Analysis of South Korean Pop Culture as the National and Social Force in the Globalization Age

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Abstract

Globalization has had a massive impact on various aspects of life around the world. Almost every country in the world today has experienced globalization. South Korea has become one of the countries in the world that can use these opportunities and opportunities to introduce its culture through globalization and technological progress. Globalization and technological advances have triggered South Korea to introduce its K-pop culture to the world. South Korea's success in developing its pop culture in the era of Globalization through technological progress cannot be separated from the role of the South Korean government. Therefore, in the analysis of this paper, it is said that the Korean Wave, or Hallyu is a social force in South Korea. Based on the Cox Triangle, social forces are made up of ideas, institutions, and material capabilities that are interconnected with each other. Therefore, the Korean Wave (K-pop) as a social force can be regarded as an idea that originated from the South Korean Government's financial fund in developing and packaging popular culture through a compact institution from the Government of South Korea.
Keywords: Popular Culture, Social Forces, Korean Wave, Media, Historical Structure

Abstrak

Globalisasi telah memberikan dampak besar dalam berbagai aspek kehidupan di seluruh

dunia. Hampir setiap negara di dunia saat ini telah mengalami globalisasi. Korea Selatan telah menjadi salah satu negara di dunia yang mampu menggunakan peluang dan kesempatan tersebut untuk memperkenalkan kebudayaannya melalui globalisasi dan kemajuan teknologi. Globalisasi dan kemajuan teknologi telah memicu Korea Selatan untuk memperkenalkan budaya K-pop-nya di dunia. Keberhasilan Korea Selatan dalam mengembangkan kebudayaan popnya di dalam era globalisasi melalui kemajuan teknologi pun tidak lepas dari peranan pemerintah Korea Selatan. Maka dari itu, pada analisis paper ini, dikiaskan bahwa Korean Wave atau Hallyu adalah kekuatan sosial atau Social Forces Korea Selatan. Berdasarkan Segitiga Cox, kekuatan sosial itu terdiri dari ide, institusi, dan kapabilitas materi yang saling berhubungan satu dengan yang lain. Oleh karena ituKorean Wave (K-pop) sebagai kekuatan sosial dapat dianggap sebagai ide yang tercetus dari kapabilitas (dana keuangan) Pemerintah Korea Selatan dalam mengembangkan dan mengemas budaya populer melalui sebuah institusi yang saling membantu dari Pemerintah Korea Selatan.

Kata Kunci: Budaya Populer, Kekuatan Sosial, Korean Wave, Media, Struktur Historis

INTRODUCTION

South Korea is a country with a cultural or culturally-based foreign policy. Historically, South Korea's national identity that prioritizes cultural elements dates back to the time of its first Republic, namely in 1948 -1960 under the leadership of Rhee Syngman (1948 – 1960). Culture became a powerful and important instrument in the militarization to strengthen the authoritarian regime in South Korea under the leadership of Park Chung-hee to Roh Taewoo (1963 – 1993). Also in Korea, culture became a national economic instrument in the life of the South Korean nation and state under the leadership of Kim Youngsam in 1993. The culture-based foreign policy is based on the objective of addressing the issue of South Korea's national identity, which was eroded by Japan's 35-year colonial period (1910-1945) (Park 2015). Thus, in finding its national identity, South Korea continues to strive to develop various traditional or local cultures as a force and complementary instruments as a country (Valieva 2018). The beginning of the implementation of South Korea's culturally based policies took place under the leadership of the government of Park Chung-hee (1961) who formed the Ministry of Public Information which later changed to the Ministry of Culture and Public Information in 1968 to strengthen cultural policies (Park 2015). During this reign, the focus on developing national culture began to be seen with concrete steps implemented. Various films, theater performances, and other cultural arts performances are increasingly widespread and continue to grow, as well as the development of various the management of the National Theatre and National Classical Music Institute (Park 2015).

The existence of art culture then reaches a wider scale, becomes more systematic, and becomes central to all policies and legislation related to culture, where it aims to strengthen South Korea's national branding and consolidate its national identity. South Korea's history of culture-based policy strengthened during the Third Republic (1963-1979). South Korea, which experienced rapid economic growth and industrialization in the 1960s, sought to strengthen its economy under the military rule of Park Chung-hee (Park 2015).

During the Third Republic, it contributed to the formation of South Korea's culturally based policies that continued to strengthen (Park 2010). The cultural movement during this reign also became one of the ideological elements in controlling and exercising hegemony at that time, especially in accelerating and intensifying anti-communist discourse. Film policies

and government institutions at this time also contributed to the golden age of the South Korean film industry. Despite Park Chung-hee's coup d'état, his cultural sector policies remained in operation until the 1990s. Several other cultural foundations and initiatives were also formed, namely: the Office of Cultural Property Management (Munhwachae-gwalriguk) in 1968 and the Korean Culture and Culture Foundation (KCAF or Han'guk Munhwa Yesul Chinhungwon) in 1973. Cultural production as South Korea's national pride internationally or cultural expansion began in the Fifth Republic led by the authoritarian regime of Chun Doo-hwan.

The promotion of South Korea's national identity as one of the popular cultural exporters was carried out through international events, such as the Asian Games (1986) and the Summer Olympic Games (1988) (Koh 2005). The Summer Olympic Games is a turning point for South Korea to realize its cultural power and influence on the international community. It encourages a variety of cultural transformations nationally with the main objectives of the economy, with South Korea's cultural policy shifting domestically to internationally. This is highlighted through Kim Yungsam's political campaign to lift South Korea's status globally by utilizing the momentum of globalization summarized by the slogan 'Segehwa' which means globalization.

