

# Comparison of Hallyu with Hollywood and Bollywood Entertainment Industries: A Webometrics Analysis

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Hallyu the popular South Korean wave of pop, drama and movies compared with world biggest entertainment industries like Hollywood and Bollywood has successfully spread into the global market in a short span of time. Recently, however there is a general skepticism regarding Hallyu's continuing success overseas related with its general popularity. In this regard this study investigates and compares the online popularity of Hallyu in the international context and further compares it's online popularity with Hollywood and Bollywood entertainment industries. The online popularity is investigated through webometrics from the perspective of entropy and the web. The data are obtained through the search engine called Bing.com for exploring the Hallyu entertainment industry in the international context and comparing it with Hollywood and Bollywood. The result reveals that Hallyu online popularity in terms of web presence has decreased over the time as compared with Hollywood and Bollywood entertainment industries but Hallyu has successfully integrated into the entertainment industry network in the web.

Keywords: Webometrics, Hollywood, Bollywood, Hallyu, South Korean Wave, Entertainment Industry

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## I. Introduction

Rather than a district in Los Angeles Hollywood is commonly understood as the biggest movie industry in the world. It is the wealthiest movie industry that has far reaching influences all over the world in terms of its impact on fashion, music, social and political values, and at times different controversial issues (Beltran 2005; Zoonen 2007; Rupke and Blank 2009). Influence of Hollywood is so strong and fascinating due to the fame and wealth involved (Distefan et al. 2004; Scott 2007) that every year millions of people from all over the world flux to the tinsel town to try their luck in various aspects of movie making (Hemmingson 2008). At times Hollywood has also been attributed or blamed for the demise of different English movie industries due to its unprecedented popularity and wealth accounting for billions of dollar (Grazia 1989; Jin 2011).

Bollywood commonly refers to Hindi movie industry of Mumbai (formerly Bombay), India and is considered the second largest industry only to Hollywood in terms of its popularity and the wealth involved (Sarkar 2011) and the world's largest film producer (Lorenzen and Taube 2008). One of the major reasons behind the global popularity of Bollywood might be the significant presence of Indian immigrants in almost every part of the world (Kaur 2002; Rubdy et al. 2008). However the musical and dramatic influence of Bollywood movies have successfully impacted even the non-Indians (Kaur 2002) in countries and parts of world like Spain, Germany, Nigeria, Kenya, Russia, Middle East, South Asia and so forth (Kaur 2002; Dudrah 2007). Bollywood now has developed into a strong brand as gigantic commercial industry (Lorenzen and Taube 2008).

Hallyu stands for the South Korean wave created by its entertainment industry starting from Asia and now spreading into other parts of the world too (Kim et al. 2009). Beside Hollywood and Bollywood, Hallyu that primarily stands for Korean pop, drama and movies, has its presence in the world gradually starting since the beginning of 1990s (Kim et al. 2010). Hallyu actually is the Korean term to represent Korean cultural wave (Kim 2008). In the global market Hallyu is also known as Korean Wave and in China as Hanliu and in Japan as Hanryu (Haut 2006). Since early 2000 Hallyu has gained strong fan base in Japan, China and Southeast Asia, some parts of the Middle East, Europe, and North and Latin America (Yecies and Shim 2011). Reports suggest that at present Hallyu annually generates over billion dollars in revenue for the South Korean economy (Ryoo 2008; Kim et al. 2009; Han and Lee, 2010). The popularity of the Korean wave is not only bringing cash into the country but importantly, the wave has helped South Korea to ascend the top tier in the regional media pecking order, a sign of national pride (Huang 2011).

However the popularity of Hallyu has attracted numerous challenges as the downside of its almost overnight success and also the number of movies exported has shrunk down recently (Yecies and Shim 2011). A recent survey by the Korean Ministry of Culture, Sports and Tourism and Korea Foundation for International Culture Exchange (KOFICE) reveals a doubtful continuing success of Hallyu (Kim 2012). The survey by KOFICE further reveals that Hallyu fans are tired of standardized contents. For a better understanding on the performance of Hallyu, this study analyzes how Hallyu's entertainment industry is doing at the international level. More specifically, the research objective is to understand how well Hallyu has been integrated into the international entertainment industries. In order to analyze the

research objective this study employs the webometrics analysis of the entertainment industry and explores the online performance of three leading entertainment social hubs (i.e., Hollywood, Bollywood and Hallyu,) from the perspective of entropy and the web. There might be certain differences between online and offline performance or popularity of any industry. Examining the offline performance or popularity is a complicated and resource consuming process while the online process is comparatively easier and convenient way of measuring the performance. Therefore this study has employed the webometrics analysis to examine the online performance of Hallyu in the international context. Moreover the online or the internet is often regarded as one of the most valuable information resources in all knowledge fields (Elgohary 2008).

