



Rise of East Asian Media Connection: Japanese and Korean Cultural Globalisation Through Media

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ABSTRACT

Media and cultural globalisation have progressed to a new level of development and penetration in the age of ubiquitous media technologies and applications. While powerful missionaries of global media culture have penetrated and integrated various media markets, the development of East Asian media cultural production and inter-Asian media production and consumption has become apparent. These developments, on the other hand, enable the disguising of anti-ethnocentric patterns of cultural production, circulation, and connection as globalisation. This eventually invites dialogic connections among people from different regions. In the context of the uneven globalisation process, this article critically reviews the rise of East Asian media culture production and how inter-Asian connectivity plays its role in limiting symmetrical cultural exchange within Asia. The debate spans two of East Asia's most powerful media imperialists: Japan and Korea, as well as their transnational media and culture industries and how they started. The methodology used is literature review and observation, which leads to findings based on secondary data. Arguments on the impact of their advancement also discuss the effects of the media and cultural swapping on their Southeast Asian counterparts based on past research. In future studies, researchers must investigate the unevenness and inequality in the inter-Asian mass culture network, particularly their impact on Southeast Asian countries, where upcoming research can collaborate transnationally with various social actors to advance inter-Asian media culture connections in a more democratic and dialogic manner.

Keywords: *Media Culture, Transnational Media, East Asian Media Connection, Media Imperialism, Media Globalisation*

INTRODUCTION

There is practically no globalisation without the media and communications, as Professor Terhi Rantanen stated when discussing the relationship between the media and globalisation, indicating globalisation's reliance on the media, as Professor Terhi Rantanen stated when discussing the relationship between the media and globalisation (Rantanen, 2005; Ugbada, 2019). Decades ago, globalisation was defined primarily and hazily as "westernisation" or "Americanization," in which living with a political, economic, educational, and social system based on western (particularly American) standards made a country appear "developed" and "meeting the international level." Most researchers regard globalisation and Americanization as conceptually distinct, but they do share a common goal, namely the homogenization of the world (Poole, 2020). American cultural norms and practises are spreading throughout the world as the "accepted standard of living and behaviour." This is accomplished through the source of most global informational flows which is mass media. Conventionally this causes a flow of information in a single direction, which is a distribution from one to many. Globalisation is a multifaceted process that is not solely economic. Globalisation can be classified into three categories: political, economic, and cultural. The role of media and communications, on the other hand, is frequently discussed in terms of cultural globalisation. The globalisation of media is frequently equated with the globalisation of culture in the developed world (McKee & Porter 2017, Movius 2010). Because cultural and intercultural identities are enigmatic concepts (Tajeddin & Ghaffaryan, 2020), this study will take them out of their realm by introducing them to more tangible domains in order to analyse them.

LITERATURE REVIEW

Media Globalisation

Beginning 1990s there had been a drastic changes and development in inter-Asian media culture connections mainly involving Japan, followed with Korea (referring to South Korea) and China with the global media (Iwabuchi, 2010). The influence of these Asian countries on international media culture was seen extremely prominent where we can see these countries' successful corporations as sponsors of international events, example Sony and Canon from Japan sponsoring FIFA World Cup and international tennis tournament besides forming collaboration in Hollywood film production (Smart, 2007; Trendel & Pandelaere, 2007). These brands are able to promote themselves through advertisement and blending in with the culture of the hosted countries in the same nature as the American brand such as Coca Cola and Nike succeeded (Movius, 2010). This is known as the rise of East Asian media cultures that proves that it is possible to "de-Westernizes or de-Americanizes" media culture production and circulation simultaneously defies the global cultural power relations. As a result, media culture production capacities of various non-Western actors are

enhanced by globalization processes, such as Jackie Chan and Jet Li from China; another East Asian media imperialist, able to penetrate the Hollywood market.

Even though American and western media cultures are still well-known and well-received by citizens of almost every country in the world, demonstrating that their scale of transnational reach is by far the most dominant (Broersma, 2019), their popularity has been declining, particularly in East Asia, as local media culture production has become more acceptable to locals (Kim, 2013). This confirms the decline of Americanisation in media culture, which has always portrayed and perceived the United States as supreme. East Asia begins to pose a challenge to Western cultural imperialism (Iwabuchi, 2010). However, East Asian cultural imperialism, particularly Japanese cultural imperialism, has dominated other East and Southeast Asian regions, similar to the homogenization of the globe based on American and Western models (Fedorenko, 2017; Iwabuchi, 2010; Kim, 2013). While the names of these three most powerful East Asian countries appear to boldly represent East and Southeast Asian culture, the excluded regions are regarded as the least important, if not non-existent.