South Korea's national interests then became a cultural-based economy, where culture and art became national wealth and a top priority to increase economic impact, one of which was through the film industry. Freedom of expression through art and culture began to increase and led to massive cultural liberalization. Various investments and funding for the creation of cultural works, such as films related to South Korean culture have also increased.

Several broadcasts are also open and growing rapidly (Park 2016). With various advances in technology, cultural regulation, and networks owned; South Korea then entered into an era of its popularity in exporting pop culture (through music, television, film, and radio). The phenomenon of the acceptance of Korean culture globally is known as the Korean Wave or Hallyu in Chinese. South Korea is one of the countries that dedicate its national goal to becoming the world's largest exporter of pop culture. It is also an instrument of foreign policy based on a soft approach or soft power, namely through culture.

The Hallyu phenomenon began in 1999, when an inspirational film produced by popular media in the region (Dewi, Pawito, and Satyawan 2023), Swiri, which tells the history of South and North Korea was successfully circulated and accepted by people across the region. The expansion of this phenomenon continued as other films such as Autumn in My Heart (2000), My Sassy Girl (2001), and Winter Sonata (2004) circulated in Asia. This phenomenon became the largest cultural phenomenon in the Asian region first circulated in China and Japan, then expanded and strengthened to Southeast Asia, and several countries around the world. Hallyu first appeared in the mid-1990s when China and South Korea established diplomatic relations (1992).

Korean television dramas and pop music became very popular in the Chinese community, as well as the Seoul Music Room radio broadcast program in 1997, and continued to expand until various Korean music concerts in 2000 (Glodev, Wijaya, and Ida 2023). This made the fever on South Korean culture increase among the Chinese people and some media outlets published the Hallyu socio-cultural phenomenon. Hallyu entered Japan in 2003 through the broadcast of the KBS (Korean Broadcasting System) television drama Winter Sonata. The success of entertainment products led to a rapid expansion of popularity in South Korean culture, to Singapore, Japan, Taiwan, Hong Kong, China, and Vietnam (Ministry of Culture n.d.).

This prompted many media in the region to collectively report on the Phenomenon of the Korean Wave or Hallyu. It accounts for the business and economic success, as well as the culture, and national image of South Korea with a contribution of 0.2% to the national GDP or approximately 1.87 billion US dollars and continues to increase to 12.3 billion US dollars in 2019 (Roll 2020). The popularity of Korean culture continues to expand the cultural aspects of the world community through globalization. South Korea's traditional culture, food, literature, and language form enthusiasm among the younger generation and create a global community based on interest in South Korean culture and matters.

The Han River Miracle is a phrase used to represent a time when South Korea was transformed from one of the world's poorest countries into a country with strong and great economic power. Prime Minister Chang Myon introduced this phrase in his New Year's speech (1961) stating that South Korea remains optimistic about economic growth amid its uncomfortable conditions and difficulties. Before independence, South Korea depended on its colonial state Japan which made it part of its colony in 1910. Japan launched a massive investment in the peninsula that was expected to encourage various modernizations and industrialization in Korea in the 1930s and 1940s. However, Japan's participation and defeat in the Second World War led to adverse consequences for South Korea's economic growth. Japan, which lost the war, was obliged to pay for the losses of the war and accept the various war sanctions specified, causing various investments and economic growth of South Korea to decline and causing it to become one of the poorest countries in the world.

In the 1960s, South Korea, whose economy is dominated by agriculture as a major economic sector, began to redistribute land previously carried out by the Japanese imperial government, starting with land redistribution. The Korean War in the mid-20th century also worsened the economic condition of the Korean Peninsula. More than half of South Korea's population lives in poor conditions and half of the population does not have access to education. The miracle or miracle of the Han River began to be triggered by the Second Republic of South Korea (1961).

The government under military leadership began to form an economic plan known as South Korea's national "Five-Year Plan". Although the implementation of the economic plan was unsuccessful within the specified period, it became the initial basis that encouraged South Korea to shape its national economic future through urbanization, industrialization, and various other economic growths. The Period of the Third Republic (1963-1972) was a period in which South Korea again received donors or assistance from abroad. In this period, South Korea received billions of dollars from Japan as property claims. South Korea also received funding from the United States in return for joining the Vietnam War to help the United States.

Kiprop asserted that the government accelerated various domestic developments and various opened access to rural areas and then used the donors and funds (Kiprop 2018). South Korea continues to improve its economic situation by optimizing various domestic areas. There are three main strategies that South Korea has pursued in improving its economy: first, by implementing various policies related to compulsory schooling in 1970. The regulation is intended to create equality through equalization zones, where South Koreans aged 6 to 15 are required to attend school and meet the minimum requirements associated with the policy. This is one of the investments in domestic human resources by promoting innovation and striving for a competent workforce. South Korea is rebuilding its education and innovation system to support efforts to improve its national economy. This effort is made through policies that encourage South Koreans to enter the education system and be able to participate in vocational training as secondary education. This policy model shifts agriculture and

plantations as primary economic sectors. Second, South Korea began to focus on industrializing rural areas as well as increasing literacy levels and industrial investments that created many new job opportunities.

The strategy is expected to encourage rural communities out and develop other focuses besides agriculture. The objective of this second strategy is to eliminate agricultural-based economies and build a new industrial-based economic focus. Third, South Korea is currently working on mass production at the global level. The opportunity to compete with Japanese electronic products, cars, and gadgets as a major regional supplier emerged when there was a surge in Japanese development that led to price increases. South Korea then leveraged the momentum to create cheaper competitive products on a global scale.