## II. Webometrics Impact Analysis

Webometrics impact analysis is an effective and well established convenient approach for investigating the effects of a phenomenon over the internet (Thelwall 2009; Khan et al. 2011). According to Thelwall (2009) webometrics is generally concerned with gathering data on the web and measuring the aspects of the web like web sites, web pages, words in web pages hyperlinks, web search engine results. Bjorneborn and Ingwersen (2004) have described webometrics as the study of quantitative measures of construction and use of information resources, structures and technologies on the web drawing on bibliometrics and informetrics approaches. In other words webometrics encompasses all quantitative studies of web related phenomena and has become the mainstream part of scientometrics and informetrics (Thelwall and Vaughan 2004).

Webometrics has been employed by many researchers to investigate the web phenomena on different topics. Khan et al. (2011) have used webometrics to measure and compare the musical industries in Daegu and Edinburgh. Aguillo et al. (2008) have employed webometrics to rank the world universities whereas Elgohary (2008) has applied webometric to investigate the web impact factor of Arab universities. Moscovkin (2010) has estimated the publication activities of universities using the webometric approach.

### III. Data Collection

The data are collected using the search engine called Bing.com. In order to investigate the web presence of Hallyu in the international context and for its comparison with Hollywood and Bollywood entertainment industries Webometric Analyst (Zuccala and Thelwall 2006) is used. The purpose of using Bing.com is for the fact that it is the only search engine that can automatically process various search queries free of charge and is the primary data-gathering tool embedded in Webometric Analyst (Khan et al. 2011). To better understand the internet visibility of industries and to compare the trends and online network structure over time longitudinal data were collected. One of the purposes for longitudinal research is to describe the patterns of change. This paper with the longitudinal research examines the patterns of change in the online context for Hallyu, Hollywood and Bollywood entertainment industries. First set of data were collected in the first week of April 2012 and second set of data were collected in first week of July, 2012, i.e. after three months of initial data collection. Considering the fast changing and dynamic nature of web and internet three months-time interval is believed to be considerably

acceptable to observe the changes in pattern of online contents to examine the online performance. In order to make the search consistent same search queries and search terms were used both the times. Following queries were entered in the Webometric Analyst tool (Zuccala and Thelwall 2006), formerly known as LexiURL Searcher to collect the data on both occasions.

The queries used are *Hollywood, Bollywood, Hallyu, Bollywood & "Hollywood" -"Hallyu"*

*Bollywood & "Hallyu" -"Hollywood", Hollywood & "Hallyu" -"Bollywood", Bollywood & "Hollywood" & Hallyu".* The query returned the hit counts for occurrence and co-occurrence of the terms. For example the term ‘Hollywood’ returned all hit counts and URLs mentioning the term; the query *Bollywood & "Hollywood" -"Hallyu"* returned all the hit counts and URLs mentioning Bollywood and Hollywood together but not the term ‘Hallyu’. Likewise the query *Bollywood & "Hollywood" & Hallyu"* returned all the hit counts and URLs mentioning Bollywood, Hollywood and Hallyu. The queries also returned the counts for TLD and STLD. Using the results the TLD occurrence and co-occurrence matrices are also constructed. The matrices are used to draw the network diagrams and compare the network structures over time (see figure 1 and 2).

## IV. Results

Table 1, Table 2 and Table 3 shows the longitudinal results of webometric analysis of Hallyu, Hollywood and Bollywood entertainment industries respectively. Table 1 shows the STLDs of webpages for the query ‘Hallyu’ generated using Bing.com in the international context. The left side of the table shows the result

from 5th April, 2012 and the right side of the table shows the result from 5th July, 2012. The STLD column shows the different types of STLDs that have the content presence of Hallyu. The Domain column represents the number of STLD domains that have the content presence of Hallyu. In terms of different domain types the .com accounts for the majority i.e. around 83% of the total domains in both the time interval for Hallyu.