Another argument raised is the impact of dominant East Asian countries' media globalisation on other subordinate regions, and the extent to which this media globalisation will continue to grow, given that these inter-Asian media connections are not mutually exchanging culture because cultural homogeneity appears to be forcing one constituency to adapt another. The other countries which do not get the spotlight such as Malaysia, Indonesia, Thailand, and Vietnam, seems to be victimised by media imperialism that mostly advanced from Japan, and Korea, followed by China.

The Grand Entrance Of Japan In The Global Media

While most countries around the world succumb to Americanisation or Western globalisation, not only in terms of media culture but also in terms of political, economic, and educational structure, Japan, along with Korea and China, remain firmly with their national system, with little tolerance and adoption of foreign systems. This move demonstrates that they do not idolise the Western administration and standardised system, for example, by not imposing English as an important main language, as Malaysia, India, and Singapore have done. Japan even goes so far as to establish their own international standard and instil their own identity in order to represent their culture while projecting an image of superiority among Asian countries (Iwabuchi, 2004; Saito, 2019). They established a standard for political, economic, and cultural sophistication and influenced neighbouring East and Southeast Asian countries, particularly and obviously in the cultural sphere, through the media.

Aside from Sony and Canon, some of the most well-known names in the international media and entertainment industries are Nintendo and Sega. Their names have previously appeared in the credits of blockbuster Hollywood films and animations, major sporting events, and high-end computer games. However, some of these names are no longer only found in the credits, as they have evolved into companies that sponsor and organise international events, as well as develop products in their own names, in the present day. For example, Mario, the Nintendo mascot, became famous worldwide following his first appearance in the Donkey Kong game in 1981, and he was the first Japanese icon in international media to surpass Mickey Mouse's popularity at the time (Squire & Steinkuehler, 2005). Many other "Japan-born" iconic characters in the gaming and animation industries, such as Sega's Sonic, have followed in their footsteps (Fox, 2016; Gallagher, 2019). The most recent collaboration is the selling of popular *anime* Attack on Titan merchandise in Universal Studio Japan (Ashcraft, 2016). Consequently, Japan rises in the media industries following closely and secondly to America, suggesting the wave as Japanization, is comparable to the Americanization theory and ideology in global imperialism (Huang, 2018).

Japan's Identity Marking And Originality

Attempting to build their own identity to portray their own sense of modernity in their culture, Japan had created new form of entertainment products, for example their drama series that does not conform to the conventional soap opera style, which mostly depicting family affairs and love crisis with heavier emotional impact and struggle. In contrary, the newer original version of Japanese drama series or known as "trendy drama" and "Japanese idol drama" in Hong Kong and Taiwan, depict more on the stories of youth urbanised and glamorised lifestyle with modern cities background and trendy fashionable clothes and accessories (Iwabuchi, 2004). These elements accentuate the Japanese ideology of modernised world lived by younger generation and able to attract and persuade audiences into believing that this is the kind of global standard of today's culture. The fun and thrills, the excitement, the myriad vibrant emotion, a little comedy and sadness presented in the drama series, are all loved and crazed by these younger audiences, gradually disseminating to the neighbouring regions. This approach becomes a hit to East and Southeast countries, such as Korea, China, Taiwan, Indonesia and Singapore (Huang, 2018; Kim, 2013).

These popular Japanese television drama series or known as J-dramas were not first broadcast outside of Japan. The creators attempted to offer an exclusive image of the drama that would be available only in the local market. However, when the drama was uploaded to the Internet and downloaded by youths from neighbouring regions via peer-to-peer file sharing and social media, no legal action was taken to stop it; evidently, the producers recognised this as a viable approach (Huang, 2018; Yamato, 2018). In Malaysia, for example, a survey of Malaysian viewers revealed that the majority of Malaysian teenagers with Internet access can easily purchase Japa-

nese digital entertainment materials, including drama series (Eriko, 2012). Eventually, the markets for these popular drama series could be expanded by making them available in VCD format and distributing them in different regions. The Japanese drama actors gradually became well-known outside of the Japanese entertainment industries, and their fan bases grew noticeably in the virtual world.

