Research Article

Korean Popular Culture as A 'Lethal Weapon': A Journey Towards Nation Branding of The Republic of Korea

Zainal Abidin, Mayasari, Wahyu Utamidewi, Siti Nursanti, Yanti Tayo
Department of Communication Science
Faculty of Social and Political Science, Universitas Singaperbangsa Karawang
Jl. H.S. Ronggowaluyo, Telukjambe Timur. Kabupaten Karawang 41361. Indonesia.
zainal.abidin@fisip.unsika.ac.id

Abstract

The crisis that occurred in 1997 was experienced by the Republic of Korea as a sign that today the country has become a developed country. The government of the Republic of Korea took the initiative to borrow funds from the IMF for the first time in the history of Korea. The Republic of Korea's turnaround process was revived from adversity due to the impact of the crisis, which led to a day called "National Embarrassment Day". Based on the above facts, the purpose of this research was to analyze popular culture as a process of nation branding in South Korea. The method in this research was qualitative with a case study approach, the data obtained comes from in-depth interviews, non-participant observation and literature review. This research concludes that the crisis is an initial process for the Korean government's initiative to take bold and anti-mainstream steps. The funds obtained from the IMF amounting to US$ 57 Billion were used to produce popular culture, which was then used as a tool by the government and expanded to restore the country's economic condition, the government's initiative at that time brought about major changes in the current economic condition of the Republic of Korea, and popular culture became the nation branding of the Republic of Korea.

Keywords: Popular Culture, Nation Branding, Crisis, Republic of Korea

INTRODUCTION

One of the reasons for South Korea's economic revival is the support of technology, automotive, and communication industries, as well as a strong popular culture (Abidin, 2019) (Pamungkas et al., 2023). At the end of 2004, creative industries such as television programs, serial dramas, and movies were exported to various countries, earning nearly $2 billion. In 2011, the Bank of Korea released data on the exports of the creative industry sector (k-pop), which earned a profit of US$794. Compared to the previous year (2010), the profits of the creative industry (k-pop) experienced a significant increase of 25% from US$637. At that time, Korean popular culture was increasingly in demand by the international community (BBC, 2020). Over the past two decades, Korean popular culture content such as K-pop, K-drama, and K-movie have gained immense popularity in East Asian countries, Southeast Asian countries, and also some other Asian countries (Shim, 2006) (Fantini et al., 2023).In 1999, two years after the crisis that occurred in Korea, the television drama series "Stars in My Heart" was a great success and was accepted in several neighboring countries such as China and Taiwan. From then on, Korean drama series got a place for airing in television programs in several Asian countries such as Hong Kong, Taiwan, Singapore, Vietnam, and also Indonesia (Shim, 2006).

Before the 1997 crisis, South Korea has been calculated by the international communities by exporting electronic devices represented by Samsung and LG, in the automotive sector with Hyundai and KIA, but when the crisis occurred, which occurred in almost all countries in Asia, everything became futile because of the crisis, the wheels of the South Korean economy were immediately paralyzed (Shim, 2006). The crisis that hit South Korea seems to be a turning point because everything that is happening in South Korea at this time can be said to be due to the crisis in 1997, the success that is happening now is that South Korea has become a superpower country with the strength of its popular culture which is the focus of the South Korean government in running the economy (Shim, 2006). The transformation into a great country requires the South Korean government to increase the security of the country, this is done because many foreign tourists visit South Korea either just for vacation, work, and business or to study in South Korea. (KOCIS, 2016).

Only a few countries have succeeded in implementing an industrial concept based on knowledge and human quality improvement, and South Korea is one of them (Sun & Shim, 2014). Regulations set by the South Korean government to improve the country's knowledge-based economy have given birth to an industrial product that is then used as a nation-branding tool (Sun & Shim, 2014). Having products that are internationally recognized is one of the goals

of the South Korean government. Everyone agrees that South Korean popular cultural content such as K-pop, K-dramas, and K-movies have become the favorites of millions of people in various countries (Longenecker & Lee, 2018). As an illustration of globalization, many researchers point out that South Korean products are now being circulated and consumed by a wider population and are penetrating the global market. (Longenecker & Lee, 2018).

The portrait of South Koreans building a country with pride in domestic products is reflected in the creation of innovative quality products (Abidin, Tayo, & Mayasari, 2018). This attitude strengthens South Korea's branding. The progress of the nation, as experienced by South Korea, has made the ginseng country a tourist destination for the international community due to their interest in South Korean popular culture (Abidin, 2019). K-pop, K-drama, and K-movie have now become major "powers" that have even penetrated the global market (Huang, 2009). Korean popular culture is not only about popularity, which generates fanaticism, but also brings significant financial benefits to the country (Huang, 2009). As Korean popular culture has become increasingly known to the world, South Korea has used its popular culture as nation-branding. Aware of this, the South Korean government is preparing to accommodate the "mob" of foreign tourists (Rizky et al., 2020).

Along with South Korea's increasingly advanced industrial growth, it has a high level of prosperity in Asia. In 2015, several countries around the world were hit by terrorist attacks, making security a major issue in the world (Asghar, 2016). Aware that "itself" is becoming a foreign tourist destination amidst terror and security issues, the South Korean government is "improving itself" to build its nation-branding, and in 2015 it received the title of the safest country (KOCIS, 2016).

K-pop, K-drama, and K-movie are a complete "package" of popular culture that is included as part of the nation-branding process. One indicator of good nation-branding is that it has a positive economic impact on the nation or state (Novienthia, 2022). Currently, the word Hallyu can refer to anything about Korea that is related to Korean popular cultural products such as drama series, music, movies, food, cosmetics, games, animation, etc. It would not be an exaggeration to say that Hallyu is a cultural "tsunami" that has hit the world (Ganghariya & Kanozia, 2020). In fact, Hallyu is a term that only applies when popular culture products are exposed outside of Korea.

Popular culture products are only included in the Hallyu category when they are exported to other countries and are successful regardless of their popularity and acceptance in Korea (Ganghariya & Kanozia, 2020). Korean popular culture has reached a recognizable peak

in recent years with K-pop, K-movies, and K-dramas. K-wave is now recognized by the general public. On YouTube, the main platform for releasing K-pop music videos, video views of the top 200 K-pop artists have tripled since 2012. In 2019, K-pop artists had approximately 24 billion views, with 80% of the views coming from outside Korea (Koo & Koo, 2022). As a result of successful broadcasts on various social media platforms, several Korean vocabulary words have been introduced through K-Wave and are currently even listed in the Oxford English Dictionary. In the past, such vocabulary was considered less important than core words. However, through social media, Korean vocabulary is more easily recognized. This vocabulary entered the English lexicon through K-fandom, where it took on a new meaning and identity (Ahn, Kiaer, & Jieun, 2020).

The South Korean government has provided support in various ways, including the use of resources and diplomatic networks to promote Korean popular culture internationally (Walsh, 2014). In the early 1990s, the South Korean government began to support creative-based industries, and one of the products produced was popular culture (Kim M. , 2011). Following the 1997 economic crisis, the government of South Korea became more serious about producing popular culture, which subsequently found a place for its fans, especially in Asia. Industrial policy has been employed with regularity in East Asia as a means of promoting rapid economic development, with considerable success (Walsh, 2014). Korean popular culture represents one of the most successful examples of commodification in South Korea, a phenomenon known as the "Korean Wave," or Hallyu (Saraswati, Abdillah, & Damayanti, 2023). This process involves the integration of East Asian ideology into a more modern form of expression. The research illuminates South Korea's evolution from a period of economic and social decline to the formation of its nation-branding strategy. The objective of this research is to explore and analyze Korean popular culture as a "lethal weapon" in the journey toward nation branding for the Republic of Korea.

