Yogurutu*’s collected translations can be found at the *Rants of a Snappy Princess* blog, likely originally posted circa 2012, though it appears she migrated the chapters to *Scribd* in early 2014 with complex password permissions that theoretically make them available to read without a subscription.²⁴

This on-going migration and preservation of fan-translated novels by those who did not translate the works themselves, affirms that international fans desire access to this content and value the translation efforts their bilingual counterparts have provided.

News & Gossip: Corporate Translation Flows

At present, there are several English-language corporate clearinghouses for *Hallyu* news and gossip. These include, but are not limited to: *AllKPop.com*, *Soompi.com*, *KPopStarz.com* and *KDramaStarz.com*, and *Koreaboo.com*. Each of these sites runs on a corporate business model, with some number of paid employees. Though each site provides its own original content, they are all built around providing English-language *summaries* of Korean-language news articles sourced from a variety of Korean newspapers, magazines, tabloids, and online news portals (*Naver*, *Newsen*, *Dispatch*, *Sports Seoul*, etc.). These articles are very rarely translated in full, likely due to concerns of copyright infringement, and the length of time required to do verbatim translation, and credits and links tracking back to the sources of information are not always included. Topics in the non-original reporting category range from industry news (casting, programming, box office and ratings, chart rankings, Korean audience reception, etc.) and celebrity gossip (dating rumors, scandals, etc.), to aggregations and reposts of K-celebrity social media activity.

The “news” reported on these sites is usually presented only in *summary*. There is no English-language corporate/formalized *Hallyu* news outlet that provides verbatim translations of the original Korean news items, and readers of the English-language sites are dependent upon the curatorial choices of the sites’ editors.²⁵

News & Gossip: Fan-Translated Celebrity Interviews

²³ “SKK Scandal Full Novel,” *Scribd.com*, accessed 20 September 2014.

<http://www.scribd.com/doc/95565453/SKK-Scandal-Full-Novel>

“Lives of Sungkyunkwan Confucian Scholars” *Wattpad.com*, accessed 20 September 2014.

<http://www.wattpad.com/32563539-lives-of-sungkyunkwan-confucian-scholars-meeting>

²⁴ “성균관 스캔들 (Sungkyunkwan Scandal)” *Rants of a Snappy Princess*, c. 2012. Blog. Accessed 20 September 2014. <http://karassi.wordpress.com/성균관-스캔들/>

²⁵ For example of news summary in translation, with links to original content:

deedeegii. “Jessica Not Present at Airport With the Rest of the Girls’ Generation Members Following Weibo Message,” *Soompi.com*, 29 September 2014. <http://www.soompi.com/2014/09/29/jessica-not-present-at-airport-with-the-rest-of-the-girls-generation-members-following-weibo-message/>

There is, however, demand within the fandom for full translations of some news items: specifically the celebrity interview. Perhaps there is also recognition by bilingual fans that their non-Korean speaking counterparts might appreciate being able to read the full contents of a celebrity interview, and these bilingual fans are posting their own translations online.

Fan-translations of full celebrity interviews are frequently found on what I affectionately like to refer to as “stanning sites,”²⁶ central fansites dedicated to a single celebrity or idol group. These types of sites aggregate and translate as much content on an entertainer or group of entertainers as can be gathered. *AllThingsTaeYang.tumblr.com* is a noteworthy example of a fansite that takes this approach to sharing information on a celebrity.^{27 28}

AllThingsTaeYang (ATTY) revolves around a single member of male K-Pop idol group *BigBang* (빅뱅). The ATTY welcome message reads: “An international tumblr blog that is dedicated to Dong Youngbae aka Taeyang. We will post latest updates, news, photos, videos related to Taeyang.”²⁹ These “updates” are divided into three broad, top-level categories: News, Photos, and Videos. Each post is also meticulously classified and categorized using a controlled set of metadata tags, and the master list of tags has received its own tab on the site’s main menu, which greatly facilitates browsing. As a librarian, it warms my heart to see effective use made of controlled vocabularies. The ATTY admins have given interviews their own tag, nesting them beneath both Text and Videos categories. This demonstrates that the bloggers not only feel that the interview as content type is worth sharing, but also that the bloggers think other fans will want to be able to discover it.

Translated content is presented with the name or handle of the translator, and sometimes of person who scanned the images included in the post, possibly with a link to the person’s preferred SNS profile. The original Korean source-text of a printed interview is not usually included in the post unless it happens to overlap the accompanying photographs, though a link back to the Korean source may appear.

