

THE IMPACT OF ‘KOREAN WAVE’ ON YOUNG INDONESIAN FEMALES AND INDONESIAN CULTURE IN JABODETABEK AREA

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Abstract

Popular culture ‘Korean Wave’ has been reaching out all over the world since the year 2000 with the phenomenon intriguing people’s interests towards Korean culture and products. In fact, some people already prefer Korean culture and products to those from their own country. It is inevitable in Indonesia, too, where most of its K-Wave-enthusiasts are teenage to adult females. With this in mind, there is a possibility that Indonesian culture might eventually vanish in those individuals. Thus, this quantitative research focuses on Indonesian female K-Wavers between 15 and 30 years old who are living in the Jabodetabek area, and investigates their main medium of Korean Wave consumption and whether Korean Wave has an impact on individuals and on Indonesian culture itself. The results based on the data of 251 respondents show that internet is the main medium of Korean Wave consumption in the Jabodetabek area. Furthermore, the results indicate that the Korean Wave does significantly impact Indonesian female K-Wavers in several aspects, but an impact of the Korean Wave on Indonesian culture could not be found.



Korean Wave, popular culture, media effects

I. Background

Korean popular culture, called 'Korean Wave' or simply 'K-Wave', have reached out all over the world, especially Indonesia. This situation might lead to cultural imperialism against Indonesian culture if the Indonesians prefer Korean culture and products instead of those from its own country.

The popular culture of western countries such as the USA, the UK or Australia has been dominating the world for almost a century. Music, movies, and television series produced by companies in western countries can be enjoyed in almost every part of the world. However, since the late 1990s Asia has become an exporter too. Aside from Japan, South Korea has arisen with its popular culture along with its economic stability.

Over the past decade, K-Wave, labelled as 'Hallyu' in Korea, has been spreading over all parts of the world. According to the official website of the Republic of Korea, K-Wave is referred as a phenomenon of Korean entertainment and popular culture spreading across the globe with pop music, TV dramas, and movies (Department Global Communication and Contents Division, 2015).

Korean TV dramas were the first media content of the Korean Wave that was available in other Asian countries and thereupon became hits. People in China, Hong Kong, Taiwan, Vietnam, Singapore, Malaysia, Thailand, Japan, and even the United States could watch Korean TV dramas on their televisions (Jung, 2009). Following that, Korean

pop music (or K-Pop) also made a major contribution for the geographical extension of the Korean Wave across the globe. Consequently, the growth of Korean popular culture is remarkable.

Sari S., Nadjib, and Karnay (2011) stated that "Korea is considered successful in competing with Hollywood and Bollywood in expanding itself to the international world" (p. 2). The reason behind this statement is the wide range of Korean products that are now available in many parts of the world, not only in Asia, but also in America and Europe.

Indonesia is not an exception. The Korean Wave has reached and spread widely within the nation. The number of concerts or fan-meeting events of Korean artists has been increasing over the past few years. Also Korean fashion styles (Sari, 2015), Korean make-up stores and brand technologies, Korean restaurants (Rahmadiani, 2014; Hong C. , 2011; Sukmana, 2014), Korean language courses as well as travel offers to South Korea can increasingly be found in Indonesia.

National Indonesian TV stations also increasingly broadcast Korean TV dramas (Amellita, 2010), either dubbed in Indonesian or broadcasted with Indonesian subtitles. Special programs on K-Pop are updating on the latest news of the Korean music industry and playing Korean music videos, such as Top K-pop that airs on O Channel.

Various national radio stations in Indonesia have a particular segment that broadcasts K-Pop. In addition, when

discussing about the music or fashion industry, the radio stations also update their listeners on the latest news about/ from Korea. This does not only happen in big cities, but all over the main islands of Indonesia, such as in Kalimantan, Sulawesi, and Bali (Hong C. , 2011).

Regionally as well as nationally printed media are spreading the Korean Wave both online and offline. Articles about Korean music, movies, fashion, celebrities, culture, travel, or cuisine to are offered to readers (Ese Doni, 2012).

Looking at this expansion of the Korean Wave in Indonesia, it is most likely that there is an impact on individuals and culture in Indonesia. What are the impacts on Indonesian K-Wavers in Indonesia? And is Indonesian culture influenced by the Korean Wave in any aspect?

This research sees the Korean Wave as a form of cultural diplomacy from the South Korean government. It uses cultural activities that represent the nation's idea of itself the best to inspire people abroad over despite political differences and cross borders (Kim H. , 2011). The Korean Wave is presumed to be a communication tool of the Korean government to promote its nation. The goal of this promotion is to create interest in South Korea and everything the country produces. Taiwan for example is already affected by Korea's cultural diplomacy. With the rise of Korean Wave in Taiwan, not only is the popularity of the Korean TV dramas and Korean music were increasing, but also Taiwanese' interests in Korean cosmetics, food and language, and in Korea as a travel destination were triggered (Sung, 2010). According to Jannah (2014), something

similar might happen to Indonesians. Taking into account that mass media can cause a change in teenagers, Jannah found out that many Indonesian media incorporate Korea in their messages and concludes that Indonesian K-Wavers might have been socially influenced by the Korean Wave. Their cognitions, attitudes, and/or behaviors could have been shifted – at least a little – to towards what is promoted through the K-Wave. For example, K-Wavers integrate Korean culture in their lives by wearing latest Korean fashion or using Korean slang words. There is a possibility that Indonesian K-Wavers may prefer and value Korean culture and products more than Indonesian culture and domestic products. However, currently they still follow Indonesian culture. Hence, in this case Korean culture is regarded as a subculture.

