



# The Soft Power of Korea: How K-pop Culture Reshapes South Korea's Image in the Eyes of Global Generation Z

Wei Liu\*

Department of History, Hong Kong Shue Yan University, Hong Kong, 999077, China

\*230045@hksyu.edu.hk

**Abstract.** In recent years, K-pop has gained popularity worldwide, influencing the younger generation's perception of South Korea. This study explores how the South Korean government uses K-pop to reshape the national image of its Generation Z. Taking Indonesia as an example, this study analyzed the strategic promotion of K-pop under policies and its acceptance among young people in Indonesia. The research results are based on official reports and academic studies, indicating that the influence of K-pop has manifested through enthusiasm for learning Korean, consumption of Korean products, and travel willing. This process indicates that the influence of K-pop has shifted from mere attraction to active participation and internalization of values related to modernity and innovation. Theoretically, this study combines the soft power theory with constructivism and proposes an interactive model, in which the state acts as a "norm entrepreneur" and global youth actively jointly construct the national image through "norm socialization". This research also provides strategic insights for those countries that wish to enhance their soft power through popular culture.

**Keywords:** K-pop, Soft Power, Constructivism, National Image, Gen Z

## 1 Introduction

In 2025, a K-pop animated film, *K-pop: Demon Hunter*, received numerous positive reviews, showing that the powerful dissemination capacity of Korean popular culture is a global phenomenon [1]. As the core of Hallyu, K-pop attracts global Generation Z through online platforms and social media and shapes the new image of South Korea as "modern, fashionable and youthful". Thus, the South Korean government regards K-pop as a key soft power resource and has invested over 60 billion won to support [2]. Under this strategy, K-pop also presents South Korea's national image and appears in various diplomatic occasions, such as the boy band BTS being awarded as "Special President Envoy" and giving a speech on global youth development issue, which made the global Gen Z view South Korea as a responsible and accountable country [3]. Therefore, this article aims to explore how the South Korean government uses K-pop to reshape its national image among Indonesian Generation Z. Indonesia can reflect the strategy process of how Korean culture realizes cross-cultural communication by its large number of Generation Z and high acceptance of K-pop. Through

© The Author(s) 2026

S. Garcia-Esteban et al. (eds.), *Proceedings of the 2026 5th International Conference on Social Sciences and Humanities and Arts (SSHA 2026)*, Advances in Social Science, Education and Humanities Research 1014, [https://doi.org/10.2991/978-2-38476-577-5\\_79](https://doi.org/10.2991/978-2-38476-577-5_79)

the dissemination of K-pop in Indonesia, this research can theoretically overcome the limitation of neglecting the subjectivity of the audience in the soft power theory and expand the explanatory power of constructivism in the formation of identity. Moreover, at the practical level, this article can also clarify the effective path of cultural products as a public diplomacy tool, providing a reference for other countries to formulate cultural export strategies.

## **2 Literature Review**

### **2.1 Soft Power**

The concept of “soft power” was first proposed by Joseph Nye. According to his statement, soft power means that a country can achieve its desired outcomes through its own culture, political values, and governance systems, instead of using military force or coercion [4]. Unlike hard power, which demonstrates one's influence through military force, economic sanctions, and military means, soft power achieves its goals through cultural means in a multipolar and digital 21st century [5]. It is also used as a country's public diplomacy. However, Nye did not have a clear theoretical framework to explain how soft power resources can be specifically transformed into actual influence. To address this issue, Lee defined soft power as the ability to exert influence by using intangible and symbolic soft resources, achieved through strategies such as image building, network effects, and context modification [6]. Despite these improvements, the theory of soft power still mainly views culture as a resource. It does not fully explain how cultural products like K-pop are actively internalized, reinterpreted, and transformed into new perceptions of a country by foreign audiences. To supplement this gap, this article will further explain the reception and internalization of culture as soft power by foreign audiences using constructivist perspectives.