Celebrity-interviews-in-translation can also be found scattered throughout personal *Hallyu* blogs of broader scope - that is, blogs that are usually not fixated on a single entertainer or musical group, though many of these occasional translator-bloggers seem to gravitate towards a small group of favorite celebrities. Here the bloggers pick and choose, and seem to translate only what they happen to be interested in at the moment, and translations may be done in full or in part, depending on the mood of the blogger. Links back to original text sources are, or are not, provided at the whim of the translator, and any indexing of key words (personal names, drama, song, or music video names, etc.) is done with Romanized forms, not Hangul.³⁰

²⁶ “Stanning” in the Eminem-sense of the word, but meant affectionately. See: “Stan (fan),” *Wikipedia, the Free Encyclopedia*, last modified 13 September 2014, http://en.wikipedia.org/wiki/Stan_%28fan%29 - this is to say that these sites are “good” place to get up-to-date information on a celebrity, but do not sink into *sasaeng fan* (사생팬) or celebrity stalker-level obsession.

²⁷ *Tumblr* is short-form blog or microblog platform and SNS that allows users post and a wide variety of media types and content. See “Tumblr,” *Wikipedia, the Free Encyclopedia*, last modified 27 September 2014. <http://en.wikipedia.org/wiki/Tumblr>

²⁸ I had originally hoped to also include discussion of *Soshified.com*: a one-stop-shopping fansite for K-Pop’s alpha girl-group, *Girls’ Generation* (SNSD, 소녀시대). The site was founded in 2008, making it perhaps the oldest U.S.-based *Hallyu* fansite currently in operation, and certainly one of the best-organized. (See “About Us,” *Soshified.com*, accessed September 20, 2014. <http://www.soshified.com/about-us>) But for the sake of time and page space, I should confine “stanning site” interview translations a single example.

²⁹ “Welcome,” *AllThingsTaeyang Tumblr*, last accessed September 20, 2014. <http://allthingstaeyang.tumblr.com/>

³⁰ For examples of personal fan blogs providing occasional translation on assorted celebrities, see: “[August 2014 - Elle] Song Jae Lim – Want To Know Him Better – Interview” *TheSunnyTown.com*, August 20, 2014. Blog. <http://www.thesunnytown.com/2014/08/20/august-2014-elle-song-jae-lim-want-to-know-him-better-interview/>

“‘Dazed and Confused’ Kim Woo Bin Interview,” *One Person Traveling* (*Hitoritabi.tumblr*), January 22, 2013. Blog. <http://hitoritabi.tumblr.com/post/41140237145/dazed-and-confused-kim-woo-bin-interview> [Note partial translation]

Special mention goes to *AsianJunkie.com* contributor *TheRealCZ*, who maintains personal blog *HallyuInterview.wordpress.com* which is dedicated exclusively to interview translations. The blogger appears to take great care in the translation and visual presentation of the material - the blog's "About" page offers an explanation:

*This blog was created out of the frustration that I had with mainstream Asian entertainment sites. Interviews are seldom translated while an innumerable amount of articles about selcas, Twitter posts, and Instagram pictures flood the entertainment sites. I'm just one man trying to translate articles that I deem interesting instead of banal. I focus on interviews because they are largely ignored despite containing information fans actually want to know about their favorite celebrity.*³¹

Hallyu Interview posts translations interviews of female celebrities and presents at least some of the original accompanying images along with the translated texted, and links back to the source material. The site seems to rely on RSS, and built-in *Twitter* and *Facebook* apps for distribution.

Navigation of the site itself is limited, however. Though each entry is tagged with the celebrity's name, and perhaps the name of the creative work they were involved in at the time of the interview, the master list of metadata tags is not presented for perusal, and the blog is only navigable by browsing the chronological archive or by taking a gamble with the site's search box. This greatly inhibits the discoverability of content within the site.

Regardless of these sites' internal organizational structures, at the item-level these fan-translated interviews are still easily linked to within, and shared across, various SNSes; many are picked up by local in-network search engines (the search box in *Tumblr*) as well as by broader web search engines such as Google - making these translations highly discoverable.