RESEARCH METHODS

This research employs a constructivist paradigm, which is within the scope of sociocultural traditions. The researcher's position is naturally to examine the existence of research subjects in the social and cultural realm where communication is focused on social reality (Bungin, 2021). A paradigm is a perspective on the most basic elements of a scientific discipline regarding what reality or phenomenon can be used as a study. Popular culture as part of the Republic of Korea's nation branding process can be implemented using a constructivist

paradigm because it explores and analyzes the nation branding process. Qualitative research is rooted in the constructivist paradigm (Fernando & Marta, 2018; Marta et al., 2021; Novarisa et al., 2019). Qualitative research is defined as a process of gathering and developing patterns of individual social action, rather than testing theoretical frameworks (Bajari, 2015)This research employs qualitative methodology to explore and analyze the nation-branding process of the Republic of Korea through the lens of its popular culture.

Case studies, as a qualitative research method, are an exploration of phenomena that are bound by space and time. The case study method can be used to explain the complexity of the problem being researched (Alpi & Evans, 2019). A case study is defined by a specific temporal period, the completion of a set of activities, and the gathering of information. It must adhere to the established research procedures outlined in the case study approach (Creswell & Poth, 2018). Research employing a case study approach must exhibit differences from other similar research and possess a unique quality (Marta & Christanto, 2015; Marta & Rieuwpassa, 2018). This implies that it can describe the reality or phenomenon that is analyzed in depth, detail, intensively, comprehensively, and has differences with other "cases" in the unit studied. (Lumampauw et al., 2020, 2021; Saputra & Marta, 2020)

Case study research is a method that employs an inductive and interpretive mindset and does not focus on testing hypotheses. The case is selected based on the research objectives and questions, which must be unique. The use of case studies can reveal the phenomenon or topic being researched (Harrison, Birks, Franklin, & Mills, 2017). The case study approach can provide insights into the knowledge of an individual, organizational/group, social, and political phenomenon (Lincoln & Guba, 2016). In qualitative research, data collection is typically conducted through non-participant observation and in-depth interviews, which are the primary sources of data. The next stage is the conducting of in-depth interviews with 11 informants who are directly involved in the process of spreading Korean popular culture. These include the South Korean government, South Korean media, people involved in the world of South Korean entertainment, and social and cultural observers who are academics from Korea University. The interviews were conducted in person, with the author conducting research in Seoul, South Korea in 2022.

RESULTS AND DISCUSSION

This research was conducted in South Korea through the administration of interviews with a number of informants drawn from a variety of professional and social backgrounds. The

informants included employees of the Korean Creative Content Agency (KOCCA), an agency responsible to the Ministry of Culture, Tourism and Sports of South Korea; an Assistant Marketing Manager of JYP Entertainment; a journalist for the Korean Broadcasting System (KBS); and a social and cultural observer from Korea University. The interview stage was conducted at a predetermined time with each informant. The following is a description of the research results based on the interview with the informant. South Korea has established its brand identity and image through its popular culture, which is based on the entertainment industry. The use of Hallyu as a "means" for performing internationally has been carried out since the beginning of 2000. Korean popular culture has become the cultural identity of the South Korean nation, which is a cultural identity. While not essential, it can be used for positioning or positioning oneself in a certain situation, such as nation branding (Dwipayana & Sartini, 2023). Nation branding and state identity are inextricably linked and cannot be separated, nation branding has become an increasingly important strategy for world class destinations (Hassan & Mahrous, 2019). To increase competitiveness at the international level, a competitive identity can be used to compete and demonstrate superiority. This identity will become an image and reputation that is known internationally. At least six sectors can be used as a country's identity: state policy, product brands, investment (local or international), and society and culture (Anholt, 2006).

In 2009, the phenomenon of Korean popular culture, or hallyu, began to gain traction internationally, with an increase in the frequency of boy band and girl band concerts and the proliferation of Korean drama series and films shown in various countries. However, the South Korean government has encountered difficulties due to a lack of a dedicated institution to support creative industries. The South Korean government, as the initiator of hallyu, is acutely aware that it serves as a valuable tool for nation branding. One of how the South Korean government employs its popular culture as a tool for nation branding is by establishing the Korean Creative Content Agency (KOCCA). This represents an increasingly significant initiative on the part of the South Korean government to enhance nation branding.

The concept of nation branding has the objective of "selling services," which, as Anholt (2016) notes, has a positive impact on various sectors. Currently, the strength of South Korea's nation-branding lies in popular cultural products, including K-pop, K-dramas, and K-movies, which collectively create a country's identity. The South Korean government, through its entertainment industry, involves several parties in the promotion of its popular culture, which

is an implementation of the penta helix concept. The function of this penta helix model is to support a country's economic progress (Novianti, 2021).

The South Korean government assumes the role of initiator and regulator, with the responsibility of formulating policies and ensuring their implementation by designated institutions. In the dissemination of popular culture, it is evident that the government cannot act independently, given the constraints of its human resources (Abidin, 2019). In addition, chaebol, or wealthy businessmen (in this case, entrepreneurs in the entertainment sector), play an important role. If the South Korean government is tasked with making a policy, then these entertainment entrepreneurs have a role as investors, and they will certainly gain financial benefits.

A comparison of the creative industry sectors of other countries reveals that the United States has Hollywood, Japan is famous for its anime and manga, India has Bollywood, which is has similarities with Hollywood, that both industries have a strong focus on love stories (Davids, 2023). Mexico (representing Latin America) has been successful with telenovelas. Taiwan has had the drama series Meteor Garden, which is very well known. However, South Korea is not much different from the countries that produce this industry. The distinguishing factor between South Korea and other countries is the government's role. All governments support these creative industries, but the South Korean government's involvement is more pronounced and includes initiating and regulating the development of creative industries. Nation branding is a concern for the South Korean government because it recognizes that optimizing human resources is a valuable resource for developing a nation brand. Nation branding is becoming increasingly popular, which is normal because many countries desire to appear on the international stage.

Gugmin Danghwangseuleon Nal (**National Day of Shame**)

In the early 1990s, South Korea was not a particularly popular country. However, its economy was relatively advanced. When we consider the term "popular," it can be argued that North Korea is more popular than South Korea. However, the popularity of North Korea is not due to factors that can be easily replicated. North Korea adheres to communism, led by a dictator, and adheres to a monarchical system. The system of government that was adopted in that manner meant that North Korea had always been in the global spotlight, which made it more popular at that time than South Korea, which at that time had nothing. South Korea is similar to several countries in Asia that were not spared from the crisis. In 1997, South Korea

experienced a financial crisis that was so severe that it paralyzed all sectors. In the event of a crisis, a unique and unusual condition emerges, which is referred to as the "National Day of Shame."

The condition known as "National Day of Shame" is indeed a verifiable phenomenon. It is not merely a term; it has become a potent instrument of accountability for the government, particularly for President Kim (Kim Young-sam, President of South Korea from 1993 to 1998). At the conclusion of his tenure, the country's circumstances were in a state of crisis, leaving a legacy for the next President. As a manifestation of the head of government's accountability to the citizenry, President Kim disseminated this information to the media and was not reticent about offering an apology to the people of South Korea for the circumstances that had transpired. This "National Day of Shame" is a source of considerable embarrassment for the people of South Korea, given that, despite the government's best efforts, it was able to settle its debt in 2001. This achievement is noteworthy, as it demonstrates that the government was able to pay off its debt three years before it was due. This is a remarkable feat, particularly given that debt can often be paid off after its due date. The success can be attributed to the influence of popular culture.

