

Theory of cultivation in Korean drama in social media

Sa'diyah El Adawiyah^{1*}, Tria Patrianti², Agus Hermanto³, Rahmanita Ginting⁴

^{1,2,3}Faculty of Social and Political Sciences, Muhammadiyah Jakarta University, Indonesia

⁴Faculty of Social and Political Sciences, Muhammadiyah Medan University, Indonesia

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Abstract

Social media (paid) as a medium to meet the information needs of Korean entertainment shows which are very limited can be watched through Indonesian television media. Of course, this does not rule out the transmission of foreign cultural values and norms that colour and influence the culture of the society in Indonesia. This research aim is to determine what kind of contribution or affect the transmission of Korean culture includes cognitive, affective and behavioural aspects. The method used in this research is descriptive. The technique of collecting data through interviews with informants uses a purposive sampling technique, which is where informants are selected with specific considerations and goals and based on their accessibility by the researcher. The results of this study indicate that there is a process of transmission of Korean popular culture that contributes to the impact of acceptance on the audience from cognitive, affective to conative or behavioural aspects. Among them include, increasing knowledge and understanding, generating interest and changing views, as well as imitating, identifying, and adopting behaviour in terms of imitation and identification theory. This study concludes that the transmission of Korean culture such as Korean drama through social media contributes to the impact of acceptance on the audience, from cognitive, affective to conative or behavioural aspects.

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INTRODUCTION

The mass media has a massive influence (Rara Cindoswari & Diana, 2019) in building a multicultural society because of its potential role to raise an issue or public opinion. The mass media removes the boundaries between countries allowing for cultural uniformity throughout the world. Culture in a country can be known, liked and even applied by people from other countries. Mass media has an essential role in socializing specific values in society. It can prove in one of the mass communication functions carried out by the mass media, namely the transmission function (Situmeang et al., 2015), where the mass media use as a tool to transmit social heritage such as culture. Through the transmission function,

the media can pass certain norms and values from one society to another. Even in this era of globalization, there is a possibility, and it is spurring

The existence of Korean dramas in Indonesia cannot separate from the contribution of social media in transmitting Korean popular culture values among its users (Hutapea & Marlina, 2022; Khairil et al., 2019; Nurinda, 2018; Situmeang et al., 2015). Social media is here to provide easy access to information (Setiadi, 2020) or in terms of enjoying South Korean entertainment products that we can find through television shows in Indonesia, especially cable television. Korean culture in Indonesia has now emerged as a culture that is quite popular not only among teenagers but also includes children and the elderly. Slowly but surely, the existence of the Korean Wave through its Korean Drama in Indonesia has now shifted the popular culture that previously influenced Indonesian teenagers. It is even able to shift the culture that once became the mecca and reference for fashion and lifestyle styles, such as Japan with the Harajuku style (Situmeang et al., 2015), or America and Europe. Korea is now one of the exporting countries for cultural products in the form of Entertainment in the form of music, drama, films and others, and its cultural development does not only cover the Asian continent but also penetrates America and European countries. It is in line with the progress of the entertainment industry and the economic stability of the country. The development of Korean cultural products can also prove through the Internet. The spread of Korean culture through the Internet also supported by the increasing number of Indonesian user who uses the Internet as a means of communication. In Indonesia, there are communities of Korean drama lovers, music, fashion style or Korean stars who have hundreds to thousands of members. The majority of them are teenagers, and most of them have official websites because they form through the Internet and social media networks. Seeing the percentage of internet users who are dominated by young people, namely the range of 15-35 years. It is undeniable that social media has a significant contribution in spreading cultural values and norms, especially Korean culture, which is absorbed and adopted by Indonesian youth (Wishandy et al., 2019).