This research focusses on the impact of Korean Wave on female Indonesian K-Wavers in Jakarta, Bogor, Depok, Tangerang, and Bekasi (Jabodetabek) area as well as their opinion regarding the influence of the Korean Wave on Indonesian culture. In particular, this research aims to find answers to the following research questions:

- Research Question #1: What is the main medium that Indonesians use to consume products of the Korean Wave?
- Research Question #2: From the point of view of Indonesian K-Wavers, does the Korean Wave impact them and how?
- Research Question #3: From the point of view of Indonesian K-Wavers, does the Korean Wave have an impact on Indonesian culture? And in what aspects?

II. Effects Of Korean Wave

Korean Wave (or K-Wave, or “Hallyu” in South Korea) is referred as a phenomenon of Korean entertainment and popular culture spreading across the globe with pop music, TV dramas, and movies (Department Global Communication and Contents Division, 2015). Nowadays, the K-Wave is not limited to entertainment only, but a form of lifestyle in general which includes Korean products such as food, cosmetics and fashion, Korean language and trends such as cosmetic surgery.

Korean TV dramas were the first major Korean Wave. The outbreak of the K-Wave traces back to China in the late 1990s when the first Korean TV drama, started to air in Chinese televisions followed by regular broadcast of Korean music on television and radio station in China (Kim J. Y., 2007).

The Korean TV drama, *What Is Love All About*, broadcasted in China on state-run Chinese television, CCTV, set the stage for Hallyu” (“Hánliú” or 韓流 in Chinese) in China, followed by the TV drama, *Jealous*, which was imported as the first popular cultural product from South Korea in 1993” (Kim, 2007).

The “next generation” drama aired in the early 2000s, like *Autumn in My Heart* in 2000, *Winter Sonata* in 2002 and *Full House* in 2004, were also successful, but not only in Korea’s neighboring countries but in whole Southeast Asia. Among others, these three Korean dramas were dubbed into Indonesian and broadcasted in national TV station.

While Korean TV dramas do not only air in Korea and its neighboring countries and throughout Asia with native subtitle provided or dubbed, people in America or Europe watch Korean TV dramas online. According to DramaFever Co-founder Suk Park (as cited in Hong T. , 2014), 80 percent of the 18 million subscribers to his streaming site for Korean Dramas are non-Asians.

With the popularity of Korean drama, the international market also opened its door for Korean popular music (known as K-Pop) in form of soundtracks to the TV dramas or musical albums.

K-Pop became popular in Korea in the 1990s. Waitt (2014) examined that it started with Lee Soo Man, the founder of Korean talent company SM Entertainment, who created a training system to create artists that are not only good-looking and talented in singing and dancing but also obedient.

In year 2002, K-Pop went international, when female singer Kwon BoA enjoyed popularity in Asian countries outside Korea. Her first Japanese album sold over one million copies rejoiced at number one on the Oricon music chart, which is equal with American Billboard chart. She gained more popularity in Japan than in her homeland, selling as the first non-Japanese singer more than one \$1 million in albums in Japan (Waitt, 2014).

From that moment on, the popularity of Korean Wave in Asian countries raised and penetrated them, leading audiences to not only enjoy Korean TV dramas and music, but also Korean films, food, and fashion. By the 2010s, the Korean Wave has reached almost all part of the world including

North and South America, Europe, Africa, and Middle East (Lee, 2011).

Bundled with the increasing popularity of Korean dramas and K-pop, Korean brands started doing well overseas. By July 2014 for example, the Korean cosmetic brand "Innisfree" has opened more than 65 stores in China only. The brand endorser, Lee Min Ho, acting in several top-rating Korean TV dramas aired in China, can be considered as the biggest support to the success of the brand (Shin, 2014).

Enjoying the Korean Wave, people worldwide also have been exposed increasingly to Korean cuisine. As a result, Korean restaurants now can easily be found in all five continents. For example, in the United States, Korean kitchen have become staples in most major cities. In fact, Korean food is influencing American diet. People can now find burgers or tacos with Kimchi or Bulgogi taste (Surico, 2014).

Last but not least, Korean language also has been gaining a lot of interests. In Abu Dhabi, every year nearly 150 female students are learning Korean at Zayed University. In Los Angeles, they offer four semesters each year. For each semester, hundreds of students have studied Korean. Not a surprise that now King Se Jong Institutes can be found in many cities worldwide, offering Korean language education to the locals, e.g. in Czech Republic, Bulgaria, Belarus, and Portugal (KBS World Radio, 2012).

According to Kim Song Hwan (cited in Sari S., Nadjib, & Karnay, 2011), a Korean television manager, the reason that Korean Wave is able to capture the hearts

of its fans, particularly in Asia, is due to its marketing technique of *Asian Values-Hollywood Style*. Korean TV dramas project Asian lives and values in the stories, such as obeying parents, respecting elders, and believe in myths. But, the dramas are marketed by emphasizing the name of the stars in the dramas or selling the style. The same applies to the Korean music, movies, and dance.

Media also contribute to the success of the Korean Wave. Since the national phenomenon started in neighboring countries, Korean media content is aided actively by the government in order to publicize Korean culture to the world. The Korean Wave has changed people's perception of South Korean into a positive light. In fact, Korea is arguably one of the greatest national success stories of the 20th Century (Lee, 2011).