Continuing the third strategy, the government also began to support family businesses run by several families, known as 'Chaebols'. The government realizes that companies in this business have the potential to contribute to the progress and growth of the national economy, so the government provides cash flow support and urges companies to focus on growth. The family dynasty in the business later became mega-monopolistic, dominated by famous South Korean brands: Samsung, LG, and Hyundai. These three companies contribute 2/3 of the Korean economy in three industrial sectors: ship manufacturing, automobiles, and electronics (Agarwal 2020). The significant increase in South Korean GNI has continued to accelerate since 1961 until now (Macrotrends 2020).

South Korea's trade continues to expand to countries across the region. By the end of the 20th century, South Korea was already a global power plant capable of hosting major international events. The country is now among the world's largest economies and was inducted as a G20 member state in 2010. Hong stated, that South Korea ranks 12th in terms of gross domestic product level in the world. This rank is in condition with a poverty rate of 0.17%. South Korea is currently also an active donor to developing countries in the world in ODA (Official Development Assistance) (Hong 2019). This is one of the efforts to realize the Sustainable Development Goals and to improve its image as a nation that has a positive impact on its diplomatic relations, security, and stability in the world, thus it can also be said that while maintaining its position, from socio-cultural aspects South Korea trying to achieve more through its position of the economy.

Korea and the media are often the material or object of research for academics. South Korea's ability to conceive its popular culture as a profitable industrial commodity and instrument to achieve national interest as described in the previous section deserves to be appreciated. Moreover, from the introduction and literature reviews above, we can retrieve that media and policy is the main instrument in term of governing popular culture. Hence, to analyze the issue, this paper will use the concept of the historical structure developed by Robert W. Cox and contained in a scientific article entitled Social Forces, States and World Order: Beyond International Theory. He provides a critical view and approach and relates many other aspects of science at the level of international relations to achieving a complex order. The concept of historical structure is built on an idea that is fundamental and thorough.

The historical structure was elaborated by Cox to help explain the concept of hegemony and its rivals in the scientific treasures of the science of international relations. The social order of the world that will come depends on how we expand our views and thinking beyond the conventional science of international relations, thus including the basic process of thought in the formation of social forces and forms of the state, such as the structure of the global economy and institutions which are two of the biggest trigger factors in spurring international politics in creating world order is widely discussed in journals (Cox 1981).

Scientifically. The composition that exists in the historical structure is composed of ideas, material capabilities, and institutions. Each constituent of compositions in the historical structure has an interrelated and influenced relationship with each other. The relationship between these three constituents in a historical structure can make a connection of what they have in arranging a structural system just like the global economy.
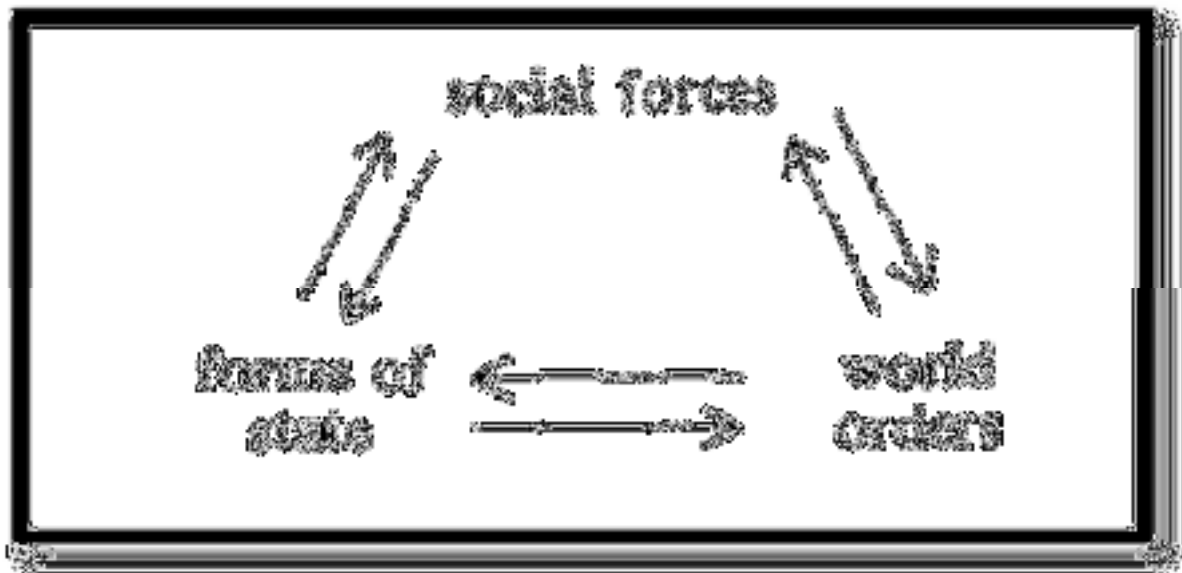
Image 1: Triangle of Cox
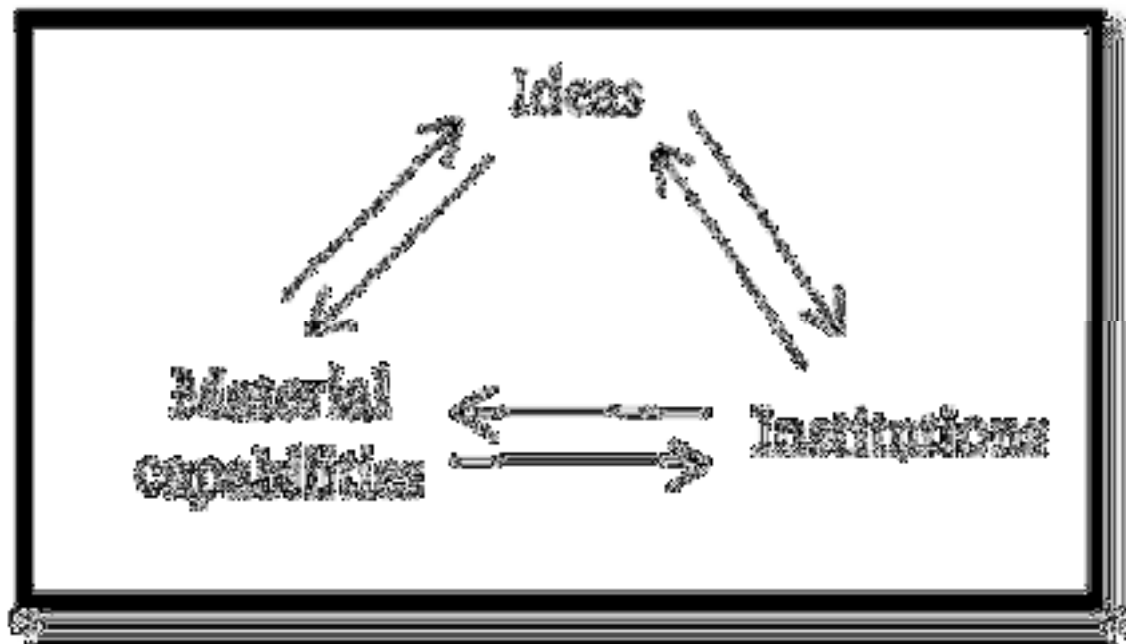
Source: Cox, R. W. (1981). Social Forces, States and World Orders: Beyond International Relations Theory. Millennium: Journal of International Studies, 10(2), 126–155.

