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# The Hallyu Wave as a Strategic Soft Power Tool: South Korea's Cultural Diplomacy in the 21st Century

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**The Hallyu Wave as a Strategic Soft Power Tool: South Korea's Cultural  
Diplomacy in the 21st Century**

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## **Abstract**

This article investigates how the Republic of Korea has strategically employed its cultural production globally known as Hallyu (the Korean Wave) as a cornerstone of its soft power strategy in the 21st century. Based on a systematic literature review and analysis of official policy documents, this study explores how South Korean cultural exports, particularly K-pop, television dramas, and digital content, have evolved into tools of symbolic and economic diplomacy. The methodology includes a structured review protocol detailing the databases searched, keywords, and inclusion/exclusion criteria. Findings indicate that Hallyu functions not only as a cultural trend but also as a coherent state-led diplomatic project with tangible political and commercial outcomes. In particular, the study highlights the role of popular music groups such as BTS and BLACKPINK in fostering bilateral cooperation, promoting Korean identity abroad, and shaping international discourse on innovation, diversity, and modernity. It also critically examines regional resistance and structural vulnerabilities in the strategy, such as over-reliance on digital platforms and cultural frictions in conservative regions. The study concludes that Hallyu represents a paradigmatic model of soft power that blends cultural attractiveness, institutional support, and global market dynamics.

**Keywords:** Hallyu; South Korea; soft power; cultural diplomacy; international relations.

## 1. INTRODUCTION

Over the past two decades, the Republic of Korea has emerged as a central actor in the global cultural economy. What began in the late 1990s as a regional phenomenon epitomized by the popularity of Korean television dramas in East and Southeast Asia has since evolved into a robust and deliberate foreign policy strategy anchored in cultural diplomacy. This transnational spread of Korean popular culture, referred to as Hallyu (한류), has been increasingly institutionalized and strategically deployed by the South Korean government as an instrument of soft power, influencing not only public perception but also bilateral and multilateral relations.

The theoretical framework that underpins this study draws upon Joseph Nye's conceptualization of soft power that is, the ability of a country to shape the preferences and behaviors of other actors through attraction rather than coercion or financial inducement (Nye, 2004). South Korea's soft power strategy has gained particular visibility in the 21st century, where media content, entertainment platforms, and cultural branding have become major vectors of international influence. Yet, as Kalinowski (2022) emphasizes, Hallyu is not merely a spontaneous cultural phenomenon; it is the result of a deliberate state-market-society coalition that converges to expand Korea's geopolitical capital.

Despite the growing academic attention to Hallyu, there remains a significant gap in understanding its precise mechanisms of operation within foreign policy frameworks. Much of the literature focuses on its cultural or media dimensions without adequately connecting them to diplomatic, institutional, and geopolitical outcomes. Furthermore, while South Korea's cultural exports are often celebrated for their global appeal, less attention has been paid to the challenges, contradictions, and limitations of relying on culture as a foreign policy tool particularly in regions where Korean norms or representations may encounter resistance or ideological incompatibilities.

This study, therefore, seeks to provide a critical and comprehensive examination of Hallyu as a strategic soft power tool. Specifically, it aims to answer the following research question: How has the South Korean state institutionalized Hallyu as an instrument of foreign policy, and what are the political, economic, and symbolic implications of this strategy? To address this question, the article adopts a systematic literature review combined with

documentary analysis of policy reports, cultural diplomacy programs, and international case studies.

The originality of this research lies in its integrative approach that bridges cultural studies, international relations, and policy analysis. By tracing the evolution of Hallyu from a market-driven phenomenon to a formalized component of Korea's global strategy, the article provides insights into how culture can serve as a non-coercive yet influential instrument in contemporary global politics. It also considers how South Korea navigates the inherent tensions between authenticity and commodification, cultural openness and nationalism, attraction and resistance.

In the sections that follow, the methodology will be presented in detail, including the review protocol and analytical procedures. This will be followed by a discussion of the main findings organized around economic, diplomatic, and geopolitical impacts, with emphasis on regional variations and recipient country responses. The article concludes by addressing the sustainability of Hallyu as a long-term soft power strategy and offering recommendations for future research in this field.