I. Why Do Audience Consume K-Wave Content?

The Uses and Gratifications Theory was developed by Katz, Bumler and Gurevitch (1974, cited in West & Turner, 2009), stating that people are active audiences in consuming media and media contents. The audiences are active because they are seeking to achieve specific gratifications through specific media content.

According to Rubin (1981, cited in West & Turner, 2009) the gratifications aimed to be achieved could be to pass time, to seek companionship, to find excitement, to escape, to have social interaction, to obtain information, and some other reasons.

As several studies have marked out, motivation and involvement are also the essentials of media or communication orientation. Involvement is “the extent to which audience members attend to and reflect on content” (Rubin & Perse, 1987b, p. 59, cited in West & Turner, 2009), cognitive and emotional participation during message reception (Perse, 1990a, 1990b, cited in West & Turner, 2009), and attentive and deep message processing (Roser, 1990, cited in West & Turner, 2009). The studies support the conclusion that motivated and involved audiences could result in stronger communication outcomes, such as learning, modeling, and attitude formation (Rubin 1993, 1994, 1998, cited in West & Turner, 2009).

In this research, it is assumed that Indonesian K-Wavers are media audiences who actively seek Korean Wave contents in media for them to consume and in order to fulfill their gratification. In their cases, the gratifications might be to seek companionship when they are alone, to find excitement from the Korean television drama series, movies, or music performances, to escape daily tasks, or to have social interaction.

It is assumed that the Indonesian K-Wavers may feel that they know their favorite artists well (parasocial interaction) and that this motivates them to follow the activities of their favorite artists in various ways. They are motivated and involved media audiences, leading them to learn, model, and form attitudes equivalent to the Korean media content that they consume.

Moreover, Indonesian K-Wavers are selective in utilizing the media that reflect their interests. They like Korea-

related media content and hence they seek for media content that provides them what they are looking for.

II. What Effects Do Media And Media Content Have?

According to Potter (2012), there are eight issues concerned in media effect studies, namely timing (immediate vs. long term), duration (temporary vs. permanent), valence (negative or positive), change (difference vs. no difference), intention (or non-intention), the level of effect (micro vs. macro), direct (or indirect), and manifestation (observable vs. latent).

This research focuses only on behavioral effects of media on individuals throughout all media influences as it assumes that is the effect on Indonesian female K-Wavers.

Behaviors are typically defined as the overt actions of an individual (Albarracin, Zanna, Johnson & Kumkale, 2005, cited in Potter, 2012). In behavioral effects, someone's actions or doings are influenced. Studies on behavioral effects observe media audience and how they use those media.

Media effects takes place when the audience is affected and media is one of the influences, playing some sort of role in having that effect, not being the only cause of the effect.

There are four possible ways how media can influence an individual, namely *acquiring*, *triggering*, *altering*, and *reinforcing*. According to Potter (2012) they are distinct actions that influence and shape the character of an effect differently.

Something that already exists in a person can be altered by media. Either it is

one's knowledge, belief, standards, and/or mood. This research assumes that Korean media content alters the standards of Indonesian female K-Wavers in the sense that they alter their standards from an Indonesian towards a Korean lifestyle.

Not only standards are altered, but also their knowledge, belief, and mood. While consuming Korean media content, the K-Wavers obtain more and more additional facts about South Korea each time. Also, their beliefs can be altered when the media they utilize reveal contrary facts to their existing beliefs. Continually enjoying Korean Wave can alter their moods as well. For example, the K-Wavers' moods might become excited whenever they are discussing about Korean Wave.

Through repeated exposure, media content reinforces gradually and continually what already exist in a person. In this case, media strengthen also beliefs and attitudes, making them hard to change. Indonesian K-Wavers who consume Korean Wave frequently follow the people, events, beliefs, attitudes might alter their cognitions, emotions and behavior towards what they observe from the K-Wave instead of how it would be "typical" for an Indonesian.

III. Macro-Level Media Effects

On a macro level, media might affect large social groups, institutions, systems or ideologies. Bryant and Thompson (2002) state that many studies on macro-level media effects are descriptive studies, defining the characteristics of the researched society instead of determining the media effect.

Korean Wave, in this case, might also affect the Indonesian K-Waver community, intended or unintended by the media producer. For example, the K-Wave persuades the devoted community to make and eat kimchi like it is shown on its TV shows and dramas, or changing the existing idea of dressing more towards a Korean style of dressing.

Bora (2015) discussed specifically on the impact of mass media on the diffusion of culture. Media spread elements of culture including food, habits, dress, religious beliefs, dance, languages, and many others. Example given by Bora is the spread of habits of consuming soft drinks or using certain brands of soaps, detergents, or shampoo which is an impact of television.

IV. Social Influence

French and Raven (1959) saw social influence as change in a person's cognition, attitude, or behavior, which has its origin in another person or group. What they meant is like how the policeman influences the motorist to move his car or how the teacher influences the student to use a specified method in solving mathematical problem. By the same token, Levi (2014) perceived social influence as an attempt to affect or change other people.

There are two main reasons why people change as a result of social influence: normative influence and informational influence (Deutsch & Gerard, 1955). *Normative influence* is more of an internal influence within the person. It's influence leads people to change to meet the expectations of others and to be accepted by others. *Informational influence* is external influence. The change is based on accepting

information about a situation from others.