So far, the Cultivation Theory used as research (Rosyada & Rohimi, 2022; Yusri, 2022) is the impact caused by television on public acceptance and often the focus of the study is negative, namely on the themes of violence. According to this theory, the contact between the audience and television can affect the perception of the audience, which in turn will shape the audience's attitude towards something they are watching. Especially

shows that have similarities or are not much different from what they experience in everyday life and with high intensity. Television is no longer the prima donna of society in terms of enjoying information shows, advances in communication and information technology today. The pace of technological developments such as digital cables, satellites, digital transmissions and the Internet has been able to create many alternative means or media, where people can view and watch shows that have elements of informative, educational and recreational messages. One of them is through the Internet, namely social media (Tian & Logahan, 2019).

Based on the phenomena and problems, researchers are interested in further examining how the function of cultural transmission in social media, which includes the dissemination of Korean popular culture, the inculcation of Korean popular culture values, the implications of the spread and cultivation of values. It applies to users, mostly Korean fans with a high social media consumption, which as a whole is part of the cultivation process. Because in cultivation theory, the research develops to be able to explain how the impact of watching a program on the perceptions or views, behaviour and values of the program that apply by the people who watch it.

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LITERATURE REVIEW

Cultural Transmission

The function of cultural transmission in mass communication. Mass communication defines as a communication process that takes place in which messages are sent from institutional sources to mass audiences through mechanical means such as radio, television, newspapers and films (Saefudin, 2008). The function of mass communication, according to Dominick (2001), (Elvinaro Ardianto, 2009: 14) (Situmeang et al., 2015), consists of Surveillance, Interpretation, Linkage, Transmission of Values, Entertainment, Mass communication functions. The spread of these values cannot separate from the spread of cultural values, so this transmission function is also called cultural transmission. Cultural transmission inevitably always exists in various forms of communication that have an impact on personal acceptance; cultural transmission takes place on two levels, contemporary and historical (Setiadi, 2020).

Cultural Transmission and Mass Communication Effects In several theories of the effects of media in mass communication (Karya & Sundhari, 2019) state that the media do indeed play an essential role in the development and maintenance of culture. The debate about the power of the media has resurfaced, mainly because of the emergence of the Internet, media researchers have different levels of analysis respectively, namely the level of effect which is the centre of attention of researchers. Those operating at the microscopic level examine the effects of media at the individual level. Meanwhile, those who work at the macroscopic level hope to see the effects of media on a broader social and cultural level. (Baran & Davis, 2010) According to Effendy (2006: 318-319), there are three dimensions of mass communication effects, namely: cognitive, affective, and behavioural or conative. (1) Cognitive effects include increased awareness, learning, and additional

knowledge. (2) Affective effects related to emotions, feelings, and attitude. (3) Whereas the behavioural or conative effects relate to the behaviour of doing something, adopting, imitating, in a certain way. The three dimensions of these effects use as a reference in this study to see or find out what kind of impact the cultural transmission process through social media causes (Rara Cindoswari & Diana, 2019).

Cultivation Theory

George Gerbner developed cultivation theory in the 1970s and 1980's. Cultivation comes from the verb to cultivate which means to plant, and this theory states that television "implants" or creates a view of the world which (DeFleur & DeFleur, 2022; Robert & Brown, 2004; Student et al., 2021) , although possibly inaccurate, becomes a reality only because people believe in that "reality". This theory also views television as a dominant medium that spreads messages from both cultural, social and political elites (Yusri, 2022). Apart from that, we can also learn about the world, its people, its values and customs (Elvinaro, 66: 2009). However, the media maintain, develop and help culture to maintain and adapt these values, widen their spread among members of that culture (Hutapea & Marlina, 2022). Cultivation theory, in this project, involves three stages of research strategy (Yusri, 2022), including:

1. Institutional Process Analysis

This stage examines how media message flows are produced and managed, how to make decisions, and how the media organization functions.

2. Message System Analysis

This stage discusses television content in detail, measures the appearance of images, themes, the value of a message system in the shows presented on television, and identifies how to form a community through the mass communication process.