News & Gossip: Celebrity Tweets and Instagram Posts

Tweets, 140 character posts made on the SNS, *Twitter*, like interviews, are the firsthand words of individuals and are also considered primary source material, as they are personal accounts of people's lives and surrounding world. Individual user accounts on *Twitter* serve in many ways like micro-diaries. *Twitter* has also become widely recognized as a legitimate source of information by journalists and scholars, to the point that in 2012 the Modern Languages Association (MLA) added a citation style provision for tweets to the *MLA Handbook for Writers of Research Papers*.³²

Instagram (IG) is a separate mobile photo-blogging SNS, but it is intimately connected with *Twitter* through automated link-sharing. Launched in 2010 for photographs with or without captions, 15 second video clip capacity was added in 2013.³³ *IG* has been built to play nicely with other SNSes: users can upload an image/video to *IG* and simultaneous share the post on any combination of *Twitter*, *Facebook*, *Tumblr*, *Flickr*, or *FourSquare* from within the *IG* app. Though *Twitter* and *IG* are no longer

"The Amazing Hae Joon-ie (= Ha Ji Won unnie)," *SNIP* ... 그래도 계속 지켜볼 겁니다... (*Otayamin.wordpress*), October 1, 2011. Blog. <http://otayamin.wordpress.com/2011/10/01/the-amazing-hae-joon-ie/>

³¹ "About," *HallyuInterview.wordpress.com*, Blog, last accessed 28 September 2014. <http://hallyuinterview.wordpress.com/about/>

³² Madrigal, Alexis. "How do you cite a Tweet in an Academic Paper?" *TheAtlantic.com*, 2 March 2014. <http://www.theatlantic.com/technology/archive/2012/03/how-do-you-cite-a-tweet-in-an-academic-paper/253932/>
"FAQ about the MLA Handbook: How do I cite a tweet?" *MLA.org*, accessed 24 September 2014. http://www.mla.org/style/handbook_faq/cite_a_tweet

³³ Lunden, Ingrid. "Instagram Will Get Video on June 20," *TechCrunch.com*, 17 June 2013. <http://techcrunch.com/2013/06/17/source-instagram-will-get-video-on-june-20/> This article also talks about the relationship between *IG* and *Twitter*.

as interconnected as they once were,³⁴ user communication continues to flow back and forth between the two platforms and *IG* remains closely tied to *Twitter*.

As with the interview translations, translations of K-celebrity tweets and *IG* posts frequently appear in other SNSes, extracted by fans and re-posted to external platforms, broadening the realm of sharing beyond the SNS of origin - sometimes the content is simply migrated to another platform without translation. Idol *IG* videos end up on *YouTube*, textual *Twitter* and *IG* posts are embedded, linked to, or screen-grabbed and posted as still images on *Tumblr*, *Pinterest*, *Facebook*, fan websites, *Hallyu* news sites, etc. There is also a phenomenon unique to *Twitter* in which fans provide *Hallyu* celebrity tweet-translations *within* the platform.

There are two main approaches fans take when translating *Hallyu* celebrity tweets within *Twitter* itself. One method is to post the translation directly to the Korean tweet as an @ (“at”) reply. Examples of this strategy can be found all over the *Twitter* profile of Kwon Ji Yong, the K-Pop juggernaut and leader of idol group *BigBang*, better known as G-Dragon. G-Dragon (@IBGDRGN) has over 3.36 million followers at present, making him the 4th most-followed South Korean on *Twitter*.³⁵ His immense popularity ensures that most of his Korean-language tweets get translated into English and other languages by fans.

A recent example of the translation-in-reply-thread technique:

On September 7th, @IBGDRGN tweeted via his *Instagram* account (xxxibgdrgn): “여러분 추석 잘 보내세요 🙌 그리고 추석에는 '타짜:신의손' 꼭 보시구요 🙌🌟 #탑 #타짜 #탑형손 #신의손” along with a link to the original *Instagram* post and photo.³⁶

Before the end of the day at least three English translations had been posted as replies to the tweet, with each visible in the thread of the original tweet.³⁷ In order of appearance, they read:

@21TASTICBABY:

“Trans) @IBGDRGN ‘Have a happy Chuseok everyone. And pls watch Tazza during Chuseok’”

@ShrimpLJY:

“TRANS ‘@IBGDRGN Have Happy ChuSeok guys 🙌 and make sure to watch ‘Tazza Hand of God’ 🙌🌟 #TOP #Tazza #TOPHyung’s_Hand’”

@HuisuYoon:

“TRANS] @IBGDRGN Have a good Chuseok yall 🙌 and you must go see Tazza Hand of God 🙌🌟 #TOP #tazza #handofTOP #HandofGod”³⁸