Indonesian K-Wavers might have been socially influenced by the Korean Wave. Their cognitions, attitudes, and/or behaviors are shifting — at least a little — to be like Koreans. This means that K-Wavers in Indonesia live some parts of their lives like Koreans, but they are still Indonesian who dress like Koreans, start eating Korean food, speak Korean slang language, and/or listen to Korean songs instead of Indonesian songs. This research assumes that it is due to the vast information of Korean Wave they have accepted.

II.II.III.Public Diplomacy

“A government’s process of communicating with foreign publics in an attempt to bring about understanding for its nation’s ideas and ideals, its institutions and culture, as well as its national goals and policies” was seen by Tuch (1990, cited in Melissen, 2005, pp. 11/12) as public diplomacy. With the combination of culture and public diplomacy, it could boost the national culture of the country, effect the public opinions in the associated countries, and form integrity and credibility through cultural exchange.

According to Cummings (2009), “The concept of ‘cultural diplomacy,’ refers to the exchange of ideas, information, art, and other aspects of culture among nations and their peoples in order to foster mutual understanding” (p. 1). A nation will use cultural activities that best represents a nation’s idea of itself to inspire people the world over despite political differences and cross borders (Kim, 2011). But instead of a two-way exchange, cultural diplomacy can be also a one-way street if a nation concentrates on promoting its culture, policies and point of view to the

rest of the world (Cummings, 2009).

Public diplomacy can increase society’s familiarity with one country to influencing them. Divided into four levels, following is the hierarchy impact of public diplomacy according to Leonard (2002, cited in Effendi, 2012).

Hierarchy	Activities
Increasing people’s familiarity with one’s country	Making them think about it, updating their images, turning around unfavorable opinions
Increasing people’s appreciation of one’s country	Creating positive perceptions, getting others to see issues of global importance from the same perspective
Engaging people with one’s country	Strengthening ties from education reform to scientific co-operation; encouraging people to see us an attractive destination for tourism, study, distance learning; getting them to buy our products; getting to understand and subscribe to our values
Influencing people	Getting companies to invest, publics to back our positions or politicians to turn to us as a favored partner

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Table II 1 Hierarchy Impact of Public Diplomacy

In this research, the Korean Wave is seen as a communication tool, used by the South Korean government to let people outside of South Korea know about the positive sides of the country and to form positive opinion about South Korea. The aim is to increase people's familiarity and appreciation with South Korea, engage them, and then influence them. Since consuming the elements of Korean Wave, Indonesian K-Wavers now know more about Korean culture and lifestyle, and in fact, they might have positive perceptions of Korea and Korean culture, showing this through subscribing to Korean values, being enthusiastic to visit the country, study the language, and buy products, etc.

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fact, they might have positive perceptions of Korea and Korean culture, showing this through subscribing to Korean values, being enthusiastic to visit the country, study the language, and buy products, etc.

II.III Known Impact Of The Korean Wave In Asia

Sung (2010) observed the Korean Wave in Taiwan and saw the unexpected change on how the beloved Hong Kong pop music and Japanese soap operas were no longer the prime interest of the audience. Starting the beginning of 2000, more and more Taiwanese have preferred to watch Korean movies and soap operas, listen to Korean music, and even visiting spots in Korea they have seen in the media. Through Korean Wave, people in Taiwan also feel closer to Korean culture. The popularity of the music and TV dramas has interested the people on Korean cosmetics, food and language, as well as choosing Korea as travel destination.

A research in Malang, East Java, showed that K-Pop influences young people. They imitate Korean hairstyle and way of dressing, listening to Korean music, dancing Korean style and learn Korean traditional culture and language (Effendi, 2012). He also sees South Korean government using K-Pop as a tool of public diplomacy. Korean artists are chosen as Korean ambassadors for food, social welfare, and others, and international events, like Mnet Asian Music Awards, were held outside South Korea. In Indonesia, Korean Tourism Organization Ambassadors, creating positive image of South Korea as well as engaging Indonesians with the organization's activities.

Based on her findings in the Philippines, Pacis (2012) concluded 1. that the K-pop fan community is a subculture rich with politics and relations of power, 2. that media play a significant role in the preservation of this subculture, and that 3. the Korean government is actively involved in the development of K-pop fandom. K-Pop, as one of the element of Korean Wave, can be seen as the root of this subculture. According to Pacis, most studies related to Korean Wave focus on internet as the medium and it is through this media the subcultures preserve their contentment towards the South Korean phenomenon.

Pacis (2012) states that Korean Wave is seen by the Korean government as a new channel to promote the culture of the country abroad. Korean Cultural Center (KCC) was established in the Philippines in 2011. "The establishment of the KCC is part of the South Korean government's efforts to promote Korean culture worldwide through K-pop" (p. 55).

Yudhantara & Halina (2012) conclude based on their study that South Korean culture is transformed into a soft power of the Korean government that is able to succeed on international level. In this sense, the Korean Wave can be seen as a strategy used by South Korean government in their public diplomacy to achieve its national interests abroad.

Jannah (2014) concluded that teenagers who are fans of K-Pop, identify themselves with the K-Pop idols and follow the depiction of their idols in form of daily appearance and behavior. They admire their idols that influence them to change and copy their idols.