3. Cultivation Analysis

This stage is to define the contribution of television to the audience towards the conceptualization of social reality, according to cultivation analysis, television contributes to the creation of a cultural framework or knowledge and the general concepts that underlie it. Social reality according to Berger and Luckman (Hamdan, 2017) is the knowledge that is daily in nature that lives and develops in society such as concepts, general awareness, public discourse, or language, which form through a dialectical process which takes place in three stages, that is a)

externalization or adjustment; b) objectivity, and c) internalization, which is a process in which individuals identify themselves with the institutions or organizations where the individual is a member.

Gerbner revealed (Ido Prijana Hadi, 2007), the cultivation process occurs in two ways, namely: Mainstreaming and resonance are factors in the occurrence of cultivation (DeFleur & DeFleur, 2022), these two things become the necessary foundations in research on cultivation. The two factors adjust to the conditions found in this study, such as content containing elements of Korean popular culture which dominates social media (Situmeang et al., 2015). Once we open the homepage of the site, there will be recommendation channels related to Kpop, especially a line of South Korean television channels that integrate with social media. Besides, there is a similarity between the eastern cultural customs that the State of South Korea has with Indonesia, one example of which is the respect for parents which is usually found in everyday life which makes it easier for most Indonesians to accept.

Social Media

According to Enda Nasution in the book *Social Media Nation* (2013), the word "media" in social media comes from the word "medium" which interpret as a means or a place where people can relate to each other and establish social interactions. Social media is not like Mainstream Media like newspapers, magazines or television. Social media in today's digital era has made it possible for one human to relate to another human being, without the limitations of time and space from directly used sources, such as Mulyana (in Subekti, 2016: 23).

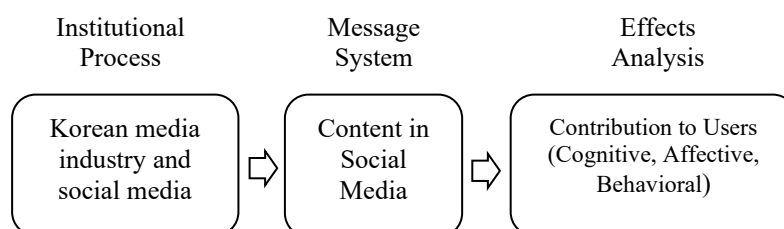


Figure 1. Conceptual Framework

METHODS

This research design uses descriptive research using a qualitative approach. In qualitative research, the research instrument or tool is the researcher himself—qualitative researchers as human instrument (Christensen et al., 2014; Cooper & Schindler, 2014). The main sources of information or data in qualitative research consist of words and actions,

with written data, photographs, and statistics serving as supplementary data (Moleong, 2007: 157). Engagement with social media platforms is notably significant; consider becoming part of the community. A total of four informants were utilised as sources of information regarding the impact and contribution of cultural transmission.

RESULTS AND DISCUSSION

Korean dramas or dramas turn out to have a considerable influence on the audience in Indonesia. This was revealed by the results of a survey by Poll aka JakPat. The majority or 91% of respondents want to visit the Land of Gingseng because they watch Korean dramas. There are also most respondents (87%) who want to watch dramas from their favorite actors/actresses (87%). Then, as many as 82% of respondents were interested in listening to the soundtrack of the Korean drama they watched. Other influences are fans who want to learn Korean (80%), like actors/actresses (79%), are interested in K-Pop (71%), and follow the actor/actress's social media (66%).

Furthermore, as many as 62% of respondents said that they watched Korean Vloggers because of Korean dramas. Then, as many as 58% followed the fashion style and 51% followed the hairstyles of Korean drama actors/actresses. This survey was conducted from June 24 to July 4, 2022 to 1,025 respondents who watched Korean dramas in the last six months. The survey was conducted online through the JakPat application.

