



**MALAYSIAN UNIVERSITY STUDENTS' EXPOSURE  
TO K-CULTURE THROUGH THE MEDIA**

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**PROJECT**

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Wong Mun Qi

### APPROVAL FORM

This research paper attached hereto, entitled Malaysian university students' exposure to K-culture through the media prepared and submitted by Wong Mun Qi in partial fulfillment of the requirements for the Bachelor of Broadcasting (HONS) is hereby accepted.

\_\_\_\_\_

Supervisor

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Date: \_\_\_\_\_

## ABSTRACT

Throughout these years, K-culture has been a huge influence among people from all over the world. Since the success of the famous Korean pop boy band - BTS, the fame of Korea has increased rapidly. K-culture refers to the increased global awareness of popular Korean culture, including Korean entertainment such as music, drama, tv show, films, food, beauty products, and fashion. Therefore, this study aims to examine the role of media in popularizing K-culture among and to analyze the influence of K-culture on students' lives. Through this research able to find out how the media spread K-culture among students and what are the factors that attract University Students to the K-Culture. This research was conducted with quantitative research by using likert scale method and the questionnaire was distributed to Malaysian university students. The data will be collected from the respondents for data analysis. The sample size of this research with a total of 50 students from the age of 20 to 25. The survey will be carried out via google form to collect the data from the respondents. Hence, the exposure of K-culture through media in Malaysian universities students' will be further analyzed.


*Keywords: K-Culture, Media, Malaysian University Students, Exposure*

## DECLARATION

I declare that the material contained in this paper is the result of my own work and that due acknowledgement has been given in the bibliography and references to ALL sources be they printed, electronic or personal.

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## **Title: Malaysian university students' exposure to K-culture through the media**

### **Chapter I**

#### **INTRODUCTION**

##### **1.0 Chapter Overview**

The context of the study, the problem statement, the research objectives, the research question, the importance of the study, the scope of the study, the definition of key terms, and the conclusion will all be covered in this chapter.

##### **1.1 Background of study**

South Korea was one of the few countries in the world to set the goal of becoming the world's foremost exporter of culture in the 21st century, and as a result it has emerged as a significant exporter of popular culture and tourism. The South Korean government's support of its creative industries was a major factor in the popularity of Korean culture. Multilingual translations of Korean culture have been incredibly successful in spreading across the world (Chadwick, 2022).

The literal translation of the Chinese term Hallyu is "Korean Wave." It is a collective term used to describe the phenomenal rise of Korean popular culture, which includes, among other things, Korean music known as "K-POP", movies, dramas, online games, K-beauty and Korean cuisine. Hallyu has benefited Korea's economy, culture, and international standing. Hallyu first

spread to China and Japan, then to Southeast Asia and a number of other nations where it is still having a significant influence today. A 50-year ban on the exchange of popular culture between Korea and Japan was partially lifted in 2000, which helped Korean popular culture to gain popularity among Japanese consumers. The broadcasting authorities of South Korea have been sending representatives abroad to advertise their TV shows and cultural offerings (Roll, 2021).

According to the German Press Agency (2022), in recent years, Korean movies, songs, and TV shows have all experienced significant breakthroughs, and their popularity has spread across the globe. Boy bands like BTS and girl groups like BLACKPINK have become idolized, particularly among young people, but viewers have also fallen in love with shows like "Boys Over Flower" and the most recent, record-breaking "Squid Game." In addition, movies like "Parasite," "Train to Busan," and "Minari" have won numerous awards, grabbing the interest of movie buffs. At a time when the country's creative industries were adamantly poised to expand beyond a small domestic market, social media and streaming services came together to create the global moment South Korean cultural exports are currently experiencing.

In South Korea, interactions between artists and fans are also at a higher level. A number of platforms enable artists to chat with their fans, share recent interests, and occasionally perform live streaming. After years of making their debuts, idols and artists now have the power to create personal Instagram accounts. This is especially true for idol groups who previously updated their status on their official group account, which gave them the opportunity to post about their daily lives more frequently and draw in more global fans. According to Statista (2023), South Korea ranked second globally in terms of the number of active social media users as of January 2023.

Social media use among South Koreans is at 92%, far exceeding that of the Netherlands (88.1%), Canada (85.7%) and Spain (85.6%).

Besides Instagram, there are three popular applications which are Weverse, Lysn “Bubble” and Universe. Weverse, which was introduced in 2019, is one of the three most well-known South Korean platforms, along with Lysn and Universe, where K-pop stars and other celebrities can interact with followers. Each is partnered with a different management firm: Acts from SM Entertainment helped popularize Lysn's "DearU Bubble" feature, also known as "Bubble," which is now utilized by other management firms. Fans and artists can "chat" on this platform in the same way as on a messaging app. However, there is a separate fee for each artist's content that fans subscribe to. Moreover, the newest app, Universe, was released in 2021 by the gaming company NCSoft with support from the management firm CJ ENM. It has an AI component, which distinguishes it from the other two main K-pop community apps, and it enables artists to share a variety of content with fans, including songs and videos. For artists and other types of content, such as radio shows hosted by celebrities, there are various "planets"(Herman, 2021).

Millions of fans are active on Weverse, Bubble, and Universe, which each have up to 20 K-pop artists participating on them. K-pop performers have a history of interacting with fans online through a variety of social media platforms and other channels. Celebrity engagement platforms have gained a lot of worldwide traction in the wake of the Covid-19 pandemic, with various regional markets and the entertainment sector favoring particular apps. They must keep experimenting with fresh features to draw in and engage audiences.

## 1.2 Problem Statement

Despite having a rich cultural history, K-culture has become increasingly popular among Malaysian university students in recent years, despite the country's rich cultural heritage. Among Malaysian youth, K-culture—which includes Korean dramas, music, and other media—has developed a devoted following. It is unclear, though, how media exposure to K-culture has affected Malaysian students' opinions of Korean society and culture as well as their attitudes towards their own cultures and identities. The potential effects of this exposure on Malaysian students' behavior, such as their consumption of Korean goods or their interest in traveling to Korea, also need to be looked into.

Korean culture is introduced to Malaysian university students through a variety of media, including Korean dramas, music, and social media sites like Instagram and TikTok. Examples of Korean dramas that have become very popular with Malaysian students include "Crash Landing on You" and "Itaewon Class," with many praising the shows' excellent production values, relatable plotlines, and attractive cast members. Similar to how Malaysian youth have developed a strong interest in K-pop music, including the boy band BTS, fans have organized concerts and fan meetings.

However, it is unclear how media exposure to K-culture has affected Malaysian students' opinions of Korean society and culture as well as their attitudes towards their own cultures and identities. For instance, some academics contend that exposure to foreign media content may result in cultural imperialism, in which indigenous cultures are marginalized or supplanted by the

dominant foreign culture (McPhail, 2010). However, other academics contend that viewing foreign-language media can promote cultural diversity and intercultural understanding. The popularity of Korean dramas in Malaysia demonstrates unequivocally that language is no longer a barrier for Malaysians to watch Korean dramas. Instead, the success of Korean dramas in Malaysia has been driven by their resemblance to real people and their emphasis on sensitive themes like family, values, and lifestyle. Korean dramas satisfy a similar way of life, proximity to other cultures, and expressiveness (Ariffin, Bakar & Yusof, 2018). Investigating the effects of Malaysian university students' media-mediated exposure to K-culture on their perceptions, attitudes, and behavior is therefore necessary.

### **1.3 Research Objectives (RO)**

This research aims to explore Malaysian university students' exposure to K-culture through the media. Therefore, the specific objectives are as below:

**RO1:** To examine the role of media in popularizing K-culture among students.

**RO2:** To analyze the influence of K-culture on the students' lives.

### **1.4 Research Question (RQ)**

**RQ1:** How does the media spread K-Culture among students?

**RQ2:** What are the factors that attract University Students to the K-Culture?

## **1.5 Significance of Study**

The significance of a study, as its name suggests, explains why it is significant and what advantages can be drawn from the research in order for future researchers to gain useful knowledge for their studies. This research is worth conducting as Malaysian university students' are having more and more exposure to K-culture through the media due to the advancement of technology. The theoretical significance and methodological significance of the study will all be examined.

### **1.5.1 Theoretical significance**

According to the sociological and communications framework known as "cultivation theory," regular and prolonged exposure to media has an impact on how people perceive the world and behave in real life. This theory shows how different social realities are portrayed in the media has a significant impact on how viewers interpret those realities. A positivist philosophical idea known as "cultivation theory" accepts the existence of objective reality and uses research that is value-neutral (Perera, 2023). Yeon-Soo (2023) said that the export of "K-content," which includes Korean pop music, dramas, movies, entertainment TV shows, and games, set a new record in 2021, according to information provided by the Korea Creative Content Agency. From the prior year, they increased by 13.9% to \$13.5 billion. According to Brand Finance's Global Soft Power Index, Korea was ranked 12th in the world in 2022.



In the context of Malaysian university students's exposure to K-culture through the media, Cultivation Theory could be used to understand how the exposure to Korean dramas, music and other media content may shape their perceptions of K-culture and society, as well as how it influences their attitudes towards their own culture and identity. The theory could also be used to explore the potential effects of media exposure on Malaysian students' behavior such as their consumption of Korean products or their interest in visiting Korea. Overall, Cultivation Theory could provide valuable insights into the role of media on shaping individuals' perception, attitudes, and behaviors towards K-culture among Malaysian university students.

### **1.5.2 Methodological significance**

The quantitative approach is used in this study. 70 participants who are interested in K-culture, influenced by their favorite entertainers on social media, and who are active users of social media will receive an online survey. This sample size of 70 is significant and noteworthy because it is representative of various viewpoints held by various Malaysian university students.

### **1.6 Scope of Study**

This study primarily focuses on the causes of K-influence culture's on university students' lives and how social media effectively popularized K-culture. The debate touches on the food and beauty product industries in addition to the entertainment sector. Through social media, information will be gathered from respondents who have an interest in any K-culture society.

However, the data from those who are least interested in K-culture can be collected to observe the behavior that leads to power of influence from people surrounding them through social media. Questionnaires will be used as the primary data source and survey in this study. As a result, the researcher will be able to identify the factors that influence Malaysian university students' lives and how social media effectively popularized K-culture.

## **1.7 Definition of key terms**

### **1.8.1 K-culture**

K-culture refers to the cultural phenomenon that has emerged from South Korea and gained popularity around the world. It encompasses various aspects of Korean culture, including music, drama, fashion, cuisine and beauty. The distinctive fusion of traditional and modern elements in K-culture is one of its distinctive characteristics that draws people to it. Younger generations are drawn to K-modern culture and creative twists on traditional Korean elements like hanbok (traditional Korean clothing) and Korean cuisine.

### **1.7.2 Popularity**

Popularity refers to the state or condition of being widely admired or accepted by a large number of people. It can be applied to various aspects of culture, including music, fashion, movies and other forms of entertainment. Another definition comes from the Merriam-Webster Dictionary (2021), which defines popularity as “the state or condition of being liked, admired or supported by many people”. Recently, people have a tendency to adopt the "trend" that gained worldwide popularity on social media.

### **1.7.3 Social Media**

The "social" component describes interacting with others by giving and receiving information from them. The term "media" refers to a communication tool, such as the internet (while TV, radio, and newspapers are examples of more traditional forms of media). We can combine these two distinct terms to form a fundamental definition. Social media are web-based communication tools that let users share and consume information with one another (Nation, 2021). Nowadays, a lot of people rely on social media to stay up-to-date on news and information. These media help people interact with friends and online communities, spread information online, find useful information, and meet their many personal needs.