³⁴ Rao, Leena. “Instagram Photos Will No Longer Appear In Twitter Streams At All,” *TechCrunch.com*, 9 December 2012. <http://techcrunch.com/2012/12/09/it-appears-that-instagram-photos-arent-showing-up-in-twitter-streams-at-all/>

³⁵ “Statistics of the top Twitter accounts from South Korea for the year 2014”, *SocialBakers.com*, access 22 September 2014. <http://www.socialbakers.com/twitter/country/south-korea/> [The top three most-followed South Koreans ahead of G-Dragon are presently listed as Choi Siwon (@siwon407) with 4.27M followers, Lee Dong Hae (@donghae861015) with 4.16M, and PSY (@psy_oppa) with 3.75M.]

³⁶ Kwon, Ji Yong (IBGDRGN). “여러분 추석 잘 보내세요 그리고 추석에는 '타짜:신의손' 꼭 보시구요...” 7 September 2014. 2:39 am PST. Tweet. <https://twitter.com/IBGDRGN/status/508550220150370304>

³⁷ And by the end of next day another translation appeared in Spanish: @TOP_FANSPERU: “@IBGDRGN: Tengan un feliz día de Acción de Gracias chicos y asegurense de ver Tazza Hand of God #TOP #Tazza #LaManodeTOPHyung”

³⁸ Fellow *BigBang* group member TOP starred in the feature film *Tazza 2: Hand of God* which premiered during Chuseok. See: Lee Hyeo-won. “South Korea Box Office: ‘Tazza 2’ Makes Record Debut Over Holiday Break” *Hollywood Reporter*. 9 September 2014. <http://www.hollywoodreporter.com/news/south-korea-box-office-tazza-731789>

Each translator begins their tweet with some variant abbreviation of “Trans” to indicate that their reply is a translation, and each also includes a link to G-Dragon’s accompanying IG photo. It is also interesting to note that the first tweeter provided an abbreviated translation of the message, while the other two chose to include the original emojis and to translate the hashtags, as well as the message. The range of word choices used by the translators is also notable. Though a tweet is by definition quite brief, it would seem there is still room for variation and nuanced translation even within 140 characters.

The other predominant way bilingual fans provide translations for *Hallyu* celebrity *Twitter* accounts is by creating a separate *Twitter* profile that shadows a celebrity’s account, and posting tweet-for-tweet translations on the shadow account. @ziontfans is one such account. The shadow account’s profile byline reads: “Keeping you updated & spreading the love for Zion.T @SkinnyRed worldwide,”³⁹ and they provide English translations of the R&B/hip hop artist’s every tweet.

When @ziontfans posts a translation, the tweet is prefaced with “[trans]” and includes a link back to the original @SkinnyRed tweet. If this subtracts significant character space, then the translation is continued by a link through *TwitLonger.com*, a third party service that enables the posting of messages greater than 140 characters to *Twitter*.⁴⁰ The shadow account also “retweets” (shares without mediation) and translates select third party tweets related to the artist, such as relevant announcements by the Zion.T’s record label for example, even occasional fan tweets directed at the artist.

K-celebrities also seem to appreciate the translation services that their bilingual fans provide, as they are presumably using *Twitter* to connect with fans around the world, and translation facilitates this end. In a recent example of direct celebrity/fan interaction, Taeyang of *BigBang* fame (@Realtaeyang) expressed gratitude to fan-translator, “Dana Unnie” (@BIGBANGGisVIP). On August 23, @Realtaeyang tweeted via *Instagram* (youngbeezy) a screen-grab of the English translation of one of his previous *Twitter*-via-IG messages along with the caption “Hopefully this must be right credit.. Thanks for the translating @BIGBANGGisVIP (dana) everyone called u dana unnie.. Anyways.. It's so hard to thank to right person.. [crying emoji]”⁴¹ There is fan-discussion in the tweet’s thread that indicates it took the singer a few tries to correctly identify and credit the right translator, which fans praised as a sign of his sincerity.