As in the picture above, Cox explained that an idea is a common idea that contains certain contents goals, and expectations to regulate social relations patterns within a group of people, and has a tendency to maintain truth and truth. Material ability is interpreted as the main factor supporting production activities in historical structures. Cox divided the ability of matter into two forms, namely dynamic form, and accumulative form. Material ability in dynamic form is interpreted as organizational ability and mastery of technology as a form of supporting production activities. Then, accumulative is the ability to hold as a form of supporting production activities, such as manifested in the availability of equipment and production raw materials. Institutions is a body that has a major role in the formation of ideas and material capacities. Institutions act as instruments or tools used to achieve the regularity of these sets of interconnected patterns. This strongly reflects the nature of liberalism which emphasizes that institutions are tools or instruments for achieving a particular goal. Historical structure as in figure 2 described by Cox, can be applied on three levels, namely world order, the form of state, and the organization of production.

The three influenced each other. Social forces act like ideas or ideas that arise from social society to form a world order or world order managed by sovereign institutions that can expand capital and collaborate with many governments of other countries. This is also the case, just like in Figure 1. Social forces arise from the combined results of thought from the

layers of society so that the power of an overarching idea or idea such as effective morals arises, unlike the neo-realist views that Cox said were not normative. Cox added that neo-realist figures such as Morgenthau and Waltz have turned the realist view into a form of view in the form of a theory that is overcome. This can be possible when considering that the realist view is more practical and emphasizes the survival of a country and self-reliance.

Image 2: Historical Structure

Source: Cox, R. W. (1981). Social Forces, States and World Orders: Beyond International Relations Theory. Millennium: Journal of International Studies, 10(2), 126–155.

The last point in historical structures is the existence of rival structures. The key to success over existing historical structures lies in the existence of rival structures. Rivals are intended as managers to maintain the balance of hegemons that arise due to world order or world orders that may lead to the dominance of one particular power from what Cox mentions in Figure 2. Rivals are present as a check and balance function in the world order and can take the form of institutions that collaborate with other countries in the world. Meanwhile, Waltz said, as he quoted Raymond Aron and wrote in his scientific article entitled Realist Thought and Neorealist Theory, Raymond Aron clearly explained that certain factors can be a triggering factor for international political order and not, for example, economic or institutional conditions, as Cox tried to convey, but (Waltz 2000):

1. Bias factors that are difficult to sort out are internal factors and external factors affect the international system and cannot be calculated in number.

2. The state as the main actor cannot be served one purpose.

3. There is no clear and standard explanation to explain the variables of a country that is dependent or independent.

4. There is no accounting identity, such as investments equal to saving money that can be used as guidelines.

5. No or no mechanism can cure broken balance points.

6. There is no chance of prediction and manipulation with a clear intent and purpose that can lead to the target being pursued.

As explained earlier, Cox also mentioned that his view is a critical view that combines and relates many other aspects of science to be able to widen the view to cause complex regularity, but Morgenthau mentioned that it is very unlikely if a theory is Indeed trying to see the level of international relations as the science of international relations is shaped and is and must be seen based on its natural indoctrination must be seen into a view such as how humans want to see it and must face a series of psychological resistance that other science groups try to avoid and try to learn to face not to face directly with the acquisition of science, So there needs to be a theoretical guideline to specifically explain and justify international politics (Morgenthau 1973).

Mearsheimer also added that hegemons are the ones that are number one, have no other competitors, and are so powerful that their power dominates many other countries in the international political system (Mearsheimer 2001). Nevertheless, as Cox tried to point out in his scientific presentation, in the complex governance of the world as it is now, hegemony may not be a state, but a framework of relations between classes. A class is considered hegemony if it has legitimized its hegemony through institutions and constituencies such as a world economy that relies on sovereign institutions or that can expand capital and collaborate with many other countries' governments to keep the international community in the world order, such as the IMF or the World Bank. Then, Cox also said that the prospect of this new type of hegemony could be achieved by (Cox 1981):

1. Based on the view of the global structure of social forces driven by internationalized production.

2. Configuration of the strengths of several countries accommodated in an organization or institution may be able to manage the regularity of the world.