### **1.8 Conclusion**

In summary, chapter one introduces the study's background, addresses the problem statement, emphasizes the importance of the study, identifies the research objectives and research questions as well as the scope of the study. Additionally, the research question and objectives will be specified. Examples of literature reviews, conceptual frameworks, and study-relevant variables will be provided in the opening of chapter two.

## Chapter II

### LITERATURE REVIEW

#### 2.0 Introduction

This chapter highlights the previous research on how the authors define K-Culture, its origins and evolution, the characteristics of University students, factors that drive K-Culture popular, trending behavior in K-Culture, K-culture enables people to connect. Lastly covers the theoretical framework and conceptual framework.

#### 2.1 Understanding evolution of K-Culture

The Korean Wave, also referred to as the *Hallyu*, made an unexpected and startling debut twenty years ago. The Korean Wave, which includes Korean drama series, Korean pop music, Korean movies, Korean online games, Korean cuisine, and Korean fashion, has become a global phenomenon known as K-Culture. The Ministry of Culture and Tourism first used the term "*Hallyu*" in 1999 to promote K-pop to nearby nations. *Korean Pop Music* was the title in English, while *Hallyu*, which means *Song From Korea* in Chinese, was the title (Lee et al., 2017) . Since the late 2000s, when Western fans suddenly began to enjoy K-pop, video games, and television programmes, including dramas and reality competition shows, the situation surrounding the growth of Korean popular culture has changed. Prior to Psy's "Gangnam Style" becoming a huge hit in the international music markets, K-pop was not well-known around the world (DalYong, 2018).

The K-pop idols, webcomics, and video games that have drawn a lot of Westerners in their teens and twenties represent powerful consumers and users of Korean popular culture. The use of social media by youth around the world has had a significant impact on the global circulation and consumption of Hallyu (Jin 2016; Lee and Yi 2020). Dal Yong & Hyangsoon (2020) stated that young fans interact with and encounter Korean cultural content via social media and digital platforms like smartphones; these experiences are no longer confined to the television or living room.

According to Jin et al (2021), Korean digital and popular cultures have maintained their upward trend throughout the early 2020s and show no signs of slowing down. Despite sporadic fluctuations, this cultural trend seems to be unstoppably advancing. Korean pop culture is now receiving significant international attention as a result of hugely popular productions like "*Parasite*" and BTS's widespread appeal. These recent events show that *Hallyu* is no longer a niche market and is instead becoming more widely known to mainstream media and audiences around the world.

## **2.2 The Characteristics of University Students**

Students at universities are particularly sensitive to the effects of various societies and cultures. Individuals prefer to access Korean content online, and the personal social media account is among them considered to be the most popular information source (Jia, 2018). According to research, university students who have been influenced by the Korean Wave exhibit a greater interest in Korean culture, which leads them to consume Korean music, drama, and fashion more frequently and preferentially (Zhang, 2017). They are also more inclined to learn the Korean

language and look for opportunities to visit Korea to gain firsthand experience of its culture. Furthermore, the Korean Wave has fostered a sense of social connectedness among these students, as they can connect with like-minded individuals and engage in fandom activities together (Jin & Yoon, 2016).

### **2.3 Factors that drive K-Culture popularity**

According to Park (2020), The global popularity of K-POP beyond Asia can be attributed to the emergence of social media and the transformation of smart environments. This had a significant impact on the spread of Hallyu goods, first to East Asia and then elsewhere in the world (Sári, 2018). These factors have enabled fans to access real-time news and updates, which facilitates direct consumption and communication of the culture. Consequently, the spread of K-POP has become easier and more widespread. Social media is the most significant factor influencing the growth of the Korean Wave as it allows both Asian and Western fans to enjoy Korean popular culture on a global scale (Jin, 2018). K-Culture fans have been heavily dependent on social media such as Facebook, Instagram and YouTube to enjoy all kinds of K-Culture products (Jin, 2016).

Moreover, previous research stated that the content of the Korean Wave expressed newer ideas and offered something distinctive and novel (Lee et al., 2017). A new realization, or rediscovery, of fans' local culture that exists in dialogue with Korean culture that they experienced through their investment in K-dramas, can result from the willingness to embrace Korean culture and media (Lee, 2018). According to Sári (2018), South Korea provided 'glocalization' with an

entirely new viewpoint, this was what proved to be an excellent strategy for Hallyu as they were able to produce higher quality pop content that could then be exported to foreign markets after realizing the local Korean demand for noticeably better-quality entertainment products (series, films, music).

According to Iwabuchi, a Japanese academic on the topic, when cultural hybridity appears ‘the local culture takes over a global cultural element, modifies it here and there and the end product is called an “odorless culture” which reflects the success of globalizing Korean cultural products. One of the major components that drive K-Culture popularity is K-Pop and also K-Drama. Korean entertainment products began to overtake the global market; the most prestigious film festivals in the world regularly screen Korean productions, which also frequently take home awards; Hollywood is increasingly hiring Korean actors; and the dream factory also copies Korean works. K-pop artists are appearing on American talk shows and winning music awards in the United States. In addition to producing music, Korean entertainment companies must also promote, distribute, and market it. Most importantly, they must find talents and develop them into idols (Sári, 2018).

#### **2.4 Trending behavior in K-Culture**

As their fashion and beauty products are being sold in Asia, where the Korean Wave is influential, Korean celebrities are setting the consumer trend (Bae et al., 2017). K-pop singers' outstanding appearances and sense of style are helping to promote Korean fashion brands across the globe (Sári, 2018). Korean entertainment companies use social media sites like Facebook,

Twitter, and YouTube by expanding their social media channels, involving users, and offering exclusive content (Ahn & Kim, 2013, as cited in Lee et al., 2018) and creating numerous unique performances and group actions on social media platforms, such as flash mobs and cover dances. Besides, Actors from Korean dramas have indirectly contributed to the spread of Korean fashion trends because the Korean film industry has gained popularity abroad (Sham & Ichwan, 2023). The widespread adoption of Korean fashion trends in various parts of the world is indicative of the success of Korean fashion.

East Asian consumers select Korean cultural goods depending on the similar values that are portrayed in Korean films, music, and dramas. The global following of Korean idols is expanding every day, bringing new trends among their followers, such as learning the Korean language, following Korean fashion, using Korean cosmetics, sporting apparel and bags bearing the names and faces of their favorite idols, or studying in South Korea (Sári, 2018). The results show that the Korean wave has a significant impact on respondents' daily lives. K-Culture has a positive impact on them. This supported the research by Agustina and Lokman (2017) that many fans emulate their favorite idols' makeup looks in an effort to achieve flawless or glass-like skin.

## **2.5 K-Culture enables people to connect**

The Korean Wave is currently in a new phase in which it is being disseminated through fan blogs, UGC websites, P2P file-sharing websites, and social networking services (SNS). For instance, K-pop musicians and content are frequently at the top of Twitter's trending topics ( Jung & Shim, 2014, as cited in Lee et al., 2018). This means that social media gives foreign K-Culture



fans the ability to connect with other fans locally and globally, learn more about Korea than they could have through traditional media, develop their participatory cultural practices, and access more comprehensive contents (Lee et al., 2018).

Since Gen-Y and Gen-Z young people are members of generations that are closely connected to technology and social media, they are accustomed to buying and selling, which is increasingly facilitated by the internet, as was previously mentioned (Purwandi, 2016). According to Lestarina (2017), impulsive buying, a habit frequently displayed by teenagers who make purchases based on sudden or fleeting desires without first considering the consequences, is one of the aspects of consumptive behavior. This kind of purchase is frequently made emotionally and without much consideration for the future. They will actively recommend the product to other people (Fadholi et al., 2020).

In addition, K-pop is no longer just a music style; it has evolved into a trend and a culture where fans build strong communities to share their passion for the music (Sári, 2018). According to Kanozia & Ganghariya (2021), on social media, BTS members and its ARMY fanbase frequently communicate with one another. When BTS fans recognise them on the Weverse app and other social media sites, some fans are even luckier. The relationship is strengthened by the conversations that take place between the fandom and the object of fandom. BTS fans also absorb social commentary and messages about youth, self-love, dreams, and struggle from BTS's music. As a result, the relationship between the ARMY and BTS continues to deepen (McLaren & Dal Yong, 2020). When BTS members talk about their own struggles and triumphs, the ARMY is motivated to rise to the challenge as well (Kim & Chung, 2019; McLaren & Dal Yong, 2020).

## 2.6 Theoretical framework

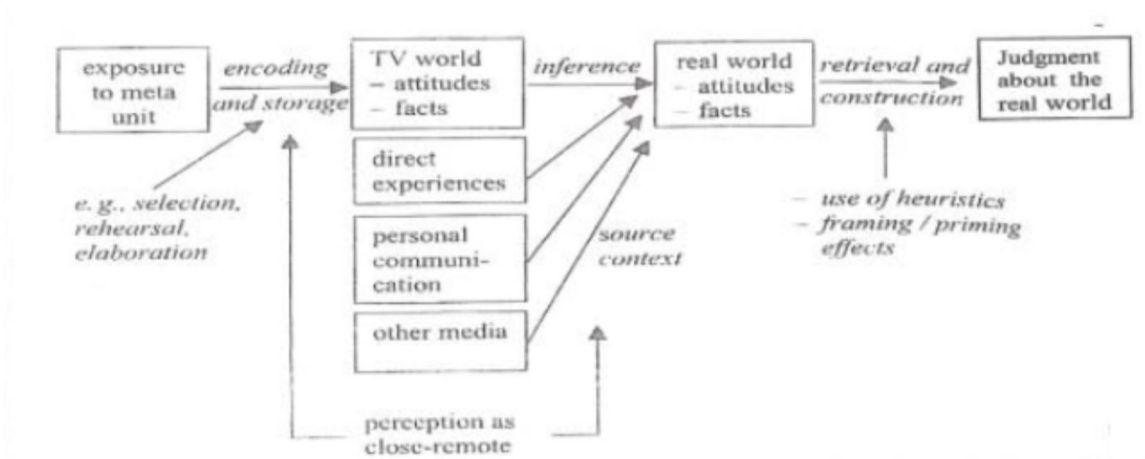


Figure 2.1. The Cultivation Process

According to Gerbner and Gross (1976) sociocultural theory, "cultivation," viewers' perceptions, beliefs, attitudes, and values are influenced by television. According to the theory, television poses a risk because it has the power to influence people's moral standards and broad worldviews, rather than a particular point of view on a single issue. The theory is based on a number of ideas, including story telling, the symbolic role of television, television traits, the cultural model, the development of a value system, the multidirectional process, and cultural indicators (Mosharafa, 2015) .

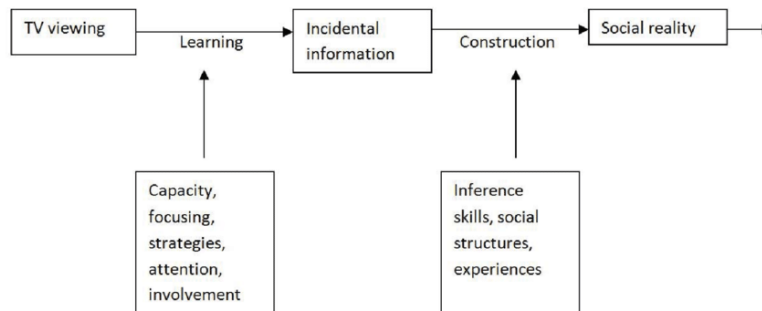
The third section of Gerbner's analysis, titled "Cultural Indicators," which looks at "Institutional Process Analysis," "Message System Analysis," and "Cultivation Analysis" was defined as the "Study of the Relationship between Institutional Process, Message System and Public Assumption, Image, and Politics," examines the relationship between the institutions that

produce media content (Morgan and Shanahan, 2010). People spend a lot of time online, and how they see their shapes is how they see the rest of the world. Network communities have emerged as a result of this quick change (Bayraktar & Amca, 2012, as cited in Nevzat, 2018).