The South Korean government's commitment to restoring the country's financial condition has apparently been successful, with the support of various parties, which in this case are members of the penta helix, namely academics, business, community, government, and media. As a result, South Korea's financial condition has recovered and even achieved more than expected profits. Whether or not it was intended, the South Korean government has succeeded in implementing the penta helix by using popular culture to reshape an image that could previously be described as in decline. Currently, the government is increasingly stable and even has the ambition to become a superpower country by using the power of technology and popular culture.

Crisis as Trigger

The financial crisis that occurred further exacerbated the situation in South Korea. The level of exports of electronics companies (Samsung, Daewoo, and LG) and automotive companies (Hyundai and KIA) decreased drastically, and the trade balance of the industries was increasingly in a state of free fall. This compelled the South Korean government to borrow substantial funds from the IMF. Subsequently, the South Korean government was obliged to repay its debt to the IMF in installments over a five- to six-year period. The South Korean

government has employed a variety of strategies to stabilize the country's economic situation. One such strategy is the export of popular culture. The aspiration to utilize Korean popular culture as a means of restoring the country's economy is not merely a spontaneous act of courage, but rather, it was born out of necessity.

Prior to the onset of the crisis, South Korea had a robust production of drama series and films. However, at that time, the government's focus was on the automotive and electronics sectors, which encouraged Samsung, LG, Daewoo, Hyundai, and KIA to expand their operations. South Korean serial dramas and films consistently incurred losses due to a lack of consumer interest in the presented narratives. Consequently, when the crisis hit South Korea, the country's economy appeared to be "shattered." The financial crisis that struck South Korea had a profound impact on the country's image. It prompted a transformation, akin to plastic surgery, that gave South Korea a fresh start and the opportunity to emerge stronger from the crisis.

The crisis was indeed a terrible condition, but the South Korean government was able to exploit this condition to create a powerful weapon and it could be said that this crisis condition was a turning point in South Korea's success. In its history, South Korea has never left its comfort zone, meaning that at that time South Korea was content with the stigma of being a closed country. A further consequence of the crisis was the emergence of a new term, Hallyu, which has come to be known as the Korean Wave. In order to fully comprehend the phenomenon of Hallyu, it is necessary to consider not only its current state but also the process by which it came to be. The South Korean economy would not have reached its current level of development in the absence of the 1997 crisis. In fact, the crisis served as a catalyst for the country's subsequent growth.

Government as Initiator

The South Korean government implemented policies to facilitate the global dissemination of Korean popular culture, or "Hallyu." At the time, President Kim Young-sam (1993-1998) articulated South Korea's intention to leverage cultural exports as a means of competing on the international stage. This initiative was undertaken in response to the economic crisis that had recently unfolded. South Korea's strategy is to focus on creative content, particularly popular culture, which is a means of becoming a country that is increasingly known internationally. England is a case in point, with its primary league becoming a commodity in the sports industry, especially football. In a recent interview, popular culture critic Lee Moon-

won asserted that only a select few countries attempt to export their popular culture to the United States. Japan, renowned for its manga and anime, has thus far resisted this trend, while South Korea has succeeded in doing so, albeit over an extended period.

An institution created by the South Korean government, which was similar to KOCCA, had in fact been formed. However, due to internal political conditions in the country, it was not possible for it to run optimally. Consequently, in 2009 KOCCA was founded. Culture can be utilized as a commodity, which can also be exported. South Korea succeeded in developing this, which then became an image of the country through popular culture or what could be called diplomacy using communication (popular culture). South Korea's strength is demonstrated through the success of its popular culture, and this power can be transformed and manifested in several sectors such as the economy, tourism, and security. The South Korean government's efforts to disseminate its popular culture appear to be driven by a desire to transform the country's image from that of a closed society to one that is more open. South Korea's ambitions in promoting its popular culture appear to be driven by a rational desire to gain economic benefits. When one reflects on the country's history, it becomes evident that South Korea was once affected by severe economic challenges. Consequently, the South Korean government still has ambitions to export its popular culture.

Korean popular culture represents the South Korean government's success in penetrating nation branding and competing with several countries where Western cultural globalization still dominates. However, making Korean popular culture known at an international level is something that seems impossible but has been successfully done. The South Korean government began this process 20 years ago, during the crisis, when it designed a policy for the future with its popular culture. This policy has been embraced by many people around the world.

The South Korean government recognized the growing appeal of the entertainment industry among international audiences and seized the opportunity to leverage this popularity for domestic gain and nation-branding. Currently, South Korea serves as a model for other countries seeking to leverage creative industries through popular culture. However, certain groups may be reluctant to embrace unconventional ideas, particularly those that prioritize outcomes over processes.

Popular Culture as South Korea's New Power

Korean youths are accustomed to a high level of academic pressure, strict discipline, the necessity of accepting continuous criticism in any situation, the instilling of ideology and nationalism, and even working late into the night. In essence, young people in other countries who possess a hardworking and motivated mentality will do whatever it takes to become stars, just as is the case in South Korea, India, and Japan.

At one time, Japan dominated several regions of the country with its popular culture. However, this popular culture has shifted and changed hands in South Korea. Currently, Japanese popular culture has not completely disappeared, especially for its fanatical fans. Japanese popular culture that still survives today is anime and manga, which still have loyal admirers. Other forms of Japanese popular culture, such as J-pop, J-rock, films, and serial dramas in Japan, still exist, but they are less popular than in South Korea. The South Korean government has identified a strategy, known as Hallyu, to shape the image and create a brand for the country through popular culture. If one were to analogize the Korean approach to marketing a product, popular culture can be considered a complete package of offerings. In the context of sales, it is as if the offerings are not sold separately and are presented as a single, carefully, and neatly wrapped package (with the consumer, whether aware of it or not, being the recipient). This allows Korea to export its popular culture to the international community.

The nation-branding process employs popular culture as a tool for shaping the image of South Korea abroad. Stakeholders believe that Korean popular culture can play an important role in strengthening South Korea's position in the global arena. Currently, there is a significant interest in Korean popular culture, particularly in K-pop, K-dramas, and K-movies, among non-Asian audiences.

It appears inevitable that fans of popular culture from Europe and America will enjoy K-pop and be willing to watch South Korean drama series and films. However, this is the reality of the current global landscape, in which the West is no longer the dominant force. Korean popular culture has become a significant and influential force, and the most prominent forms of this culture are K-pop, K-drama, and K-movie.

Initially, South Korean music was perceived as a melancholic form of expression. However, it has since evolved into a more attractive and interactive style. The most striking contrast between Korean and American boy and girl bands is the quality of their dance routines. This does not imply that the quality of American boy/girl band dances is inferior to that of Korean boy/girl bands; rather, it pertains to the choreography of American boy/girl bands. It is

overly simplistic, which results in a lack of engagement from the audience. In contrast, the choreography of Korean boy/girl bands is highly varied and energetic, which is a fundamental and significant distinction. One of the advantages of K-pop is that it requires the ability to dance well with a flexible body and to have imagination in determining the choreography. However, dancing well is not sufficient; the boys/girls band members must also be able to dance in harmony. This requires very serious training.