There is an identity establishment after the teenagers become fans of K-Pop, specifically social, culture, and gender identity that refers to behaviors associated with their K-Pop idols.

Aiming to find out through which media Indonesian consume the Korean Wave, this research assumes that the internet is the main media in Indonesia to consume Korean Wave. This is based on researches by Pacis (2012) in the Philippines and Jannah (2014) in Samarinda, East Kalimantan. Additionally, Indonesian K-Wavers seeks for Korean related content in other print and broadcast media in Indonesia.

III. Methodology

Looking at the situation in Taiwan (Sung, 2010), the Philippines (Pacis, 2012), and some cities in Indonesia (Effendi, 2012; Jannah, 2014), there it is highly probable that Korean Wave impacts the females and culture in Jabodetabek area.

The research aims find out whether there is impact on the females as well as the culture as a whole in the point of view of the Indonesian female K-Wavers who are living in Jabodetabek (Jakarta, Bogor, Depok, Tangerang, Bekasi) area based on time they spent daily to consume Korean Wave and how long they have been K-Wavers.

III.I. Hypothese

The hypotheses of this research are:

H_1 : The main medium of Korean Wave consumption in Indonesia is the internet.

H_2 : The Korean Wave has different impacts on the lives and lifestyles of light and heavy female Indonesian K-Wavers.

H_3 : The Korean Wave has different impacts on the lives and lifestyles of long-term and new Indonesian female K-Wavers.

H_4 : There is a difference between heavy and light Indonesian female K-Wavers in their perception of the impact of the Korean Wave has an impact on Indonesian culture.

H_5 : There is a difference between long-term and new Indonesian female K-Wavers in their perception of the impact of the Korean Wave has an impact on Indonesian culture.

Figure III1 shows the research model of this study.

Figure III1: Research Model (created by the authors)

To test these hypotheses, quantitative descriptive and quantitative inferential research is applied.

III.II. Population And Sample

The population in this research are female Indonesian K-Wavers who are between 15 and 30 years old who are living in Jakarta and its satellite cities: Bogor, Depok, Tangerang, and Bekasi, usually known as the Jabodetabek area.

As Korean Wave communities in Jabodetabek area mostly focus on certain

Korean artists only but not all elements of the K-Wave, the population size can only be estimated based on some indicators. Furthermore, data about the living area of followers and community members are missing. Though it is difficult to say how many of them actually live in the Jabodetabek area. A community for K-Wavers in Jabodetabek area does currently not exist.

Available information about the size of some K-Wave communities can only serve as an illustration of the population (as per 15 April 2015):

- The national community Korean Updates (@KoreanUpdates) has 101,000 followers on Twitter.
- The national community for the male idol group Super Junior (Su-juForELFindo) has more than 200,000 likes on its Facebook fanpage.
- A national community that focuses only on K-Pop, Kpopers Family (@kpopers_family), has more than 83,600 followers.
- Regional communities in Jabodetabek area focusing on male idol group Super Junior have the following number of followers: (@TangerangELF) had 4,820 followers. Bogor (@ELFBogor) had 959 followers and Depok (@ELF-Depok) had 727 followers. In total, there were approximately 6,500 fans of Super Junior in Tangerang, Bogor, and Depok.
- A community in Jakarta dedicated to Running Man (@Runners_JKT), a Korean variety show, also exists. It has more than 28,000 followers on Twitter.
- Another community restricted to artists under the talent company SM Entertainment based in Jakarta (@SMTOWN_JKT) has more than 47,700 followers.

With reference to Nugroho (2010) and

Amellita (2010), this study focusses on 15-30-year-old females. As females are more into Korean Wave than males, it would be difficult to create a balanced design for considering for both gender. The age range of 15-30 years old is used in this research because it will cover most Indonesian K-Wavers, from junior high school students to young adults.

This research uses a purposive sampling technique, a nonprobability sampling technique in which a sample is chosen to represent respondents who have certain criteria (Rubin, Rubin, & Haridakis, 2010). Furthermore, a snowball sampling method is used by which respondents were asked to distribute the questionnaire to someone they know who fulfills the criteria, namely 1) Indonesian; 2) K-Waver; 3) Female; 4) between 15-30 years old and 5) currently living in the Jabodetabek area.

As the data are analyzed using an Independent Sample t-test, an A-priori minimum sample size of 102 respondents has been calculated, considering an medium anticipated effect size of Cohen's $d = 0.5$, a desired statistical power level of 0.8 and a probability level of 0.05 (Soper, 2015).

III.III Data Collection

In this study, a questionnaire will be used to collect the data for hypothesis testing. The questionnaire consists of 11 questions collecting information about the respondent's demographics and individual information related to Korean Wave. Furthermore, 9 statements about the perceived individual impact of the K-Wave and 18 statements about the perceived cultural impact; all 27 statements to be

rated by the respondents on a six-point Likert scale from strongly disagree to strongly agree. The questionnaire has been provided in both English and Indonesian language.

A pre-test with the data of 49 respondents showed acceptable results in terms of reliability and validity of the questionnaire (see Table III1). Cronbach's alpha, which is commonly used for questionnaires that use Likert scales, was used to assess the reliability of the questionnaire.