In previous research of Aljammazi and Asil (2017) used the cultivation theory in their earlier research to analyze how Turkish TV dramas affected perceptions of Turkey. The study's findings indicated that Turkish dramas had a significant impact on viewers' perceptions of Turkey because of how positively Turkey was portrayed in them. With 420 participants, Ali et al.'s (2019) study used the cultivation theory to identify the determinants of university students' adoption of Korean popular culture at one of Malaysia's public universities. The university students were primarily exposed to Korean popular culture through television and radio channels, and after spending a lot of time watching and listening to Korean contents, they developed favorable perceptions and attitudes towards Korean culture.

Khalid & Wok (2020) claim that their research revealed the Korean Wave had a positive cultivating effect on the study's respondents. The admirable personalities, abilities, and traits of Korean idols and celebrities account for the respondents' willingness to watch Korean entertainment for a long time. They study Korean because it helps them comprehend what their idols are saying; they eat Korean food because it tastes similar to Malaysian food; and they imitate the fashion and beauty regimens of their favorite celebrities. Meanwhile, according to Wu and Wang's (2017) research, viewers' decisions to buy South Korean goods and plan trips were influenced by how likable a Korean drama was.

## 2.8 Conceptual Framework



*Figure 2.2.* Conceptual Framework

## 2.9 Conclusion

In this research, the Cultivation theory is used in this study to examine how K-Culture has an impact on everyday people through social media. This conceptual framework is designed to grasp the research questions which are to examine the role of media in popularizing K-culture among students and to analyze the influence of K-culture on the students' lives. In summary, chapter two reviews the existing scholarly research on K-Culture, its origin, evaluation, the characteristics of university students, factors that drive K-Culture popular, trending behavior in K-Culture, K-culture enables to connect people. This chapter also provides insights into social media as tools to expose K-Culture and lastly covers the theoretical framework and conceptual framework.

## **Chapter III**

### **METHODOLOGY**

#### **3.0 Introduction**

This chapter will be discussing the methodology used in this research which consisted of research design, research instrument sampling, research procedure and data analysis.

#### **3.1 Research Design**

The process of planning and carrying out a study to answer specific questions is known as research design. It entails selecting the appropriate methodology, data collection methods, and developing a plan for data analysis (Romachunk, 2023). Therefore, research design can help to carry out this research as a quantitative questionnaire as it is the most convenient, easy and rapid way to collect data. The questionnaires are specially designed to answer the two research questions which are to examine the role of media in popularizing K-culture among and to analyze the influence of K-culture on students' lives.

##### **3.1.1 Type of Research**

Quantitative research is the type of research used in this study. The process of collecting and analyzing numerical data is known as quantitative research. It can be used to discover patterns and averages, to make predictions, to test causal relationships, and to generalize results to larger populations (Bhandari, 2020). According to Williams (2021), quantitative researchers seek to develop a broad understanding of behavior and other phenomena in a variety of settings and populations. Quantitative research is frequently quick, focused, scientific, and reliable.

### **3.1.2 Descriptive Research**

Williams (2021) showed that there are four types of quantitative research which are descriptive, correlational, experimental class and comparative research. Without trying to determine a cause-and-effect relationship, descriptive research aims to describe and clarify a phenomenon or situation. This research method is frequently used to collect information about a population or group of people, such as their characteristics, attitudes, behaviors, or opinions. According to Creswell (2014), descriptive research can be carried out in a variety of ways, including surveys, questionnaires, interviews, observations, and case studies. The primary goal is to provide a detailed and accurate account of the phenomenon under investigation, as well as to summarize the data in a meaningful and useful manner for the audience.

This type of research has been carrying out large data collection and it allows increase the accuracy of the study. This research paper aims to examine the role of media in popularizing K-culture among and able to analyze the influence of K-culture on students' lives. Thus, an online survey will be conducted to obtain a larger sample size due to the fact that online surveys can easily reach a broader and large sample of Malaysian university students.

## **3.2 Research Instrument**

A research instrument is a tool or technique used in a research study to collect data. A questionnaire, survey, interview guide, observation checklist, or any other method of gathering information from participants can be used. A good research instrument, according to Devellis (2021), should be reliable, valid, and appropriate for the research question and design. The consistency and stability of the instrument over time and across different samples is referred to as reliability, while the accuracy and relevance of the instrument in measuring what it is intended to measure is referred to as validity. The fit between the instrument and the research question, sample, and context is referred to as appropriateness.

Before the respondents answering the questionnaire, all respondents were informed of the protocol of the research and the personal data protection declaration. The respondents also received a section on a consent form for taking part in the study. They are informed that the information they provided will be used for research purposes only, strictly confidentially.

### **3.2.1 Questionnaire Design**

The questionnaire consists of 4 sections and 19 items are related to how Malaysian university students' exposure to K-Culture through the media. Section A is related to the demographic profile of the respondents; Section B focuses on social media usage; Section C is directly related to respondents perspective about effectiveness of social media which consists of questions answering RQ1; Section D is regarding the factors of K-culture influences university students life which consists of questions answering RQ2.

Section A was created under the demographic profile of each respondent. They will answer general questions directed to their background. It consists of 4 multiple choice questions such as gender, age, ethnicity and educational level.

Section B is focused on the social media usage of respondents. This section consists of 2 dichotomous questions in which respondents generally answered “yes” or “no”, 1 multiple choice question and 3 checkbox questions that allow respondents to select multiple answers from a list of choices.

Section C and section D consists of 6 and 7 questions, all of the questions are in the form of 5 point Likert scale. As for the Likert scale, respondents were asked to rate how much do they agreed or disagree with each statement, ranging from (1) “Strongly disagree”, (2) “Disagree”, (3) “Neutral”, (4) “Agree” and (5) “Disagree”.

### **3.3 Sampling Method**

#### **3.3.1 Target Sampling**

A type of sample used in market research is called a target market sample; it refers to a group of study participants who represent the entire targeted population (Pollfish, n.d). In essence, it is a sample of a particular group of participants who were carefully chosen, and data were collected from them in accordance with the research purpose.

#### **3.3.2 Sampling Size**

The number of individual samples or observations used in a survey or experiment is known as the sample size (Zamboni, 2018). In a qualitative research design, the researcher looks at the various variables and uses statistics and numbers to analyze the results. The primary method of



gathering data for measurement is through the use of graphics, figures, and pie charts. The data was displayed in pie charts and bar charts, with a sample size of 70 for this study, and was then examined using the frequencies and percentages of each item on the survey questionnaire.

### **3.4 Research Procedure**

#### **3.4.1 Primary Data**

A primary data source is an original data source, meaning it contains data that the researcher has personally gathered for a particular research project or goal. There are many ways to gather primary data. Self-administered surveys, interviews, field observations, and experiments are the most popular methods. Compared to secondary data collection, primary data collection is more time- and money-consuming which is more convenient for both researchers and respondents (Persaud, 2010).

A total of 70 questionnaires were distributed by using Google Form. The questions were distributed between 19 February 2023 to 2 March 2023, once the ethical clearance was approved, the survey form sent out via several platforms including WhatsApp, Wechat and Instagram. These platforms were used to contact and reach the respondents in more easier and convenient ways. A total number of respondents gained in two weeks time managed to gain 70 respondents.

### **3.5 Data Analysis**

#### **3.5.1 Descriptive Analysis**

The data collected will be transferred to a spreadsheet for data sortation. After that, a descriptive analysis will be conducted. As Bush (2020) described, descriptive analysis is one of the main types of data analysis as it is well-liked for its capacity to produce understandable insights from uninterpreted data and it is the procedure of describing or summarizing a set of data using statistical methods. Hence, a descriptive analysis will be used in this research to describe and summarize the data.

### **3.6 Conclusion**

Overall, the research design, research instrument, sampling method, research procedure, and data analysis are all covered in this chapter. The data collected from 70 respondents will be examined in the chapter that follows.

## **Chapter IV**

### **FINDING AND ANALYSIS**

#### **4.0 Introduction**

In this chapter, the data gathered from the questionnaire are analyzed to answer the research questions stated in Chapter 1 of this study. The data and information obtained from 70 sets of questionnaires using Google Forms will be explained and analyzed in the form of pie charts and bar graphs created from the statistics of the data collected.

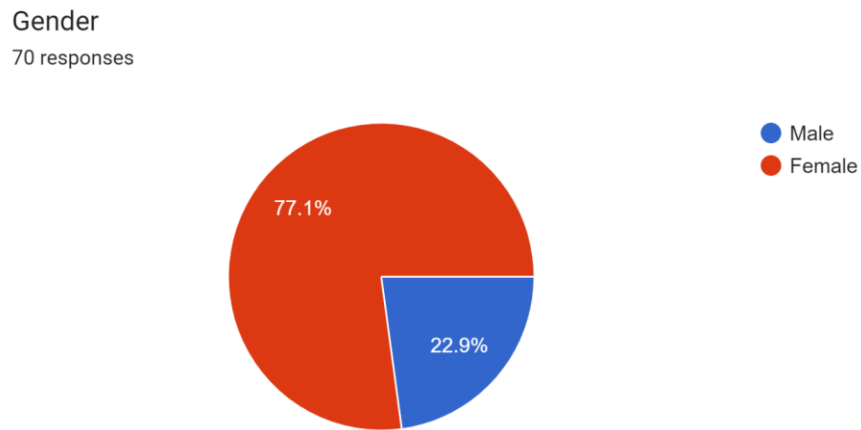
#### **4.1 Survey Analysis**

The following sections will mainly focus on categorizing into - Section A: Demographic profile; Section B: Social Media Usage; Section C: The effectiveness of Social Media Popularized K-Culture; Section D: Factors of K-Culture Influences University Students' life. The collected respondents' data via Google Forms will be presented in pie charts and bar graphs.

##### **4.1.1 Section A: Demographic profile**

This section will present the demographic data of respondents which are gender, age, ethnicity and education level. Demographic data allows you to better understand an audience's background characteristics.

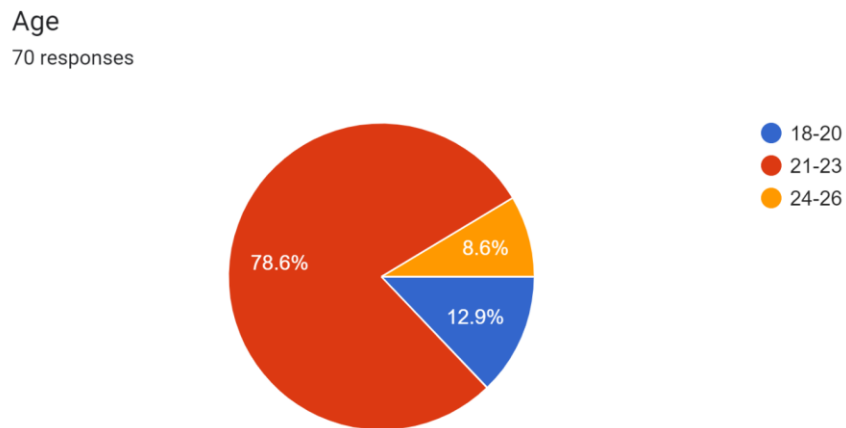
#### 4.1.1.1: Gender



*Figure 4.1.* Gender count of respondents

This item is to find out the gender count of all respondents to the questionnaire. Out of 70 respondents, 54 (77.1%) were female and 16 (22.9%) were male. As this research does not have any gender-specific demographic, the imbalance of gender count obtained among the respondents do not affect the results of the research.