“Dana Unnie” (@BIGBANGGisVIP) professes herself a “Translator for BIGBANG” on her *Twitter* profile⁴² and frequently posts translations-in-replies for each of the idol group members present on *Twitter*. Dana’s excitement at being thanked directly by the Taeyang overflowed into many of her tweets on August 23rd, as could be expected.⁴³

In-situ Hallyu Twitter translation provides English-speaking fans with access to the content of K-celebrity tweets without need to leave the platform or search external SNSes for tweet translations. This immediacy of access to translation within the native platform preserves the immediacy of the connection and communication between celebrities and fans, which is part of the appeal of the platform for these users.⁴⁴

³⁹ see *Twitter* user profile: <http://twitter.com/ziontfans> Accessed 21 September 2014.

⁴⁰ for an example of *TwitLonger* implementation, see: Ziontfans. “[trans] @SkinnyRed: I want to go to Paris- RT @_Warmman: Crucial Star's PARIS will be released soon at noon. (cont) http://t.l.gd/n_1sbn1nj” 23 September 2014, 8:00 AM PST. Tweet. <https://twitter.com/ziontfans/status/514429077542154241>

⁴¹ Taeyang’s thank you message: Dong, Young Bae. “Hopefully this must be right credit..” 23 August 2014, 6:54 AM PST. Tweet. <https://twitter.com/realtaeyang/status/503178580730601473>; Dana’s translation of his previous post: BIGBANGGisVIP. “TRANS ‘@Realtaeyang: #ALS #icebucketchallenge...’” 23 August 2014, 5:19 AM PST. Tweet. <https://twitter.com/BIGBANGGisVIP/status/503154544944353281>

⁴² see *Twitter* user profile: <https://twitter.com/BIGBANGGisVIP> Accessed 21 September, 2014.

⁴³ see one of her more articulate responses: Dana Unnie. “Thank you so much everyone for the congrats mentions! I'm really happy and thankful! And yes, I'm still alive (but I'm barely breathing) lol” 23 August 2014, 6:52 AM PST. Tweet. <https://twitter.com/BIGBANGGisVIP/status/503177891581267968>

⁴⁴ See: Stever, Gayle S., and Kevin Lawson. 2013. “Twitter as a Way for Celebrities to Communicate with Fans: Implications for the Study of Parasocial Interaction.” *North American Journal Of Psychology* 15, no. 2: 339-354.

Material Culture: Celebrity Magazine Pictorials

South Korean celebrity photographs - that is photography with *Hallyu* stars as its subject - are also in heavy circulation in the online international fandom. The *Hallyu* news aggregators (*AllKPop*, *Soompi*, etc.) report frequently on which celebrity has a large pictorial spread in which print magazine, or has a new ad campaign for which brand. Individual bloggers often have favorite celebrities whose pictorials they seek out and redistribute. Photos sourced from a wide range of origins (fashion magazines, music/film/television promotions, commercial product endorsements) glut the social super-network of international *Hallyu* fandom.⁴⁵

While many SNS users circulate these photos as they happen upon them, sharing and resharing within and across various SNSes, some make it their exclusive mission to distribute *Hallyu* photography. *KMagazineLovers.tumblr.com* and *KoreanModel.tumblr.com* are two such examples dedicated exclusively to sharing images from South Korean fashion magazines (primarily), and they stand out for their clean presentation and regimented organization.

Both *tumblr* blogs share only photographs -- any accompanying text in the original source is removed unless it was somehow overlaid on an image, so the original context in which the photos were presented is entirely absent. The photos are usually either scanned images taken from print magazines, or are born-digital files acquired from an online source (i.e.: a magazine's website). Notably, the images are always high quality. Photos are given concise, standardized captions, always in English; all site metadata is in English. Personal names are Romanized, Hangul spellings are not included, and in those cases where Romanization may vary (Hyorin vs. Hyolin for *효린*, Song Jae Rim vs. Song Jae Lim for *송재림*), the microbloggers generally choose one Romanized form and stick with it and do *not* provide cross-indexing for alternate spellings. Both *tumblr* blogs even resemble each other visually in the simplicity of their graphics and layout, but they differ in the narrowed focus of their content, as indicated in their names, and also in the specific metadata they provide.