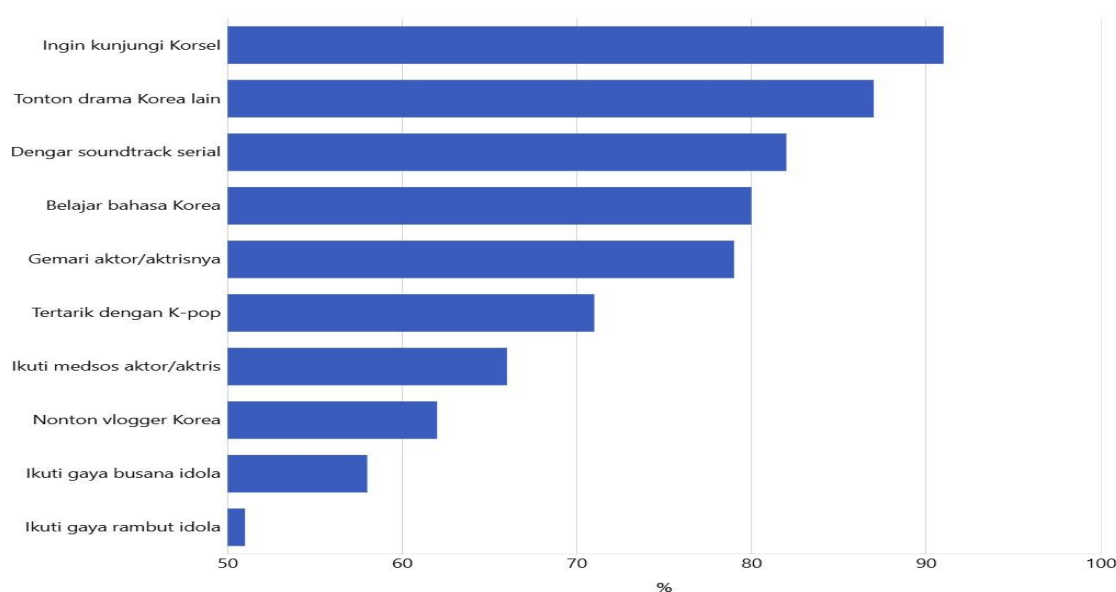


Figure 2. The Influence of Korean Dramas on Fans in Indonesia

Source: JakPat (2022)

Institutional Process Analysis

As the presentation and data results have described, it can describe how the Korean mass media industry manages, produces messages and distributes them by utilizing social media. The success of Korean popular culture, which has spread to various countries, cannot separate from the interference of the government. Both in terms of policies and regulations, driven by the wave of popularity of Korean popular culture that is widespread in Asia, and refers to technology that helps change a culture, including cultural heritage and the mass media. In 2001, the Korean Government, through the ministry of culture and tourism, formed an agency called the Korean Creative Content Agency (KOCCA), which received an annual budget of 90 million dollars. The agency is in charge of regulating cultural content and supporting small companies that produce cultural products, such as television shows, films, dramas and others. That is why artist management agencies in South Korea have now begun to appear, which have helped enliven the Korean entertainment industry, by launching new faces of singers, boy groups or girl groups that we can find their channels. It is a concrete step by the Korean government in supporting the Korean entertainment media industry so that it can still fly the Korean Wave flag around the world (Rosyada & Rohimi, 2022).

In today's era of technological development, the Internet has become the most influential primary media in the world, along with the rapid growth of social media such as Facebook and Twitter. Korean entertainment companies certainly do not want to miss this momentum; they have taken part in spreading the craze for K-pop around the world in recent years. They actively optimize the use of social networking services such as Facebook, Twitter and also manage their channels (Khairil et al., 2019). One example of the use of social media by Korean entertainment agency companies, we can see at SM Entertainment, one of the leading and largest artist management agencies in South Korea. SM Entertainment has launched many famous boy groups and girl groups, one of the Girls Generation, which has a high enough popularity, as evidenced by their music video entitled 'Gee' which has viewers more than 100 million with audiences from different countries.