Aside from J-dramas, Japanese-owned styles of comics known as *manga* and cartoon series known as *anime* are also widely distributed and accepted worldwide. Dragon Ball, which began as a manga and was later adapted into an animation series, is one of the most iconic timeless series known and loved internationally (Mamat, Rashid, et al., 2018). Despite being based on the Chinese novel Journey to the West, the setting strongly depicts Japanese culture and environment, albeit in a different imaginary universe. By presenting their culture and traditions in the form of dishes, clothing, and beliefs, they make their culture known to audiences all over the world, and some of them become interested in learning more about Japan (Wahab, 2012). After the reign of Dragon Ball in the martial art and mythical manga genres, Naruto appears to be one of the most famous and leading Japanese manga series featuring the world of *ninja*, a name given to those skilful in a Japanese martial art called *ninjutsu* (Mamat et al., 2018). Through the series, the Japanese *ninja* culture is romanticised as fearlessly cool and sensational which attracts mostly teenagers to cosplay where they dress up as the characters in public cosplay events (Eriko, 2013).

Both of these manga series are distributed not only in comic and animation forms, merchandising such as toys and collectible figures, are also capable of marking their own regime in comic industries (Mamat, Rashid, et al., 2018; Wahab, 2012). Their characters made it to the international list of superheroes alongside western superheroes such as Superman, Batman, and Spiderman (Wang et al., 2020). While these manga series bring the Japanese culture to international spotlights, Japan had also made names through Japanese-less animation series, such as the famous One Piece and Pokémon. One Piece was set with sea pirates' contextual in fictional universe, adorned by characters made up of different ethnicity with the protagonist resembling a Brazilian with English name, Monkey D. Luffy. With such universal setting, the creator; Eiichiro Oda appears to be aiming a wider market for his manga and the strategy works. According to Andy Nakatani of the English edition of Weekly Shonen Jump magazine, the publisher of One Piece; Shueisha, had initiated an aggressive advertising to promote this manga series in print which they called it 'newspaper-jacking'; hijacking each newspaper in Japan, on Taiwan's China Daily and American's The New York Times by tailoring local images (Kelts, 2013).

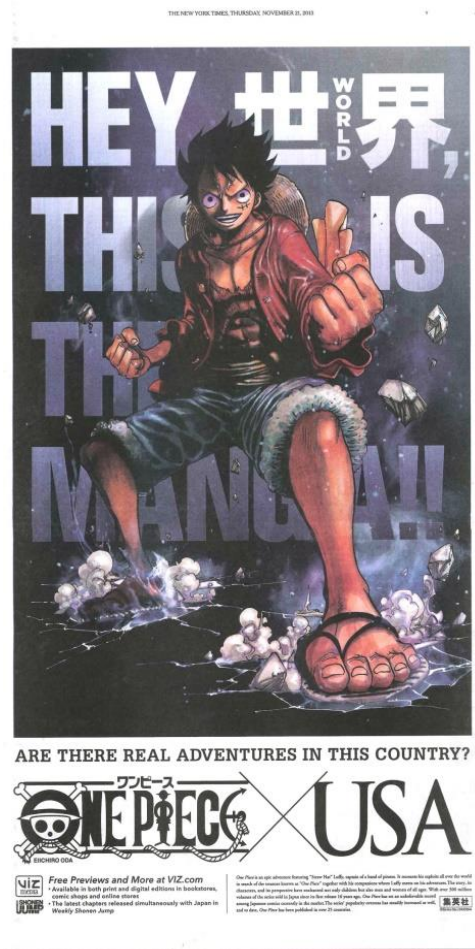


Figure 1: One Piece ads in The New York Times.

