

Exploring the Role of Media in Remote Acculturation of the Korean Wave in Indonesia

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Abstract: As globalization consistently increases cultural interaction, acculturation extends beyond traditional immigration scenarios. A significant concept is identified—remote acculturation—which highlights the role of media as a primary facilitator. This study delves into the role of media in the remote acculturation process within the context of the Korean Wave in Indonesia. This study employed a qualitative research design to analyze data in-depth that has been obtained from secondary sources compiled by previous studies, official documents online, information from mass media, and social media. The results of this study revealed that (1) television and radio played pivotal roles in facilitating the remote acculturation conditions during phases 1.0 and 2.0 of the Korean Wave, (2) streaming media and social network services emerged as additional facilitators in phases 3.0 and 4.0, and (3) in the orientation process, the Korean Wave successfully integrated with Indonesian culture. Further, the remote acculturation of the Korean Wave in Indonesia is a successful phenomenon, facilitated by various media. This study provided important insights for academics, policymakers, and media practitioners seeking to comprehend the impact of media on remote acculturation processes. Its significance lies in the scarcity of research addressing remote acculturation, particularly regarding the Korean wave as a central phenomenon in this process. Consequently, this research has the potential to contribute to the advancement of cross-cultural understanding globally.

Keywords: Media Macro-level Function, Remote Acculturation, Korean Wave, Cross-cultural Media Influence

1. Introduction

Acculturation can be enhanced through the prevalence of global mass media and social networking services[1]. This phenomenon can be conducted through proximal acculturation, such as immigration-based and remote acculturation (RA) among non-immigrants due to globalization[1][2]. The Korean wave is one of the phenomena that have been able to emerged RA globally in some countries, which indicates the rapid growth of the Korean cultural orientation[1][3]. The Korean Wave 1.0 initiated the first stage of the Korean cultural phenomenon, emerged in the late 1990s and early 2000s in modernized East Asia. It is fueled by the rapid growth of information and a tendency toward postmodernism which pertains to the influence wielded by individuals or non-governmental institutions, such as multinational

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enterprises, international civil societies, and organizations in international or transnational activities. Postmodernism evolved into a pivotal strategic circumstance for the success of the Korean Wave with enactment of actors, actresses and singers bringing the Korean Wave as a globalized cultural phenomenon, it even brought about changes in popular culture trends and products circulating in East Asia at the time.

Prior research has examined the consequences of acculturation, such as purchase intention, consumer behaviors, growth of the global market, or daily life after citizens accept the initial process of acculturation in specific countries (e.g., in Western or ASEAN countries)[1][4-7]. For instance, Anwar and Anwar[4], revealed that the Korean Wave's popularity has served as inspiration for creative industry professionals in Indonesia, motivating them to produce higher-quality works, especially by drawing on Korean popular culture as a reference. Meanwhile, this study examines the acculturation process, rather than directly talking about the results of such acculturation, through the four phases of the Korean Wave in Indonesia[8][9], with an especial focus on RA and the condition and orientation stages. In line with this, the study aims to examine the remote stage of Korean cultural acculturation in Indonesia through the Korean Wave, with a particular emphasis on the facilitative role of media in this process. The Korean Wave increased sharply from local television to streaming media as the primary media that aired Korean dramas, making Korean cultural content widespread around Southeast Asia, Europe, and South America[5]. Considering that the cultural products brought by the Korean Wave began with media-related products, the use of the concept of RA in viewing the acculturation process and the rise of Korean culture globally is highly relevant.

RA is related to activities that involve indirect interactions between individuals from geographically-diverse areas and can occur in several ways, including through consistent engagement with cultural specifications—as opposed to general or vague cultural understanding—and through direct interactions limited only to culture, such as tourism[2]. Within the process, the acculturation stemming from RA mirrors the form of migration-based acculturation. The acculturation process involves three key stages: conditions, orientations, and outcomes[10]. In RA, the conditions stage pertains to the presence or absence of supportive facilities for RA to occur. The orientation stage relates to the inclination to either sustain or adopt the new culture. As for the outcomes stage, as the name suggests, it delves into the repercussions or outcomes arising from the RA experience itself. The conditions stage is related to the role of the media as a supporting facility in the occurrence of RA in the four phases of the Korean Wave. The orientations stage proposes four distinct acculturation orientations[11]. These refer to: (1) Integration—heritage and destination cultures are both appreciated and welcomed; (2) Assimilation—heritage culture is undervalued, yet destination culture is embraced; (3) Separation—heritage culture is embraced, destination culture is rejected; and (4) Marginalization—both heritage and destination cultures are undervalued or rejected.