Korean serial dramas are designated as "K-dramas" and have also become a phenomenon known as "K-drama fever" in various countries around the world, including Latin American countries, the Middle East, and Asia, with Indonesia being a notable example. The appeal of K-dramas lies in their diverse genres, which encompass drama, comedy, action, and fantasy, among others. Additionally, serial dramas have consistently maintained a relatively short runtime, with the typical number of episodes being between 20 and 25. This is due to the perception that a serial drama with an excessively lengthy runtime is likely to become tedious for the audience. Consequently, the production companies that create serial dramas have established a standard length for their series, with the latest episodes being produced in accordance with market demand.

The term "K-movie" refers to films produced in South Korea that were previously unknown but have since gained significant recognition and influence within the global film industry. The growth of the South Korean film industry is closely linked to the success of other popular cultural exports, with the Korean government playing a pivotal role in fostering domestic industry growth.

Discussion

Popular culture is a pillar of South Korea's nation branding process, and its emergence has various influences on several sectors, both inbound and outbound. Inbound refers to South Korea's attractiveness for residence, investment, tourism, or attracting human resources, while outbound refers to other countries' acceptance of organizations, companies, or South Korea itself to support economic potential, such as export-import activities (Jin, 2018).

Currently, popular culture has become a mainstay for South Korea and has also become a strength in several ways, including economic strength, social strength, tourism strength, educational strength, and diplomatic strength. Nation branding can be used as a very important tool in developing and maintaining a country's "soft power" (Lee, 2021). The term "soft power" refers to a country's ability to influence others through its culture, values, and ideas (Nye, 2004).

These elements are often considered to be "soft" because they are not as tangible as a country's military or economic strength. However, they are an important component of a country's national strength.

The essence of culture is a value. In this sense, culture can be understood as the spiritual wealth created in the history of human society. This wealth can take many forms, including art, religion, and science. In a narrower sense, culture is defined as a social ideology and the systems and institutions associated with this, including ideas, political thought, laws, morality, art, religion, and science. However, regardless of the perspective from which it is viewed, culture is not a static entity but a dynamic process. As a "soft" power, culture is relative to politics, economics, and the military (Nye, 2004).

The South Korean government employs popular culture in a variety of ways, including the conduct of diplomacy. Nation branding is also utilized in the process of developing a nation's brand identity. The connection between nation branding and nation building in the construction of national identity demonstrates the significance of identifying novel approaches to nation branding. This endeavor aims to elucidate the implications of nation branding for "national identity, culture, and government."

This perspective leads to the assumption that the nation branding initiative was initiated by the government to build a strong country (Li & Feng, 2021). South Korean entertainment industry products have entered and been accepted in various countries, including Japan, China, Taiwan, and other countries in Asia, as well as several countries in Europe and America, through the phenomenon of Korean popular culture. As its popularity continues to grow, Hallyu is poised to yield significant economic and commercial benefits (Huat, 2010).

A variety of elements associated with the Hallyu phenomenon, including K-pop, K-dramas, and K-movies, as well as other forms of entertainment, contribute significantly to the state's revenue. One such contribution is the growth of tourism, both domestically and internationally. This opportunity is being leveraged by the government (Trolan, 2017). South Korea has emerged as one of the most prominent tourist destinations in the world, a strategy aimed at strengthening nation branding. The utilization of internet technology represents a viable strategy for the promotion and communication of digital marketing, which has the potential to contribute to the enhancement of specific sectors (Kusuma, Trianasari, & Rahmawati, 2022). The arts and culture can be utilized as a means of nation branding on a global scale. Previous research has demonstrated the significance of supporting and exporting arts and culture, encompassing film, television, literature, and music (Hao, Paul, Trott, Guo, &

Wu, 2019) . South Korea has exemplified the potential of art and culture as a tool for nation branding. Nation branding has clear influences and implications, which can be defined as competitive identity. This is likely to influence the economic and political image of a country (Anholt, 2016). The essence is that a country will find it easier to achieve its goals if it has a good track record (Amalia, Abidin, & Kusumaningrum, 2022). The export of a country's products can be seen as a form of indirect advertising, as the exported product is perceived to be an ambassador for the country of origin. This phenomenon has been observed in South Korea, where the reputation of K-pop, K-drama, and K-movie has exceeded the boundaries of the country (Fadillah, Abidin, & Utamidewi, 2022).

The 1997 Crisis: as a Turning Point for South Korea

Over approximately 60 years, South Korea underwent a significant transformation. Initially, the country was considered a poor nation, devastated by civil war, and characterized by a highly centralized government and a strong tradition of militarism. However, it subsequently transitioned into a democracy with a robust creative industry (Seno, 2020).

Prior to the crisis, South Korea had already established a notable presence in the production of drama series and films. However, at that time, the government's focus was primarily on the automotive and electronics sectors, which encouraged the expansion of Samsung, LG, Daewoo, Hyundai, and KIA. Serial dramas and films produced by South Korea consistently generate losses due to a lack of consumer interest in the presented narratives. In the wake of the crisis, South Korea experienced a profound economic downturn, which was aptly described as "shattering" (Hadiyani, Abidin, & Utamidewi, 2021). South Korean citizens initiated a campaign to assist the government in its efforts to overcome the crisis. This campaign was highly successful in raising significant funds in the form of gold. Although the gold collected may not be sufficient to overcome the current crisis, the South Korean government is grateful for this movement and views it as an opportunity to break free from the constraints of the crisis. This represents the Confucianism embraced by South Korean citizens, which emphasizes virtue and, in this case, supports the country's economic choices (Kim & Park, 2007).

The selection of popular culture as a stabilizing force for the economy is a commendable decision, though it does require a certain degree of courage and audacity that some may perceive as recklessness. This approach offers a breath of fresh air to South Korea, which has been met

with considerable resistance and derision from those who believe it is an inappropriate use of government resources.

One of the principal factors contributing to the success of South Korean popular culture is "cultural technology," a strategic marketing framework adopted by the South Korean government with the objective of expanding cultural products to local and overseas consumers (Chen, 2016). In cultural performance theory, culture is defined as the collective experience of humanity, encompassing life journeys, traditions, celebrations, memory-making, ritualization of events, and the understanding of everyday life within families and communities (Turner, 1988). Additionally, culture provides the potential for the creation and discovery of novel ways of constructing and negotiating meaning in the world (Littlejohn & Foss, 2009), and also provides the potential for the creation and discovery of novel approaches to the construction and negotiation of meaning in the world (Turner, 1988).

The government encountered various criticisms from various parties regarding this plan, yet it chose to disregard these criticisms due to the circumstances that were present at the time, which were characterized by a severe crisis (Hong, 2016). This appears to be a mutually beneficial arrangement for the South Korean government, as the continuation of the plan would result in confusion regarding the repayment of the IMF loan, which is a significant sum. Meanwhile, the government has opted to proceed with the plan by exporting its popular culture (Hong, 2016). The Republic of Korea has successfully navigated a crisis to emerge as a global leader in creative industries (Cho, 2011). The crisis was a catalyst that was not anticipated, and the crisis of 1997 and its US$ 57 Billion loan fund became a watershed moment in South Korea's economic history, marking a turning point in its success.

South Korean Government: Initiator of the Spread of Popular Culture

The South Korean government's ambition to popularize its culture is not merely a courageous act, but rather a necessity born out of the shame that accompanied the economic crisis that struck the country in 1997 (Hong, 2016). In 1997, South Korea made a concerted effort to eradicate poverty within its borders, and was ultimately successful. However, this success was met with challenges in 1997 when a global economic crisis emerged. Had this crisis not occurred, it is possible that South Korea may not have developed its own unique cultural identity, known as Hallyu, or popular culture. This crisis compelled the South Korean government to take the initiative to restore its industry, which had previously been a source of economic vitality.