Aside from this strategy, collaboration with western multinational corporations, particularly in animation films and games, helps Japan gain international recognition for its sophisticated high-end revolutionary technologies. With the acquisition of the rights to produce the Spider-Man film series from Marvel, Sony Pictures has risen above the status of merely being a supportive production team and studio. Through their Amazing Spider-Man 1 and 2 movies, Sony Pictures applied covert advertising through screen placement of their products ranging from VAIO laptops, Sony phones to televisions (Nelson & Salawu, 2016). Subaru's sponsorship of the Universal Pictures film franchise Fast & Furious is another example of a western alliance with the Japanese in the media industry (Z & Sonmez, 2015). Apart from demonstrating the superior performance of Japanese automobiles, this film establishes the reputation and reputation of the automakers on a global scale, as the Fast and Furious franchise is well-known not only in the United States, but throughout the world.

The Awakening Korea

In the aggressiveness of the impending Japanization to the world and influencing or somewhat inspiring the bordering Asian countries, Korean Wave or known as *hallyu* where the phenomenon of Korean popular culture's raising popularity in Asian countries after the IMF economic bailout in 1997; trailed closely behind Japan (Huang, 2018). Hallyu has been seen in the past as a sign of Korean superiority with ambiguous cultural dominance and regional hegemony, echoing the "postcolonial desire for 'Asia'" following the worldwide success of Japanese popular culture in the previous decades. Although it is not evident that the conquest and cultural superiority was in play, the Korean wave could inspire regional solidarity as Korea was once a colonial victim (Fedorenko, 2017). Following Japan's J-dramas and J-pop music trends, which instil a sense of cultural identification, relatedness, and empowerment in East and Southeast Asian youth, Korean pop music and modern drama manage to save Korea's positive perception in Asian countries and infiltrate the entertainment industries of other regions. This is also fuelled by the adolescent fantasies and ideas depicted in the drama series, which are curbed in their home countries, such as the cosmopolitan city lifestyles that liberates the female role and challenges Asian patriarchal system (Kim, 2013). Beginning with a Korean band named H.O.T making hit music and appearing on television, radio and magazines in China, Korean drama also managed to get their spots in China's television programs and Korean songs became the only foreign song list in the Top 10 of China music charts (Fedorenko, 2017; Hae-joang, 2005).

Even though Korean Wave has been shown to be more successful than "Japanese Wave" after outperforming them in song charts and on DVD store shelves, it is evident that the trend is imitating Japan, whereas Japan first replicated and modified western music and drama before injecting their own exaggerated style to create originality (Lie, 2012). Koreans accomplished the same thing, with one of the important elements being strong marketing efforts for their music, which features dynamic rhythms, energetic dances, and rebellious lyrics that appeal to the youth. The Korean movies and drama series besides the ingenious music and dance are able to infiltrate the Hollywood industries by meeting the standard in quality of production and campaign. Another point addressed by Korean Nationalist is that celebrity could be generated by consumers becoming bored with western entertainment products and appreciating something new and fresh, especially in Asian regions with nearly identical culture and atmosphere (Hae-joang, 2005).

The Identification And Asymmetrical Cultural Swapping

The rise of East Asian media cultural globalisation was argued as a one-way flow in previous studies (Eriko, 2012; Hae-joang, 2005; Iwabuchi, 2010; Lie, 2012; Wahab, 2012). In this argument, other Asian countries are allegedly not well-connected to the

rest of Asia, resulting in unequal and asymmetrical cultural interaction, particularly among the local youth (Wahab, 2012). With Japan and Korea's media imperialism assuming charge of spreading their culture, the other excluded nations are ignored and simply accepting it rather than promoting their own culture. Similarly, the active involvement of receivers, or the audience in Southeast Asia, in interpreting, negotiating, resisting, or challenging the many meanings of mass media has its own manner and pattern in adopting western and non-western products (Movius, 2010). These Asian countries with historical and cultural connections resisted Western colonialism in order to avoid Western cultural dominance (Wang et al., 2020), but have capitulated to East Asian media imperialism.

Initially perceived as harmless Asian products with shared cultural and social practices rather than completely different Western products, these imported media products have grown in popularity and influence in the local community, affecting their own culture and media industry. Originally, the cultural exchange of knowledge, language, and customs helped and encouraged the local youth to widen their perspective and to see beyond their own environment and social structure, eventually strengthening their intellectual ability. When the youth appear to be extremely attracted to and indulged in foreign media culture, it is worrying to see that their own culture does not receive the same attention. When compared to those who listen to and follow Hollywood artists, this younger generation appears to idolise J-pop and K-pop artists more than their local artists. According to one of the interviewees in a Malaysian study, local students admire the authenticity of J-pops and ideas not just because they are Asian, but also because they feel closer to them than to Hollywood artists (Eriko, 2013). These J-pop and K-pop fans are intrigued by these identifications because they share small similarities such as the way they eat, what they eat, and what they like and dislike.