### **2.2 Constructivism**

In constructivism, identity and interests are formed through the social construction of norms and common ideas. Erbaş mentioned that a nation requires acceptance and recognition from others to maintain its social identity [7]. Thus, cultural exports help nations gain recognition from other countries, enhance their national image, and expand their interests. This process is achieved through socialization of norms, which external actors adopt and internalize the norms of a community [8]. Furthermore, the norm life cycle raised by Finnemore and Sinkink elaborates this process. The South Korean government integrates modern values into South Korean pop music as a regulatory entrepreneur. And then, the Generation Z youth internalize these values through their own practices [9]. This daily practice gradually reshapes their collective perception of Korea and transforms it from a distant nation into a relevant and compelling cultural center.

### 2.3 The Evolution of the South Korean Government's Support for K-pop

The cultural industry policy of South Korea can be traced back to the 1990s. Initially, it was recognized by the Kim Young-sam government. However, it was not until 1998 that the Kim Dae-jung government officially announced official schema for the development of South Korean culture industry. During this period, the government invested more funds and enacted relevant laws to support this industry [10]. In 2008, Lee Myung-bak hoped to change the world's negative perception of South Korea's poverty by proposing "Global Korea". At the same time, relevant committees were established, and the Korean Wave promotion project should be included in the implementation goals. By 2010, with the global popularity of *Gangnam Style*, the South Korean government began to recognize the value of Korean pop music, established the Hallyu Culture Promotion Taskforce and focusing on developing Korean pop music content and promoting its globalization. Subsequent governments also increased the budget for Korean pop music and further deepened this policy [11]. Now, Korean pop music has become a symbol of South Korea's public diplomacy efforts. Besides the BTS group that mentioned before, another well-known female group from a Korean entertainment company, Blackpink, also made initiatives on global issues. In 2016, this group was appointed as the Global Sustainable Development Project Ambassador by the UN Secretary-General. Since then, they have also frequently posted a series of videos on social media accounts calling on young people to pay attention to climate change. As a result, the four female members of the Blackpink group were awarded the Honorary Member Medal (MBE) by King Charles in 2023 to recognize their contributions to global climate environmental protection [12]. It can be said that whether BTS or Blackpink are, both have been the diplomatic representatives of South Korea to showcase the concern of the new era South Korean government for global issues. Under such promotion, through the voices and dissemination of K-pop groups, as young fans of the Z generation, their impression of South Korea will gradually shift to a young, energetic and responsible country.

### 2.4 Research Gap and Theoretical Framework

Although existing studies have analyzed how K-pop has become the core of South Korea's cultural soft power from various perspectives, they have not fully clarified how it has restructured South Korea's international image. Firstly, the soft power theory strongly stresses how a country can achieve external influence through cultural resources, but it neglects the active and subjective role of the audience in the reception process and fails to explain how young people of the Z generation internalize K-pop culture and reconstruct their values. To improve this deficiency, this article will introduce the constructivist perspective to explain that the formation of a country's image is not the result of a one-way communication, but a continuous interaction and mutual shaping social process.

After reviewing South Korea's strategic support for K-pop, this article will combine the theories of soft power and constructivism to present a theoretical framework that the South Korean government has promoted the cultural industry for a long time

and developed K-pop strategically as a national soft power resource to spread Korean culture, language and lifestyle to young people in other countries, including Indonesia. For Gen Z, they do not passively accept, but respond through a series of practical actions, actively absorbing and internalizing the values of K-pop. So, they view South Korea as a modern, fashionable and advanced country. In the case of Indonesia, this framework will be analyzed from three levels. Firstly, how the South Korean authorities conduct strategic communication in the Indonesian market. Second, how Indonesian young people respond to this. In last, these responses gradually reshape their perception and emotional identification of South Korea in what extent. Through the path, this study aims to reveal the complete mechanism of how soft power constructs a country's image through mutual interaction.

### **3 Methodology**

#### **3.1 Research Design**

This study uses a qualitative case study approach, focusing on Indonesia, to examine how the South Korean government uses K-pop as a soft power tool to reshape its national image among the global Generation Z. The case study method allows researchers to thoroughly analyze social phenomena within their real-life cultural settings. This research not only describes the broad influence of K-pop in Indonesia but also explains the reasons behind it: the South Korean government's active promotion of K-pop through policies, and the voluntary acceptance of its values and content by local youth. Together, these have reshaped how Indonesian Generation Z perceives South Korea. In addition, the study will review how the Korean Wave has developed in Indonesia, offering a dynamic perspective and deeper insight into the causes behind this phenomenon.