The application of the principles of good governance, which must be understood in various circumstances in order to successfully establish cooperation and have sustainable relationships (Arifin, Vikaliana, Latunreng, & Bari, 2022). The South Korean government's initiative to restore the creative industry in the midst of a crisis is challenging. The government is attempting to persuade its citizens that the entertainment industry can be a solution to the financial crisis. The government made its most prudent decisions at the outset of its emergence from the crisis. The information technology, music, serial drama, film, and video game industries emerged from modest beginnings (Amaran & Wen, 2018).

The South Korean entertainment industry, particularly serial dramas, was first broadcast outside South Korea in Hong Kong, which was related to the country's diplomatic mission. The South Korean government deliberately employed its popular culture, particularly serial dramas, as a tool in conducting diplomacy that legitimized a policy related to international relations (Ainslie, Lipura, & Lim, 2017). This is related to ideas from soft power theory, which focuses on the deliberate use of culture by a country as an actor in relations between countries. Soft power theory posits that cultural instruments are not valid for use by the state and only fall into the soft resources category if the government does not recognize them as a component of its policy. Soft resources are defined as things that can help a country develop soft power (Nye, 2004). It is evident that this initiative, spearheaded by the government, will undoubtedly validate the utilization of Korean popular culture as a form of soft power theory.

South Korea is not endowed with the same natural resources as Indonesia. Consequently, the country cannot rely on manufacturing alone to achieve prosperity; it must also develop other resources, such as popular culture (Ainslie, 2016). The South Korean government's initiative regarding its plans to improve the entertainment industry reflects the United States, which derives significant profits from its entertainment industry, particularly with regard to Hollywood films, and the United Kingdom, which derives significant profits from its music concerts (Ariffin, Bakar, & Yusof, 2018). The South Korean government then set these two countries as role models in creating Korean popular culture, which became known as Hallyu (Abidin, 2019).

South Korea has compelling reasons to cultivate soft power, and this soft power has already transcended national boundaries (Ainslie, 2016). The Hallyu phenomenon, which is currently still developing at the international level, is an initiative of the South Korean government. In this context, popular culture can be regarded as a source of soft power for South Korea. In the context of soft power theory, the government employs Hallyu as a tool for public

diplomacy and to enhance its image internationally (Ainslie, Lipura, & Lim, 2017). From the perspective of soft power theory, Hallyu represents a significant source of power. This source of strength guarantees that Hallyu will be well appreciated internationally, which of course helps the South Korean government in carrying out nation branding (Dhawan, 2017). The spread of Korean popular culture is the basis for the current reality created and developed by South Korea, which is a country that produces quite massive popular culture. In this case, people who have been impacted by Korean popular culture subjectively construct what they experience (Elaskary, 2018). he rapid advancement of information technology in product marketing in the creative industry facilitates the promotion of innovative products on a national and international scale, particularly in the dissemination of Korean popular culture (Farida, Pradhanawati, & Taufiq, 2021). The social reality constructed by South Korea provides an assessment or social construction from the international community regarding this social reality, thereby influencing the international community's mindset towards South Korea.

Popular Culture: The Strength of South Korea

This phenomenon is still a topic of great interest, encompassing a diverse range of elements, including music, series, films, fashion, culinary practices, cosmetics, tourism, and authentic Korean culture. This interest can be attributed to what is known as brand equity, which is defined as a package of assets related to a brand (Theodora, 2021). South Korea has been engaged in international relations for a considerable period of time, and its technology, education, and economy have developed to a point where they are now regarded as significant global players. Furthermore, many individuals make decisions based on these factors. Popular culture is a form of culture that is widely consumed and designed to appeal to a broad audience. This concept gave birth to a phenomenon known as popular culture, which is enjoyed by a significant proportion of the population. Popular culture can be understood as a form of resistance to the formation of high cultural values, particularly those produced by intellectuals, given the existence of popular culture itself (Storey, 2003).

There has been a surge in interest in Korean popular culture, with a growing number of people in various parts of the globe expressing a strong affinity for it (Lie, 2012). It will be a significant question when those who enjoy K-Pop are people from Western countries and are even always updated in watching K-dramas and K-movies. This is currently occurring, where the dominance of the Western world is no longer dominant and is being challenged by Korean popular culture, which is becoming a national strength (Huang, 2009). The Hallyu phenomenon

has spread internationally since the mid-2000s, when, following the success of Hallyu in South Korea, the South Korean government prepared to implement a strategy to spread Hallyu at a higher level (Ainslie, Lipura, & Lim, 2017). East Asia was the initial region to experience the spread of Hallyu. While there was a positive response from the Chinese and Taiwanese populations, there was a lack of enthusiasm from the Japanese, who were already well-known for their popular culture. However, Japan eventually embraced the Korean language (Ganghariya & Kanozia, 2020). Hallyu's subsequent expansion occurred from Southeast Asia to the Middle East, including countries such as Saudi Arabia, Turkey, Iran, and others. Following its initial success in Asia, Hallyu began to expand to other continents, including Europe and America (Dhawan, 2017).

The popularity of Korean popular culture is increasing due to the contribution of the South Korean government, which has initiated and implemented populist policies. These policies have facilitated the exportation of various forms of Korean popular culture, including K-pop, K-drama, and K-movies (Jin & Yoon, 2014). Nationalism also plays an important role in this phenomenon. The South Korean government has been actively involved in maintaining the popularity of Hallyu. The South Korean government's promotion of Korean popular culture abroad has led to a sense of pride in the country's own culture, which has in turn led to a perception of the country as a global cultural power (Kim & Park, 2007). Consequently, all South Korean entertainment entities will regard themselves as representatives of South Korea. Popular culture is a strategy employed to generate profits and construct a robust image for South Korea, which in turn facilitates the formation of a positive image for various countries (Kim, Agrusa, Chon, & Cho, 2008). The term "Hallyu" was coined by the South Korean government and has since been embraced by numerous parties associated with Korean popular culture. Hallyu has gained international recognition due to its ability to showcase the nation's cultural heritage and its appeal to the entertainment industry, which has the capacity to attract global attention (Longenecker & Lee, 2018). This implies that Korean popular culture is capable of integrating traditional and modern elements, thereby conferring value upon them through the symbol "K," which represents Korea (Lie, 2012). Furthermore, the world, which has been dominated by Western entertainment for an extended period, has been introduced to a new perspective with the emergence of East Asian performers. Although the products being marketed are not significantly different, South Korean celebrities have been able to challenge the dominance of Caucasian faces in the entertainment industry (Abidin, Tayo, & Mayasari, 2018).

Over time, interest in Korean drama series and music developed not only from the desire to be entertained, but also from the desire to own related items (Ainslie, Lipura, & Lim, 2017). Accessories, regardless of their originality, are the objective of these consumers as long as they relate to what fans are interested in. Searching in the digital world is one way to fulfill their needs, but the use of traditional media in the form of print media is also not spared from their consumption. Many are willing to purchase any magazine, tabloid, or newspaper that contains information about the artists and bands they are interested in (Ariffin, Bakar, & Yusof, 2018). Not only did some consumers purchase one copy of the item in question, but they also purchased up to five different copies of the same order. This phenomenon has implications for various sectors, as it is the result of the power of Korean popular culture (Fadillah, Abidin, & Utamidewi, 2022).