Mutual consumption of media cultures has offered people more transnational ranges for reflecting their own lives and socio-political issues. It extends people's understanding of each other society and culture while encourages them to review their society's condition and historical relationship with other Asian countries. By watching Japanese or Korean TV dramas, viewers are served with fresh view of gender relation, lives of the youth and justice of their own societies through the perception of spatial-temporal distance and closeness of other East Asian modernity (Iwabuchi, 2010). This causes them to mutually appreciate how common experiences of modernization, urbanization, Westernization, and globalisation are similar and different, thus making them feel like "one". This interconnectivity, facilitated by audiovisual translation (AVT) in various forms and languages, improves accessibility in a wide range of media, including television programmes and video games (Wang et al., 2020). However, to date, there is no data affirming that, for example, Malaysian media products are imported and presented in Japan and Korea through AVT. This uneven cultural ex-

change is a form of cultural imperialism with that could homogenise the whole East and Southeast Asia through mass media content.

There is a study that criticizes the cultural imperialism theories where they assume a homogenous culture and neglecting the importance of understanding local cultures. There is evidence of the constant diversity of culture and identity, despite global media and cultural globalisation (Tajeddin & Ghaffaryan, 2020). The World Values Survey (2002) shows people will firmly hold to their national and regional identities compared to their cosmopolitan identity. Survey results show that when asked about their primary identification, 47 per cent of respondents chose local identity, 38 per cent chose national identity, and less than 15 per cent of respondents chose cosmopolitan identity (Movius, 2010). It proves that the idea of homogenous cosmopolitan and urban culture promoted through mass media failed in making global community into a single entity. When they failed to recognise the local culture of the hosted countries, the same one-way globalisation flow is in place. If the younger generation failed to see the huge impact of the cultural swapping on their own culture, the country itself should take their own enforcement and measures to control it.

Another example is the issue where elements of Indonesian culture are gradually degraded as a result of aggressive promotion of developed countries' popular culture through film, music, theatre, and other media, as addressed by Oktaviani & Ichwan (2018). Music, drama, artists, infotainment, and food have all contributed to the development of popular culture in Indonesia, which has coincided with the advent of capitalism in the entertainment industry. Various delicacies based on other cultures are created, exposing the cultural degradation of Indonesia's historical heritage since fewer Indonesians are aware of it (Oktaviani & Ichwan, 2018). Another study of Malaysian audiences found that Korean dramas met their emotional needs by having a common lifestyle, cultural proximity, and expressiveness, unlike the Western dramas. Korean dramas have been able to realistically correlate their audiences' cultural interests with their needs (Ariffin et al., 2018) and became the most influential product among the three Korean Wave products in Malaysian markets: Korean dramas, Korean pop groups, and Korean beauty products (Ing et al., 2018). This is where cultural imperialism theories come into play since they construct a homogeneous culture while ignoring the need of recognizing local cultures.

Meanwhile, a Malaysian research advocated using manga and anime as a Japanese language learning medium, noting that these two popular Japanese media products were significant in students' lives (Mamat, Abdul Halim, et al., 2018). Manga and anime have a large following among students, and they aid in the development of students' Japanese grammar and writing skills. In comparison to the early 2000s; when Japanese popular culture fans in Malaysia needed the 'alternativity' because they felt marginalised due to their small numbers in existence, there has been a significant rise in the number of Japanese anime, comics, and games fans in Malaysia,

demonstrated by the 49,000 attendees at Comic Fiesta convention in 2014 (Yamato, 2018). Since these Japanese anime and manga may overwhelm local media products like the Malaysian-owned animation and comic series *Upin & Ipin* and *Ejen Ali* (Mohamed & Aziz, 2021), an initiative to popularize and promote local cultures and media products is required. Local media owners can replicate anime and manga's media strategies, for example, through "newspaper-jacking" or incorporating the digital content sector into their national innovation strategy (Holroyd, 2019). Apart from that, the Japanese government has taken an active role in global anti-piracy efforts to protect the digital content sector, particularly manga and anime. This can also be utilised in Malaysia, where piracy is unlikely to decrease because Malaysians have a high demand for illegal content (Jalli & Setianto, 2020).