The founder and producer of SM Entertainment, Lee Soo-Man, described the company's strategy as 'culture technology'. He stated that cultural technology is different from information technology; culture technology is more refined and complicated, mostly because it is related to businesses involving hidden assets and unpredictable human resources and their growth potential. Entertainment industry agencies are actively studying

consumer needs, and the selling point of individual marketing, to produce artists who can win the hearts of the local community. The manoeuvre that SM Entertainment has made in executing this strategy is to launch Chinese-born artists who have been trained in Korea and then sent back to China to debut and have a career there. However, they still carry the K-pop flag. (Korean Culture and Information Service, 2011: 70).

Message System Analysis

The convergence of social media with K-pop has developed a widespread Korean music boom in various countries (Tian & Logahan, 2019). One of the reasons K-pop is so loved globally is because the way people enjoy music has changed. In the past, people had to buy CDs or listen to music on television or radio, but nowadays, thanks to the development of, people can find the music they want for themselves. Also, it provides more music in a video than in audio. Music today is not only enjoyed through the sense of hearing, but also through the sense of sight because today's music is not only supported by strong melodies and rhythms, but also by dancing and stunning artist performances. The Korean entertainment industry creatively packs a form of cultural product in such a way, for example through Korean dramas with the theme of everyday life with easy-to-understand storylines, supported by soundtracks that are deliberately created to suit the storyline and are usually sung by singers. - famous singers, besides, the success of dramas in Korea (Rosyada & Rohimi, 2022). Both K-pop music and Korean dramas certainly have messages that contain cultural elements, which intend to convey the public, and of course have the aim so that these messages can change their attitudes and behaviour as expected (Rara Cindoswari & Diana, 2019).

Effects Analysis

In practice, this study attempts to analyze how the impact of the transmission of Korean popular culture or the Korean Wave by using the effects of mass communication, which includes cognitive, affective and behavioural aspects. However, before discussing the impact of the Korean Wave transmission, first look at the factors in which cultivation occurs. The basic principles in Cultivation theory are that the process of cultivating values or cultivating occurs in two ways, namely, mainstreaming and resonance (DeFleur & DeFleur, 2022; Robert & Brown, 2004).

Show or videos about K-pop in, have been very mainstream, and channels from several Korean broadcasting institutions are quite dominating. K-pop videos can almost always be found in every feature category. For example, when watching K-pop music

videos, in the 'Related Channels On' column, a row of other K-pop-related channels will appear. The majority of informants said the same thing, regarding accessing K-pop channels that are on, they can even mention the names of the media institutions that own the channel. The popularity of the Korean Wave in almost half of the world is of course also due to the success of Korean pop music or K-pop as one of the most significant cultural sectors in the Korean creative industry. This popularity has also led to a reasonably mainstream music genre. We can see this through K-pop music video clips which have watched more than hundreds of millions of times on various platforms. As reported by Korea's largest daily JoongAng Ilbo, the daily published an article in January 2011, analyzing 923 music videos of Korean singers from three of South Korea's largest management companies, namely SM Entertainment, YG Entertainment, and JYP Entertainment, which posted.

Based on the analysis, internet users from 229 countries around the world have watched K-pop music videos as much as 793,570,000 times in 2010. If they are grouped by continent, from the Asian continent the figure has reached 566,270,000 times, from North America it reaches 123,470. 000 times and from Europe 55.37 million times. If grouped by country, Japan is ranked first with a total of 113,540,000 views of Korean music videos, followed by Thailand with 99,510,000 times and the United States with 94,870,000 times, the emergence of the United States as the primary market for the Korean Wave is an extraordinary thing. Several Middle Eastern countries, have also watched K-pop music videos as much as 300,000 times or more, including Egypt (about 630,000 views) and Kuwait (approx. 414,000 views). Several countries are relatively foreign to Korea in the list as viewers of K-pop music videos, including Montenegro (22,000 views), New Caledonia (14,000 views) and Guadeloupe (10,000 views). It shows the existence of K-pop as mainstream in the spread of the Korean Wave to various parts of the world. (Korean Culture and Information Service, 2011: 37).