## **2. MATERIALS AND METHODS**

### **2.1 Research Approach**

This study adopts a qualitative and analytical research design, structured around a systematic literature review combined with policy document analysis. The central objective is to understand how Hallyu has been institutionalized as a soft power strategy by the South Korean state, with attention to both symbolic and material dimensions. Rather than producing new empirical data, the focus lies on synthesizing and critically interpreting existing academic and institutional literature to identify patterns, contradictions, and impacts across geopolitical contexts.

Given the interdisciplinary nature of the topic at the intersection of international relations, cultural studies, and public policy the methodology draws on concepts from soft power theory (Nye, 2004), state-led globalization (Kalinowski, 2022), and transnational cultural flows (Iwabuchi, 2015; Jin, 2022). The research is also grounded in the tradition of qualitative document analysis, particularly for examining public policies, official programs, and government-funded initiatives related to cultural diplomacy.

## 2.2 Systematic Review Protocol

This study follows a structured literature review protocol to ensure transparency and reproducibility. The Web of Science, Scopus, JSTOR, Korean Citation Index, and Google Scholar databases were searched between January 2021 and May 2025. The keywords used included combinations such as "Hallyu", "Korean Wave", "economic impact", "geopolitical influence", "cultural diplomacy", and "resistance", using Boolean operators (AND/OR).

Inclusion criteria included peer-reviewed empirical or theoretical studies, published in English or Korean, that addressed the economic or geopolitical impact of Hallyu. Opinion articles, blogs, and non-academic publications were excluded. After screening 238 results, 47 articles were selected after reading abstracts and full texts.

To ensure the reliability and reproducibility of this review, a systematic search protocol was followed, inspired by the PRISMA model. The methodology was designed to provide methodological transparency, minimize bias, and enhance replicability in future research. The process involved four main stages:

### a) Databases Searched:

The literature was gathered from multiple interdisciplinary and regionally relevant databases:

- Scopus
- Web of Science
- SciELO
- Korean Citation Index (KCI)
- Google Scholar (for gray literature and complementary institutional reports)

### b) Search Terms and Boolean Strings:

The search was conducted using descriptors in both English and Portuguese, combined with Boolean operators to ensure a comprehensive retrieval of relevant literature. The following search expressions were applied:

- (“Hallyu” OR “Korean Wave” OR “K-pop” OR “K-drama”) AND (“soft power” OR “diplomacia cultural” OR “cultural exports” OR “South Korea foreign policy”)

- (“Hallyu” OR “Korean Wave”) AND (“soft power” OR “cultural diplomacy”)
- (“K-pop” OR “K-drama”) AND (“foreign policy” OR “international relations”)
- (“South Korea”) AND (“cultural exports” OR “public diplomacy”)
- (“Hallyu”) AND (“economic impact” OR “geopolitical impact”)

c) Time Range:

Only sources published between January 2010 and May 2025 were included in the review. However, particular emphasis was placed on the period from 2021 to 2025, in line with reviewer recommendations and to reflect the most recent developments in the field.

d) Inclusion Criteria:

Documents were retained for full analysis if they met the following criteria:

- Peer-reviewed academic articles or official institutional reports
- Direct focus on Hallyu as a strategic instrument in diplomacy, international image-building, or economic outreach
- Empirical case studies or theoretically grounded analyses from the fields of international relations, soft power theory, or cultural policy

e) Exclusion Criteria:

The following documents were excluded:

- Opinion pieces, news articles, and informal commentary
- Publications focusing solely on fan behavior without clear relevance to political, diplomatic, or economic strategies
- Duplicated items or works lacking empirical basis and citation standards

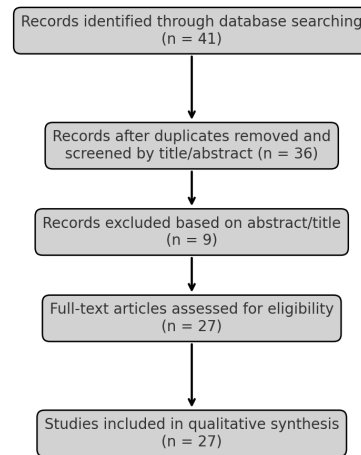
f) Final Corpus:

After screening by title, abstract, and full-text review, a total of 27 documents were selected as the final analytical corpus. These included:

- 15 peer-reviewed academic articles
- 7 official reports from institutions such as KOCCA, KOTRA, and UNESCO

- 5 analytical publications including recent datasets such as the Korean Wave Survey 2023 and Content Industry Statistics 2023.