#### **3.2 Reason for Case Selection**

The reason for choosing Indonesia in this research is clear. First, Indonesia has a large youth population and an active K-pop fan community in ASEAN. This makes it an ideal place to observe how Generation Z accepts K-pop globally. According to a survey by X in 2021, which looked at the number of K-pop fan posts in various regions through the hashtag #KpopTwitter, Indonesia ranked at the top [13]. This indicates that young people in Indonesia have a strong love for K-pop, leading to a significant fan base.

Secondly, influenced by the K-pop, young people in Indonesia are starting to imitate Korean fashion [14]. From this perspective, the Korean Wave is well-accepted in the country and impacts young people's lives. Moreover, a review of various studies shows that K-pop's growth in Indonesia can be traced back to 2000 and has been ongoing for over 20 years. Thus, Indonesia is one of the first countries in Southeast Asia to be influenced by the Korean Wave and has seen the most significant development.

Additionally, Indonesia is a key partner in South Korea's "New Southern Policy" (NSP) [15]. This policy focuses on strengthening relations between South Korea and

ASEAN, India, and other countries. The South Korean government is using the Korean Wave to promote Korean culture in Indonesia through this initiative.

### 3.3 Data Sources

This paper will analyze the primary and secondary sources to examine the influence of K-pop on Indonesian youth and how it changes their views of South Korea. For primary sources, the study uses official documents from South Korean government, such as a K-pop fan survey report in Indonesia from the Korea Creative Content Agency (KOCCA), export statistics from the Ministry of Health and Welfare (MOHW), and official news from Korean net. They are able to provide direct evidence of the strategic goals and policy results related to spreading K-pop.

Secondary sources come from academic databases like Google Scholar and ProQuest, by keywords “K-pop Indonesia,” “soft power,” “constructivism,” and “Z generation. The selected literature includes earlier research on the role of K-pop and Korean cultural industries in shaping the international image. It also incorporates studies on Indonesian consumer attitudes and cultural influence, like Sudarsono et al.’s research on Korean products and Suyanto et al.’s study on travel intentions. Furthermore, some survey-based findings come from Kwon et al. regarding Indonesian Gen Z’s desire to learn the Korean language under K-pop’s impact. These scholars mainly focused on Indonesia, and their survey topics closely relate to the views of Indonesian youth toward Korea. To conduct this research, this paper extracts and compares findings from various empirical studies and cross-references them with official government documents for a thorough analysis

### 3.4 The Framework Analysis

In order to explore how K-pop has reshaped the image of South Korea among the Indonesian Z-generation, this study will take the behaviors of Indonesian K-POP fans as the core to analyze. At the same time, it focuses on three key actions: language learning, product consumption and travel intentions. These dimensions are related to cultural identity, economic attractiveness, and national favorability in the construction of a national image. By doing so, it can effectively capture the specific paths of cognitive and emotional internalization of the audience under the influence of K-pop.

**Language Learning.** Learning a language is a good way to understand the culture and values of another country. Han et al. believe that learning a new language through cross-cultural products, such as music, can significantly increase interest and motivation. In recent years, under the policy of the South Korean government promoting Korean popular culture, many young people from various countries have begun to learn Korean on a large scale [16]. Therefore, this article will focus on how K-pop stimulates the motivation of Indonesian Gen Z to learn Korean, as well as how this learning behavior deepens their understanding and identification of Korean culture by integrating and analyzing the available survey data. Therefore, the article will cite the

survey report of KOCCA on the Korean language learning rate of Indonesian Gen Z, and combine the qualitative research of scholars such as Youngsun et al. to conduct thematic analysis of learning motivation to prove that language learning is the first step in the construction of cultural identity.

**Product Consumption.** The globalization of K-pop drives the consumption of Korean products in international market. Meanwhile, the long connection between consumers and brand would be transformed to active the consuming intention [17]. The purpose of this dimension is to verify how the emotion of Indonesia Gen Z toward K-pop could be extending to Korean consumer goods, especially cosmetic products, thereby shaping their overall positive impression of "Made in Korea". This section will be conducted from two aspects. Firstly, it will cite the official trade data from the Ministry of Health and Welfare of South Korea to present the export situation of South Korean goods in Indonesia. Next, it will compare and analyse the questionnaire survey results of Nasution et al. regarding the perception and purchasing behavior of Indonesian consumers towards Korean brands, from the micro level to confirm the correlation between consumer attitudes and the exposure of K-pop.