In the conditions stage, the facilitators of RA occurrence are closely relate to the media. Media use originated under the same umbrella as mass communication, whether printed or electronic-based[12]. Media roles can be clearly identified because of how they shape societal views and are used to communicate. Media has been described as a “macro-level function” with four main media functions: (1) Surveillance, (2) consensus or correlation, (3) socialization or transmission, and (4) entertainment[13]. Surveillance refers to social technologies, including those used to track, identify, and monitor people by accessing personal data—most often used by governments or other organizations. Consensus or correlation refers to general agreement about norms, ideas, societal values, and some issues within public or group opinion. Socialization or transmission is the formal or informal process of adapting to the behavior of norms and values in a culture to learn how to perform established social roles. In the context of two-way or mass communication, entertainment relates to the seeking of joy or pleasure [13].

2. Research Methodology

2.1 Research Design

This paper employed a qualitative research approach. This study is closely related to social phenomena that require in-depth discussion in their descriptions and explanations. Accordingly, a qualitative approach was deemed suitable due to its ability to offer a detailed and nuanced way to investigate and understand phenomena through comprehensive summarization and interpretation[14]. Contrary to research methodologies that center on cause-and-effect relationships or statistics, qualitative descriptive research seeks to provide a comprehensive picture of a particular event, experience, or phenomenon. This research approach is often employed to investigate a subject that has yet to be extensively explored or to enhance our understanding of a previously-examined topic from a different viewpoint. Therefore, this paper aims to describe the RA process of the Korean Wave phenomenon in Indonesia, which has yet to be extensively researched.

2.2 Research Instrument

Research instruments denote the measurement tools employed in research, and can impact the outcomes of a study. Research instruments encompass any tool used for the collection, examination, or exploration of a problem, as well as for systematically and objectively gathering, processing, analyzing, and presenting data with the aim of resolving a particular issue. In this study, the qualitative data coding involved organizing data files into coded folders, including such categories as “RA Concept,” “Korean Wave Stage,” and “Media Indonesia.” Subsequently, each literacy file was systematically examined, and pertinent data were manually extracted and grouped in Microsoft Excel and deductively coded.

2.3 Data Gathering Procedures

The data gathering procedures in a document study involve gathering information from secondary sources. The secondary data was particularly advantageous as the greater access to datasets compiled by previous studies, official documents on the internet, information from mass media, and social media, the greater coverage can be obtained, thus facilitating a more comprehensive analysis. A document study involves examining the content of written documents to draw specific conclusions aligned with the research theme. In this study, the data were obtained from previous journal articles, books, conference articles, news media, and detailed data on social media, such as the number of YouTube trending rankings or the number of viewers on TikTok. Theoretically, RA is closely related to the media, with the Korean Wave in particular, standing out as a cultural phenomenon that leverages media as a facilitator. Consequently, for this research, the primary selection for data sourcing is secondary data. The choice is motivated by the wealth of information accessible on social media and other mentioned sources.

2.4 Data Analysis Methods

This study used the qualitative data analysis techniques outlined by John W. Creswell[15]. This method consists of six steps, as presented in [Table 1].

Simultaneously, to ensure the reliability and validity of the data, this study employed the data source triangulation method. This method involves utilizing multiple data sources to corroborate each set of data, assessing the consistency of information from the initial source and other sources. This approach aims to cultivate a comprehensive understanding of the phenomenon under scrutiny.