Table 2 represents the STLDs of webpages for the query “Hollywood” and in terms of domain presence .com dominated the presence by representing more than 80% of the total domains. Similarly table 3 shows the STLDs of webpages for the query “Bollywood”. In terms of Bollywood also the .com domains has dominated the presence by representing more than 85% of the domains.

Table 1. Second-and-top-level domain (Hallyu)

5 <sup>th</sup> April,2012			5 <sup>th</sup> July,2012		
STLD	Domain	%	STLD	Domains	%
com	174	83.3	Com	149	83.2
org	8	3.8	Org	11	6.1
net	9	4.3	Net	5	2.8
or.kr	2	1.0	or.kr	3	1.7
edu	4	1.9	Edu	2	1.1
co.kr	2	1.0	co.kr	2	1.1
go.kr	1	0.5	go.kr	1	0.6
Fr	3	1.4	Fr	1	0.6
hallyu.jp	1	0.5	hallyu.jp	1	0.6
me	1	0.5	Me	1	0.6
co.jp	2	1.0	hallyufanclub.jp	1	0.6
main.jp	1	0.5	ksnaps.sg	1	0.6
info	1	0.5	co.uk	1	0.6

Table2. Second-and-top-level domain(Hollywood)

5 <sup>th</sup> April,2012			5 <sup>th</sup> July,2012		
STLD	Domain	%	STLD	Domains	%
com	459	81.2	Com	492	82.7
org	46	8.1	Org	39	6.6
net	22	3.9	Net	25	4.2
co.uk	7	1.2	co.uk	7	1.2
edu	7	1.2	com.au	7	1.2
com.au	4	0.7	Edu	7	1.2
Ca	4	0.7	Ca	4	0.7
hollywood-video.us	1	0.2	Tv	2	0.3
biz	1	0.2	com.br	1	0.2
hollywoodtours.us	1	0.2	Gov	1	0.2
com.br	1	0.2	hollywoodtours.us	1	0.2
wv.us	1	0.2	Biz	1	0.2
me.uk	1	0.2	De	1	0.2
mobi	1	0.2	hollywood-video.us	1	0.2
co.jp	1	0.2	co.jp	1	0.2
mil	1	0.2	me.uk	1	0.2
de	1	0.2	Nl	1	0.2
edu.sg	1	0.2	wv.us	1	0.2
hollywoodpolitics.us	1	0.2	It	1	0.2
Tv	1	0.2	com.ar	1	0.2

Table 3. Second-and-top-level domain (Bollywood)

5 <sup>th</sup> April,2012			5 <sup>th</sup> July,2012		
STLD	Domain	%	STLD	Domains	%
com	459	85.0	Com	634	86.8
net	28	5.2	Net	36	4.9
In	13	2.4	org	13	1.8
co.uk	11	2.0	co.uk	12	1.6

org	8	1.5	in	10	1.4
info	5	0.9	info	6	0.8
com.au	3	0.6	com.au	4	0.5
org.uk	2	0.4	cc	2	0.3
bollywoodmovies.us	1	0.2	tv	2	0.3
Eu	1	0.2	pk	2	0.3
pk	1	0.2	mobi	2	0.3
bollywood-dreams.jp	1	0.2	filmcast.us	1	0.1
Nl	1	0.2	biz	1	0.1
fm	1	0.2	fm	1	0.1
biz	1	0.2	bollywoodmovies.us	1	0.1
Io	1	0.2	edu	1	0.1
Ca	1	0.2	me	1	0.1
Tv	1	0.2	ca	1	0.1

Table 4 shows the comparison of Hallyu, Hollywood and Bollywood in terms of domain number presence. In compared with Hollywood and Bollywood, Hallyu has the less international web presence. Also it is clear from the table that the international web presence of Hallyu has decreased from 209 to 179 in three months whereas the presence of both Hollywood and Bollywood has increased during the same period.

Table 4. Total domain presence of Hallyu, Hollywood and Bollywood

<b>Entertainment Industry</b>	<b>5th April, 2012</b>	<b>5th July, 2012</b>
Hallyu	209	179
Hollywood	562	595
Bollywood	539	730

Table 5, Table 6 and Table 7 shows the result of the query “Hallyu”, “Hollywood” and “Bollywood” respectively. Only the results that returned two or more URLs are listed in the tables. The URLs column represents the number of URLs returned by the query for the given domain. Interestingly blog type domains have dominated the presence of all Hallyu, Hollywood and Bollywood entertainment industry. Except for Hollywood, Hallyu and Bollywood lack a significant presence in the social media related domains.