**Travelling Intention.** There is a notable positive correlation between national image and the development of tourism [18]. With the influence of Korean Wave, South Korea has become a popular tourist destination among a lot of people. In this part, the main point would be evaluating how South Korea builds an attractive national image through K-pop and utilize it as a promotion. And how did such an idealized image construction attract the travel intentions of K-pop fans in Indonesia? Therefore, this study will make an analysis of the investigation and research of scholars such as Melisa et al. and Sucisanjiwani & Yudhistira, by comparing and integrating the research findings of these tourism intentions to reveal the positive correlation in K-pop content exposure, cognitive image of South Korea and travel intention.

When analyzing the mentioned data in above, this study adopted the methods of comparison and induction to extract recurring patterns and core findings from big data.

## 4 The Development of K-pop in Indonesia

The spread of K-pop could be traced back around 2000. In 2002, Korean dramas like *Mother's Sea* aired on Indonesian private TV, achieving record ratings and leading to a boom in imported Korean dramas. Later, more Korean TV dramas were introduced and expanded the craze among youth. This early wave of dramas also served as the starting point for Indonesians' exposure to Korean music through drama soundtracks, albums, and tapes. By 2009, Korean singer Rain held a small concert in Jakarta, offering Indonesian teenagers a firsthand K-pop experience. Subsequently, Super Junior, Girls' Generation, EXO have successively held large-scale performances in Indonesia, attracting tens of thousands of audiences. Offline activities and online dissemina-

tion have strengthened each other, gradually consolidating the position of K-pop in Indonesian youth culture and stimulating interest in Korean fashion and consumer [19]. In 2017, the Moon Jae-in administration launched the NSP, viewing cultural export as an important means to enhance national influence and address geopolitical challenges [15]. Within this framework, the South Korean government established specialized institutions to promote overseas cultural projects. K-pop became as the core content of cultural diplomacy towards ASEAN as well. Young people in Indonesia actively participated in this cultural socialization process by engaging in fan communities, learning Korean, and consuming Korean products, jointly constructing a perception of South Korea as a "modern, friendly, and attractive" country.

## **5 Result**

### **5.1 Language Learning**

The 2025 KOCCA survey of Indonesian K-pop fans implies that over 50% Millennials have a strong interest in paying attention to the South Korea society and cultural [20]. This phenomenon reveals K-pop cause young Indonesians to pay attention to and recognize the social values and lifestyle of South Korea. Another survey about the Korean language in the Indonesian Gen Z further reveals that nearly 90% of young people think that learning Korean is a trend, and over 70% of the participants began to learn Korean because of K-pop. In addition, "understanding the lyrics of K-pop" and "participating in the fans group" are the prior studying motivation for them [21]. This indicator points out that Korean language has become a medium for cultural participation and identity formation. By the influence of K-pop, South Korea has successfully elevated its image from a geographical East Asian country to a culturally attractive and modern educational destination.

### **5.2 Consumption of Products**

According to a report released by the MOHW, the export of South Korean cosmetics to Indonesia increased outstandingly from 2023 to 2023 compared to previous year [22]. This macro data is reflected in consumer research. The interviews by Nasution et al. found that K-pop greatly promoted the consumption of Korean products, and Indonesian consumers regarded Korean brands as representatives of high quality and advanced technology [23]. Moreover, most of Korean cosmetics' packaging design is in the current trends. This consumption preference reflects that the cultural narrative of K-pop characterized by "fashion, innovation, and credibility", has successfully transformed into the overall perception of Indonesian consumers regarding "Made in Korea". In this process, South Korea has systematically converted its national image from a content exporter to a high-quality brand country with credibility and leadership in the global consumption market.

### 5.3 Tourism Intentions

In terms of tourism intentions, many studies confirm that K-pop has a profound impact on the travel decisions to South Korea in Indonesian Gen Z. According to Melisa et al., the TikTok and Instagram efficiently rise the interest of young Indonesians in K-pop dance, music, and related culture, which has become as travel intentions [24]. Moreover, most of Indonesian young people are more like to endure the in-depth cultural tour in Korea due to the idol groups, such as BTS [25]. K-pop successfully portrays South Korea as an attractive, dynamic, and culturally appealing modern country model by showcasing its modern urban landscapes and vibrant cultural scenes.