There is a slight difference between Japanese popular culture, which is primarily consumed by children and teenagers, and Korean popular culture, which is accessible to all age groups (Amaran & Wen, 2018). Korean popular culture products have succeeded in winning the hearts of fans in all levels of society, especially in Asia, due to their incorporation of Asian values. This means that they "wrap" an Asian value that is marketed to suit the times (Śleziak, 2013). This term refers to stories that are full of Asian nuances, but the "selling" process uses modern methods by promoting the lifestyle and name of the "idol." Korean popular culture has succeeded in influencing the international community. Many Korean popular culture products from the creative industry have been incorporated into the social life structure of world society, not only in Asia, but also in the Era (Europe-America) region (Jin & Yoon, 2014).

Korean films and drama series are produced based on versions tailored to the country's cultural context. Examples include My Sassy Girl and My Wife is a Gangster. The latest film, Miracle in Cell No. 7, was released in 2013 and was subsequently adapted in Indonesia in 2022 with the same title. The film Miracle in Cell No. 7 has been reproduced in numerous countries, including Indonesia. The acting quality of Korean actors and actresses is highly regarded, and they are often compared to Hollywood artists (Amaran & Wen, 2018). Furthermore, South Korean products, particularly those featured in Korean drama series and films, are also well-known internationally. For instance, the success of Samsung and LG, two prominent South Korean electronics companies, has been widely recognized (Huang, 2009). This brand is used to being part of the story in both South Korean drama series and films. This brand is frequently incorporated into the narrative of South Korean drama series and films. In the tourism sector, the rapid increase in popularity was attributed to the spread of Korean popular culture (Kim,

Agrusa, Chon, & Cho, 2008) . Similarly, in the education sector, the growing number of international students seeking higher education in South Korea was attributed to the influence of Korean popular culture, which has spread to various countries.

South Korean popular culture has evolved into a powerful instrument that the South Korean government can leverage for various purposes (Huat, 2010). This includes the staging of K-pop concerts in numerous countries and the export of K-dramas and K-movies, which are also shown in many countries, which can be considered a diplomatic tool (Dhawan, 2017) . The popular culture utilized by South Korea to conduct diplomacy through culture has the potential to strengthen bilateral relations between countries, as opposed to diplomacy through military force (Nye, 2004).

Confucianism: The Original Culture That Never Disappeared

The Korean peninsula is of particular interest, as it has been popularly described by the general public as well as by researchers as "the most Confucian part of the world" (Śleziak, 2013). Confucianism is a traditional belief from ancient Korean times, however, Confucianism has long been rooted in the structure of Korean social life (Amalia, Abidin, & Kusumaningrum, 2022). Confucianism is a philosophy related to morality that originated in China and was introduced to Korea during the ancient kingdom period. This teaching recognizes five fundamental relationships in social life, namely: the relationship between the ruler and the people; the relationship between father and son; the relationship between a man and his wife; the relationship between brother and sister; and the relationship between friends. Despite the perception of Korean popular culture as always being glamorous and flamboyant, there is another side that is not visible in the glitter of popular culture: Confucianism (Kim & Park, 2007).

The two main forms of commitment that must be applied in carrying out the five basic relationships of Confucianism are "loyalty" and "faith" (Śleziak, 2013). Two aspects of Confucianism have had a profound impact on the development of Korean society. The first is that Confucianism offers moral norms that include individual morality, moral rules in society, and moral rules relating to the state. This morality is based on five core values: kindness, honesty, fairness, ethics, and wisdom, as well as faith. The second is that Confucianism places a strong emphasis on education. The goals, methods, and processes of learning are influenced by Confucianism (Kim & Park, 2007). The norms of Confucian teachings displayed in k-dramas and k-movies are still maintained. Furthermore, a person's calling cannot be generalized

because it is unique to each individual, such as to parents, younger people, or superiors in work conditions (Amalia, Abidin, & Kusumaningrum, 2022).

The advent of Confucianism in South Korea indirectly shaped the cultural landscape of the country. There are three key ways in which Confucianism influenced Korean culture: politically, socially, and culturally. The impact of Confucianism in Korea has been felt across various domains, including art, literature, education, and philosophy (Śleziak, 2013). This was the initial step in influencing the royal dynasties of ancient times. Political power was formed on the culture that it had influenced. Confucianism adheres to a political philosophy that leads to the creation of a state bureaucracy and formal administrative structures. These structures have various political functions and oversee government operations. Finally, there are social forces, where Confucianism reconstructs the rules of society, including customs and values. This is particularly evident in the changes to social relations. This was the final phase of Confucianism in Korea, which is still believed and used in the social structure of South Korean society (Amalia, Abidin, & Kusumaningrum, 2022).

Currently, Korean popular culture contains numerous elements of modern Western values, yet traditional Confucianism remains a significant influence in South Korea (Bok-rae, 2015). Korean culture is deeply rooted in Confucianism, which has played a pivotal role in preserving the country's cultural identity. Korean popular culture is a remarkable phenomenon. By interpreting East Asian or Confucian values, Korean popular culture transcends the boundaries of mere commercial products, evoking a unique appeal (Bok-rae, 2015). Confucianism is a staunch supporter of Korean historical commitment and continuity through reform and adaptation to modern society. It provides society with a set of criteria regarding practices in social life. The structure of society can be strengthened by Confucianism. The morals and character of Confucius continue to influence the lives of Koreans in the present day. The spirit of Confucius provides an incentive for people to seek happiness and tranquility. Despite the challenges of the modern world, Confucianism remains a significant influence in South Korea, contributing to the nation's progress (Amalia, Abidin, & Kusumaningrum, 2022).

CONCLUSIONS

The South Korean economic crisis of 1997 proved to be a pivotal event in the country's development, propelling it towards becoming a developed nation. The crisis had a catastrophic impact on South Korea's economy, leading to a severe decline in the country's financial condition. In response, the South Korean government took the initiative to restore the country's

financial stability by seeking external assistance through the International Monetary Fund (IMF). In light of the consequences, the South Korean government bears responsibility for restoring the country's financial condition. Borrowing funds from the IMF represents a historical first for the South Korean government, the amount of funds amounting to US$ 57 Billion was obtained from the IMF and that was a fantastic amount that year. This led the President of South Korea at the time to issue an apology through the media to all South Korean people, as he felt embarrassed about having to borrow funds from the IMF. On that day, the President of South Korea referred to it as *Gugmin Danghwangseuleon Nal*, or "National Day of Shame." The pivotal moment for South Korea's recovery from the financial crisis was the *Gugmin Danghwangseuleon Nal* when the South Korean government secured IMF funding. The government's subsequent objective was to utilize these resources to the greatest extent possible in order to facilitate economic recovery.

The South Korean government initiated a series of bold measures in response to the economic crisis, which were met with significant opposition. These measures involved the use of popular culture as a tool for economic recovery. The government's initiative led to significant changes in the country's economic condition. Currently, the South is experiencing economic growth, and the government has successfully transformed Korean popular culture into a form of nation branding. In addition to the aforementioned factors, South Korean life is perceived as glamorous due to its popular culture. However, one constant in the lives of its citizens is Confucianism, an East Asian ideology that emphasizes polite norms characteristic of Eastern culture. South Korea continues to adhere to Confucianism, which serves to reinforce its citizens' identity as an Eastern nation. One of the reasons South Korea has been able to progress as it has today is that it still adheres to Confucianism, as well as exporting popular culture.