RESEARCH METHODOLOGY

The present study summarizes the existing literature on media and cultural globalisation of East Asian imperialists, particularly Japan and Korea, and the inter-Asian connections explicitly to see the sign of symmetrical cultural exchange between the East Asian and its Southeast Asians counterparts represented by Malaysia and Indonesia. Literature resources were collated for understanding the impacts of their advancement which also discuss the effects of the media and cultural swapping by using a keyword search in popular databases searching for relevant keywords such as Japanese media, Korean wave, *anime*, *manga*, Japanese influence in Malaysia, Korean influence in Malaysia, East Asian media connection, media imperialism, media globalisation, and so forth. Beside performing a quick content check to assess the quality and rigor with which articles are published in various journals to finalise the set of past research to be used, author also collected data by observing the global media industry, and Asians' media trends.

FINDINGS AND DISCUSSIONS

Based on the literature review and author's observation, it is apparent that the Southeast Asia is a passive actor in this media cultural exchange and swapping in comparison to the aggressive actors of Japan and Korea. The role of the media and communications in globalisation is frequently given little attention by scholars outside communication studies (McKee & Porter, 2017). Transnational media and cultural industries of various developed countries, including non-Western regions, are actually easily achievable by cross-border partnerships and collaborations that later advance the integration of markets and capital on a global scale. The distribution of East Asian films, animations, and video games making their way into Hollywood demonstrates the advancement of transnational industrial collaboration as seen by the globalisation of Japanese and Korean dramas, films, and music. In return, Hollywood hires Asian directors and actors to remake Japanese and Korean films to penetrate the East Asian markets (Iwabuchi, 2010). This type of transaction is rare between

Japan and other Southeast Asian countries, as well as between Korea and other Southeast Asian countries. This indicates that media culture has a higher impact on Japan and Korea than on other Southeast Asian countries such as Indonesia where television is still a conventional medium despite the flood of new media (Handoko et al., 2021).

The continuous growth and rapid advancement of media imperialism led by Japan and Korea are impeccably influential and Southeast Asian countries' lack of awareness of the impact could lead to a dangerous state of the countries' local entertainment industries and culture. One of the reasons that these neglected Southeast Asian countries are unable to establish a balanced cultural exchange and transnational media communication is their inability and lack of effort in promoting their local media culture. Their passive acceptance of foreign media culture is motivated solely by profit in licenced distribution and television ratings, with little regard for long-term effects on local media products and little initiative in forming transnational media cultures. For example, Malaysia's entertainment and media industries, based on a statistic presented by PricewaterhouseCoopers (PwC) (*Entertainment and Media Outlook in Malaysia [Report] - ASEAN UP, 2018*), shows the level of maturity of its local industry is still considered at a "slow growth" and the fast "up & comers" group due to the presence of both mature and emerging segments. With the rise of the Internet and digital media, which is challenging the traditional newspapers and television, the sector is seeing a shift in consumer habits and advertising spending. Consumer spending on media and entertainment is growing at a slower pace than the rest of the world, with video games and business-to-business spending leading the way, followed by newspaper publication. As a result, the local media business struggles to develop its own distinctive media trends and originality, hindering its ability to reach a transnational spotlight and inspiring interest and pride in the local youth.

Despite being a global phenomenon once, Korean Wave has also faced criticism in Southeast Asia as a result of recent economic and cultural shifts in the ASEAN region (Ainslie et al., 2017). The expanding economic importance of the Southeast Asian region has caused a rise in international investment as these countries unite economically and culturally following the ASEAN initiative. As a result of its rapid economic development and corresponding increase in consumer spending power, they become more exposed to global pop culture products, making Korean Wave no longer as powerful in as it once was. This is also due to the availability of products from other places digitally and on local television networks (Ainslie et al., 2017). Some Southeast Asian consumers even stated that the Korean Wave is no longer relevant in today's setting, suggesting that Southeast Asia now has a much broader cultural outlook and a greater choice of products to pick from, giving Korea a huge competition to worry about. As a result, a cameo appearance by a Malaysian actress in the 2020 South Korean film *Train to Busan: Peninsula*, representing Malaysia's aid to the country serves as a recognition to the Southeast Asian region, which has long been

the recipient of their transnational media products ("Malaysian Actress Makes Cameo Appearance in 'Train To Busan: Peninsula,'" 2020).