**PRISMA Flow Diagram for Systematic Review**



**Figure 1.** PRISMA flow diagram illustrating the selection process of sources included in the systematic literature review on Hallyu as a soft power strategy (2010–2025). The process resulted in 27 final documents, comprising peer-reviewed articles, official reports from institutions such as KOCCA, KOTRA, and UNESCO, and analytical publications including the Korean Wave Survey 2023 and Content Industry Statistics 2023. *Fonte: Elaborado pela autora com base em KOCCA, KOTRA, UNESCO, Korean Wave Survey 2023 e Content Industry Statistics 2023.*

### 2.3 Analytical Strategy

The selected materials were analyzed using thematic coding and comparative synthesis. Themes included:

- Governmental strategies and policy frameworks;
- Economic indicators of cultural exports;
- Geopolitical or bilateral effects;
- Resistance or critical reception;

- Institutional mechanisms supporting Hallyu. In the policy documents, emphasis was placed on tracing changes over time in the discourse surrounding cultural diplomacy, state branding, and international engagement.

The analysis also integrated regional case comparisons (e.g., Latin America vs. Southeast Asia), considering how geopolitical contexts shape the reception and reinterpretation of Hallyu. Where applicable, reception studies and fanbase metrics were incorporated to connect state policies with ground-level cultural consumption.

## **2.4 Research Limitations**

This research is limited by its reliance on secondary data and the absence of empirical fieldwork. While the systematic review ensures breadth and diversity of sources, the study lacks primary interviews or ethnographic insights that could offer deeper understanding of how Hallyu is received and reappropriated in different socio-political settings.

Another limitation involves the dynamic and fast-changing nature of digital platforms, which may affect the longevity and accuracy of quantitative data, especially regarding fan engagement and platform algorithms. Additionally, language barriers may have limited access to non-translated Korean-language research, although efforts were made to include bilingual sources whenever possible.

## **3. RESULTS**

### **3.1. Cultural Exports and Economic Impact**

The trajectory of Hallyu can be broadly divided into two distinct phases: an initial phase in the 2000s characterized by spontaneous regional popularity, and a consolidation phase beginning around 2012, marked by state institutionalization, substantial public investment, and clearly defined internationalization strategies (Kalinowski, 2021; Lie, 2020). In its early expansion across East and Southeast Asia, Korean dramas and pop music gained traction mainly through fan-driven networks and informal circulation. From the early 2010s onward, however, the South Korean government began actively incorporating Hallyu into its national branding and foreign policy agendas, transforming it into a strategic soft power tool.