Furthermore, for members of the K-pop fan community, by seeing videos that have a double effect or dose of the values of Korean popular culture they absorb from their interactions between fellow fanbase members, it further strengthens the inculcation of popular cultural values. Koreans towards themselves, which directly or indirectly influence their attitudes and behaviour in everyday life.

Korean popular culture, which is readily accepted by Indonesians, especially teenagers, is due to an element of cultural similarity or similarity that Korean culture has

with Indonesian culture. For example, Korean culture and Indonesian culture both uphold the value of politeness, especially in terms of respecting older people. It is one of the reasons that K-pop fans have a sense of closeness to Korean popular culture. In cultivation theory, the focus of research is the impact or contribution of a message in instilling specific values on individuals. It is what researchers are trying to investigate, regarding the effects of mass communication, which include cognitive aspects, affective aspects, conative or behavioral aspects.

Cognitive aspects, with a variety of video content on the platform such as dramas and reality shows, it turns out that it indirectly affects their level of knowledge and understanding of Korean culture, especially their understanding of the Korean Wave phenomenon. Dramas or reality show programs showcase many cultural elements and customs of the Korean state, as an effort to introduce Korean culture to the world. Knowledge and understanding include: 1) Knowing the customs and habits of the Korean people; 2) Know the character of Korean people; 3) Knowing the elements of Korean culture, and 4) Understand the Korean Wave phenomenon.

Affective Aspects, one thing that is interesting to note is that the appeal of dramas, pop music, and films have turned into a strong preference for other Korean-made products such as electronics, gadgets, cars, fashion, cosmetics, and Korean food and lifestyle. The phenomenon of the Korean Wave, especially videos showing the culture and beauty of the Korean nation, has spurred a growing interest in Korean culture, which has also triggered a drastic increase in foreign tourists who wish to visit the country. More and more people around the world want to learn Korean, and many universities are opening Korean language programs to respond to popular demands to help people enjoy Korean Culture better. The attractive appearance of Korean artists also adds to the interest in becoming a part of Korean popular culture. It not only affects the attitude of curiosity and wants to know more about Korean culture, but also can influence the view of the Korean state, culture and society.

Conative or behavioral aspects, it is undeniable that the domination of various shows and programs full of elements of Korean popular culture has inspired many viewers to imitate or imitate and even adopt these behaviours into their daily lives, whether consciously or unconsciously. The intensity of watching, especially accompanied by specific dominant behaviour patterns in the broadcast on, also indirectly instils values into the minds of the audience, which accumulate to form a mindset to be implemented into

action. The behaviours that are imitated by K-pop fans through existing videos include: 1) Identifying himself with his idol, including his style of dress, habits, personality, even cosmetic products advertised by the idol artist; 2) Combining Korean expressions into everyday language structures; 3) Work like his idol does, for example by joining a dance cover group by uploading a cover version video, either the song or the dance; 4) Join the fanbase community, collect K-pop trinkets, attend events with the theme of Korean culture, attend concerts of their idol artists. The behaviour patterns that K-pop fans follow and adopt; depend on what kind of broadcast they watch on.

CONCLUSION

The convergence of social media with Korean popular culture as it is today has developed the Korean Wave explosion widely in various countries, one of which is Indonesia. This success proves through K-pop shows that dominate various platforms, even in particular, making the official channel for the K-pop music genre. The contribution of cultural transmission through, giving some impact of acceptance to the audience, these impacts are classified using aspects of the effects of mass communication, as well as seeing from imitation theory, identification and cultivation, because basically, cultivation is more than just an analysis of the effects of the medium. In particular, the focus of attention is the general power of a message system in influencing culture, and culture includes thoughts (cognitive), vigorous activities (affective) and behaviour (conative). So, it can prove that, in social media, there is a process of transmitting Korean popular culture that contributes to the impact of acceptance on its audiences, from cognitive, affective to conative or behavioural aspects.

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