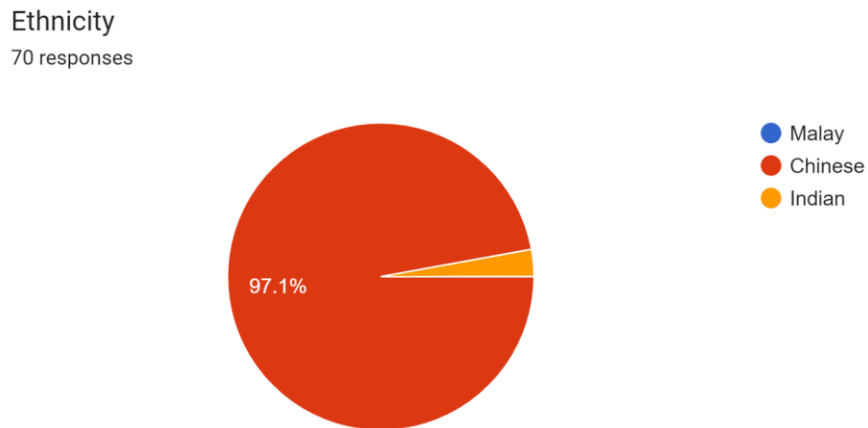
#### 4.1.1.2: Age



*Figure 4.2. Age count of respondents*

This item is to discover the age count among all 70 respondents. The questionnaire targeted all university students in Malaysia who are aged between 18 and above. 55 respondents are aged between 21 to 23 years old, taking up to 78.6 percent out of 100 percent. The second highest percentage was 18 to 20 years old, at 12.9 percent, followed by 8.6 percent for those who aged between 24 to 26 years old.

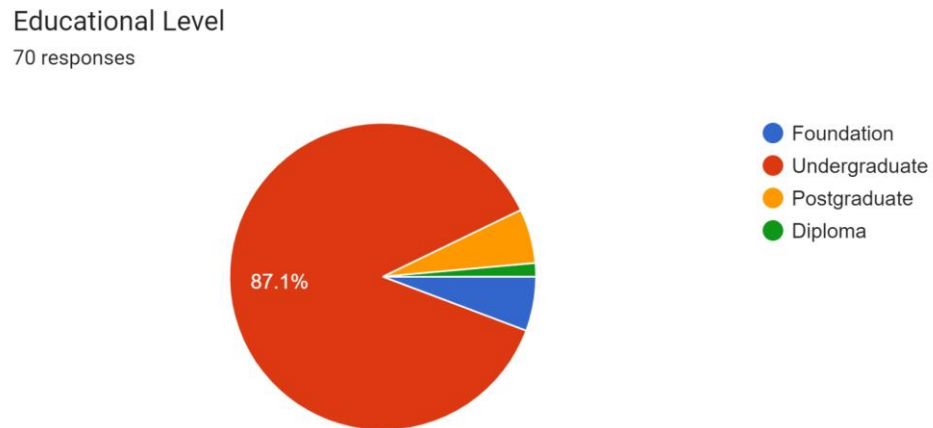
#### 4.1.1.3: Ethnicity



*Figure 4.3.* Ethnicity count of respondents

This item is to discover the ethnicity count among all 70 respondents. The questionnaire targeted all races of university students in Malaysia. Majority of the respondents are Chinese which hold 68 respondents, taking up 97.1 percent out of 100 percent, followed by 2.9 percent for Indian respondents.

#### 4.1.1.4: Educational Level



*Figure 4.4.* Educational level count of respondents

The pie chart above illustrates the educational level of respondents. As illustrated in above, 61(87.1%) respondents own undergraduate degrees, both foundation and postgraduate hold 4 (5.7%) respondents and 1 (1.4%) respondent currently pursuing a diploma.

## 4.1.2 Section B : Social Media Usage

### 4.1.2.1: Respondents' most used social media platforms

1) Which social media platform did you use the most? (Choose more than one)

70 responses

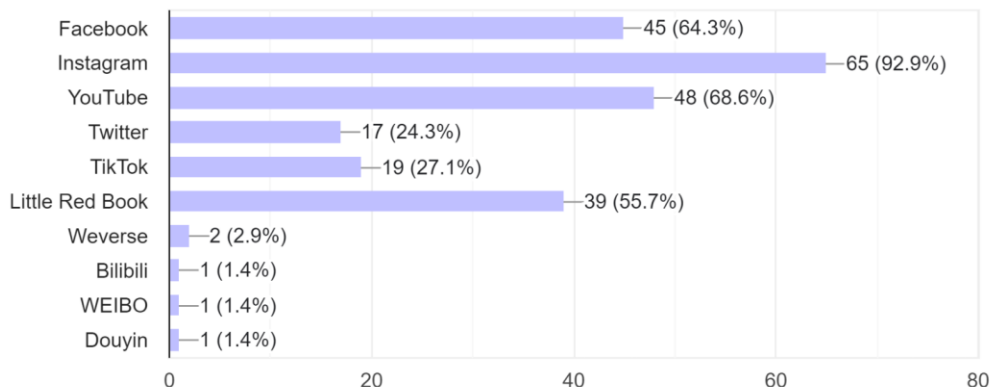


Figure 4.5. Respondents' most used social media platforms

The bar graphs above show different social media platforms that are frequently used by the respondents. As shown above, Instagram has the highest usage where 65 out of 70 respondents (92.9%) chose Instagram as their preferred social media platform. Out of 70 respondents, YouTube, Facebook and Little Red Book have 48 (68.6%), 45 (64.3%) and 39 (55.7%) respondents respectively. Moreover, 19 out of 70 respondents (27.1%) chose TikTok as their most frequently used social media platform and 17 (24.3%) respondents chose Twitter. Last but not least, 2 (2.9%) respondents chose Weverse and only 1 (1.4%) respondents chose other social media platforms such as Bilibili, WEIBO and Douyin respectively.



#### 4.1.2.2: Respondents' time spending on social media per day

2) How much time do you spend on social media in a day?

70 responses

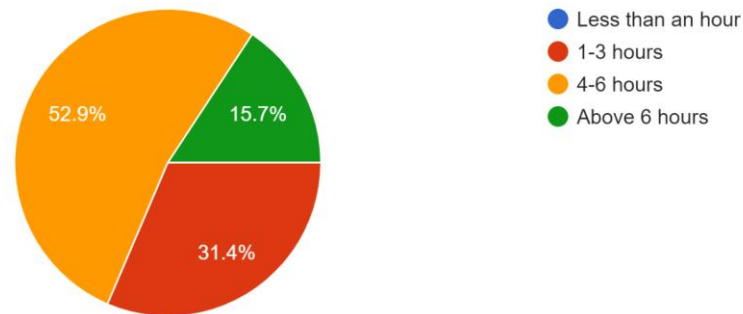


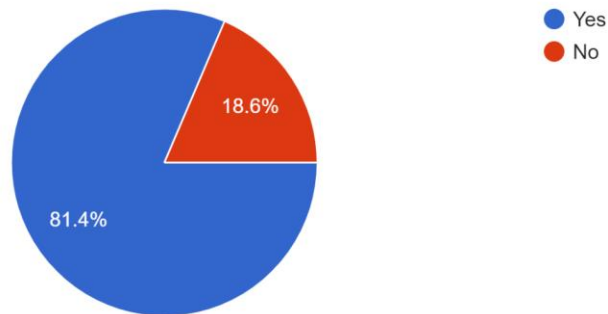
Figure 4.6. Respondents' time spending on social media per day

Figure 4.5 shows the time spent on social media per day of respondents. Among 70 respondents, 37 (52.9%) of them spent four to six hours per day on social media. Also, 22 (31.4%) respondents spent at least one to three hours per day on social media and 11 (15.7%) respondents spent six hours and above on social media. Lastly, none of the respondents spent less than one hour on social media.

### 4.1.2.3 Respondents' following status on K-Culture content

3) Are you following any K-Culture content on social media?

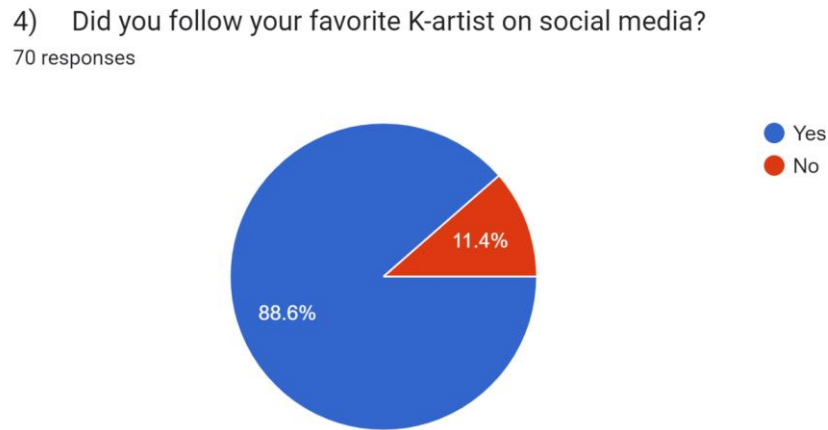
70 responses



*Figure 4.7.* Respondents' following status on K-Culture content

This pie chart is to find out whether respondents are following any K-Culture content on social media platforms. Out of 70 respondents, 57 (81.4%) of them follow K-Culture content on social media while 13 (18.6%) of them did not follow any of it.

#### 4.1.2.3 Respondents' following status on K-Artist



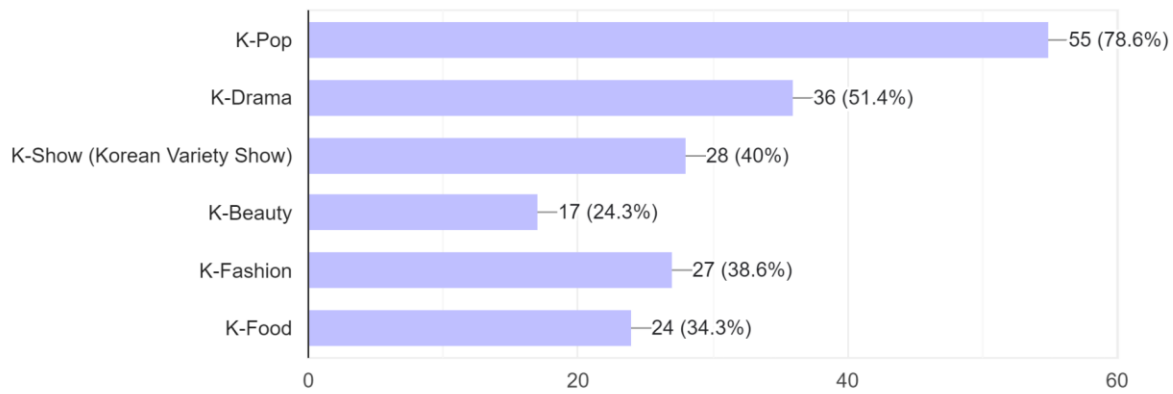
*Figure 4.8.* Respondents' following status on K-Artist

The purpose of this item is to determine the number of respondents who have followed their favorite K-artist on social media. 62 people followed their favorite artist, while 8 people did not follow any at all. The pie chart clearly shows that the majority of respondents, 88.6 percent, follow K-artist on social media, while 11.4 percent do not follow K-artist on social media.