Table 5. Domains matching the base query: Hallyu

<b>Domains</b>	<b>URLs</b>	<b>%</b>
blogspot.com	37	20.7
wordpress.com	30	16.8
yahoo.com	7	3.9
wikipedia.org	4	2.2
visitkorea.or.kr	2	1.1
livejournal.com	2	1.1
tumblr.com	2	1

Table 6. Domains matching the base query: Hollywood

<b>Domains</b>	<b>URLs</b>	<b>%</b>	<b>Domains</b>	<b>URLs</b>	<b>%</b>
blogspot.com	55	8.9	hollywoodtans.com	2	0.3
tumblr.com	8	1.3	trulia.com	2	0.3
wordpress.com	5	0.8	standardhotels.com	2	0.3
losangeles.com	3	0.5	hollywood -collectibles.com20	2	0.3
thehollywoodgossip.com	3	0.5	patch.com	2	0.3
renaissancehollywood.com	2	0.3	prairieghosts.com	2	0.3

bollywoodsargam.com	2	0.3	youtube.com	2	0.3
metacafe.com	2	0.3	digitalhollywood.com	2	0.3
marriott.com	2	0.3	hollywoodshow.com	2	0.3
indiewire.com	2	0.3	about.com	2	0.3
myspace.com	2	0.3	ning.com	2	0.3
weebly.com	2	0.3	yahoo.net	2	0.3
baileyhats.com	2	0.3	fredericks.com	2	0.3
oldhollywoodmoxie.com	2	0.3	tripod.com	2	0.3
hollywoodonthequeensway.com	2	0.3	accesshollywood.com	2	0.3
go.com	2	0.3	facebook.com	2	0.3
younghollywood.com	2	0.3	browardschools.com	2	0.3
hollywoodusa.co.uk	2	0.3	shindigz.com	2	0.3

Table 7. Domains matching the base query: Bollywood

Domains	URLs	%	Domains	URLs	%
blogspot.com	194	26.6	mymp3.mobi	2	0.3
wordpress.com	10	1.4	funmaza.com	2	0.3
bollysite.com	5	0.7	pinkvilla.com	2	0.3
erosentertainment.com	4	0.5	lovepaki.com	2	0.3
rediff.com	3	0.4	in.com	2	0.3
about.com	3	0.4	meetup.com	2	0.3
nkut.com	2	0.3	smashits.com	2	0.3
santabanta.com	2	0.3	yahoo.com	2	0.3
masti4india.com	2	0.3	karanlive.com	2	0.3
bollywoodpicturesgallery.com	2	0.3	ndtv.com	2	0.3
cinebasti.com	2	0.3	newkerala.com	2	0.3
bollywoodhunts.com	2	0.3	go4wallpapers.com	2	0.3
wikipedia.org	2	0.3	bollywoodmusicradio.com	2	0.3
indiatimes.com	2	0.3	go4bollywood.com	2	0.3
thefreedictionary.com	2	0.3	tumblr.com	2	0.3
bollywood-down-under.com	2	0.3			

## V. Network Diagram

For a further understanding of the entertainment industries' online trends and visibility, network of the domains mentioning (and co-mentioning) the industry names as shown in the Figure 1 are constructed. The network diagrams are constructed based on the search query results as discussed in data collection section. In figure 1 and figure 2, the square nodes represent the entertainment industry names in a variety of combinations. For example, HW nodes represent Hollywood, BW represents Bollywood, and HY represents Hallyu. The node BW&HW - HY represents the co-occurrence of Bollywood & Hollywood with out the term Hallyu. Similarly the node BW&HW&HY represents the co-occurrence of the terms Bollywood, Hollywood and Hallyu, respectively. The size of a node (i.e. entertainment industry name) is bigger if the industry receives more domains. The circle nodes represent domains mentioning an industry name. The size of a node (i.e. domain name) is bigger if it has more URLs mentioning an industry. For example if a domain .com mentioned an industry name HW, a line is drawn between the nodes pointing from the domain name to the industry name. The width of the line between the nodes represent the strength of association among a domain name and an industry name i.e. the line is thicker if a domain mentions an industry name (s) more frequently (or in other words have more URLs mentioning an industry name).