## 6 Discussion

### 6.1 The Findings

This study found that through the "New South Policy" and the long-term strategic spread of K-pop in the Indonesian region, K-pop not only achieves success in the cultural industry in Indonesia but also improves Korean international image in the local new generation to a certain extent. The case of Indonesia is shown that the influence of K-pop has gone through a process of "attraction - participation - internalization." Cultural attractiveness was first established through consumption behaviour, then achieved deep participation through language learning, and finally completed internalization and externalization through travel intentions. This process reveals that the essence of national image construction is a mutual interactive socialization process. From a theoretical perspective, this study found that the Indonesian Z-generation did not passively accept cultural indoctrination but actively participated in the reinterpretation of the Korean image through a series of active "meaning construction" behaviours such as consumption, language learning, and travel practice. This finding compensates for the neglect of the audience's initiative in Nye's soft power theory and confirms the core viewpoint of constructivism that "identity is formed through interactive practice". In addition, this study also found that Indonesian young audiences do not fully adopt K-pop content, but through localized interpretation and creative transformation, they have formed a mixed cultural identity that combines a global perspective with local characteristics. This finding indicates that effective national image construction not only depends on the precise dissemination of cultural content, but also on the ability to resonate with the local cultural context of the target country's audience.

### 6.2 The Typicality and Limitations of the Indonesian Case

As an important recipient of the Korean Wave in Southeast Asia, Indonesia provides a universally identical case for analyzing how K-pop shapes a country's image as a soft power resource. These three approaches can be applied in the Southeast counties. In Vietnam, K-pop has lifted the motivation of local young people to learn Korean [26].

Besides, Thailand also shows that K-pop has attracted young people to contact broader cultural consumption, such as Korean fashion and beauty products [27]. All these cases show that K-pop has already transcended entertainment and shaped the local youth's perception of South Korea as a country. However, the findings are also constrained by the regional context. Indonesia, Vietnam, and Thailand are Asian countries, and they have a certain cultural similarity to South Korea. This may make the aesthetics, values, and lifestyles contained in K-pop more easily accepted and internalized by local youth. In regions with greater cultural distances from Korea, such as Latin America or the Middle East, the influence patterns and effects identified in this study may vary, necessitating further evaluation.

### **6.3 The Meaning of Theory**

The traditional theory of soft power focuses on how a country makes use of cultural resources to structure its appeal but fails to adequately explain how this appeal is transformed into the conscious identity reconstruction of the audience. Additionally, the constructivist theory regulates the life cycle of the society and emphasizes the dominant role of the state at the national level. This study proposes a two-way interactive model for the construction of a national image. National strategies guide and the active practice of the audience jointly promote the reconstruction of the national image. Specifically, South Korea promotes the dissemination of K-pop through top-level designs such as the "New South Policy", while the Z-generation in Indonesia actively interprets and localizes these cultural contents through language learning, consumption, and tourism. This dynamic process leads to the reshaping of the national image in the cognitive level of the audience. This model effectively integrates the theory of soft power and the constructivist perspective: it not only affirms the dominant role of the state in cultural strategies, but also emphasizes the subjectivity of the audience in the meaning-giving process, providing a new framework for understanding the operation of cultural soft power in the digital era.

### **6.4 The Implications for Public Diplomacy Practice**

The findings of this study offer valuable suggestions about the public diplomacy practices of various countries. In the national policy level, South Korea's experience demonstrates that successful cultural export requires long-term and consistent national strategic support. Cultural industry development should be considered as important as diplomatic and economic policies. The authorities need to create a complete cultural export ecosystem, converting the temporary cultural popularity into lasting national advantageous impression. From the perspective of dissemination, the success of K-pop is attributed to its characteristic of encouraging participation and interaction. Future public diplomacy should place more emphasis on establishing dialogue platforms rather than propaganda. The government should encourage the power from non-governmental communication which often achieves effects that exceed official propaganda. From the cultural product level, when the authorities promote national culture, the most important thing is to create cultural products that can align with the

modern aspirations of young people worldwide, avoiding forced value indoctrination. Instead, they should convey the national image naturally through content that evokes resonance. Above all, the successful public diplomacy requires the systematic coordination of national strategies, communication methods and cultural products to jointly build a deep emotional connection with the target country's audience.