REFERENCES

Abidin, Z. (2019). Hubungan Antara Tayangan K-Drama di Televisi dengan Perilaku pada Anak Remaja dalam Mengimitasi Korean Fashion. *KOMUNIKA: Jurnal Dakwah dan Komunikasi, 13*(1), 65-79. doi:https://doi.org/10.24090/komunika.v13i1.2075

Abidin, Z., Tayo, Y., & Mayasari. (2018). Fanaticism of a Korean Boy Band, "Shinee" as Perceived by K-Popers "Shinee World Indonesia" in Karawang Regency. *International Journal of Engineering and Technology, 7*(3.30), 74-79. doi:https://doi.org/10.14419/ijet.v7i3.30.18159

Ahn, H., Kiaer, & Jieun. (2020). Pop Culture Words: How Can K-Wave Turn Korean Words into Global. *English Today, 37*(3), 1-10. doi:https://doi.org/10.1017/S0266078420000292

Ainslie, M. J. (2016). Korean Overseas Investment and Soft Power: Hallyu in Laos. *Korea Journal, 56*(3), 5-32. doi:https://doi.org/10.25024/kj.2016.56.3.5

Ainslie, M. J., Lipura, S. D., & Lim, J. B. (2017). Understanding the Hallyu Backlash in Southeast Asia: A Case Study of Consumers in Thailand, Malaysia and Philippines. *Kritika Kultura, 0*(28), 63-91. doi:https://journals.ateneo.edu/index.php/kk/article/viewFile/KK2017.02805/2412

Alpi, K. M., & Evans, J. J. (2019). Distinguishing Case Study as A research Method from Case Reports as A Publication Type. *Journal of the Medical Library Association, 107*(1), 1-5. doi:dx.doi.org/10.5195/jmla.2019.615

Amalia, S., Abidin, Z., & Kusumaningrum, R. (2022). Konfusianisme dalam Film Kim Ji Young Born 1982: Perspektif Semiotika. *Jurnal Komunikasi Universitas Garut: Hasil Pemikiran dan Penelitian, 8*(1), 794-804. doi:http://dx.doi.org/10.52434/jk.v8i1.1291

Amaran, M. A., & Wen, L. M. (2018). Factors of watching Korean Drama Among Youth in Kuching City, Malaysia. *International Journal of Arts and Commerce, 7*, 33-48. doi:https://ijac.org.uk/images/frontImages/gallery/Vol.7No.7/5.33-48.pdf

Anholt, S. (2006). *Competitive Identity: The New Brand Management for Nations, Cities, and Regions (1st Edition).* London: Palgrave Macmillan.

Anholt, S. (2016). *Brand New Justice.* United Kingdom: Taylor & Francis Group.

Ariffin, J. T., Bakar, H. A., & Yusof, N. H. (2018). Culture in Korean Drama Towards Influencing Malaysian Audiences. *International Journal of Innovative Research in Engineering and Management, 5*(1), 10-14. doi:https://doi.org/10.21276/ijirem.2018.5.1.3

Arifin, A. L., Vikaliana, R., Latunreng, W., & Bari, A. (2022). Identification and Application of Good Corporate Governance Principles in the Guarantee industry in Indonesia. *International Journal of Social Science and Business, 6*(3), 316-325. doi:https://doi.org/10.23887/ijssb.v6i1.44335

Asghar, A. (2016). Gerakan Terorisme Tahun 2015: Pola Serangan, Jumlah Korban dan Wajah Baru Global Jihad. *Jurnal Keamanan Nasional, 2*(1), 1-18. Retrieved from https://ejurnal.ubharajaya.ac.id/index.php/kamnas/article/view/1429

Bajari, A. (2015). *Metode Penelitian Komunikasi.* Bandung: Simbiosa Rekatama Media.

BBC, N. (2020). Retrieved 2022, from http://www.bbc.uk./news/world-asia-pasific-15289563

Bok-rae, K. (2015). Past, Present and Future of Hallyu (Korean Wave). *American International Journal of Contemporary Research, 5*(5), 154-160. doi:https://www.aijcrnet.com/journals/Vol_5_No_5_October_2015/19.pdf

Bungin, B. (2021). *Post-Qualitative Social Research Methods: Kuantitatif-Kualitatif-Mix Methods Positivism-Postpositivism-Phenomenology-Postmodern Filsafat, Paradigma, Teori, Metode dan Laporan* (2 ed.). Jakarta: Prenada Media.

Chen, S. (2016). Cultural Technology: A framework for Marketing Cultural Exports - Analysis of Hallyu (the Korean Wave). *International Marketing Review, 33*(1), 25-50. doi:https://doi.org/10.1108/IMR-07-2014-0219

Cho, Y. (2011). Desperately Seeking East Asia Amidst The Popularity of South Korean Pop Culture in Asia. *Journal of Cultural Studies, 25*(3), 383-404. doi:https://doi.org/10.1080/09502386.2010.545424

Creswell, J. W., & Poth, C. N. (2018). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches (4th Edition).* Thousand Oak - California: Sage Publications, Inc.

Davids, E. L. (2023). The Evolution of Film Genres: A Comparative Analysis of Hollywood and Bollywood. *Art and Society, 2*(4), 15-34. Retrieved from https://www.paradigmpress.org/as/article/view/736

Dhawan, R. K. (2017). Korea's Cultural Diplomacy: An Analysis of the Hallyu in India. *Strategic Analysis, 41*(6), 559–570. doi:https://doi.org/10.1080/09700161.2017.1377895

Dwipayana, A. A., & Sartini. (2023). Makna Perubahan Identitas Desa Adat di Tengah Pembangunan Pariwisata Budaya di Bali. *Jurnal Ilmu Sosial dan Humaniora, 12*(2), 322-331. doi:https://doi.org/10.23887/jish.v12i2.63417

Elaskary, M. (2018). The Korean Wave in the Middle East: Past and Present. *Journal of Open Innovation: Technology, Market, and Complexity, 4*(4), 1-16. doi:https://doi.org/10.3390/joitmc4040051

Fadillah, D. I., Abidin, Z., & Utamidewi, W. (2022). Pengaruh Menonton Tayangan Korean Drama Terhadap Minat Penggunaan Bahasa Korea. *NUSANTARA: Jurnal Ilmu Pengetahuan Sosial, 9*(10), 3680-3689. doi:http://dx.doi.org/10.31604/jips.v9i10.2022.3680-3689

Farida, N., Pradhanawati, A., & Taufiq, M. (2021). Innovation Capability Models to Improve the Competitiveness of Creative Industrial Products. *Jurnal Ilmu Sosial, 20*(2), 185-208. doi:10.14710/jis.20.2.2021.185-208 [Online]

Ganghariya, G., & Kanozia, R. (2020). Proliferation of Hallyu Wave and Korean Popular Culture Across The World: A Systematic Literature Review From 2000-2019. *Journal of Content, Community and Communication, 11*(6), 177-207. doi:DOI: 10.31620/JCCC.06.20/14

Hadiyani, S. P., Abidin, Z., & Utamidewi, W. (2021). Pengaruh Tayangan Drama Korea Itaewon Class terhadap Motivasi Menjadi Entrepreneurship. *Jurnal Pendidikan dan Kewirausahaan, 9*(1), 132-144. doi:https://doi.org/10.47668/pkwu.v9i1.188

Hao, A. W., Paul, J., Trott, S., Guo, C., & Wu, H.-H. (2019). Two Decades of Research on Nation Branding: A Review and Future Research Agenda. *International Marketing Review, 38*(1), 1-24. doi:10.1108/IMR-01-2019-0028

Harrison, H., Birks, M., Franklin, R., & Mills, J. (2017). Case Study Research: Foundations and Methodological Orientations. *Forum: Qualitative Social Research, 18*(1), 1-17. doi:https://doi.org/10.17169/fqs-18.1.2655

Hassan, S., & Mahrous, A. A. (2019). Nation Branding: The Strategic Imperative for Sustainable Market Competitiveness. *Journal of Humanities and Applied Social, 1*(2), 146-158. doi:https://doi.org/10.1108/JHASS-08-2019-0025

Hong, E. (2016). *Korean Cool: Strategi Inovatif di Balik Ledakan Budaya Pop Korea.* Bandung: Mizan Media Utama.