Figure 1 and figure 2 further show the domains attracted in common (such as .com, .org, and .net as shown by the circle nodes in center) and the specific domains attracted by each entertainment industry individually (lines going direct to the square nodes). Apart from the common domains, Hollywood and Bollywood attracted more



domains (Figure 1) but as of 5th July 2012 the network is more organized and proportional (Figure 2). For example, unlike figure 1 the entertainment industries now are attracting URLs from the domains in an organized fashion as shown by the square nodes on the right side of the figure 2. This implies that the entertainment industries over the internet are attracting similar domains in a coherent way and is moving toward a stabilized state i.e., the network patterns are more visible as compared to previous network. In other words the three entertainment industries are getting closer in terms of online identity. This closer online identity is a positive achievement for the HY entertainment industry which is a late comer but has successfully integrated into the entertainment industry over the internet (i.e. HY is mentioned equally with other two giant industries over the Internet). On the other hand, the frequency of Hollywood and Bollywood appearing together over the .com domain has decreased (as shown by the width of the links among them). Also the overall popularity of the Hallyu has decreased over .com domain. This might be due the new catch phrase instead called Korean Wave to represent Hallyu.

The results also implies that the entertainment industries need to spend more time and resources on establishing an online present, as it can be use as a proxy to gauge its popularity. Particularly, smaller and new comer industries, like Hallyu, may leverage on the Internet (particularly the social media) to establish its presence and prepare better to compete with the bigger rivals. As, compared to other communication and advertisement channels (such as conventional electronic and print media), the internet and social media is a faster, cheaper, and convenient way to reach out the target audience. Thus, establishing internet and social media use strategies and presence is crucial for the survival/popularity of the entertainment industries in the contemporary society.



reveals that six out of ten foreigners believe that the popularity of Hallyu will cool down in the next few years (Kim 2012). There is also a similar finding by Khan et al. (2011) in their comparison of the Korean musical industry with international musical industries. It is a right time for the policy makers and the practitioners to consider a makeover of Hallyu to retain and maintain its popularity in the international market. The makeover of Hallyu can also be the starting point in exposing other aspects of Korea like culture, food, language, fashion, tourism, technology etc. This can open a whole new business opportunities for Korea.

The presence of Hollywood and Bollywood are more diverse in terms of domain types as compared with Hallyu and also the web visibility of Hollywood and Bollywood is greater than the Hallyu. These results are not surprising as Hollywood and Bollywood are well known established entertainment industries and have a long history as compared to Hallyu which is a new comer in the entertainment industry. Interestingly the combination of Hallyu, Hollywood and Bollywood has attracted more domains in combination than individually. The network structure of the entertainment industry might be an implication that it is moving towards a stabilized network. This shows that Hallyu has successfully integrated into the entertainment industry in the web despite of being a late comer and a decreasing web presence therefore becoming closer with the two bigger entertainment industries in terms of online identity.

The results warrant the reliability of the method used in the study i.e. the internet data can be effectively used to measure a real life phenomenon (Khan et al., 2011; Khan and Park 2012). The study also demonstrates how we can take Internet data and search engines to measure the performance of industries online. This study also demonstrates that web can be employed to derive supportive evidence and provides

a cost effective and efficient way to measure a real life phenomenon (i.e. a comparison of the performance of three entertainment industries) using the internet data which otherwise might take numerous resources to arrive at the same conclusion.

The study has some limitations which has opened the opportunities for future research. For the Webometric analysis this study has used the search term Hallyu but Hallyu can also be referred as Korean wave so the search engine might not have provided the accurate hit counts. Future research is recommended to include Korean wave as one of the query to get the accurate hit count. In addition web hit counts (or mentions) of an industry name cannot replace actual popularity of the industry but can indicate the level of general awareness for a particular phenomenon over the web (Park 2011). Most importantly the data collected over an open and diverse environment like the Internet have some political and technical constraints (Introna and Nissenbaum 2000); however, if employed constructively, the openness and diversity of the internet becomes its major strength and web data is considered fundamental element of the contemporary society (Leydesdorff 2001). Future research is recommended to consider the longer time interval for the data collection as online popularity over the time could be tracked.

Finally, different search engines have different algorithms and logic and may produce different results even if they use the same research criteria used in this study (Khan and Park 2011). Thus the generalizability of the endings may be somewhat limited.

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