#### 4.1.2.4: Type of K-Culture content that respondents are interested in

5) What K-Culture are you interested in the most? (Choose 2)

70 responses



*Figure 4.9.* Type of K-Culture content that respondents are interested in

Figure 4.9 depicts the types of K-Culture content that respondents are interested in on social media. Out of 70 respondents, 55 (78.6%) are interested in K-pop, making it the highest percentage category. Meanwhile, 36 (51.4%) respondents were interested in K-drama, and 28 out of 70 respondents were interested in K-Show, also known as Korean Variety Show. Aside from that, the bar chart shows that 27 (38.6%) respondents are interested in K-fashion, 24 (34.3%) in K-food, and 17 (24.3%) in K-beauty.

## 4.1.2.5: Social media platforms that respondents' obtain an update

6) Where do you obtain the update on K-culture? (Choose more than one)

70 responses

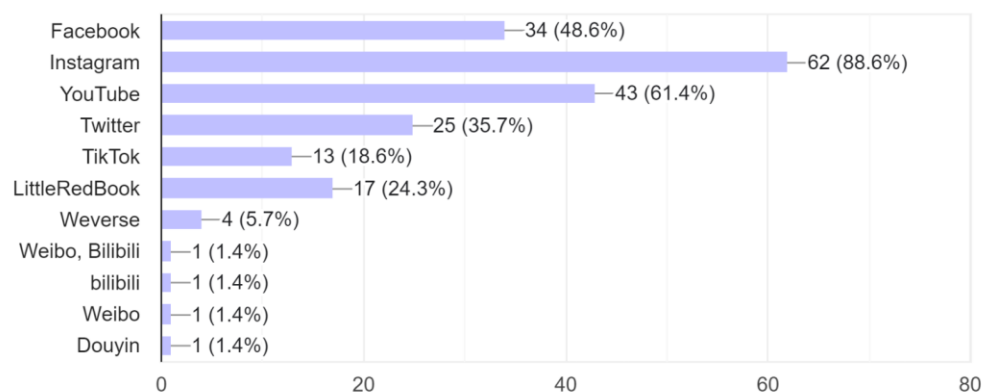


Figure 4.10. Social media platforms that respondents' obtain an update

This item is intended to determine where respondents typically obtain new information about K-Culture content. According to the results, 62 out of 70 respondents (88.6%) mostly get their information from Instagram, while 43 out of 70 respondents (61.4%) keep up with K-Culture on YouTube, which is the second highest percentage category. 34 (48.6%) of 70 respondents use Facebook to get the latest information, while 25 (35.7%), 17 (24.3%), and 13 (18.6%) of 70 respondents use Twitter, LittleRedBook, and TikTok, respectively. Furthermore, out of 70 respondents, four used Weverse as a platform to obtain K-Culture content updates, while the remaining four used Weibo, Bilibili, and Douyin to stay updated.

### 4.1.3 Section C : The effectiveness of Social Media Popularized K-Culture

#### 4.1.3.1 Respondents' agreement on the popularity of K-culture on social media

1) K-Culture is popular because of social media

70 responses

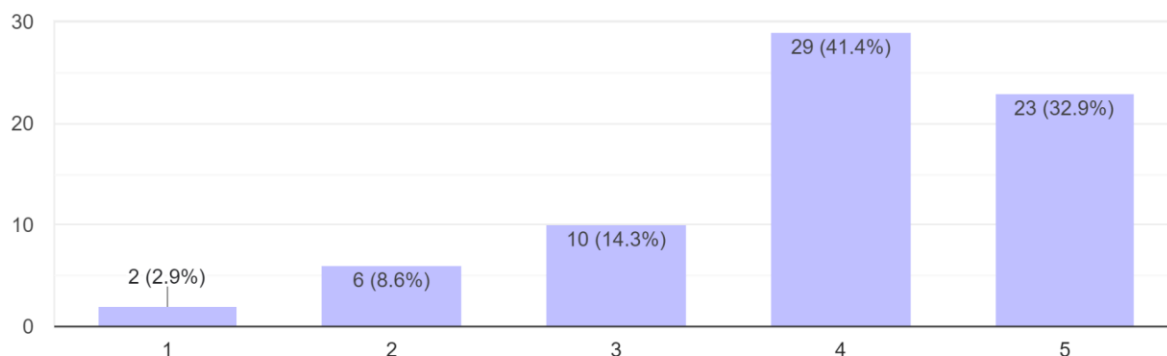


Figure 4.11. K-culture popularized through social media

This statement measures how respondents agree or disagree about the fact that K-Culture is popular due to social media. According to the bar graph, 29 (41.4%) respondents agree that social media has popularized K-Culture while 23 (32.9%) respondents strongly agree with the statement. 10 (14.3%) respondents stay neutral about the statement, followed by 6 (8.6%) respondents disagree and 2 (2.9%) respondents strongly disagree about the fact. Overall, the majority of the respondents, which is 52 out of 70 respondents (74.3%), agree that K-culture has become popular because of social media. This is followed by 14.3% of respondents who remain neutral and 8 out of 70 respondents (11.5%) disagree with the statement.

#### 4.1.3.2 Respondents' agreement on the effectiveness of social media sharing

2) Social media allow us to share K-content easily to other people

70 responses

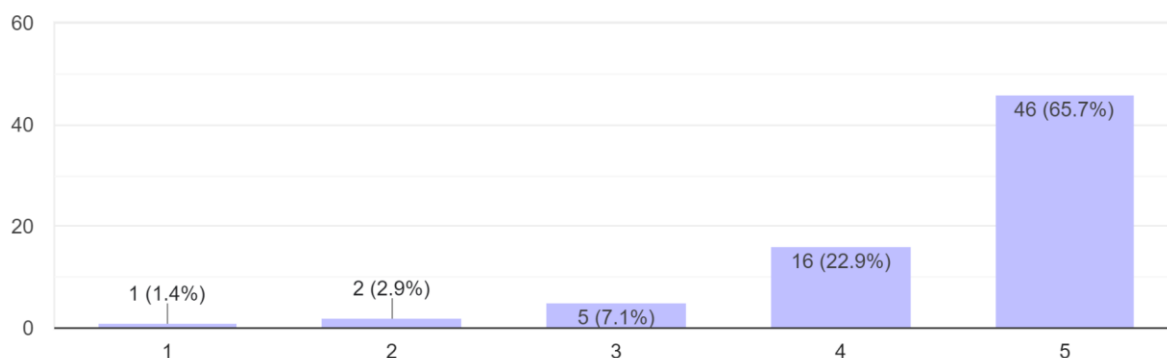


Figure 4.12. Respondents' agreement on the effectiveness of social media sharing

The statement examines the agreement of respondents on the effectiveness of social media sharing. 46 respondents (65.7%) strongly agree that social media allow them to share K-content easily through social media platforms, followed by 16 respondents (22.9%) who agree with the statement. 5 respondents (7.1%) that are neutral, 2 respondents (2.9%) disagree while only 1 respondent (1.4%) strongly disagree with the statement. Most of the respondents, 62 out of 70 respondents (88.6%) agree that social media is the easier platform for them to share -content to others. This is followed by 5 respondents (7.1%) who are uncertain about the statement. However, 3 respondents (4.3%) disagree with the statement that social media is easier for them to share K-content.

#### 4.1.3.3 Respondents' agreement on social media creating bond between people with same interest

##### 3) Social media make us feel more connected to people who have same interest

70 responses

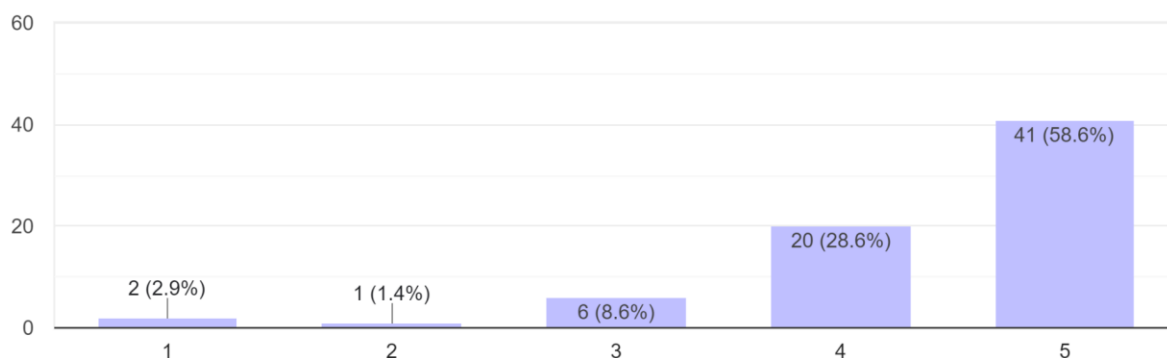


Figure 4.13. Respondents' agreement on social media creating bond with same interest people

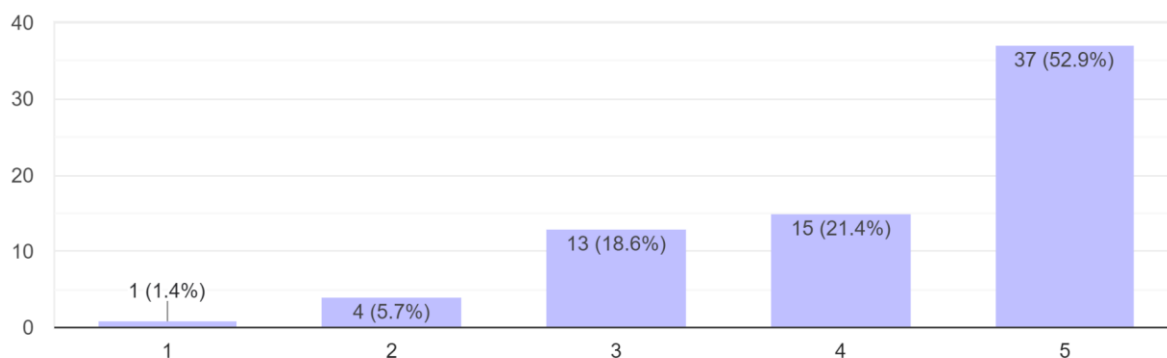
This statement is to look into the respondents' agreement on social media connecting people of the same interest. Over half of the respondents (41 respondents, 58.6%) strongly agree on the statement that social media makes them feel more connected to the people with the same interest and 20 respondents (28.6%) agree with the statement. 6 respondents (8.6%) stayed neutral towards this statement while 1 respondent (1.4%) did not agree that social media can make them feel connected to the people with the same interest, the same goes to 2 respondents (2.9%) who strongly disagree with the statement. Among 70 respondents, 61 respondents (87.2%) think that social media is useful for them to feel more connected with people that have the same interests as them. 6 respondents (8.6%) are uncertain towards the statement and only 3 respondents (4.3%) disagree with the statement.