	Reliability	Valid-ity	
Scale	Cronbach's Alpha	KMO Measure of Sampling Adequacy	Barlett's test of Sphericity
Individual Impact (18 items)	0.940	.868	$p = .000$
Cultural Impact (9 items)	0.960	.895	$p = .000$

Table III1: Reliability and validity test of questionnaire in pre-study (constructed by the authors)

According to Andale (2014) as well as Tavakol and Dennick (2011), Cronbach's alpha above 0.7 indicates a high level of internal consistency. Thus, both scales can be considered to be reliable. As the KMO is above .5, the questionnaire is considered to be valid (Hof, 2012).

The main data collection was conducted from 23rd until 31st March 2015, using Google Form. The questionnaire was promoted and distributed through messenger and Twitter, while printed questionnaires were given directly to respondents who fulfill the sample criteria (see above).

III.4 Data Analysis Technique

For the analysis of the collected data, IBM Statistics SPSS 20 software has been used. To test Hypothesis #1, a frequency analysis, a descriptive statistical method has been computed that shows the number of occurrences of each response chosen by the respondents. To test hypothesis #2 until #5, an independent sample t-Test has been computed, with impact on individual and culture as the dependent variables and the independent variables 'time spent' (heavy vs. light K-Wavers) and 'duration being K-Wavers' (new vs. long-term K-Waver), consisting of two categories each.

IV. Findings

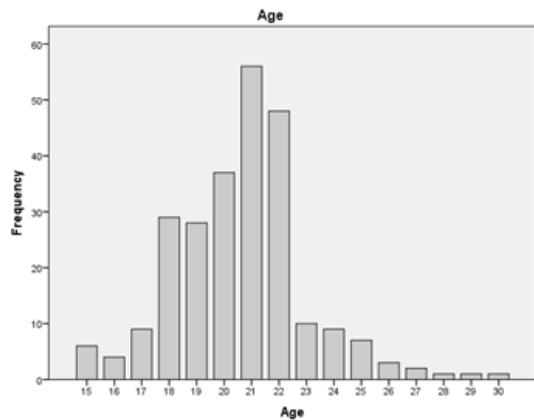
The data of 251 respondents who completely answered the questionnaire and that fulfilled the sample characteristic have been analyzed. The reliability and validity test of the questionnaire showed sufficient results also in the main study (see Table IV1).

	Reliability	Validity	
Scale	Cronbach's Alpha	KMO Measure of Sampling Adequacy	Barlett's test of Sphericity
Individual Impact (9 items)	0.930	.905	$p = .000$
Cultural Impact (18 items)	0.875	.853	$p = .000$

Table IV1: Reliability and validity of questionnaire in main study (constructed by the authors)

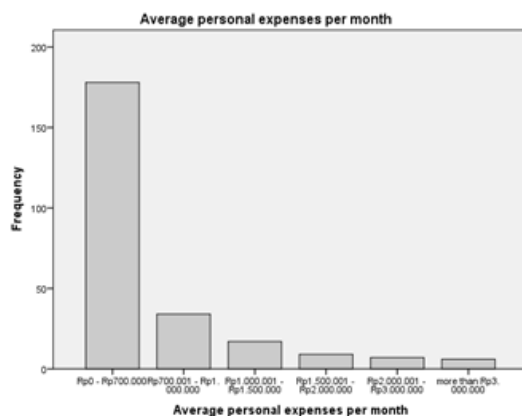
IV.1 Respondents' Profile

The age of the respondents ranges from 15 to 30 years old. Majority of the respondents are 20-22 years old (56.1%) followed by those in their late teenage years (17-19 years old years) with 26.8% and the rest with 17.1%. Figure IV1 shows the age distribution among the respondents.



86.1% of the respondents are currently students, only 26 respondents (= 10.4%) are working and nine out of total respondents (= 3.6%) are unemployed.

Most of the respondents (70.9%) have less than Rp. 700.000 monthly disposable income. Figure IV2 shows the average monthly disposable income among the respondents.



10(= 3.6%) are living alone and 43 (= 17.1%) are living with other people in shared living.

4%) are living alone and 43 (= 17.1%) are living with other people in shared living.

As shown in Figure IV3, the most enjoyed element of Korean Wave by Indonesian female K-Wavers in Jabodetabek area is Korean TV drama or shows, followed by Korean music, movie, and dance.

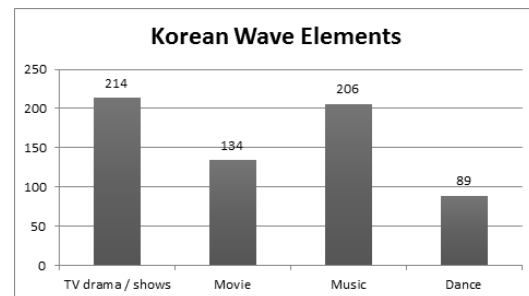


Figure IV3: Consumed Elements of Korean Wave

In average, the respondents consume K-Wave 182.41 minutes per day. For inferential analysis, the respondents have been divided into light ($n = 140$) and heavy K-Wavers ($n = 111$) depending on the time they spend with the K-Wave (median split, median = 120 minutes).

The extent of how much the respondents are into K-Wave (measured on a scale of 1 to 10), the average score was 7.15.

In average, the respondents consume K-Wave already for 48.5 months. For inferential data analysis, the respondents have been divided into new ($n = 146$) and long-term K-Wavers ($n = 105$), depending on how long they are already K-Wavers (median split, median = 49 months).

IV.II. Hypothesis Testing

Table IV2 summarizes the results of the hypothesis testing.