[Table 1] Data Analysis in Qualitative Research

The Steps	Steps to Take	Steps that Have Been Taken
First Step	Process and prepare raw data for analysis.	Scanning the material, typing the data found, and organizing the data depending on the information source.
Second Step	Read the entire data.	Building a general sense and reflecting on the meaning of the data obtained.
Third Step	Coding (deductive or inductive).	Deductive coding was done by organizing the data and writing down categories with certain boundaries. The data was then labeled with specific terms. For example, data was found with narratives: "In Indonesia, Korean dramas began to be recognized by the public in 2002...Indosiar as a media partner..." Coded as: 1Korean Wave 1.0
Fourth Step	Apply the coding process to describe the settings, people, categories, and themes to be analyzed.	Descriptions were made to convey detailed information related to the RA of the Korean Wave. Certain codes were made to describe it, for example: "In Indonesia, Korean dramas began to be recognized by the public in 2002...Indosiar as a media partner..." Coded as: 1Television, 2Media, 3Conditions Stage
Five Step	Making the data that has been found as a narrative or report presentation.	A descriptive approach was employed.
Sixth Step	Interpret the qualitative findings.	This was done by asking questions related to the research theme, for example: "How does television facilitate the RA of the Korean Wave in Indonesia?"

3. Results and Discussion

This section presents the media's role in the RA and the orientation stage of the Korean Wave in Indonesia. The discussions are outlined in four sections: Korean Wave 1.0, Korean Wave 2.0, Korean Wave 3.0, and Korean Wave 4.0[8].

3.1 Media in Korean Wave 1.0

The Korean Wave 1.0 began when China first recognized the achievements of K-dramas and began consuming Korean culture. China, Japan, and Taiwan became major importers of K-dramas after the tremendous success of the series *Winter Sonata*, which ran from 2003 to 2004[16]. Further to the mentioned East Asian nations, additional countries across different areas showed growing interest in, and increased imports of, K-dramas. Indonesia stands out as a significant example.

The Korean Wave's popularity in Indonesia began in the early 2000s[17]. Several K-dramas were broadcast on Indonesian television, such as *Endless Love* (which aired on Indosiar in 2001), *Winter Sonata* (aired on SCTV in 2002), and *Mother's Sea* (aired on Trans TV in 2002). *Endless Love* was key to the start of the Korean Wave in Indonesia, as the Indonesian mass media promoted it as a top-rated foreign drama with an ironic and sad love story. The K-dramas aired in Indonesia were dubbed with Bahasa Indonesia (the national language) voice actors, thus making viewing easier for the local population. Simultaneously, there are various opinions and discussions regarding the attractive value of K-drama, especially *Dae Jang Geum*[17]. The first opinion spoke of how *Dae Jang Geum* raised South Korean historical values that can be learned, such as traditional clothing, food recipes, and other traditional cultural knowledge. The second opinion detailed how K-dramas are easy to enjoy because of their portrayal of family values, respect for tradition, romance, persistence, and etiquette. Regardless of which opinion is adopted, the popularity of K-dramas in Indonesia is abundantly clear. Hence, K-dramas that initially entered Indonesia formed a positive initial impression of the Indonesian people toward the quality of South Korean cultural products.

At the beginning of the Korean Wave in Indonesia, television played an essential role in the RA.

Television culture has existed in Indonesia since 1962, and TVRI as the first television station in Indonesia to go on air. Indonesians enjoy television as a medium of entertainment, information, and education, especially after the emergence of five private television stations—RCTI, SCTV, TPI, Indosiar, and ANTV—and the abolition of the television tax in 1996[18]. Television was considered an exclusive luxury accessible only to a select few. As mentioned, there were even tax regulations in place for individuals who owned televisions. Television tax was implemented in 1963, based on Presidential Decree No. 218—*Keputusan Presiden* No. 218. Television owners were required to pay IDR 300.00 per month[19]. The Indonesian government abolished the regulations, so television access became more widespread and television culture flourished.

As of 2017, most Indonesian respondents, precisely 88.6%, continue to watch television in its traditional method[20]. Within this particular framework, the availability of Korean culture via the broadcast of K-dramas on Indonesian television facilitated the more convenient introduction of Korean culture to Indonesian society. Indonesia, like numerous other Asian nations, displayed great enthusiasm in response to the Korean Wave during that period. Indonesian television stations are airing K-dramas more frequently and consistently in response to the growing popularity of these shows. According to records, Indonesian television aired approximately 70 K-dramas between 2002 and 2011[17]. Prominent were such renowned titles as *Boys Over Flowers*, *Full House*, *Playful Kiss*, *Secret Garden*, and *The Heirs*. Additionally, Indonesian viewers demonstrated a strong fascination with historical Korean dramas set in the past, such as *Jewel in the Palace*, *Dong Yi*, and *Queen Seon Deok*. Additionally, NET TV is among the Indonesian television channels that are expected to continue airing K-dramas in 2023. The following titles have been broadcasted or are presently being broadcasted: *Goblin*, *Penthouse*, *Penthouse 2*, *Hwarang*, *Tale of The Nine Tailed*, *Welcome to Waikiki*, *Ghost Doctor*, and *My Absolute Boyfriend*.