3. Decentralization of the world's production lines. Developing better monetary policy for the creation of non-hegemonic conditions because institutions have a greater role.

4. And the last and most unlikely according to Cox is the development of no hegemony based on the point of view of the third-world country.

So that an outline can be drawn, if according to Cox the hegemon is a class legitimized through institutions and or conditions of the structure of the global economy, the authors think the need for awareness about the need still needed who is the state actor behind the scenes who uses the institution or capital as an instrument or tool to achieve certain goals. The concept offered by Cox is indeed very complex, and historical, and combines many other scientific aspects to create a new concept of view. However, the author still thinks that the massive dominance of a country is a condition enough to be called a hegemon without passing through a class legitimized with institutions or conditions of the global economic structure (Cox 1981).

If institutions or global economic conditions are used as guidelines for the survival of a country, it would be unwise for a country's government to provide guarantees for the survival of its country only through an institution or capital flows alone without any confidence that the content of the voice and local aspirations of its people is not controlled by elites such as businessmen, politicians, and bureaucrats who have other interests that may not be on the side of the community. Community. Coupled with the economic capabilities of a country that may not be qualified and one voice with policies from the market or institutions that regulate, especially for third world countries that are generally poor.

As explained earlier, even the third worldview is considered radical and very unlikely to happen, but in fact, these third-world countries number more than any first or second-world country. Third-world countries are marginalized in the context of current global economic conditions that are very stuck to the market and capital situation. Moreover, existing institutions are also trying to legitimize what they see as important and must be done to reform the state of the third world countries into one recipe that may not all be suitable because each country has its background.

The ratification of policies or views by a country should be localized to the local state of the country because it should be carefully thought out before doing so. After all, not all countries can easily use views or policies formed by a global economic condition or international institutions directly for their country, because according to the author must be adjusted to the context, culture, and level of knowledge of the country, then plus the concept of space and time that occurred in the country at that time. The state government as a form of sovereign mandate from its people that gives its trust should symbolize what its people, not the legitimacy of the regularity of global economic conditions, capital markets, or institutions alone, inspire.

RESEARCH METHOD

We employ a qualitative analytical technique in this work to describe the investigated case with a sequence of explanations. Furthermore, George and Bennett explained in Prakash and Klotz that in International Relations, a qualitative approach typically means examining single or multiple foreign relations using decision-making procedures that are mapped to evaluate the component and level of deciding interpretation at the various logical levels (Klotz and Prakash 2008). As a result, single case studies may emerge as a result of an empirical quandary. As a result, we shall investigate the case of the comparison through a series of descriptions leading to a conclusion at the end. Furthermore, Mcleod stated that qualitative data is information about data that is not in numerical form, and thus numbers as in statistics are often ignored, and qualitative data is descriptive, and refers to phenomena that can be observed but not measured, such as press releases, journals, books, white papers, and similar others are the main instrument for data collection (Mcleod 2019). As a result, qualitative research is exploratory and aims to explain 'how' and 'why' given phenomena or behavior, acts as it does in a certain environment. It may be used to develop hypotheses and theories based on evidence.

RESULT AND DISCUSSION

The process and Progress of the Korean Wave always roll dynamically. Based on Jang and Paik Korean Wave can contain everything from television dramas, movies, popular music (K-pop), modern dance (B-boys), video games, food, fashion, tourism, and characters (Hangul) (Jang and Paik 2012). From the late 1990s until now, South Korea has been able to spread its cultural net to other Asian regions such as the Middle East, and even reach other continents such as the Americas, Africa, and Europe. Later, during the administration of President Lee Myung-Bak, the South Korean government focused on improving its national image by emphasizing improving cultural and public diplomacy in sync with improving the international perception of the South Korean state and national brands or branding.

Chung, Hwang, and Won, in their journal, explained that the sports media industry in South Korea is considered unprepared for the globalization of media. This unpreparedness results in indications of the marginalization of the industry in the global media market (Chung, Hwang, and Won 2015). Nevertheless, K. Y. Chung argues that the transnational mobilization of Korean popular culture – also commonly referred to as Hallyu – has spread

globally including its old rival, communist North Korea. Through the soft power concept, the journal examines how South Korean media can influence and motivate North Koreans to defect and try to adapt their lives in South Korea after defecting. The results of this scientific work, published in 2018, have provided more or less insight for authors about the power of South Korean media and the K-Wave phenomenon reviewed through Soft Power (Chung 2018). Then, Kim sought to create a new narrative about Korean popular culture (Kim 2019).

According to him, the practice of communication in the new media space – which can bring people together in geographically far apart places, can build cultural differences. Through qualitative data collection, the study, published in 2019, tried to expose online forums to a multicultural learning community. This is a sign that transnational online involvement through Korean dramas and other mainstream Hallyu media creates multicultural learning via the Internet. The journal, which emphasizes this multicultural approach, has provided a comprehensive overview for the author to know how Hallyu can connect with the people of the world through the internet and can influence his followers to learn about Korean culture online, which of course is a distinct advantage for South Korea and helps the author provide a new understanding in analyzing the K-Wave from the perspective of cultural globalization. Later, Jang and Paik explained the essence of K-Wave and its impact on the world by exploring the relationship between K-Wave and socio-politics through the lens of a global perspective. Furthermore, the study, published in 2012, also lays out the development of the K-Wave, which was reviewed and analyzed critically to be able to find its implications for politics and practical diplomatic policy direction (Jang and Paik 2012).