#### 4.1.3.4 Respondents' tendency to follow the online activity of the individuals they admire who share about K-Culture

4) I will follow my favorite idols/actors/actress/comedians/youtubers when they share content about K-Culture on social media

70 responses

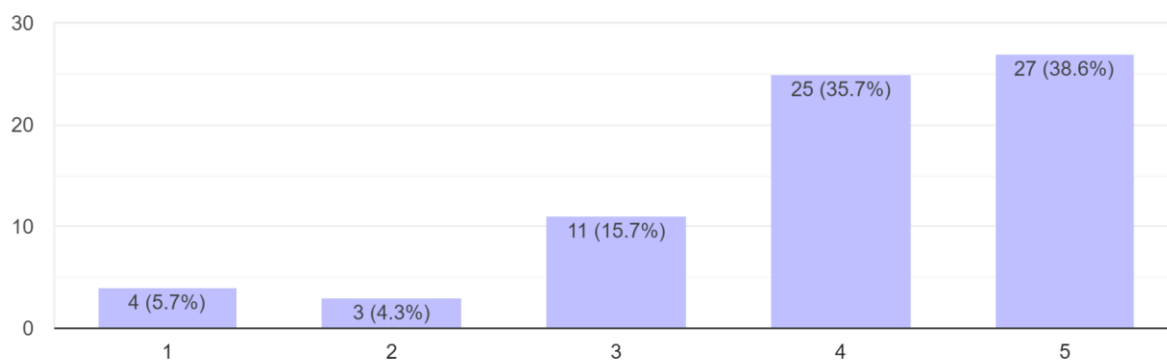


*Figure 4.14. Respondents' tendency to follow the online activity of the individuals they admire who share about K-Culture*

This statement is to explore the respondents' tendency to follow the online activity of the individuals they admire who share about K-Culture. Half of the respondents (37 respondents, 52.9%) strongly agree on the fact that they will follow their favorite individual whenever they share content about K-Culture and 15 respondents (21.4%) agree on the action while 13 respondents (18.6%) remain neutral about the statement. 4 respondents (5.7%) disagree with the statement and only 1 respondent (1.4%) strongly defends the statement. 52 out of 70 respondents (74.3%) are more likely to follow the online action of their admired individuals. 15 respondents (21.4%) are uncertain towards the statement. However, 5 respondents (7.1%) are least likely to follow the online activity of their admired individuals.

#### 4.1.3.5 Degree of respondents who use social media feel connected to people they admire

5) Social media made me feel close to my favorite idols/actors/actress/comedians/youtubers  
70 responses



*Figure 4.15. Degree of respondents who use social media feel connected to people they admire*

This statement examines the degree of respondents whether they feel close to the people they admire through social media. 27 out of 70 respondents (38.3%) strongly agree with the statement. The same goes to 25 respondents (35.7%) who agree that they feel connected with their admired person via social media. 11 respondents (15.7%) are neutral towards the statement. 3 respondents (4.3%) disagree with the statement and 4 respondents (5.7%) strongly disagree that social media made them feel close to the person they admired. Therefore, 52 (74.3%) of respondents agree that social media created a link between them and the person they admired. 11 (15.7%) of the respondents are uncertain towards the statement and 7 respondents (10%) disagree.

#### 4.1.3.6 Tendency of respondents receive latest information through social media

6) I could receive the latest information instantly from social media

70 responses

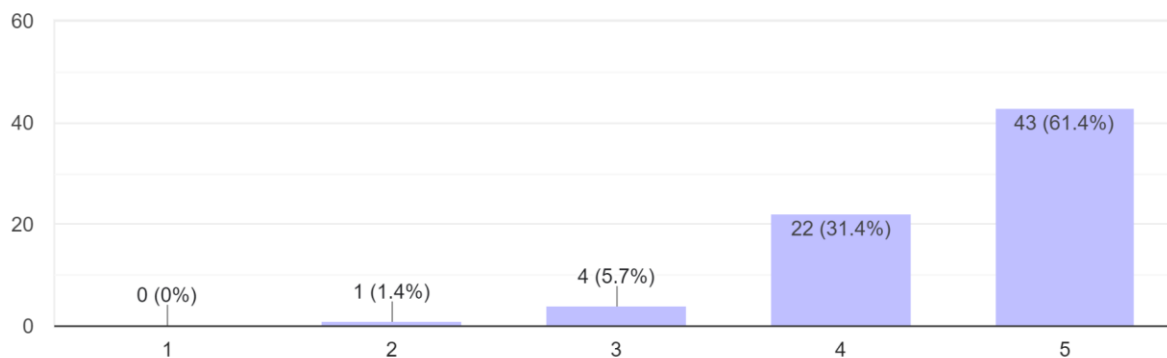


Figure 4.16. Tendency of respondents receive latest information through social media

The statement is to measure the tendency of respondents to receive the latest information instantly from social media. More than half of respondents (43 respondents, 61.4%) strongly agree that they can get the most recent information directly through social media, followed by 22 respondents (31.4%) agree with the statement. 4 respondents (5.7%) that are neutral and only 1 of the respondents (1.4%) disagree with the statement. Majority of respondents, 65 respondents (92.8%) more likely to agree with the statement. This is followed by 4 respondents (5.7%) who are uncertain towards the statement and only 1 respondent disagree with the statement.

#### 4.1.4 Section D : Factors of K-Culture Influences University Students' life

##### 4.1.4.1 Respondents' exposure to K-Culture has deeply influenced them

1) K-Culture have influenced me deeply

70 responses

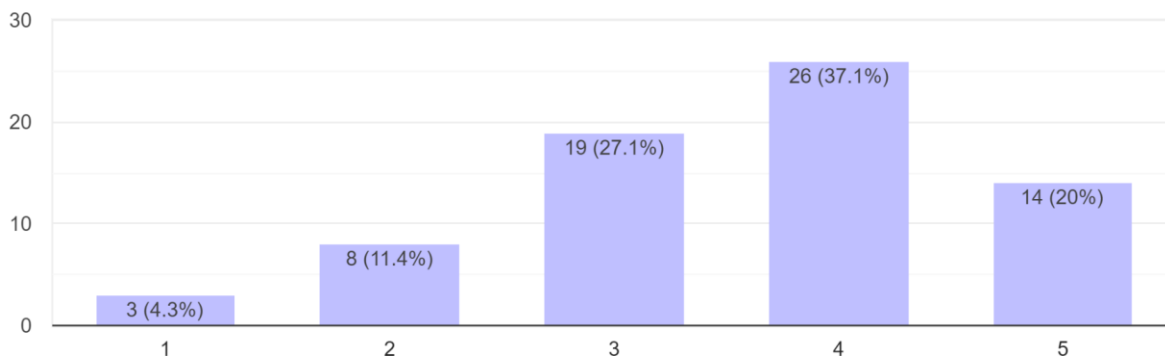


Figure 4.17. Respondents' exposure to K-Culture has deeply influenced them

The bar graph is to examine the exposure of respondents to the statement that K-Culture has deeply influenced them. 26 respondents (37.1%) have agreed about the statement while 19 respondents (27.1%) reported being in a neutral stance to the statement. 14 respondents (20%) strongly agree that K-Culture has deeply influenced them. However, there are 8 respondents (11.4%) who disagree with the statement, followed by 3 respondents (4.3%) who strongly disagree that they are deeply influenced by K-Culture. 40 respondents (57.1%) assume that they have been deeply influenced by K-Culture in their life. Almost half of the respondents (19 respondents, 27.1%) reported being neutral on the statement. 11 out of 70 respondents (15.7%) disagree with the statement.

#### 4.1.4.2 Agreement among respondents that K-Culture appeals to them because of its engaging content

2) I am interested in K-Culture because the content of the video/picture/food are new and interesting to me

70 responses

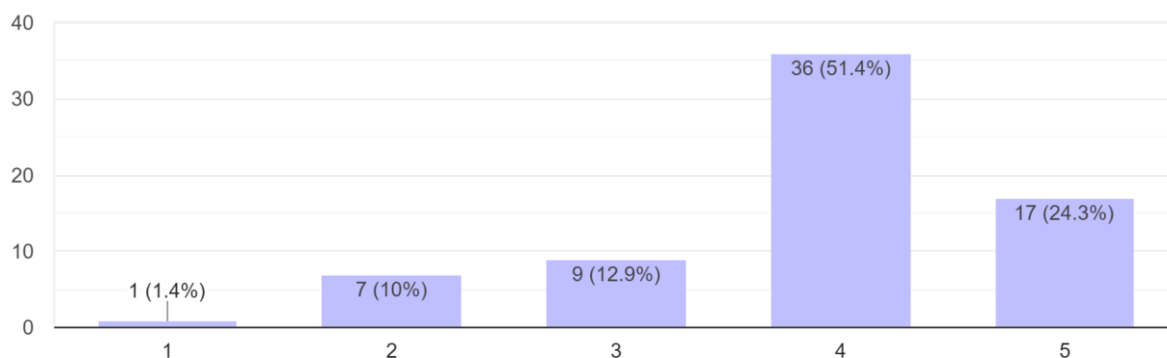


Figure 4.18. Agreement among respondents that K-Culture appeals to them because of its engaging content

This statement is to measure the agreement among respondents that K-Culture appeals to them because of its engaging content. 36 out of 70 respondents (51.4%) agree that they are attracted by K-Culture's interesting contents and 17 respondents (24.3%) strongly agree with the statement. 9 respondents (12.9%) being neutral towards the statement, followed by 7 respondents (10%) disagree on K-Culture appeals to them because of its interesting content and only 1 respondents (1.4%) strongly disagree on the statement. Among 70 respondents, 53 respondents (75.7%) agree on the fact that interesting content of K-Culture has made them feel interested. 9 respondents (12.9%) feel uncertain about the statement while 8 respondents (11.4%) disagree on this statement.

#### 4.1.4.3 Degree of respondents' likelihood of sharing K-Culture experience online

3) I am likely to share my K-Culture experiences (going to a concert, visiting Korea, clip of the movies/drama/show etc) online.