Nowadays, with digitalization and diverse options for accessing entertainment content worldwide, Indonesians are beginning to use streaming media for entertainment and becoming important facilitators to the process of RA perpetuity. The streaming media used by most Indonesians is Netflix. Netflix is a streaming website that offers various entertainment options, such as movies, dramas, anime, and documentaries. On this platform, there are various choices of Korean dramas. Many have high ratings and are in the “Popular on Netflix” ranks. Netflix was the most widely used streaming media application in Indonesia, with a percentage reaching 69% among 12 other streaming services in 2022[21]. Viu, Iflix, Viki, and several more streaming media platforms can be chosen among Indonesians to access South Korean content. This demonstrates that, besides television, many media streaming services also play pivotal roles in the Korean Wave’s development in Indonesia. Moreover, most Korean content on streaming media has been equipped with subtitles in English or Indonesian. Hence, audiences from Indonesia can overcome the linguistic barrier and conveniently access such content. This feature serves to increase the Indonesian attraction to K-dramas or K-movies. Indeed, not only do Indonesians watch these for pleasure, but language teachers can do so to acquire teaching materials.

3.2 Media in Korean Wave 2.0

Shortly following the emergence of Wave 1.0, a transition took place in 2006, marking the onset of Korean Wave 2.0. The second wave can be characterized by a surge in prominence of K-pop music and its emphasis on K-idols[8]. In contrast to the initial phase of the first wave, which placed a strong emphasis on exporting K-dramas as domestic cultural products, Korean Wave 2.0 emerged out of the creative industry’s contemporary evolution that was particularly shaped by the pervasive impact of social media, such as YouTube and various social networking sites. The start of Wave 2.0 in Indonesia in the early 2000s was a strategic blueprint because, at that time, Indonesia had just entered the digitalization era. K-pop became popular in Indonesia with the debut of a boy group by SM

Entertainment, DBSK, and Super Junior. DBSK fans are called Cassiopeia, while Super Junior fans are called ELF —Ever Lasting Friends—and were the starting point of fan club activities for K-idols in Indonesia.

More K-pop artists who have found popularity in Indonesia include Girls' Generation, Wonder Girls, Big Bang, 2NE1, SHINee, PSY, 2PM, and 2AM. Therefore, the term “Big Three” to describe the three biggest management companies—YG Entertainment, SM Entertainment, and JYP Entertainment—that have overshadowed K-idols have also been recognized by audiences in Indonesia. The allure of K-pop's popularity among audiences is underpinned by the visuals, stage performance, music professionalism, and the attitude presented by the idols. The K-pop movement in Indonesian mass media at the time was also diverse. Much like K-dramas, K-pop initially found a place on Indonesian television stations. The earliest was Music Bank, broadcasted by Indosiar in 2011, which presented K-idols and charts on a weekly basis, thus enabling Indonesian audiences to stay up-to-date on trendy K-pop songs. Then, in 2013, Music Bank held a world tour with Indonesia as one of the tour destinations. In 2017, Music Bank once again held its second world tour in Indonesia.

Another music program is Korean Wave. Contrary to Music Bank, which is a South Korean original program being rebroadcast in Indonesia, Korean Wave is a joint music program produced by Trans TV—an Indonesian private television station—and SM Entertainment—one of South Korea's management companies. Korean Wave has invited many SM Entertainment artist to Indonesia, such as SUJU D&E and Hyo Yeon in 2018, NCT Dream and EXO in 2019, TVXQ in 2020, and NCT Dream in 2022, live broadcasting such appearances on the Trans TV channel, either via television or online streaming. In the early 2000s, radio became a conventional media that Indonesians widely enjoyed. The surge in popularity of K-dramas and K-pop was not limited to television alone; in 2009, the first K-pop radio channel in Indonesia, K-Pop Zone, emerged. This radio channel aired K-pop songs every evening on weekends. Following K-Pop Zone, other radio channels that also broadcast K-pop began to surface. For example, Happy Hanguk aired every Sunday morning, and KBS Radio (102.6 Radio Camajaya) aired every evening.