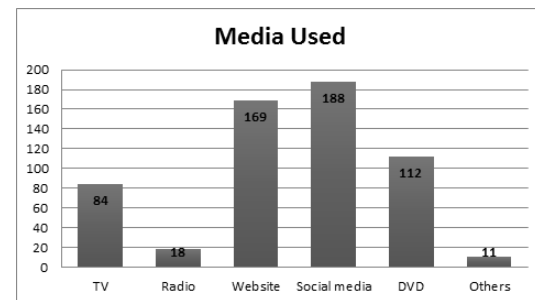
<i>Hypothesis</i>	<i>Result</i>
#1: The main medium of Korean Wave consumption in Indonesia is internet.	Accepted.
#2: The Korean Wave has different impacts on the lives and lifestyles of light and heavy female Indonesian K-Wavers.	Accepted.
#3: The Korean Wave has different impacts on the lives and lifestyles of long-term and new Indonesian female K-Wavers.	Accepted.
#4: There is a difference between heavy and light Indonesian female K-Wavers in their perception of the impact of the Korean Wave has an impact on Indonesian culture.	Rejected.
#5: There is a difference between long-term and new Indonesian female K-Wavers in their perception of the impact of the Korean Wave has an impact on Indonesian culture.	Rejected.

Table IV2: Summary of the hypotheses testing

IV.II.I. Hypothesis 1: The Main Medium Of Korean Wave Consumption In Indonesia Is The Internet.

The data of this research show that 91.6% of the respondents use the internet as a source for consuming K-Wave. Figure IV4 shows that 74.9 % of the respondents use social media to enjoy Korean Wave, such as through Facebook, Twitter, Instagram, etc. Furthermore, 67.3 % of the respondents also use news and online streaming websites that update them with English is another favorite media. These websites include news portals dedicated to Korean Wave, like Allkpop, Korea-boo, and Koreanindo, as well as sites that provide online streaming and/or free download drama with English subtitle and music, namely Kshownow, DramaFever, Viki, GoodDrama, and many others. Thus, it hypothesis 1 can be accepted and be concluded that Indonesian female K-Wavers's main source for K-Wave consumption is the internet.

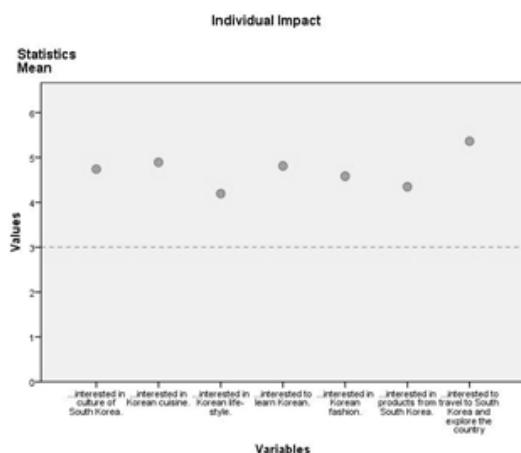
Besides the internet, the respondents also enjoy Korean drama and K-Pop concerts from DVDs that they buy as well as Indonesian television channels that occasionally air Korean drama, K-Pop music videos, and also broadcast coverage of K-Pop concerts or events in Indonesia.



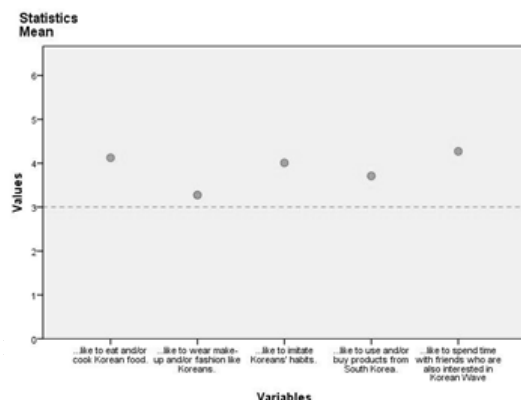
The respondents also enjoy Korean Wave through numerous channels on cable TV channels, such as KBS, Arirang, tvN, ChannelM, and One that provide Korean TV drama, variety and music programs, as well as information about Korea along with either English or Indonesian subtitles. Some of the respondents also copy files from their friends instead of putting efforts to download by themselves or waiting for media to broadcast it.

IV.II.II. Hypothesis 2: The Korean Wave Has Different Impacts On The Lives And Lifestyles Of Light And Heavy Female Indonesian K-Wavers.

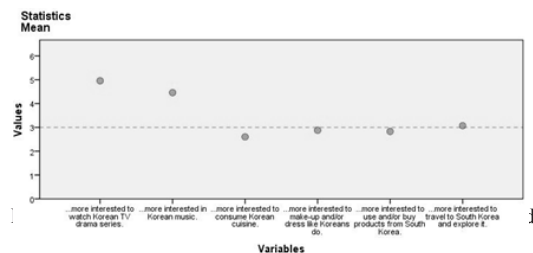
Enjoying Korean Wave drives the respondents to be interested in Korean culture, cuisine, life-style, fashion, products, to learn Korean language, and to choose Korea as travel destination (see Figure IV5).



While consuming the Korean Wave, the respondents like to eat and/or cook Korean food, wear make-up and/or fashion like Koreans, imitate Korean habits, use and/or buy products from Korea, and spend time with friends who are also interested in Korean Wave (see Figure IV6).