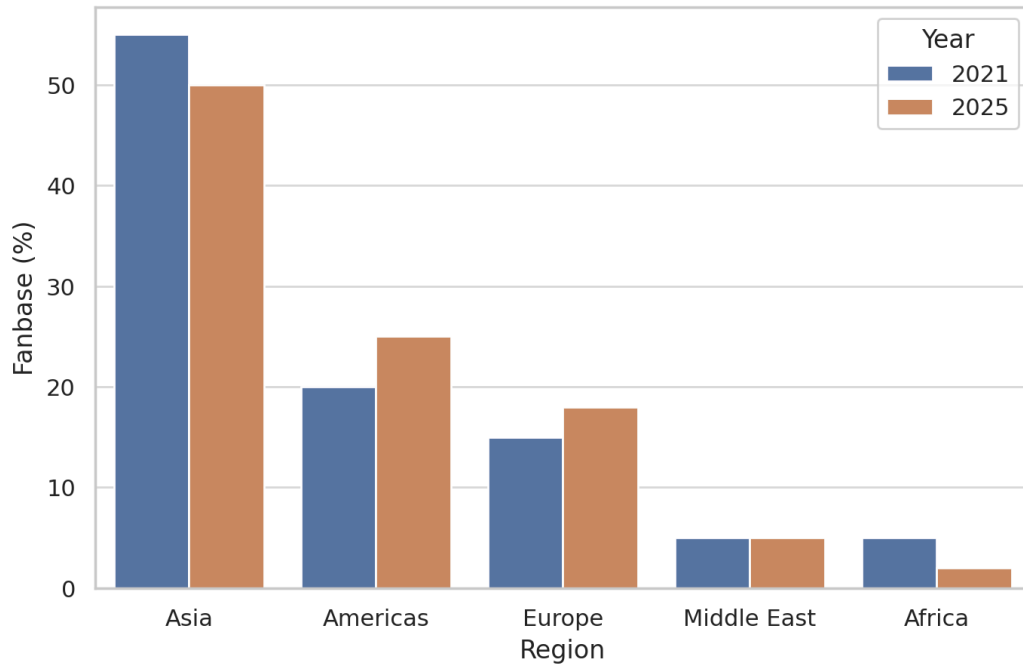
As noted by Jin (2023) and Lee (2024), the post-pandemic surge in K-pop created a new dynamic in South Korea's cultural exports, significantly elevating the country's position

in global soft power rankings. Yoon (2022) further highlights the role of Latin American fandoms as influential non-state actors in public diplomacy, facilitating spontaneous cultural exchanges. Examples include philanthropic campaigns organized by the BTS ARMY in Brazil and Mexico, which extend Hallyu's impact beyond consumption to active civic engagement.

Since 2012, Hallyu has evolved from a cultural phenomenon into a key export sector. Data from KOCCA (2023) indicate that South Korea's cultural content exports including music, audiovisual content, video games, animation, and webtoons reached approximately USD 12.4 billion in 2023, marking a 6.6% increase over the previous year. The most lucrative segments are K-pop, K-dramas, and gaming. This growth outpaces traditional industrial sectors like shipbuilding and steel, signaling a structural shift in South Korea's export economy.

Tourism has also been heavily influenced by Korean pop culture. According to the Korea Tourism Organization (KTO, 2024), 72.5% of foreign tourists in 2023 reported that K-pop or Korean TV dramas were motivating factors in their decision to visit South Korea. Cultural events such as the KCON series and Hallyu Expo continue to attract hundreds of thousands of international participants annually.

Beyond aggregate economic figures, individual K-pop groups have played a critical role. By 2024, BTS boasted over 75 million Instagram followers and fan bases in more than 120 countries, while BLACKPINK holds the record for the most subscribed music group on YouTube, with over 95 million subscribers. The Hyundai Research Institute (2023) estimates that BTS alone contributes around USD 5 billion annually to the South Korean economy through music sales, tourism, merchandise, and brand influence.