However, the burgeoning alternative Asian cultural economies are intertwined with the broader rhetoric of on-screen socializing, which is always evolving in exacerbated interactive media ecology. For example, throughout 2021, mainstream media in numerous nations began extolling the triumph of the most popular Netflix shows to date; *Squid Game* from South Korea (Ahmed et al., 2022). The remarkable popularity of the film, as well as its apparent parallels to everyday life and shock element, pique the interest of media commentators. After viral fads inspired by the series began growing internationally through social media that caused Malaysians scurrying into their kitchens to imitate the Honeycomb Candy Challenge or Korean Dalgona Candy from South Korea, the series was formally welcomed into the cultural zeitgeist (Chalil, 2021). This further suggest that the conceptual and communicative contents, genres, and formats in Asian digital production-consumption (presumption) have an increasing worldwide influence in this digital economy.

DISCUSSION AND CONCLUSION

Based on the findings, recommendations regarding empowerment in the media and creative industry are necessary for other regions in Southeast Asia. For the government itself, there is a need for cultural systematisation so that it can be a guide for local media owners, creators and artists to visualize culture and project it in global scale. From the systematization, a minimum standard of visualization can be made that characterizes every media and cultural artifact. In the future, in making the work of their local culture themes, they can refer to this standard as a basis and the rest can be further developed by the producers and artists themselves. As there are many type of media that has the potential to promote local culture, there is a need for the role of government in safeguarding elements of traditional culture so that it is not distorted from the freedom of art of every artist. Emulating the Korean strategy, Southeast Asians media products can symbolise comparable and closer characteristics without racial or ethnic branding of their race and ethnicity and provides the "sense of shared time and common experience of a certain (post) modernity that cannot be represented well by American popular culture," where it is easier to accept due to shared cultural backgrounds and its wide variety of pop culture that easily attracts the population's attention (Ariffin et al., 2018).

A globalist believe that the globalisation is happening and homogenizing the world by changing the society's system yet the traditionalist is still convinced that there are still rooms to create a different approach in facing the challenges. Japan and Korea should be the best role models in dealing with the challenge of media globalisation,

which results in an uneven cultural exchange, because they refuse to conform to westernisation. Nonetheless, they rise to control their local media and fiercely construct their own identity in the international media industry. This is due to the rapid changes of global media industry that made the media industry highly competitive where those unable to reinvent themselves, finding themselves left behind. With the mushrooming of various types of new media, different perspectives and approaches from diverse angles should be considered in expanding the local media culture. The government and local entertainment conglomerates should collaborate to manage the foreign media culture that has entered the local industry and to encourage the younger generation to be more creative in developing original concept rather than conforming to the existing global culture in order to create individuality. To internationalise their media culture, they must extend culturally and anti-ethnocentrically by not excluding but developing their local culture in tandem with today's modernity and audience expectations.

Transnational media corporations should also collaborate with neighbouring countries to raise the global standard for promotional campaigns and quality output in the media culture and entertainment industries. Instead of being out of the spotlight of the cultural globalisation of the media, these neglected countries should work on their own initiative to book a spot for transnational fame. They should instead strive to ascend like the East Asian leading countries like Japan and Korea. Rather than surrender, they should stand in retaliation to defy globalisation which formerly appeared as Americanization, then Japanization and Korean Wave, by constructing strategies for their media culture development. It appears that researchers should become more involved in the establishment of a critical perspective in society. A comprehensive and critical examination of the openness of inter-Asian media culture connections is needed to attain this goal. Future research should look into the specific effects of cultural heterogeneity and homogeneity between different Southeast Asian regions via transnational media in order to provide information to media players so that they can continue to produce quality media products that promote their cultures globally. In order to reduce inequality in the inter-Asian mass culture network, future study should focus on the asymmetrical media connections and cultural swapping, particularly towards understanding their impacts on Southeast Asian nations like Malaysia and Indonesia. The study must also be comprehensive and conducted collaboratively and globally with diverse social actors in order to promote inter-Asian media culture and connections in a more progressive and dialectic manner.

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