70 responses

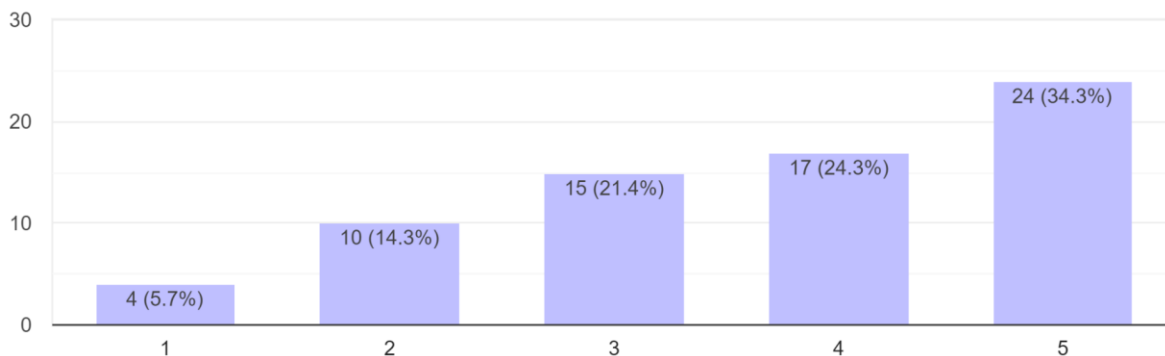


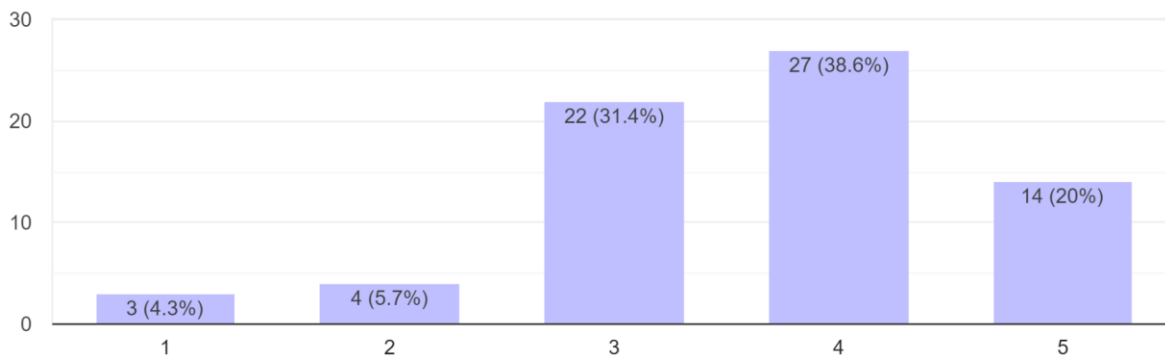
Figure 4.19. Degree of respondents' likelihood of sharing K-Culture experience online

This item is to examine the degree of respondents' likelihood of sharing K-Culture experience online. 24 respondents (34.3%) strongly agree that they are more likely to share K-Culture experience to social media platforms, followed by 17 respondents (24.3%) who also agree on the statement. 15 out of 70 respondents (21.4%) are neutral towards the statement respectively. Up to 10 respondents (14.3%) disagree which means that they are least likely to share K-Culture experience online while there are 4 respondents (5.7%) who strongly disagree with the statement. Overall, 41 respondents (58.6%) agree that they are more likely to share their personal K-Culture experiences online. 15 respondents (21.4%) are uncertain about the statement while the remaining 14 respondents (20%) least share K-Culture experience online.

#### 4.1.4.4 Respondents' likelihood action on promoting K-Culture to people surrounding them

4) I am likely to promote my thoughts on K-Culture to the people surrounding me (when listening to a good music, I'll sharing with friends; sharing new beauty products etc)

70 responses



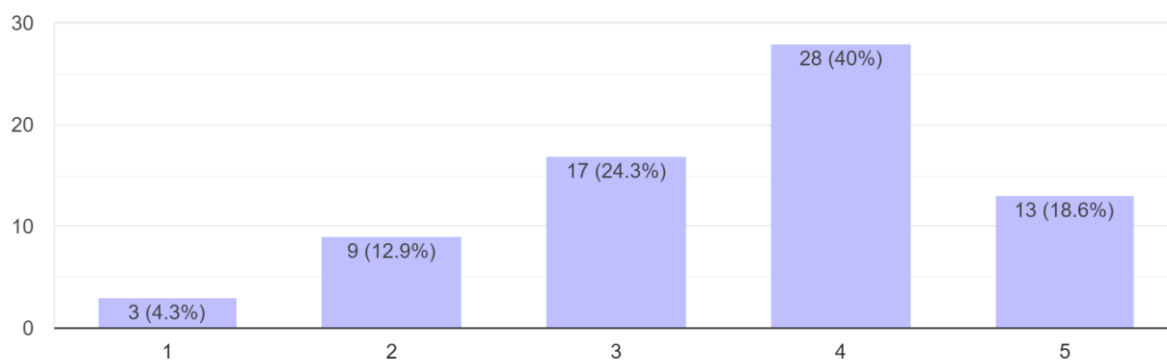
*Figure 4.20.* Respondents' likelihood action on promoting K-Culture to people surrounding them

This statement is to examine the respondents' action on promoting K-Culture to people surrounding them. There are 27 respondents (38.6%) who agree that they are more likely to promote K-Culture towards the people around them, followed by 22 respondents (31.4%) keep neutral on whether or not promoting K-Culture. 14 out of 70 respondents (20%) strongly agreed that they are willing to promote whatever they saw towards people surrounding them. 4 respondents (5.7%) disagree with the statement while 3 respondents (4.3%) strongly disagree that they will not promote K-Culture to people around them. Hence, the data show that 49 out of 70 respondents (58.6%) agreed that they are more likely to promote their thoughts about K-Culture towards people surrounding them while 22 respondents (31.4%) are unsure regarding the statement. 7 respondents (10%) are least likely to promote their thoughts on K-Culture.

#### 4.1.4.5 Respondents' thoughts on K-content that people shared online influenced them

5) I am influenced by the K-content that people shared online

70 responses



*Figure 4.21.* Respondents' thoughts on K-content that people shared online influenced them

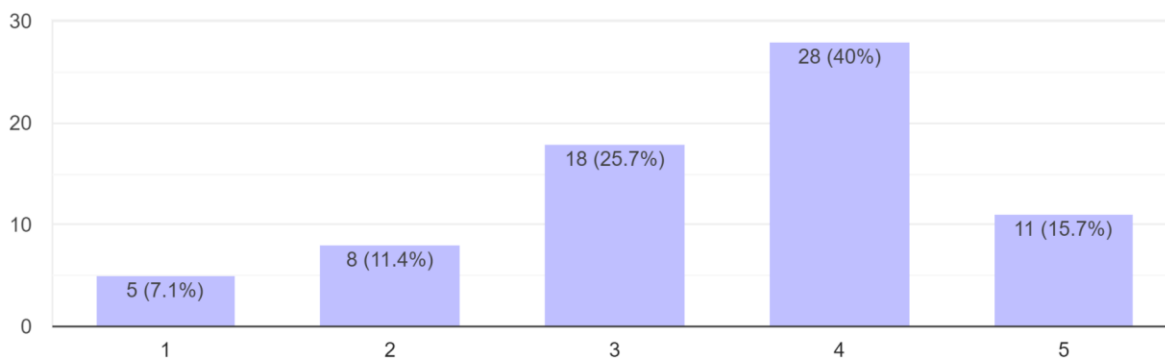
The statement examines respondents' thoughts on K-content that people shared online had influenced them. 28 respondents (40%) agree with the statement that the K-Content shared by other people will influence them, followed by 17 respondents (24.3%) that are neutral. 13 respondents (18.6%) strongly agree with the statement. 9 respondents (12.9%) disagree that they will not be influenced by the people who shared K-content online and 3 respondents (4.3%) strongly disagree with the statement. Most of the respondents, 41 respondents out of 70 respondents (58.6%) are easily influenced by the people who shared K-content online. 17 respondents (24.3%) who are uncertain towards the statement. However, 12 respondents (17.2) did not easily get influenced by other people.



#### 4.1.4.6 Degree of respondents' on being influenced by the K-Culture trend

6) I am influenced by the K-culture trending

70 responses



*Figure 4.22.* Degree of respondents' on being influenced by the K-Culture trend

This statement explores the degree of respondents' on being influenced by the K-Culture trend. 28 respondents (40%) agree that they will be influenced by the trending of K-Culture, followed by 18 respondents (25.7%) are neutral towards the statement while 11 respondents (15.7%) strongly agree about the statement. 8 respondents (11.4%) disagree that they are influenced by the K-Culture Trend and 5 respondents (7.1%) strongly disagree with the statement. 39 (55.7%) of the respondents agree that they are more likely influenced by the trend of K-Culture. 18 respondents (25.7%) are unsure about the statement and 13 respondents (18.5%) disagree with the statement.

#### 4.1.4.7 Degree of respondents' feel distressed while watching K-Culture.

7) K-Culture makes me feel distressed whenever I'm watching it.

70 responses

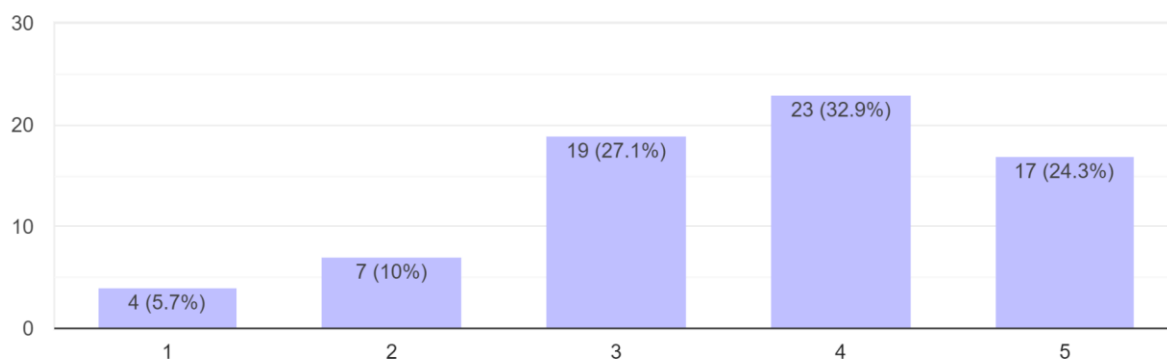


Figure 4.23. Degree of respondents' feel distressed while watching K-Culture.

This statement is to examine the respondents' action on promoting K-Culture to people surrounding them. There are 23 respondents (32.9%) who agree that they feel distressed whenever they watch K-Culture related content, followed by 19 respondents (27.1%) keep neutral on whether K-Culture content makes them feel distressed. 17 out of 70 respondents (24.3%) strongly agreed with the statement. 7 respondents (10%) disagree with the statement while 4 respondents (5.7%) strongly disagree that they did not feel distressed. Hence, the data show that 40 out of 70 respondents (57.2%) agreed that when they watch K-Culture it helps them to be distressed while up to 19 respondents (27.1%) are unsure regarding the statement. 11 respondents (15.7%) disagree with the statement.

## **4.6 Conclusion**

In conclusion, there are 23 questions for this survey and a total of 70 respondents took part in this survey. The discussion of the findings and analysis, the limitation of the research, recommendation for future research and the conclusion will be covered in the following chapter.

## **Chapter V**

### **DISCUSSION AND CONCLUSION**

#### **5.0 Introduction**

This chapter will offer insights into the key findings, including a discussion of the study's findings and the data that has already undergone analysis. The research's limitations will also be covered. The chapter concludes with a number of suggestions for additional research.

#### **5.1 Discussion of major findings**

##### **5.1.1 Agreement on the popularity of K-Culture on social media**

The results of the study indicate that the majority of the respondents, with a percentage of 74.3%, believe that social media played a crucial role in the popularity of K-Culture. This finding confirms the argument that social media has played a vital role in the global spread of Korean culture. The remaining respondents disagreed, suggesting that there may be other factors contributing to the popularity of K-Culture.

Furthermore, the study found that Instagram was the most popular platform for obtaining updates on K-Culture, with a percentage of 88.6%. YouTube and Facebook followed with 61.4% and 48.6%, respectively. This result corroborates the findings of Jin (2016), who stated that K-Culture fans rely heavily on social media platforms like Facebook, Instagram, and YouTube to access a wide range of K-Culture products and contents. These platforms allow fans to interact

with their favorite K-Culture artists, keep up with the latest news and trends, and connect with other fans who share similar interests.

Overall, the study's findings demonstrate the importance of social media in spreading and sustaining the popularity of K-Culture. Social media platforms have enabled K-Culture fans to consume and share Korean culture easily, and this has contributed significantly to the global spread of K-Culture.