**Figure 2.** K-pop fanbase distribution by region (2021 vs. 2025) *Fonte: Korean Wave Survey 2023; KOCCA (2024).*

### 3.2. Government Strategy and Institutionalization

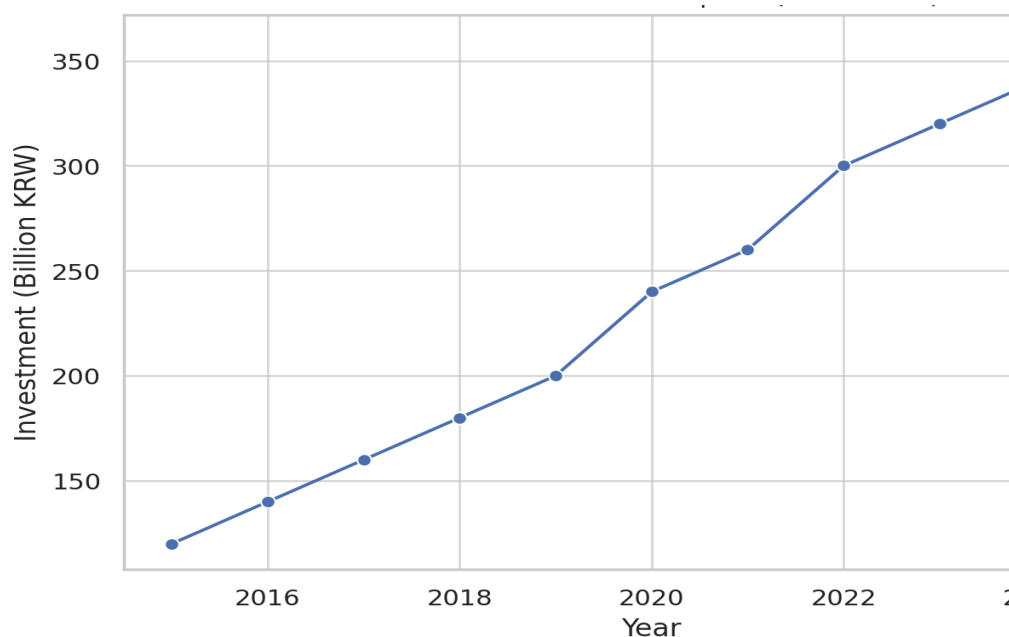
The South Korean government has actively framed Hallyu as a pillar of national branding and foreign policy. Since the 2010s, successive administrations from Lee Myung-bak to Yoon Suk-yeol have emphasized the cultural industry as a “soft power frontier,” allocating public investment and policy instruments to support global expansion.

The Ministry of Culture, Sports and Tourism (MCST) and KOCCA have developed initiatives such as:

- King Sejong Institute expansion: From 90 centers in 2015 to 244 centers in 87 countries as of 2024, promoting Korean language and culture.
- Global Hansik Campaign: Culinary diplomacy programs conducted in Brazil, Italy, and the UAE, associating Korean food with national identity and lifestyle.
- K-Culture Strategy 3.0 (2022–2026): A multi-ministerial plan to integrate cultural exports with diplomatic missions, education programs, and trade promotion.

A landmark example of strategic cultural diplomacy was BTS’s speech at the United Nations General Assembly in 2021, which combined entertainment with social and environmental messaging, co-organized by the Korean Ministry of Foreign Affairs and UNICEF. This event illustrates how the Korean government leverages cultural figures for high-level multilateral engagements.

For instance, BTS was the first foreign group to hold a solo concert at the King Fahd International Stadium in Riyadh in 2019. BLACKPINK boasts a global fanbase estimated at over 50 million and has conducted tours in more than 20 countries between 2022 and 2024, significantly contributing to the global spread of Korean culture beyond Asia.



**Figure 3.** South Korean government investment in Hallyu (2015–2025) *Fonte: KOCCA Annual Reports (2015–2024)*

Additionally, recent research by Jin et al. (2024), using Baidu Index data, showed that the Korean Wave significantly boosted China's imports of Korean processed foods and non-durable consumer goods between 2011 and 2020. However, diplomatic tensions over the THAAD deployment in 2016 disrupted this trend, revealing the fragility of Hallyu's economic spillovers under geopolitical stress.

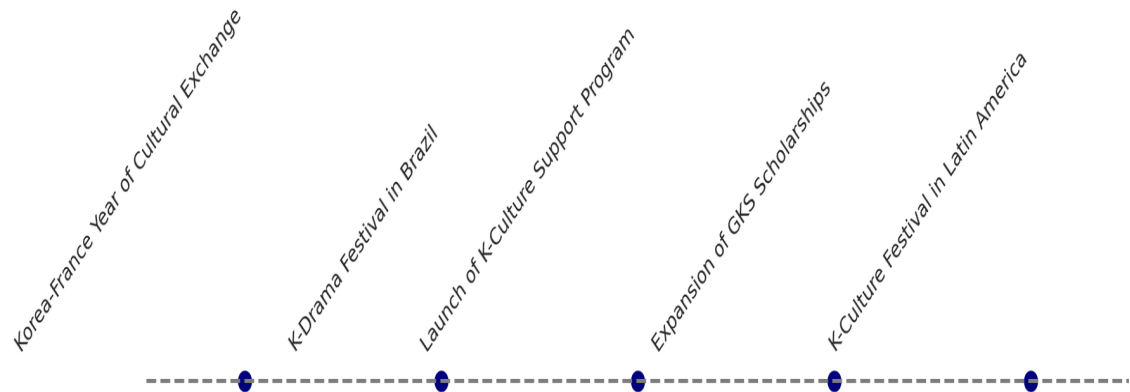
### 3.3. Case Studies: Bilateral Impacts

