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Editorial Remarks

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South Korean popular culture continues to attract a great deal of attention around the world. There is, of course, the sheer ubiquity and popularity of Hallyu, replete with blockbusters and scandals. Yet even as headlines and hashtags proliferate in the traditional and social media, we have a bonanza for scholars of every stripe and orientation.

For students of popular culture and the culture industry, Hallyu is a pioneer in the export-oriented, transnational and global entertainment industry that is also intimately intertwined with the digital age or the age of cyberspace. More traditionalist humanists will find K-drama's narrative structure or K-pop's evolving forms fascinating. From its idiosyncratic incubation system to its innovative business model, economists or business-school professors will find much to cogitate upon in South Korean's leading-edge industry. Incessant blusters about soft power and national branding make it interesting to political scientists and international-studies scholars. Then there is the transnational network of active fan clubs, networks, and communities: something to intrigue anthropologists, cultural studies folks, and sociologists. And so on and on, which is precisely why a journal, such as *Culture and Empathy*, has an important place and role in the wider world of globalizing academe.

Under the leadership of Ingyu Oh, the president of the World Hallyu Association, this journal has assembled a crack team of editorial-board members spanning myriad disciplinary specializations and outstanding staff associates. Now that we have a viable intellectual space, we hope to invite you, dear readers and contributors, to make *Culture and Empathy* the journal of record in Hallyu Studies in particular, and global cultural studies in general.

John Lie, Co-editor

Culture and Empathy: International Journal of Sociology, Psychology, and Cultural Studies welcomes Professor John Lie as its new co-editor. Prof. Lie has been a leading sociologist in the field of theory, ethnicity, race, migration, gender, political economy, and economic sociology. Recently, he also published a book on K-pop and an article on East Asian pop music in our journal (Vol. 2, No. 1), solidifying his ongoing scholastic interests in cultural studies. It is our great honor to invite him as our co-editor, which will certainly enhance the reputation and prestige of *Culture and Empathy*.

This issue presents four new articles that deal with East Asian business culture, culture and economic competitiveness, K-pop's marketing potential, and South Korean classical music.

The first three papers are about business culture or the use of culture in business in East Asia or South Korea, whereas the fourth deals with the issue of gender in the classical music in South Korea. The current issue therefore tries to shed light on the business and economic side of culture in general, and pop culture in particular, by featuring the first three papers. However, the fourth paper on the Korean classical music also shares some thoughts on marketing Gukak [classical Korean music] in the global music market.

C & E is proud to include Prof. Hampden-Turner, Dr. Abelin, and Prof. Rowley's article on East Asian business culture in this issue. The editors appreciate their commitment to the study of East Asian culture by submitting their most recent research to our journal. Gratitude is also extended to Prof. Jocelyn Clark for sharing her most sophisticated research on Korean classical music with the readers of *C&E*. Our journal continues to publish doctoral research to encourage fresh exploration by young graduate students of the issue of global/glocal culture and empathy. Ms. Bland's paper in this issue fits well for this purpose.

We hope Vol. 2, No. 2 will help scholars and students of interdisciplinary studies understand better than ever what we mean by research between different disciplines.

John Lie, Ingyu Oh, and Wonho Jang