## 7 Conclusion

This study reveals how the South Korean government institutionalized K-pop as the core of its national soft power strategy and successfully reshaped its national image globally among the Gen Z in Indonesian case. Specifically, the government elevated K-pop from an entertainment product to a cultural diplomatic strategy by the NPS policy, while Indonesian youth constructed the collective image of South Korea as "modern, fashionable, and innovative" through language learning, consumption behavior, and travel intentions. This study combines Joseph Nye's soft power theory and the constructivist perspective of identity construction, proposing a bilateral interaction model: the state acts as a "normative entrepreneur" to output cultural resources, and global youth actively internalize and reshape the national image through the "normative socialization" process. This model puts the stress on the core role of the audience's initiative in the realization of soft power, providing a new framework for understanding the cultural influence in the digital age. The experience of South Korea offers the public diplomacy and cultural strategies of other countries. National image shaping must be deeply integrated with cultural industry innovation to form a complete ecosystem from cultural contact to economic identity. Soft power is not one-way indoctrination but cultivates cultural genes that can resonate with global youth. This study also has certain regional limitations. In the future, it will adopt the cross-cultural comparative studies to test the applicability of this theoretical model in regions with different cultural backgrounds. What is more, the large-scale questionnaire surveys would be conducted to quantify the path of the impact of K-pop. The global trend of K-pop proves that the competition for national image building has transformed into a game for cultural identity. The ones that will deeply hold the soft power of the future are those cultures that can be integrated into their cognition and even shape their worldview.

## References

1. How KPop Demon Hunters became the surprise Netflix smash of the summer, [www.theguardian.com/film/2025/jul/31/kpop-demon-hunters-netflix-animation](http://www.theguardian.com/film/2025/jul/31/kpop-demon-hunters-netflix-animation), last accessed 2025/10/23
2. Korea Creative Content Agency. Industry White Paper(ALIO). <https://www.kocca.kr/kocca/bbs/view/B0000146/2007644.do?searchCnd=&searchWrd=&cateTp1=&cateTp2=&useYn=&menuNo=204154&categorys=0&subcate=0&cateCode=&type=&instNo=0&questionTp=&ufSetting=&recovery=&option1=&option2=&year=&moRePage=&qtp=&domainId=&sortCode=> last accessed 2024/10/23