In this phase, the main media facilitating RA did not greatly differ from the first, although radio was included as an additional media facilitator. However, the impact of RA began to be clearly seen in this phase. As K-pop gained popularity in Indonesia, the musical tastes of Indonesians transformed. At the same time, Indonesia's music scene had previously embraced diverse genres, such as pop, metal, alternative rock, hip hop, reggae, and dangdut. Most of what was often shown on television at that time were music groups or bands, such as Slank, Dewa19, Sheila on7, Padi, Nidji, Peterpan, and Ungu, while pop performances by groups resembling K-pop idols scarcely appeared. Then, a noticeable shift occurred during the period. Starting in 2010, the debut of groups of singers from Indonesia was nuanced, such as K-pop-style boy or girl bands. Among them are SM*SH (boyband), Cherrybelle (girlband), Coboy Junior (boyband), 7Icons (girlband), Treeji (boyband), XO-IX (boyband), and Hitz (boyband, Hitz even specifically recruited a South Korean member).

3.3 Media in Korean Wave 3.0

Korean Wave 3.0, otherwise identical to K-culture, can be characterized by the popularity of a whole genre of Korean culture not limited to K-drama and K-pop (as in Waves 1.0 and 2.0). Korean Wave 3.0 began in 2013, signifying a more extensive surge of Korean culture, emphasizing beauty products, traditional clothes, and cuisine[22]. The successful development of Waves 1.0 and 2.0 in Indonesia automatically impacted the popularity of Korean culture as a whole in the remaining phases. For example, with the presentation of traditional South Korean foods through dramas, it is unsurprising that many Indonesians became drawn to traditional Korean cuisine. Previous research has ascertained that there exists a notable fondness among Indonesians for Korean culinary offerings,

encompassing *Ramyeon*, noodles, snacks, and kimchi, as influenced by Korean dramas, cosmetics, songs, and news[23]. The same goes for other cultural products, such as fashion, beauty, and language.

Apart from traditional Korean food, the existence of K-dramas and K-pop has also influenced the popularity of the Korean style. The appearance of South Korean actresses/actors and singers, inherent to every drama show or K-pop music video in the media, led to the perception that Korean-style fashion was trendy, thus heightening its popularity in Indonesia. As an illustration, consider the portrayal of Indonesian boybands and girl bands influenced by their South Korean counterparts' fashion and performance aesthetics. This influence is evident in such distinctive elements as eccentric hairstyles, accessories (necklaces and bracelets), and the adoption of glamorous performance styles (see [Fig. 1] and [Fig. 2]).



[Fig. 1] Super Junior “Bonamana” Era in 2010



[Fig. 2] SM*SH “Senyum Semangat” Era in 2011

In this RA phase, online streaming services and social networking services (SNSs) have had a significant impact. Along with digitalization, internet and streaming media usage is increasing. According to data from the Indonesian Ministry of Communication and Information, there were 63 million Indonesian internet users in 2013, which grew to 191 million in 2022[24], with YouTube as one of the most frequently used social media sites[25]. YouTube is a medium used by K-pop management companies to distribute their artists' work. Most South Korean management companies have official YouTube accounts that publish content ranging from music and dance practice videos to entertainment programs. Several K-idols also have their personal YouTube accounts and actively make content to share with fans on a daily basis.

Indonesia was in second place with the highest percentage of 9.9% views of K-pop videos on YouTube in the world[26], and the influence of YouTube on a K-pop community in one of Indonesia's regions shows that K-pop content on YouTube has an effect of around 70% on the behavior of community members[27]. YouTube access for Indonesians is quite broad in that it is increasingly available in both urban and rural settings. This is due to the development of internet provision infrastructure, affordable data package prices, and content increasingly relevant to rural citizens' interests.