Huang, X. (2009). Korean Wave: The Popular Culture, Comes as Both Cultural and Economic Imperialism in the East Asia. *Journal Asian Social Science, 5*(8), 123-130. doi:https://10.5539/ass.v5n8p123

Huat, C. B. (2010). Korean Pop Culture. *Malaysian Journal of Media Studies, 12*(1), 15-24. Retrieved from http://adum.um.edu.my/index.php/JPMM/article/view/32622

Jin, D. Y. (2018). Transnationalism, Cultural Flows, and the Rise of the Korean Wave Around the Globe. *The International Communication Gazette, 81*(2), 1-4. doi:https://doi.org/10.1177/1748048518802911

Jin, D. Y., & Yoon, K. (2014). The Social Mediascape of Transnational Korean Pop Culture: Hallyu 2.0 as Spreadable Media Practice. *New Media & Society, 18*(7), 1277-1292. doi:https://doi.org/10.1177/1461444814554895

Kim, A. E., & Park, G.-s. (2007). Nationalism, Confucianism, Work Ethic and Industrialization in South Korea. *Journal of Contemporary Asia, 33*(1), 37-49. doi:https://doi.org/10.1080/00472330380000041

Kim, M. (2011). The Role of the Goverment in Cultural Industry: Some Observations From Krea's Experience. *Keio Communication Review, 33*, 163-182. Retrieved from http://www.mediacom.keio.ac.jp/publication/pdf2011/10KIM.pdf.

Kim, S. S., Agrusa, J., Chon, K., & Cho, Y. (2008). The Effects of Korean Pop Culture on Hong Kong Residents' Perceptions of Korea as a Potential Tourist Destination. *Journal of Travel & Tourism Marketing, 24*(2-3), 163-183. doi:https://doi.org/10.1080/10548400802092684

KOCIS. (2016). *Guide to Korean Culture.* Seoul, Republic of Korea: Korean Culture and Information Service - Ministry of Culture, Sports and Tourism. Retrieved from https://newsroom.korea.net/upload/e-book/ecatalog5.jsp?Dir=384&catimage=&eclang=en

Koo, J. M., & Koo, H. M. (2022). K-Pop from Local to Global: A Study on Cultural Nationalism in Korean Pop Culture. *The Columbia Journal of Asia, 1*(1), 175-187. doi:https://doi.org/10.52214/cja.v1i1.9355

Kusuma, P. N., Trianasari, & Rahmawati, P. I. (2022). The Use of Social Media as a Water Tourism Destination Promotional Media at Banjar Hot Spring: Digital Marketing Perspective. *International Journal of Social Science and Business, 6*(2), 282-288. doi:https://doi.org/10.23887/ijssb.v6i2.44073

Lee, S. T. (2021). Vaccine Diplomacy: Nation Branding and China's COVID-19 Soft Power Play. *Place Branding and Public Diplomacy, 19*, 64-78. doi:https://doi.org/10.1057/s41254-021-00224-4

Li, X. (., & Feng, J. (2021). Nation Branding Through the Lens of Soccer: Using A Sports Nation Branding Framework to Explore The Case of China. *European Journal of Cultural Studies, 25*(4), 1-21. doi:https://doi.org/10.1177/13675494211011179

Lie, J. (2012). What Is the K in K-pop? South Korean Popular Music, the Culture Industry, and National Identity. *Korea Observer, 43*(2), 339-363. Retrieved from http://koreaobserver.or.kr/html/?pmode=subpage&smode=aim

Lincoln, Y. S., & Guba, E. G. (2016). *The Constructivist Credo* (3rd Edition ed.). New York: Routledge. doi:https://doi.org/10.4324/9781315418810

Littlejohn, S. W., & Foss, K. A. (2009). *Encyclopedia of Communication Theory.* California: SAGE Publications.

Longenecker, L. M., & Lee, J. (2018). The Korean Wave in America: Assessing the Status of K-Pop and K-Drama between Global and Local. *Situations: Cultural Studies in the Asian Context, 11*(2), 105-127. Retrieved from http://situations.yonsei.ac.kr/product/item.php?it_id=1538233659&ca_id=10c0&page=1&sort1=&sort2=

Novianti, K. R. (2021). Maximizing Bali Village Tourism Potential Using Penta-Helix Model. *International Journal of Social Science and Business, 5*(1), 86-92. doi:https://doi.org/10.23887/ijssb.v5i1.30650

Novienthia, D. (2022). The Effect Of The Korean Wave On Nation Brand South Korea (Study On USU Physics Students). *Inspirasi dan Strategi (INSPIRAT): Jurnal Kebijakan Publik dan Bisnis, 12*(2), 51-58. doi:https://doi.org/10.35335/inspirat.v12i2.59

Nye, J. S. (2004). *Soft Power: The Means to Succes in World Politics.* New York: Public Affairs.

Saraswati, A., Abdillah, Y., & Damayanti, C. R. (2023). The Deployment of K-Pop in Asian Market through the Implementation of Cross-Country Business Contracts by the Korean Entertainment Company. *Jurnal Ilmu Sosial, 22*(1), 44-67. doi:https://doi.org/10.14710/jis.22.1.2023.44-67 [Online]

Seno, R. H. (2020). Reformasi Administrasi di Korea Selatan: Sebuah Pembelajaran Kesuksesan. *Jurnal Wacana Kinerja, 23*(2), 201-222. doi:http://dx.doi.org/10.31845/jwk.v23i2.667

Shim, D. (2006). Hybridity and The Rise of Korean Popular Culture in Asia. *Media, Culture & Society, 28*(1), 25-44. doi:https://10.1177/0163443706059278

Śleziak, T. (2013). The Role of Confucianism in Contemporary South Korean Society. *Rocznik Orientalistyczny, 66*(1), 27-46. doi:http://hdl.handle.net/11089/3401

Storey, J. (2003). *Cultural Studies dan Kajian Budaya Pop.* Bandung: Jalasutra.

Sun, J., & Shim, D. (2014). Social distribution: K-Pop Fan Practices in Indonesia and The 'Gangnam Style' Phenomenon. *International Journal of Cultural Studies, 17*(5), 485-501. doi:https://doi.org/10.1177/1367877913505173

Theodora, N. (2021). Relationship Between Integrated Marketing Communication and Brand Equity. *International Journal of Social Science and Business, 5*(2), 278-283. doi:https://doi.org/10.23887/ijssb.v5i2.33782

Trolan, J. (2017). A Look Into Korean Popular Culture and its Tourism Benefits. *International Journal of Educational Policy Research and Review, 4*(9), 203-209. doi:https://doi.org/10.15739/IJEPRR.17.022

Turner, V. W. (1988). *The Antrophology of Performance.* New York: PAJ Publications.

Walsh, J. (2014). Hallyu as a Government Construct: The Korean Wave in the Context of Economic and Social Development. In Y. Kuwahara, *The Korean Wave: Korean Popular Culture in Global Context* (pp. 13-31). Palgrave Macmillan, New York. doi:https://doi.org/10.1057/9781137350282_2