KMagazineLovers.tumblr focuses primarily on South Korean entertainers - idols and actors. Their "About" page details their mission and the range of sources they pull from:

*we love korean photoshoot!! ^^
all pictures are korean photoshoot from magazine (mostly).. and some from photobook, cf and
kpop concept⁴⁶ (as requested)..
we do not own all the pictures. credit to official sources (scan pictures credit as tagged)..
enjoy what we shared! ^^⁴⁷*

Whereas, *KoreanModel.tumblr* focuses specifically on South Korean fashion *models*. Idols and actors are sometimes employed as fashion models or have parallel modeling careers, and so entertainers do appear on this microblog. *KoreanModels* is actually one of five fashion *tumblr*s run by user "j.hwang0927" - the other blogs are dedicated to general high fashion, general street style, Indonesian models, Japanese models, and wedding gowns.⁴⁸

But what I find most interesting about these blogs are the ways in which they use standardized metadata schemes to describe their content and facilitate discovery. *KMagazineLovers* captions each post with the entertainer's name, name of the magazine the photo came from (if not a magazine, then the type

⁴⁵ And this is to say nothing of the endless sea of still shots and motion GIFs extracted from music videos, dramas, variety shows, behind-the-scenes footage, etc.

⁴⁶ 'cf' stands for Commercial Film and is a common Korean abbreviation for video advertisements, sometimes applied to print ads as well; "kpop concept" in this case refers to the teaser images and pictorial promotions surrounding a new music release - each new release has its own visual "concept." See: "Roundtable: Loving Concepts," *SeoulBeats.com*, 16 January 2013. Blog. <http://seoulbeats.com/2013/01/roundtable-loving-concepts/>

⁴⁷ "About," *kmagazinlovers.tumblr.com*, accessed 25 September 2014. <http://kmagazinlovers.tumblr.com/About>

⁴⁸ "Other Blogs," *KoreanModel.tumblr.com*, accessed 25 Sept 2014, <http://koreanmodel.tumblr.com/blogs>

of source), and the month and year of the issue. Each post is also given metadata tags for magazine title and entertainer name. Idol names are somewhat problematic; for the most part, idol photos get tagged with the idol group's name, as well as the name of the individual(s) in the photo,⁴⁹ but that is not always the case. Occasionally not all individual group members have received tags, and so the overarching group name is used instead.⁵⁰ All metadata tags are then made browseable, listed alphabetically under several sub-pages, divided by material type, 'Magazine, Photobook, Kpop (comeback promotions), CF' and type of entertainer 'Girl Group, Boy Group, Solo/Duo/Trio/Sub Group, Korean Actors, Korean Actresses.'

KoreanModels.tumblr's taxonomy is also noteworthy. The descriptions attached to its photos adhere to a simple format as well: Name of Model by Name of Photographer for Name of Magazine - Month & Year of Issue. Metadata tags are assigned for name of model, name of photographer, and name of magazine.⁵¹ The inclusion of the photographer's name not only in the description, but also as a metadata tag, demonstrates the microblogger's respect for the artistry of fashion photography and desire to provide proper credit, as well as a presumption that other English-speakers would be interested in this information.

It is also interesting to note how photos are *not* discoverable through these taxonomies. On *KMagazineLovers.tumblr*, idols are, for the most part, cross-indexed by their groups' names or by album promotion, but idol/actors (idols with acting careers) are not cross-listed as actors. And actors, unlike idols, are given no additional indexing for creative works: although their pictorial may appear in a magazine in relation to drama or film promotions, the photos are given no indication that they are related to such. For instance, *Vogue Korea*'s December 2013 issue featured a large pictorial spread on the cast of the *tvN* hit drama, *Reply 1994* (응답하라 1994). The photos as presented by *KMagazineLovers* received tags for each actor's name, tags for the group names of the two idol/actors in the cast, and a tag for the magazine title. Nowhere in the description or in the tags is the name of the drama indicated, and if the pictorial was connected to an article or interview, or had any original title of its own, that information has been lost.⁵²

Despite their imperfections, these simple yet firmly implemented tagging taxonomies show that the *Hallyu* fans who created these sites each have a high level of personal investment in sharing photos with the greater fan community, and desire to facilitate navigation, browsing, and photo-discoverability within their sites.