In these conditions, the Korean wave has also followed the Indonesian internet climate at every level of society. For example, following the tendency of groups of people who are more inclined to enjoy local than international content, many K-idols have recently collaborated with local Indonesian content creators. Recent collaborations include the collaboration between Rans Entertainment (the YouTube channel of one of Indonesia's top artists, Raffi Ahmad and Nagita Slavina) and Dojaejung (Doyoung, Jaehyun, Jungwoo, members of the boy group NCT), Rans Entertainment's collaboration with DK and Bobby (members of the boy group iKON), and the collaboration between B.W (the YouTube channel of Boy William, an Indonesian artist) and Treasure (a South Korean boy group under YG Entertainment). Hence, Indonesians' acceptance of the Korean Wave is somewhat unsurprising.

3.4 Media in Korean Wave 4.0

Following the development of the third wave, Korean Wave 4.0 began to emerge in 2016. In this fourth phase, Korean culture began to become a part of people's lifestyles, also synonymous with K-lifestyle or K-ibiquity[8][10]. Hence, in contrast to the first three waves, which circulated separate cultural products within the market, Korean Wave 4.0 can be interpreted as an attempt to measure the treatment of the Korean Wave as a whole, essentially capturing the evolution from the previous phases. According to the entertainment company CJ & EM, the objective of the fourth wave was to integrate Korean culture seamlessly into people's daily lives. The aim is for everyone to watch two to three Korean movies annually, enjoy Korean cuisine one to two times per month, engage with one to two Korean dramas weekly, and listen to one to two Korean songs daily.

To successfully achieve this ambition, CJ & EM expressed its intention to seek international collaborations, especially with China and Southeast Asian countries, and increase its share of global sales to 50% by producing more content tailored to local audiences[10]. The company's efforts include strengthening media-related strategies, such as by launching the TvN Movies television station to be aired in Southeast Asian countries, including Indonesia. TvN Movies was launched in 2017 in Indonesia, functioning as a subscription television station in collaboration with MNC Vision and specifically airing content related to South Korea. Some movies shown on the channel this year include *Tazza: The Hidden Card*, *Guimon: The Lightless Door*, *Ditto*, and *Kim Ji-Young: Born 1982*.

The success of CJ & EM's efforts can be measured by Korea's RA in Indonesia being evident from the wide availability of Korean cultural content almost everywhere on every social media. An example includes the food review content created by TikToker @stevanyhany, an Indonesian citizen, who is currently studying in South Korea. The content entitled "*Rating makanan pelajar di Korea selama seminggu part 4*" (or, "Rating student food in Korea for a week part 4") introduced several Korean foods, such as (1) "*Sinjeon tteokbokki*," (2) "*Haejangguk*," (3) Korean buffet from the university, and (4) "*Kimchi bogeum bab*." Interestingly, this 2022 video has been viewed 5.2 million times and liked by 517,400 people. This phenomenon demonstrates how SNS influencers can easily convey the essence of Korean culture to Indonesians without the necessity of direct or first-hand interaction. Instead, they can gradually immerse the audience in Korean culture through their content from a distance. The popularity of traditional South Korean cuisine extends beyond social media and has become evident in various marketing channels, particularly in Indonesia. The availability of Korean instant food products has significantly increased, with products such as *Ramyeon* now readily accessible in minimarkets across Indonesia. This serves as tangible evidence of the integration of South Korean culture into the Indonesian ethnic culture. Notably, every South Korean food product available in Indonesia conforms to established product distribution regulations, specifically adhering to the *halal* labeling requirement. This compliance is closely associated with the predominant religious beliefs of the Indonesian population, predominantly Islam, which imposes specific restrictions on the consumption of certain products

Another trend which should be noted is the popularity of *Squid Game* in Indonesia. The K-drama was released in 2021 and can be accessed officially through Netflix. This series received much attention during its airing because of its fascinating and fresh take on a survival story. The series even managed to rank third in the top 10 series globally on Netflix. In Indonesia, *Squid Game*'s popularity has impacted the formation of three trends in society, which are (1) the red and green light game (a traditional South Korean traditional game), (2) *dalgona* candy (South Korea's traditional snack), and (3) costume play[28]. These trends appeal to adults and children—although it should be noted that *Squid Game* has a TV-MA rating of 17 years and above. The types of games shown in *Squid Game*, such as red light, green light, tug of war, and marbles, make this series appealing to children. Many children can easily access clips of movie scenes from YouTube or other social media platforms and enjoy the hallmark song

of the red light, green light game, also known as “*Mugunghwa Kkoci Pieot Seumnida*.” Costumes with designs worn by the series’ characters and their properties have also become a trend for both adults and children.