Ultimately, through the International Relations literature, this study uses the paradigm of complex interdependence and cultural diplomacy in the era of globalization as the framework of the concept. In line with the author who is also from a HI background, this journal has more or less helped the author to dig deeper into the importance of South Korean cultural diplomacy. Furthermore, various driving factors for K-Wave range from competitiveness between cultural industries and the influence of the East Asian country's political economy to government support and the presence of global digital media. The study also lays out important impacts on Korea's cultural and cultural industry policies. The use of cultural policy and cultural industry as a cornerstone of thought has helped the author to look at other K-Wave viewpoints from various supporting factors and see the Korean government's response as policymakers making cultural policies to regulate its cultural industry (Kim 2016).

Then, Kwon and Kim revealed that the cultural industry development policy was implemented in conjunction with government investments in other strategic industries, such as the information and communication technology industry. In the 2000s, the domestic market for cultural products developed and diversified rapidly as Korean society enjoyed better living standards and a growing middle class demanded better quality of Korean cultural products. The rapid development of other industries has also facilitated the increased competitiveness of Korean cultural products in the global market (Kwon and Kim 2014).

However, it is very unfair to only discuss the Korean Wave in terms of public policy, one must also discuss this issue related to technological developments that turned out to affect the Korean Wave. Jin and Yoon revealed the Hallyu phenomenon gained influence when viewed from a global perspective, especially through the dimensions of the media environment. Through quantitative research, the study discovered how the K-Wave phenomenon is integrated into the social media-driven cultural landscape. The results of this study also explain that Hallyu driven by the power of social media and the sociality of fans

influenced each other which resulted in the spread of the Korean pop culture wave so quickly but Hallyu is no longer a pure form of the device anymore. Through this journal, authors can review Korean pop culture from media practices (Jin and Yoon 2016).

Then, Ahn, Oh, and Kim argued about how to manage social media in a business and maximize various social media channels to reap profits in the context of presenting Korean popular culture commodities. The study explains that it must engage customers with promotions inside and outside the network to stimulate audiences with exclusive content(Ahn, Oh, and Kim 2013). Xu, Park, and Han added that three elements of diffusion in a Web 2.0 environment: users, user-to-user relationships, and comments made by users can spread popular Korean music videos on various websites (Xu, Park, and Park 2015). Based on the explanation above, no one has explained how the Korean Wave became a social force or social force for South Korea. Therefore, the relevance of the elaboration of the Korean Wave issue as a social force for South Korea is still broadly worthy of deeper study. Moreover, with the rapid flow of information and technological innovation in the current era, knowing how social forces are formed and utilized as instruments for the national interest is very logical.

The long process of the relation between ideas-material-institution in South Korea's popular culture policy is still progressing until now in the era of globalization and high technology, the Korean Wave contributes a lot to South Korea. One of the most concrete examples is the K-pop sensation BTS is producing hit songs that contributed $4.65 billion to South Korea's gross domestic product (Pesek 2019). In addition, Buchholz explained in his chart that among companies and other variables in South Korean revenue, Samsung's revenue provides 13.1% of South Korea's Gross Domestic Product (GDP), then Hyundai's 5.3%, LG's 3.4%, KIA's 2.9%, Korean Air's 0.7%, and BTS boy band are phenomenal at 0.3% or $4.65 billion (Buchholz 2019).

This can illustrate that although it has not been as recognizable as Samsung in contributing revenue, two Korean Wave instruments such as Korean Air and BTS directly provide positive input for South Korean opinion. Samsung and other companies on the list are not actively spearheading the Korean Wave, but they still support and influence each other on the Korean Wave, such as Samsung ads with BTS or girl group Blackpink used for the promotion of South Korean products in various mediums. Especially with the presence of massive globalization in various sectors, including entertainment and industry, the opportunity to release the Korean wave can be even wider.

Globalization has had a huge impact on various aspects of life around the world. Almost every country in the world today has experienced globalization. In general, globalization is defined as the process of international integration that occurs due to the exchange of worldviews, products, ideologies, and various other aspects of culture (Al-Rodhan and Stoudmann 2006). One of the main drivers of globalization today is the Internet. The presence of the Internet, not only changed the behavior of society and the state revolutionary but also has become a benchmark for the mastery of technology in a country. Today, mastery of technology and the Internet is considered important and influential for the progress of a country. South Korea has become one of the countries in the world that can use these opportunities and opportunities to introduce its culture through globalization and technological advances. Globalization and technological advances have triggered South Korea to introduce its K-pop culture to the world. South Korea's success in developing its pop culture in the era of globalization through technological advances cannot be separated from the role of the South Korean government itself.

After successfully reaping profits and influencing the world through Korean TV

dramas, K-Wave is now again expanding its influence through globalization and technological advances. This can be seen through the presence of Hallyu 2.0, which is the name for The New K-Wave, or a new Korean pop culture wave that utilizes digital technology and social media in the 21st century (Yong 2016). Unlike the previous K-Wave, Hallyu 2.0 coverage is wider and there is an increase in the role and popularity of Korean pop music and various other Korean cultures such as video games and animation. The concept of Hallyu 2.0 came along with Web 2.0, which emphasizes content and usability that is created entirely by users. Therefore, Hallyu 2.0 can also be manifested as a social networking site (Social Network Sites or SNS) and user-generated content (UGC) for example, Youtube, which allows fans around the world to interact with Korean pop culture more personally (Lee and Nornes 2015). The book "New Korean Wave: Transnational Cultural Power in the Age of Social Media", argues that one of the important characteristics of Hallyu 2.0 is the integration of information and communication technology (ICT) with cultural content in production, circulation, and production. Furthermore, Jin explained that it was the Korean state that was the key player facilitating this integration process (Yong 2016). Routinely, since the 1990s until now South Korea has increased its budget exponentially to promote the cultural industry. In 2015 South Korea spent 0.6% of its total national spending – this is close to the OECD average of 3% (Lee 2015).