Several countries have witnessed tangible shifts in bilateral relations catalyzed by the popularity of Hallyu. Below are selected examples:

- Brazil: Since 2017, the number of active K-pop fan clubs has more than doubled, with over 160 active groups registered by 2023 (KF Survey, 2023). In 2022, South Korea and Brazil launched the K-Brazil Cultural Cooperation Framework, including academic exchanges, K-pop training programs, and cultural industry workshops co-funded by KOCCA and Brazilian agencies.
- France: The Korean Cultural Center in Paris hosted the Korean Film Month and K-Food Week, with over 80,000 attendees in 2023. The French Ministry of Culture signed a memorandum of understanding with MCST to promote co-productions in animation and cinema, recognizing K-culture's local resonance.
- Indonesia: South Korea has used K-pop diplomacy as a strategic tool in ASEAN relations. Since 2021, joint music festivals and language programs have been co-organized with the Indonesian government. Notably, the Indonesia-Korea Comprehensive Economic Partnership Agreement (IK-CEPA), signed in 2020, included cultural cooperation clauses directly referencing Hallyu as a soft power platform.
- United Kingdom: The British Museum hosted the exhibition Hallyu! The Korean Wave in 2022–2023, attracting over 170,000 visitors and igniting public discussions on cultural globalization. Bilateral discussions on creative economy partnerships were held alongside the exhibition with UK's Department for Business and Trade.

In 2023, the South Korean Embassy in Brazil promoted cultural exchanges funded by KOCIS, while Indonesia established partnerships for Korean language teaching programs. In France, the Korean Cultural Center organized cultural events integrated with business forums, and the United Kingdom hosted exhibitions and discussions on the creative economy, expanding bilateral cultural and economic partnerships.

These cases illustrate that the influence of Hallyu transcends consumer behavior, opening formal avenues for institutional collaboration, diplomatic exchange, and cultural co-production.



**Figure 4.** Timeline of major Hallyu cultural diplomacy events (2016–2024) *Fonte:* Ministry of Culture, KOCCA, and author's compilation.

### 3.4. Reception, Resistance, and Local Appropriations

Despite its global appeal, the reception of Hallyu is not uniformly positive. In Middle Eastern countries such as Egypt, Saudi Arabia, and Iran, cultural resistance has arisen due to perceived ideological conflicts between Korean pop culture and conservative Islamic values. A 2023 report by the Pew Research Center highlights that several Gulf states have banned or restricted K-pop performances, citing concerns over morality and gender norms.

Similarly, in parts of Africa, including Nigeria and Kenya, criticisms focus on the dominance of foreign cultural products and fears of cultural dependency. Local artists and cultural advocates have called for stronger support of indigenous media, arguing that the popularity of Hallyu marginalizes local cultural expressions. These debates echo broader post-colonial theories on symbolic domination (Bhabha, 1994; Said, 1978).

At the same time, recipient countries often reinterpret Korean content through hybrid cultural forms. For example, in Latin America, K-pop dance styles have merged with regional music to create new cultural expressions. In Mexico, the fan group K-pop México Unido organized a 2023 tour promoting anti-discrimination messages, blending Korean aesthetics with local political activism.

These dynamics illustrate that Hallyu is not simply exported culture but is continuously negotiated, resisted, and transformed within local cultural and political contexts.