### **5.1.2 Role of social media popularization K-Culture**

*RO1: To examine the role of media in popularizing K-culture among students.*

*RQ1: How does the media spread k-culture among student*

The first research objective is to examine the role of media in popular K-Culture among students. The findings indicate that more people spend time on social media. Among 70 respondents, 37 respondents claimed that they spend at least four to six hours per day on social media. As such, it can be said that most of the respondents spend almost a quarter of their time scrolling across social media. With that, 57 out of 70 respondents did follow K-Culture contents on social media. This aligns with Jin (2018)'s study that the Korean Wave has been largely influenced by social media because it enables both Asian and Western fans to enjoy Korean popular culture on a global scale.

K-Culture content comes in a variety of forms, such as K-pop, K-drama, K-beauty, K-food, and K-fashion, among others. In this study, the majority of the participants agreed that social media

gave them the freedom to share any kind of K-content whenever they wanted to. By sharing, people can feel more connected to others who share their interests and gain new cultural insights. This finding is similar to Lee et al (2018)'s findings that with the help of social media, foreign K-Culture enthusiasts can interact with other fans locally and internationally, learn more about Korea than they could have from traditional media, create participatory cultural practices, and access more in-depth content.

Not just between K-content fans who post about how much they adore it on social media, but also from their favorite artists or role models. Most of the respondents report feeling close to or connected to people they may not regularly see or even have never met thanks to their social media sharing habits. This finding is similar to Kanozia & Ganghariya (2021)'s research on the relationship between BTS and ARMY (BTS's fandom name). Whenever BTS members and its ARMY fandom frequently interact with one another on social media. Some BTS fans are feeling luckier when BTS spot them on the Weverse app and other social media platforms. Conversations between the fandom and the subject of the fandom help to cement their relationship.

Due to the fact that social media is widely used by young people today and is free to access, K-content can be easily shared on these platforms, which connect people from all over the world with diverse identities. As a result, social media is playing a significant role in the popularization of K-Culture.

### **5.1.3 Impact of K-Culture on the influence student's lives**

*RO2: To analyze the influence of K-culture on the students' lives.*

*RQ2: What are the factors that attract University Students to the K-Culture?*

The second objective of this research is to analyze the influence of K-Culture on the students' lives. The influence of K-Culture on students' lives can be seen from their increased interest in various aspects of Korean culture. The respondents, 53 out of 70 respondents in this study, reported being influenced by K-Culture in various ways, including their fashion, music taste, and daily routines. Moreover, the respondents in this study noted that K-Culture offered refreshing content that was not found in their local media. This finding is in line with Sári's (2018) research on South Korea's approach to glocalization, which focused on producing high-quality content for the local market that could also be exported to foreign markets. K-Culture's refreshing content, combined with its high production quality, has made it appealing to young people worldwide.

The findings suggest that K-Culture has a significant influence on the students' behavior and preferences. The majority of the respondents expressed that they are deeply influenced by K-Culture, which is reflected in their consumption habits and preferences. Over half of the respondents agreed that they get influenced by the K-content that people shared online. This implies that the power of social media has a significant impact on how people perceive and consume K-Culture. Moreover, it is interesting to note that a considerable number of respondents claimed to be influenced by the trending behavior of K-Culture. This means that K-Culture's influence goes beyond just consuming content, but it also shapes people's behavior, preferences, and lifestyle. The results align with Sári (2018)'s study that since the popularity of Korean

idols grows around the world, inspiring new trends among fans, such as learning the Korean language, dressing in Korean style, using Korean cosmetics, sporting apparel and bags with their idols' names and faces, or going to school in South Korea.

K-Culture has become a significant aspect of people's lives, beyond just entertainment. It has influenced people's daily habits and lifestyle choices, such as fashion, food, and beauty. This supported the finding of Agustina and Lokman's (2017)'s study K-Culture's influence on beauty standards has been particularly noteworthy, with many fans attempting to achieve flawless or glass-like skin by emulating the makeup looks of their favorite K-Culture idols. This highlights the far-reaching impact of K-Culture on people's self-image and the importance of understanding its role in shaping the youth's worldview and society as a whole.

The fact that respondents are not only sharing their experiences with K-Culture on social media but also promoting them to people in their immediate surroundings suggests that K-Culture has a significant impact on their lives. This finding indicates that K-Culture is not just a form of entertainment but a cultural phenomenon that is shaping people's perceptions and attitudes towards various aspects of their lives. It also highlights the power of word-of-mouth marketing. The active promotion of K-Culture products to others by fans reflects their strong emotional connection to the culture and their desire to share it with others who may not be familiar with it. This finding is similar to Fadholi et al (2020) that claims fans of K-Culture are actively recommending the products to other people.



Overall, these findings indicate the immense influence that K-Culture has on people's lives, and it is a testament to its growing popularity among university students which has matched the cultivation theory that applied in this study. In Ali et al.'s (2019) research, students were primarily exposed to Korean popular culture through television and radio stations. The students gained a favorable perception of and attitude towards Korean culture after spending a lot of time consuming Korean content. The same is true of this study. Students who use social media more frequently are more influenced by the K-content shared by others.

## **5.2 Limitation of research**

As with any study, there are sure to have several limitations. In this study, the limitations will be explored as follows:

### Limited Sample Size

To generalize the results from the study's sample size, which was too small, would be impossible. The researcher only gathered 70 responses from Malaysian university students. The majority of respondents are between the ages of 21 and 23, which makes it difficult to draw conclusions about all age groups as a whole. For more precise results, a larger sample size is required. Furthermore, one of the drawbacks of this study is the lack of geographic diversity because the questionnaire was only given out to people primarily in the Klang Valley. The accuracy of the results is decreased by all of the aforementioned factors.

### Abundant of “Neutral” responses

There were far too many "Neutral" responses in the survey's results. The study's quality might suffer as a result. However, the study's methodology may have been too ambiguous, which could have led to a significant proportion of "neutral" responses. Additionally, the survey's emphasis on K-culture on social media, particularly Cancel culture, may not have always had an impact on the respondents, leading to many "neutral" responses.

### **5.3 Recommendations for future research**

K-Culture is a relatively certain area of a research topic that targets a certain group of respondents. Future studies should take into account designing questionnaires that are more in depth to explore Malaysian university students' exposure to K-culture through the media and less vague to reduce the number of “neutral” responses. Also, future researchers should filter the collected responses. In this study, respondents who said they were not influenced by social media by their friends, family, favorite celebrities and not following celebrities on social media should be ignored to increase the accuracy of the results.

It is also preferable for future researchers to use qualitative research techniques, such as conducting in-depth interviews, to gather data from respondents. Because it is more focused, samples specific groups, and can elicit responses and opinions that are more insightful, qualitative research can. There is no restriction on the number of open-ended, detailed responses that respondents may offer. When conducting their research, researchers are encouraged to use a larger sample size. For more accurate and reliable results in the future, it is better to gather more responses.

## 5.4 Conclusion

The results of this study suggest that social media plays a crucial role in popularizing K-Culture among Malaysian university students. The study covers two research objectives which are To examine the role of media in popularizing K-culture among students and To analyze the influence of K-culture on the students' lives. As students spend more time on social media, they are more likely to be exposed to K-Culture content, which can ultimately influence their attitudes and behaviors towards K-Culture. This finding highlights the importance of social media as a platform for students to share and promote K-Culture towards the people who surround them.

Furthermore, the study also indicates that K-Culture has a significant impact on the daily lives of Malaysian university students. The majority of respondents reported being influenced by K-Culture, which extends beyond just entertainment and encompasses various aspects of daily life, such as fashion, food, and beauty. This finding suggests that K-Culture has a profound influence on the attitudes, beliefs, and behaviors of young Malaysians and that it has the potential to shape the cultural landscape of the country. This chapter concludes with a discussion of the research findings, several limitations of the study and suggestions for future research in the future.

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## APPENDIX A

### Survey Questionnaire

#### **Section A: Demographic**

- 1) Gender
  - a) Male
  - b) Female
- 2) Age
  - a) 18-20
  - b) 21-23
  - c) 22-25
- 3) Ethnicity
  - a) Malay
  - b) Chinese
  - c) Indian
  - d) Others
- 4) Education level
  - a) Foundation
  - b) Undergraduate
  - c) Postgraduate

#### **Section B: Social Media Usage**

- 1) Which social media platform did you use the most? (choose more than one)
  - a) Facebook
  - b) Instagram
  - c) YouTube
  - d) Twitter
  - e) TikTok
  - f) LittleRedBook
  - g) Weverse
  - h) Others:
- 2) How much time do you spend on social media in a day?
  - a) Less than an hour
  - b) 1-3 hours
  - c) 4-6 hours
  - d) Above 6 hours
- 3) Are you following any K-Culture content on social media?
  - a) Yes
  - b) No
- 4) Did you follow your favorite K-artist on social media?
  - a) Yes
  - b) No
- 5) What K-Culture are you interested in the most? (choose 2)
  - a) K-pop
  - b) K-Drama
  - c) K-Show (Korean Variety Show)
  - d) K-Beauty
  - e) K-Fashion
  - f) K-Food
  - g) Others:
- 6) Where do you obtain the update on K-culture? (choose more than one)
  - a) Facebook
  - b) Instagram
  - c) YouTube
  - d) Twitter
  - e) TikTok
  - f) LittleRedBook
  - g) Weverse
  - h) Others:

**Section C: The effectiveness of Social Media Popularized K-Culture**

Please rate the truth of each statement as it applies to you with the following rating scale to make your choices. 1=Strongly Disagree, 2=Disagree, 3=Neutral, 4=Agree, 5=Strongly Agree.

Statement	1	2	3	4	5
1) K-Culture is popular because of social media					
2) Social media allow us to share K-content easily to other people					

3) Social media make us feel more connected to people who have same interest					
4) I will follow my favorite idols/actors/actress/comedians/youtubers when they share content about K-Culture on social media					
5) Social media made me feel closer to my favorite idols/actors/actress/comedians					
6) I could receive the latest information instantly from social media					

**Section D: Factors of K-Culture Influences University Students' life**

Please rate the truth of each statement as it applies to you with the following rating scale to make your choices. 1=Strongly Disagree, 2=Disagree, 3=Neutral, 4=Agree, 5=Strongly Agree.

Statement	1	2	3	4	5
1) K-Culture have influenced me deeply					
2) I am interested in K-Culture because the content of the video/picture/food are new and interesting to me					
3) I am likely to share my K-Culture experiences (going to a concert, visiting Korea, clip of the movies/drama/show, etc) online					
4) I am likely to promote my thoughts on K-Culture to the people surrounding me (when listening to a good song, sharing with friends; sharing new beauty products, etc)					
5) I am influenced by the K-content that people shared online					
6) I am influenced by the K-culture trending					
7) K-Culture makes me feel distressed whenever I'm watching it.					

# Appendix B

## Turnitin Report

Sherry Wong | FYP

**Match Overview**

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**Title:** Malaysian university students' exposure to K-culture through the media

**Chapter I**

**INTRODUCTION**

**1.1 Chapter Overview**

The context of the study, the problem statement, the research objectives, the research question, the importance of the study, the scope of the study, the definition of key terms, and the conclusion will all be covered in this chapter.

**1.1 Background of study**

South Korea was one of the few countries in the world to set the goal of becoming the world's foremost exporter of culture in the 21st century, and as a result it has emerged as a significant exporter of popular culture and tourism. The South Korean government's support of its creative industries was a major factor in the popularity of Korean culture. Multilingual translations of Korean culture have been incredibly successful in spreading across the world (Chadwick, 2022).

The literal translation of the Chinese term Hanzi is "Korean Wave." It is a collective term used to describe the phenomenal rise of Korean popular culture, which includes, among other things, Korean music known as "K-POP", movies, dramas, online games, K-beauty and Korean