As the medium shift in expression progresses, in this period, the policy targets of the cultural industry have shifted from the arts to the popular culture we know as 'creative content' (Huang 2017). While on the other hand, the presence of Hallyu 2.0 has provided several advantages that are not alone. Digitalization and social media make K-Wave more connected to the world. One of the most successful uses of K-Wave in the era of globalization and technological progress is through YouTube. Since its release in 2012, about 200 K-pop artists have tripled the number of views before and ranked top on YouTube. Four years later, in 2016, the number rose significantly by 80%, and 24 billion video views by the top 200 K-pop artists from South Korea (Kim 2017).

In this New K-Wave, the Korean pop music industry is the most prominent in utilizing digital media. After several major record labels joined the "Big Three" at the time, – namely; SM Entertainment, YG Entertainment, and JYP Entertainment failed to penetrate the American market in 2006 and 2008, they began partnering with user content through YouTube medium in 2009. The partnership was fruitful and proved effective when YouTube metrics showed that the U.S. contributed the largest K-pop shows outside of Asia. Today, everything has grown rapidly, not only the three giant record labels but also many small record labels continue to grow and cultivate profits through YouTube. Other advantages can also be seen from the response of users and net citizens of the world. The presence of K-pop music video content on YouTube triggers fans to continue to connect with K-pop itself through their content such as video / Channel cover dance (dance) and reactions (Ahn 2017). Through the data and ongoing interactions, it can be seen that there is reciprocity between K-pop industry players and fans through digital which provides an advantage for the K-Wave phenomenon itself whose influence continues to be among fans and the wider community.

The presence of K-Wave, in the digital era also makes it easier for Internet users to learn Korean. The presence of K-pop in cyberspace is also what has a big impact, that Hallyu fans are encouraged to follow the K-pop lifestyle and TV Dramas they see. This proves that culture through the digital push has brought economic impact and increased the name of Korea itself (Lee 2015). Despite the different influences of information technology, cultural technologies that generally tend to be more complicated have a broad and lasting impact (Jang and Paik 2012). In the end, the Hallyu phenomenon amid technological advances itself carries an important message to spread the value of Korean culture that is tailored to the

locality without spending high costs and proven effective (Lee and Kuwahara 2014). Therefore, it is natural with the various explanations above, how the Korean Wave became a social force in South Korea deserves further study. This is useful as learning for other countries in responding to and packaging their popular culture into a commodity that is loved by the world community. This Korean popular culture commodity brings many layered effects such as state income and sources of economic growth as described earlier.

Then, to explore the analysis based on the discussion in the previous section, the analysis of the next section will rest on Cox's triangle of Ideas, Institutions, and Material Capabilities. When it is inserted into the issues developed in this study argument model, it can be mentioned that the Korean Wave (K-pop) as an idea originated from the South Korean Government's capability (financial funds) in developing and packaging popular culture through an institution, namely the Ministry of Culture of South Korea.

Image 3: Historical Structure of the Korean Wave
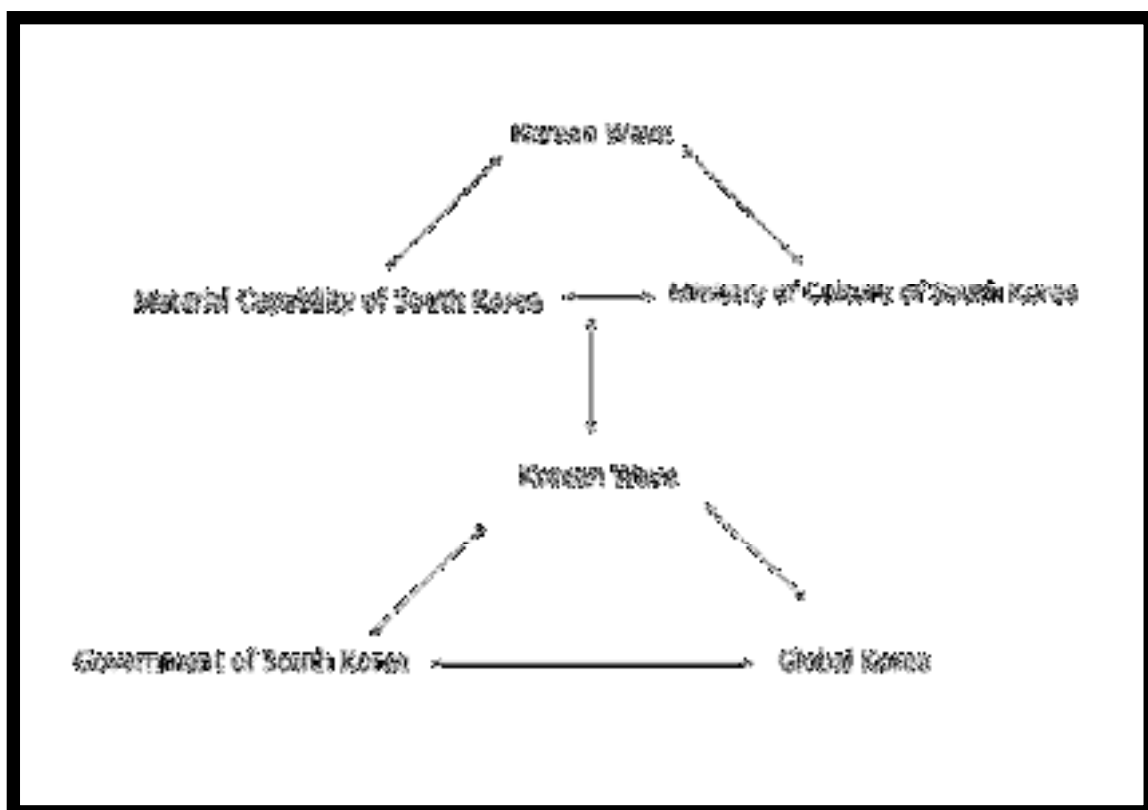
Source:Compiled by the Authors, 2022