The respondents are more interested to watch Korean TV drama series and music rather than TV series and music from Indonesia. They also have more interest to travel to South Korea instead of exploring Indonesia. But in regarding cuisine, wearing make-up and/or clothing, along with using and/or buying products, the respondents prefer Indonesia instead of Korea (see Figure IV7).



The results of the Independent Sample t-test show that there is a significant difference between heavy and light K-Wavers regarding the individual impact of the K-Wave on them ($t_{(249)} = 4.074$; $p = .000$). Heavy K-Wavers report a higher individual impact (= 4.31) compared to light K-Wavers (= 3.86). Thus, hypothesis 2 can be accepted.

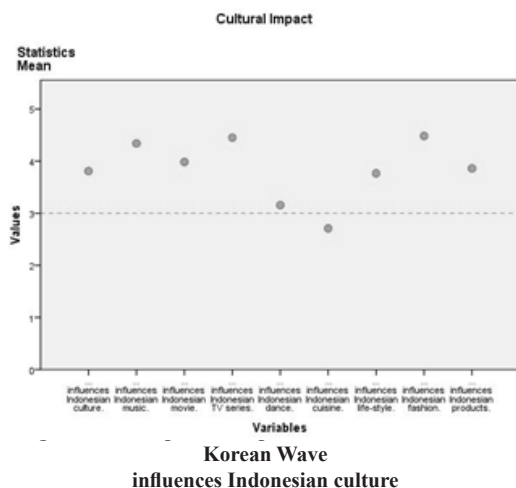
IV.II.III. Hypothesis 3: The Korean Wave Has Different Impacts On The Lives And Lifestyles Of Long-Term And New Indonesian Female K-Wavers.

The results of the Independent Sample t-test show that there is a significant difference between new and long-term K-Wavers regarding the individual impact of the K-Wave on them ($t_{(249)} = 2.616$; $p = .009$). Long-term K-Wavers report a higher individual impact (= 4.23) compared to new K-Wavers (= 3.94). Thus, hypothesis 3 can be accepted.

IV.II.IV. Hypothesis 4: There Is A Difference Between Heavy And Light Indonesian Female K-Wavers In Their Perception Of The Impact Of The Korean Wave Has An Impact On Indonesian Culture.

The cultural impact of Korean Wave on Indonesian culture is illustrated in Figure IV8 which shows the impact of Korean Wave on Indonesian culture in the opinion of Indonesian female K-Wavers. The figure shows that Korean Wave impacts Indonesian culture, music, movie, TV series, dance, life-style, fashion, and

products, but not influencing Indonesian cuisine.



The inferential data analysis show no significant difference between heavy and light K-Wavers, regarding the impact of the K-Wave on Indonesian culture ($t_{(249)} = .666$; $p = .506$), even thou heavy K-Wavers report a less cultural impact (= 3.80) than light K-Wavers (= 3.87). Thus, hypothesis 4 cannot be accepted.

IV.II.V. Hypothesis 5: There Is A Difference Between New And Long-Term Indonesian Female K-Wavers In Their Perception Of The Impact Of The Korean Wave Has An Impact On Indonesian Culture

The results of the data analysis show that there is no significant difference between new and long-term K-Wavers, regarding the impact of the K-Wave on Indonesian culture ($t_{(249)} = .361$; $p = .719$), even thou long-term K-Wavers report a slightly higher cultural impact (= 3.86) than new K-Wavers do (= 3.82). Thus, hypothesis 5 cannot be accepted.

V. Conclusions And Reccomendations

Internet is the main media that young female K-Wavers in Indonesia use to consume the Korean Wave, in particular through social media and visiting web-sites that provide Korean Wave contents. This corresponds with the Uses and Gratification Theory that implies active audiences who choose which media and media content they want to consume for their gratification. Enjoying Korean Wave drives the K-Wavers to be interested in Korean culture, cuisine, life-style, fashion, products, to learn Korean language, and to choose Korea as travel destination.

There is relationship between K-Wave consumption and the impact of the Korean Wave on Indonesian female K-Wavers. Heavy and long-term K-Wavers are more impacted by Korean Wave than light and new K-Wavers.

While an individual impact has been detected, an impact of the K-Wave on Indonesian culture could not be found. Korean Wave as public diplomacy succeeds to impact Indonesian female K-Wavers. The Korean phenomenon thrives to engage the K-Wavers with South Korea.

Korean Wave as a media product is successful changing the behavior of Indonesian female K-Wavers in Jabodetabek area. The K-Wavers are imitating Korean behaviors. Furthermore, the K-Wavers are socially influenced by Korean Wave. Korean popular culture alters their existing Indonesian mind and behavior to Korean. Through repeated exposure to Hallyu, progressively the K-Wavers are reinforced with the Korean Wave culture and enthusiasm, making it even more likely that they change their Indonesian mind and behavior alters.

On the other hand, although media can

persuade the audiences to follow its message intentionally or unintentionally, Indonesian female K-Wavers do not think that Korean Wave actually has an influence on Indonesian culture. Thus, a cultural imperialism from South Korea towards Indonesian culture is currently not visible.

Conducting research on the topic in other locations of Indonesia is recommended to see whether differences are visible, e.g. between urban and rural areas, in particular in terms of cultural impact of the K-Wave. Furthermore, research on male K-Wavers would be necessary to identify gender differences, even though it is difficult to gather a sufficient number of male respondents. K-Wave seems a phenomenon that affects mainly female.

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