Domestic and international fan consumption of *Hallyu* celebrity images has created a renaissance for the South Korean print magazine industry. In November 2013, the *Korea Herald* published an article titled "Hallyu becomes a new engine for magazine industry."⁵³ It details the then forthcoming launch of SM Entertainment's first print magazine, *The Celebrity*, as well as efforts by the Korean Magazine Association to capitalize on the international demand for *Hallyu* celebrity images. The association was

⁴⁹ idol tagging with group name: "2NE1 CL - Elle Magazine October Issue '14" *kmagazine lovers.tumblr.com*. Accessed 20 September 2014. <http://kmagazine lovers.tumblr.com/post/97809835926/2ne1-cl-elle-magazine-october-issue-14>

⁵⁰ idol tagging using only group name: "g.o.d - Cosmopolitan Magazine September Issue '14" *kmagazine lovers.tumblr.com*. Accessed 20 September 2014. <http://kmagazine lovers.tumblr.com/post/95278863636/g-o-d-cosmopolitan-magazine-september-issue-14>

⁵¹ example: "SNSD Jessica and FX Krystal by J. Dukhwa for Harper's Bazaar Korea October 2013," *KoreanModel.tumblr.com*, accessed 20 September 2014. <http://koreanmodel.tumblr.com/post/84207908952/snsd-jessica-and-fx-krystal-by-j-dukhw-for>

⁵² *Reply 1994 - Vogue Korea* photos: "Go Ara, Jung Woo, Yoo Yun Suk, B1A4 Baro, Kim Sung Kyun, and Son Ho Joon - Vogue Magazine December Issue '13," *KMagazineLovers.tumblr.com*, accessed 20 September 2014.

<http://kmagazine lovers.tumblr.com/post/67404094430/go-ara-jung-woo-yoo-yun-suk-b1a4-baro-kim-sung> and "Tiny-G Min Do Hee, B1A4 Baro, Kim Sung Kyun, and Son Ho Joon - Vogue Magazine December Issue '13," *KMagazineLovers.tumblr.com*, accessed 20 September 2014.

<http://kmagazine lovers.tumblr.com/post/67498803808/tiny-g-min-do-hee-b1a4-baro-kim-sung-kyun-and>

⁵³ Bae, Ji-sook. "Hallyu becomes new engine for magazine industry: SM, Design House launch new magazine as publishers turn to in-depth celebrity content," *Korea Herald*, 05 November 2013.

<http://www.koreaherald.com/view.php?ud=20131105000887>

reported to be in the process of creating a “‘K-Magazine Portal’ where people worldwide can browse Korean magazines. The organization is also translating much of the [magazines’] content into English...” The portal was expected to launch in early 2014, but does not appear to have done so yet. It will be interesting to see if this portal is open-access or subscription based, and whether it will lead to a crackdown on the less-than-legal photo circulation that is currently practiced by international *Hallyu* fans.

Material Culture: *Realia*

Unboxing Videos, in which YouTubers open newly acquired technology or material culture, broadly put, three dimensional objects or realia,⁵⁴ and display it for other fans’ viewing pleasure, allows for vicarious consumption of these objects by viewers. The unboxing video is not the only way fans share information about *Hallyu* realia, and certainly textual blog reviews exist. Nor is the unboxing video original or unique to *Hallyu* fandom by any means,⁵⁵ but it has become a popular genre of fanvideo, primarily for collectors of K-Pop merchandise. And though unboxing videos rarely provide translation for any of the textual content found on these pieces of realia, I include them here because they are still a gesture of primary-source information sharing within the fandom.⁵⁶

Artifacts receiving unboxing treatment range from the elaborately packaged CDs and concert DVDs,⁵⁷ to celebrity photobooks,⁵⁸ to light sticks,⁵⁹ to limited run LPs,⁶⁰ and all sorts of things in between. Unboxing videos can also be found for k-drama and feature film DVDs, though in significantly fewer numbers. Presentation techniques range from narrated to silent unboxings, with or without subtitles, and the levels of detail in display and examination also vary greatly by unboxer, from quick-and-dirty presentations to ritualistic stagings complete with background music.

Not only is the unboxing video a celebration of the physical *Hallyu* object and the excitement the owner has in acquiring it, the video also serves as a means to circulate digital surrogates of material objects amongst those who do not have means to acquire such items themselves. Though the digital surrogate is a poor stand-in for the tangible object -you cannot read album liner notes very well through a *YouTube* video, and seeing an object is never the same as holding it in your hands- the unboxing video does allow fans to share their appreciation for, and engage in discourse about, *Hallyu* realia and material culture.