#### **4. DISCUSSION**

A notable example of the limitations of soft power occurred when BTS's activities were suspended in China following the geopolitical controversy surrounding the deployment of the THAAD missile defense system. The Chinese government's reaction which included the banning of K-pop content and the cancellation of tours demonstrates the constraints of soft power when it intersects with the dynamics of hard power and national security concerns (Jang & Park, 2022).

Similar cultural resistance has emerged in parts of the Middle East. In 2022, the Saudi streaming platform Shahid removed episodes of Korean dramas deemed to promote "Western" values, highlighting the selective reception of Hallyu in culturally conservative societies (Al-Rashid, 2023). In Egypt, NileTV suspended Korean dramas featuring LGBTQIA+ narratives in 2023, while in Qatar, K-pop concerts were restricted to indoor venues following protests from religious groups. These cases underscore the cultural filtering and ideological boundaries that Korean soft power faces in certain regions, revealing that global appeal does not equate to universal acceptance (Mokhtar, 2023).

Despite these challenges, the international expansion of Korean cultural industries has continued at a remarkable pace. According to the 2024 report by the Korea Creative Content Agency (KOCCA), South Korea's cultural exports exceeded USD 13.1 billion in 2023, driven by rapid growth in music, gaming, and television series. The BTS fandom, known as ARMY, reached over 40 million active members on digital platforms in 2023, as reported by Weverse Company. Meanwhile, BLACKPINK conducted tours across 27 countries between 2022 and 2024, becoming the first K-pop group to perform in stadiums in France, the United Kingdom, and Brazil.

South Korea's enhanced global presence is also reflected in international rankings. According to the 2024 Brand Finance Global Soft Power Index, the country rose from 21st to 15th place worldwide, a leap largely attributed to its strategic use of digital cultural diplomacy. These findings confirm that Hallyu functions as a sophisticated and deliberate soft power mechanism, aligning closely with Joseph Nye's (2004) theory of attraction-based

influence. The South Korean government has skillfully harnessed its cultural assets not only for symbolic projection but also for economic growth and diplomatic advantage.

However, a more critical assessment reveals that this success is not without complications. The backlash faced in authoritarian and conservative societies points to the fragility and conditionality of cultural soft power. While Korean pop culture may be celebrated globally, it is also subject to ideological scrutiny, political retaliation, and cultural gatekeeping. These tensions remind us that soft power, despite its persuasive nature, remains entangled in the structural forces of geopolitics, national identity, and cultural sovereignty.

#### **4.1. Soft Power in Practice: Between Attraction and Instrumentalization**

While Nye emphasizes that soft power derives from cultural values that are attractive in themselves, the South Korean model raises the question: to what extent is Hallyu's appeal organically generated, and how much is it the result of deliberate state instrumentalization? As Kalinowski (2022) argues, Hallyu represents a paradigmatic case of "state-led soft power," in which public institutions, private entertainment conglomerates, and foreign policy goals are tightly interlinked. This convergence enables efficient cultural projection but risks reducing culture to a policy instrument, undermining its autonomy and authenticity.

This tension is visible in the hyper-curated image of Korean identity disseminated globally. The idealization of modernity, beauty standards, and technological sophistication while attractive may overshadow Korea's social complexities and provoke alienation or resistance in some audiences. As Bourdieu (1991) notes, cultural capital becomes problematic when it turns into symbolic domination, especially when deployed asymmetrically across geopolitical boundaries.

#### **4.2. Structural Vulnerabilities: Platform Dependency and Market Volatility**

One major risk of the Korean soft power strategy is its structural dependency on digital platforms owned and operated outside of South Korea. Hallyu's global diffusion relies heavily on YouTube, Spotify, Netflix, and TikTok platforms governed by opaque algorithms and subject to shifts in user trends and commercial priorities. As Jin (2023) observes, algorithmic curation can both amplify and suppress cultural content arbitrarily, rendering Korea's soft power partially vulnerable to corporate dynamics beyond its control.

Moreover, the attention economy is inherently unstable. The meteoric success of BTS or Squid Game may not be replicable or sustainable. The Hallyu model must, therefore, navigate a paradox: it depends on novelty and virality, but long-term influence requires consistency, institutional grounding, and local adaptation. This creates a strategic dilemma between momentum and maintenance.