The composition contained in the structure to be used in this analysis is composed of the idea of the Korean Wave, material capabilities or financial capabilities, and institutions, namely the Ministry of Culture of South Korea and other South Korean Government policies that support the Korean Wave. Each composition constituent in the structure has an interrelated relationship and influences each other. The relationship between these three constituents in the structure can create a linkage so that it can structure a structural system just like the policy or diplomacy of the Korean Wave. In the late 90s, when Asia was experiencing a major financial crisis, the South Korean Government decided to use music and other popular culture to improve its image and build its cultural influence (Chow 2015). Therefore, the Government of South Korea dares to spend millions of dollars to form a Ministry of Culture with relevant agencies devoted to helping develop K-pop which is widely taken care of by the private sector. This then indicates that material capability for South

Korea is not a problem, especially based on the previous explanation at the beginning of this exposure, it is also explained that South Korea's national income also has a trend that tends to be positive.

Later, Hong explained that it turns out that the South Korean Government treats its K-pop industry the way the United States Government treats its car and banking industries, which means that those industries must be protected and supervised directly by the government (Chow 2015). If we connect with the second triangle of Cox or the triangle of historical structure, we will be able to find that the idea of the Korean Wave turned into a social force in creating the world order or in this case, the global.

Korea was proclaimed by the form of state, namely the Government of South Korea. The Global Korea Policy is a policy conceived during the administration of President Lee Myung-Bak that is useful for expanding Korea's international involvement in other parts of the world. In addition, the policy consists of President Lee Myung-Bak's efforts to design a global strategy for South Korea such as through mediums such as Korean pop culture and film, capacity-building assistance by South Korea, educational assistance, and resource management (Snyder 2009).

President Lee Myung-Bak tried to lay out the beginnings of his vision for Korea as a responsible and contributing citizen of the world of an international community committed to "global diplomacy" and a "global movement for peace and development" based on universal principles of democracy and open economy. According to this vision, President Lee will expand South Korea's foreign development assistance (ODA), participate more actively in peacekeeping activities, and seek to play an effective international role as a contributor to public commodities in the world. He also outlined a focus on securing alternative energy resources needed to shore up South Korea's economic growth. Both of these initiatives, in principle, can offer opportunities to develop new ties and to raise South Korea's profile and pattern of strength in the dynamics of the international political stage. Therefore, it is very relevant if we call the Korean Wave a social force, or the mouthpiece of South Korea's social power in the world to present Global Korea earlier. Korean Wave as an idea and symbol of South Korean popular culture, can present its insights into South Korean politics and economy, in addition to entertainment and tourism attractions.

The growing media is also highly utilized by the South Korean Government in packaging Korean popular culture. The media, in this case, is one of the manifestations of South Korea's material capabilities, which was later used as one of the mediums by the South Korean Government in the application of the Korean Wave as an instrument to create a Global Korea. The South Korean government sensitively and swiftly utilizes media spaces and presents them to stakeholders in the industrial sector with Korean popular culture as a commodity, such as entertainment and tourism. Therefore, the Korean Wave can be used as a good social force with a compact integration between the material or capability of the country and the order presented by the South Korean state to create goals following the vision and mission of Global Korea that has been described earlier. Government agencies or institutions such as the Korea Cultural Center or Seoul Tourism Organization are in the hands of the Government of South Korea under the Ministry of Culture to present content by collaborating with South Korean popular culture so that synchronization to present Global Korea remains relevant.

Song With Seoul for example promoted by boy band BTS in 2017 (Seoul Tourism Organization 2017) and presented through cross-border platforms such as YouTube, is one form of government synergy, ideas/encouragement of social power, and materials to present or introduce Korea to the world's citizens, as well as one form of promotion to get foreign

exchange through the encouragement of South Korean tourism marketing, Especially the city of Seoul. The song also promotes Seoul's latest tourism motto, I-Seoul-U. This motto was later strengthened by the use of the hashtag #ISEOULU as an accompaniment of Seoul tourism content on various social media platforms. Therefore, the three-sided integration of the historical structure of the Korean Wave consisting of the vision of the Global Korean mission by the Government of South Korea through many mediums such as social media in the era of globalization is a successful result of the formulation of social forces with socio-cultural and media. The vision and mission of Global Korea seem to be achieved through a series of policies carried out by the South Korean government to encourage the popular culture sector as an industry that has doubled its positive impacts on South Korea.

CONCLUSION

The South Korean government is applying the Korean Wave as an instrument to create a Global Korea using many mediums, such as media, finance, public policy, and the establishment of related agencies. The Korean Wave is truly blended to become a culture-based commodity that can meet South Korea's national interests. The vision of the Global Korea mission reflected in how South Korea can package its popular culture as one of the industrial commodities that can meet the national interest is one of the great successes of a country formulating its social power strategy to meet the national interest.

Media as one of the important factors in the success of the Korean Wave as a social power of South Korea cannot be separated from the qualified material ability of the South Korean Government to create a dynamic order to realize a globalized Korea. The success of the strategy of combining media containing interesting content and integrated with the Korean Wave as a social force for profit, for example for the tourism promotion sector, is a special sign that cannot be ignored from the development of the times that are more focused on technology and information-based innovations.

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