3. Zulkifli, N: K-Pop as a Diplomatic Tool in the Creation of Global Connectivity. *American Research Journal of Humanities Social Science* 8(6), 107-113 (2025).
4. Nye, J. S: Public diplomacy and soft power. *The Annals of the American Academy of Political and Social Science* 616(1), 94–109(2008).
5. Balraj, B. M., & Manan, M. H. bt A.: The Conception of Soft Power in Korean's Popular Culture. *International Journal of Academic Research in Business and Social Sciences* 12(9), 1905 – 1910(2022).
6. Lee, G.: A theory of soft power and Korea's soft power strategy. *Korean Journal of Defense Analysis*, 21(2), 205–218(2009).
7. Erbas, I.: Constructivist Approach in Foreign Policy and in International Relations. *Journal of Positive School Psychology*, 6(3) (2022).
8. Björkdahl, A.: Norms in International Relations: Some Conceptual and Methodological Reflections. *Cambridge Review of International Affairs*, 15(1), 9–23(2002).
9. Finnemore, M., Sikkink, K.: International Norm Dynamics and Political Change. *International Organization*, 52(4), 887–917(1998).
10. Gnedash I.A., Ivanov N.S., Khaimina A.D.: The Korean wave as a tool of South Korea's soft power in 1990-2020. *Theories and Problems of Political Studies*, 10(2A), 44-55(2021).
11. Butsaban, K.: South Korean Government Policy in the Development of K-pop. *Journal of Letters*, 52(1), 1–28(2023).
12. K-pop stars Blackpink get UK honors for climate advocacy - People - The Jakarta Post. *The Jakarta Post*. <https://www.thejakartapost.com/culture/2023/11/23/k-pop-stars-blackpink-get-uk-honors-for-climate-advocacy.html>, last accessed 2025/10/24
13. Kpoptwitter Reaches New Heights with 7.8 Billion Global Tweets [https://blog.x.com/en\\_us/topics/insights/2022/-kpoptwitter-reaches-new-heights-with-7-8-billion-global-tweets](https://blog.x.com/en_us/topics/insights/2022/-kpoptwitter-reaches-new-heights-with-7-8-billion-global-tweets), last accessed 2025/10/24
14. Fazry, M. M., Situmeang, N., & Astuti, W. R. D.: Case Study of South Korean Cultural Diplomacy Towards Indonesia: SM Entertainment as Non-State Actor in Promoting K-Pop Culture in Indonesia. *Jurnal Pendidikan Dan Konseling*, 4(5), 4374–4386(2022).
15. Indraswari, R.: South Korea's ASEAN policy today: The New Southern Policy and its standing. *Korea Europe Review*, 2, 1–15(2022).
16. Han, Y., Dewaele, J.-M., Kiaer, J: Does the attractiveness of K-culture shape the enjoyment of foreign language learners of Korean? *International Journal of Applied Linguistics*, 35(1), 486–502(2025).
17. Zhang, R., Chang Bi, N., Kodzi, P., Goodwin, A., Wasilewski, K., McCurdy, E.: From K-pop to Korean products: An investigation into the mediating effects of imitation and attitudes toward Korean culture and products. *Journal of Cultural Marketing Strategy*, 5(1), 36-48 (2020).
18. Kim, J. ho, Jung, M. hun, Choi, H. ju.: Popular culture influences on national image and tourism behavioural intention: An exploratory study. *Journal of Psychology in Africa*, 31(4), 390–399 (2021).
19. Drianda, R. P., Kesuma, M., Lestari, N. A. R.: Hallyu and FDI: the growth of South Korea's investment in Indonesia's cultural content industry. *International Development Planning Review*, 46(1), 89-106(2024).
20. Korea Creative Content Agency. Overseas Industry Trends. <https://www.kocca.kr/kocca/bbs/view/B0158950/2009670.do?menuNo=204160> last accessed 2025/10/24
21. Youngsun, K., Sosrohadi, S., Hasanuddin, C. A., Adinda, R., Jae, P. K., Yoogyung, K., Jung, S. :Beyond the Korean Wave: Understanding the motivation of among Indonesian

- gen z to learn Korean in the K-Pop trend. *International Journal of Current Science Research and Review*, 7(6) 3928-3936 (2024).
22. Ministry of Health and Welfare. Overview of the Korean Cosmetics Industry and Major Support Initiatives. [https://www.mohw.go.kr/boardDownload.es?bid=0032&list\\_no=1482554&seq=1](https://www.mohw.go.kr/boardDownload.es?bid=0032&list_no=1482554&seq=1), last accessed 2025/10/24
  23. Nasution, R. A., Jeong, S. W., Jin, B. E., Chung, J.-E., Yang, H., Nathan, R. J., Arnita, D. Acculturation, religiosity, and willingness to accept Korean products among Muslim consumers: an exploratory study. *Journal of Islamic Marketing*, 14(12), 3085–3112(2023).
  24. Melisa, Melisa, Suyanto Suyanto, and Olivia Tanaya.: Korean Wave to Indonesia: are there any changes in perception and intention to visit Korea?, *Innovative Marketing*, 19(3) 171-186(2023).
  25. Sucisanjiwani, G. a. C. A., Yudhistira, P. G.: AIndonesian Generation Z's intention to visit South Korea: The mediating role of tourist attitude on travel motivation and celebrity endorser credibility. *Journal of Theory and Applied Management*, 16(2), 399–416(2023).
  26. Kim, H-J., Cho S-J.: Impact of Hallyu (Korean Wave) on Language Acquisition and Cultural Identity Among Vietnamese Youth. *Journal of Linguistics and Communication studies*, 3(1), 53–58(2024).
  27. Howard, K. , Lekakul, G., K-Pop as a Means to an End among Thai youth: Korean Wave as Costume, Food, and Image. *Culture and Empathy*, 1(1-4), 18-33(2018).

**Open Access** This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