Summary & Conclusions

These examples are merely a snapshots of international *Hallyu* fan efforts to organize and share information across the Korean/English language barrier. From novels on which K-dramas are based, to

⁵⁴ Realia is an American archival term applied to three-dimensional objects that find their way into archives. See: *A Glossary of Archival and Records Terminology*, online ed., s.v. “realia” <http://www2.archivists.org/glossary/terms/r/realia>

⁵⁵ See: Brozio, Kristofer. “An unofficial history of the unboxing video,” *Test Freaks Blog*, 22 October 2009. <http://blog.testfreaks.com/information/an-unofficial-history-of-the-unboxing/>; Don and Schmingo. “Unboxing,” *KnowYourMeme.com*, last accessed 29 September 2014. <http://knowyourmeme.com/memes/unboxing/>; Jacob, Sam. “Unboxing videos represent a form of design criticism,” *Dezeen.com*, 7 March 2013. <http://www.dezeen.com/2013/03/07/sam-jacob-opinion-unboxing/>

⁵⁶ We must recall Princeton University library’s definition of primary sources, which includes three-dimensional objects, mentioned above.

⁵⁷ Neverland. “f(x) Pink Tape Album + Poster” *YouTube.com*, 8 August 2013. Video. <http://youtu.be/YB3INkdaiOE>

⁵⁸ Lesplatypus. “Unboxing of 1st Pictorial Records [FROM TOP],” *YouTube.com*, 12 April 2014. Video. <http://youtu.be/z7PRf51DUzQ>

⁵⁹ SHRA0502xx. “UNBOXING WINNER LIGHT STICK + REACTION MODE TEST” *YouTube.com*, 6 September 2014. Video. http://youtu.be/pSLXjuNy_oo

⁶⁰ KPopParadise2015. “Unboxing G-dragon’s Vinyl LP Coup D’etat 8888 Special Limited Edition,” *YouTube.com*, 4 November 2013. Video. <http://youtu.be/LyGfulBSdXg> (I did not intend to be so YG Entertainment-heavy with these examples...but there you have it...)

Hallyu celebrity interviews, tweets, and photoshoots, and three-dimensional artifacts- these are only a few of the peripheral *Hallyu* materials -materials beyond the media objects of music, dramas, and variety entertainment - that bilingual fans are endeavoring to make available to English-speakers. By leveraging the unique facets of a variety of social networking services and tailoring them to display and organize specific types of content, and then disseminating these translations via the international fandom's social super-network, these translator-fans are providing access to primary sources of information that supplement the curated news-in-translation flows (*AllKPop*, *Soompi*, etc.) on which English-speaking fans must heavily rely.

To try to document with words alone, the activities and behaviors carried out on the tools of the Internet is perhaps an exercise in futility, as it will never truly capture a technology meant for live interaction; however, internet technology is continually evolving and the information sharing practices of a few years ago are surely not the same practices of today (in any context, *Hallyu* fandom, or otherwise), and as librarian and archivist, I feel these activities merit documentation and scholarly attention.

These bootlegged fan-made translations are sought, consumed, and in some cases preserved by the English-speaking branch of the global *Hallyu* fandom. With further study it can likely be argued that these translator-fans are helping to push the Korean Wave out of Asian and onto the global stage, though quantifying that contribution may be difficult.

While any one of the activities discussed here surely speaks to the interests of multiple academic fields, from communication and translation studies, ethnography and cultural studies (fandom and youth culture, particularly), media studies, musicology, reception studies, visual literacy, and beyond –I see a throughline across these activities related to library and information science: an opportunity to advance research in knowledge sharing.

Knowledge sharing literature has historically focused exclusively and extensively on corporate, intra-organizational practices. Some work has been done recently to explore general knowledge sharing in virtual communities and the motivations of knowledge sharers, but the two most significant studies have been limited to closed virtual networks and their findings are in direct conflict with each other.⁶¹

The information sharing activities occurring across the international *Hallyu* fandom's social super-network is an untapped pool for further research on the motivations of knowledge sharers. *Hallyu* information sharing exists outside of any tangible rewards system: translation work is time consuming, and bilingual fans are doing untold hours of work free and without any form of perceptible compensation. So, what is motivating bilingual fans to translate, organize, and share *all things Hallyu*? Doesn't this beg further study?

⁶¹See Lin & Huang. "Why people share knowledge in virtual communities? The use of Yahoo! Kimo Knowledge + as an example," *Internet Research*, Vol. 23. No. 2. 2013, 133-159. and Liao, To and Hsu. "Exploring knowledge sharing in virtual communities," *Online Information Review*, Vol 37. No. 6, 2013, 891-909. Lin & Huang argue that self-efficacy, altruism, reward systems, and sense of virtual community were core motivations for knowledge sharing, whereas Liao, To and Hsu found that reward systems had no bearing on motivations to share knowledge.