The *Squid Game* trend became increasingly widespread with the presence of personal content by fans, which served to raise hype for the series through such SNSs as TikTok, X, Facebook, and Instagram. The series trended on X (formerly Twitter) immediately after its premiere on September 17, 2021, even becoming the most discussed topic on the platform that year. Many posts related to *Squid Game* reached approximately 24,200 retweets in a single day [29]. These days, the use of social media has been embedded in everyday life. Hence, the culture of sharing activities, passions, and hobbies with the public through social media has become common practice. The explosion of *Squid Game* or any form of South Korean cultural product on SNSs provides massive reciprocal exposure. Thus, the fame of the Korean Wave can be maintained amidst the dynamics of social development. With this phenomenon, it can be seen that, in Korean Wave 4.0, social media is another media facilitator that is influential in the continuation of Korea’s RA in Indonesia.

Furthermore, the fact that six K-pop songs—aespa’s “Drama” in first place, Red Velvet’s “Chill Kill” in fourth place, Straykids’s “LALALALA” in fifth place, Jung Kook’s “Standing Next To You” in sixth place, ZEROBASEONE’s “Crush” in sixteenth place, and Jung Kook’s ‘Hate You’ in nineteenth place—were in the top 20 trending music videos on YouTube in Indonesia as of November 2023, indicates the country’s enthusiasm for K-pop. According to the findings from the June 2022 survey conducted by the Katadata Insight Center (KIC) and Zigi.id, it has been ascertained that a predominant proportion, precisely 41.1% of fans in Indonesia, engage with South Korean content for an average duration of 1–3 hours daily. Additionally, 24.7% of participants reported accessing South Korean content for less than 1 hour per day, while 18.9% indicated dedicating 3–6 hours daily to listening to music or watching South Korean movies. The remaining respondents did not specify the duration of their daily engagement with South Korean content[30].

4. Conclusions

Media use in the RA of the Korean Wave in Indonesia has taken various forms in the conditions stage, including such conventional media—television and radio—, streaming media—YouTube and Netflix—, and SNSs—X, Facebook, Instagram—. In the phases of Korean Wave 1.0, television played the most critical media role in the conditions stage of RA. Television became the supporting media in the RA of the Korean Wave in Indonesia starting in the early 2000s, when television aired K-dramas dubbed in Indonesian. This served to narrow the existing cultural gap, especially in terms of language. In the phases of Korean Wave 2.0, television remained as a supporting media in the RA processes. This began with the airing of K-pop music shows on Indonesian television stations in the early 2000s. In addition, with several radio channels that specifically played K-pop songs, radio became a media which hugely supported RA in Korean Wave 2.0. In the transition to Korean Waves 3.0 and 4.0, the media landscape supporting RA in Indonesia became increasingly diverse. Beyond conventional media, streaming platforms became widely used by Indonesians to access South Korean cultural content. SNSs, emerged as additional facilitators in supporting RA. Each SNS serves as a dynamic platform for expanding and sustaining exposure to Korean culture. It is crucial to acknowledge that these media channels persist as influential facilitators of the RA of the Korean Wave up to the present day.

Meanwhile, it can be inferred that, during the orientation stage, the RA of the Korean Wave was successfully integrated with ethnic (i.e., Indonesian) culture. Moreover, it can be seen that the Indonesian people receive and are enthusiastic about South Korean culture without abandoning their own. This is substantiated by the unrestricted introduction of traditional South Korean-style food, including instant products, into Indonesian markets. However, these introductions are made with specific adjustments to

comply with halal product distribution regulations, aligning with the religious and cultural identity of the majority of the Indonesian populace. The phenomenon of K-dramas, K-pop, K-style, and other Korean cultural products becoming popular and leading to shifting trends in Indonesia, such as the emergence of the Squid Game trend, the rise of Indonesian “boy/girl bands,” and Korean-style trends, are evidence of cultural integration itself. This study has contributed insights into the role of media in the RA of the Korean Wave in Indonesia. Therefore, a suggested direction for future research would be the quantitative study of remote Korean cultural acculturation, focusing on a specific aspect amenable to numerical assessment, such as the quantification of purchases of Korean halal food products which imported in Indonesia.

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