### **4.3. The Double-Edged Sword of Cultural Diplomacy**

Cultural diplomacy, by its nature, carries ambivalent consequences. On the one hand, it fosters empathy, intercultural dialogue, and public goodwill. On the other, it may provoke accusations of cultural imperialism, especially in post-colonial contexts where media flows are perceived as one-directional. As Said (1978) warns, the projection of a “desirable Other” may inadvertently exoticize or essentialize cultural identities.

Resistance to Hallyu in the Middle East and parts of Africa illustrates these tensions. The problem is not only ideological but also institutional: Korean cultural exports are often better funded, technologically advanced, and more globally networked than local alternatives. This creates structural asymmetries in cultural visibility, echoing older patterns of symbolic hegemony.

Yet, it would be reductive to view all reception through the lens of domination. As García Canclini (2012) highlights, cultural hybridization often allows local audiences to reinterpret global content in creative and subversive ways. Hallyu, in this sense, can be both an agent of influence and a trigger for local reinvention.

### **4.4. Sustainability and Coherence of Korea’s Cultural Projection**

For Hallyu to remain a viable vector of soft power, South Korea must address key challenges related to sustainability, coherence, and reciprocity. First, the hyper-commercialization of cultural products may erode credibility, especially if cultural diplomacy becomes indistinguishable from marketing. Cultural exports must be supported by values and practices that are perceived as authentic, such as commitment to democratic norms, social inclusion, and cultural diversity.

Second, coherence between the image projected abroad and domestic realities is crucial. For instance, gender equality and LGBTQ+ visibility are often highlighted in K-dramas but remain contentious issues within Korean society. Discrepancies between

discourse and practice may expose South Korea to charges of hypocrisy or selective representation.

Finally, reciprocity must be integrated into cultural exchanges. Instead of merely exporting content, Korea can promote mutual cultural engagement, such as co-productions, collaborative educational programs, and regional funding mechanisms for intercultural dialogue.

In summary, while Hallyu has elevated South Korea's position in the global cultural and diplomatic arena, its soft power must be understood not as a finished product but as a dynamic and contested process. Its effectiveness lies not only in the scale of cultural diffusion but in the quality of its relationships, the flexibility of its strategies, and the resilience of its institutions to manage both admiration and critique.

## **5. CONCLUSION**

The growing global popularity of K-pop has acted as a catalyst for establishing new channels of political and economic dialogue with countries such as Brazil, Indonesia, France, and the United Kingdom. Concrete examples of this cultural diplomacy include the Korea–France cultural agreement signed in 2016, the establishment of the K-Culture Festival in Brazil with the support of the Korean Embassy and KOCCA, and the expansion of the Global Korea Scholarship (GKS) programs to Latin American countries from 2021 onward. These initiatives underscore how South Korea has intentionally mobilized Hallyu not merely as a cultural phenomenon but as a multifaceted diplomatic instrument.

Recent studies have demonstrated that Hallyu, far from being a fleeting cultural trend, constitutes a paradigmatic case of 21st-century soft power—one in which state, market, and civil society actors converge to project influence through symbolic, economic, and diplomatic means (Kalinowski, 2021; Nye, 2011). South Korea has strategically transformed its cultural assets into tools of foreign policy, simultaneously enhancing its national image, generating economic returns, and reconfiguring conventional models of international engagement.

This transformation did not occur accidentally nor was it solely market-driven. It emerged from a deliberate, state-orchestrated strategy involving significant public investment, cross-border partnerships, and the integration of cultural elements into official diplomatic agendas. Policy tools such as the international expansion of the King Sejong Institutes, the

Global Hansik campaign promoting Korean cuisine, and high-visibility events like BTS's speech at the United Nations exemplify how soft power is embedded in institutional policy and leveraged for global outreach.

Empirically, the economic impact of Hallyu is undeniable. In 2023, South Korea's cultural exports exceeded USD 12.4 billion, while tourism numbers and global brand awareness continued to rise. Korean media content maintains strong engagement across global digital platforms such as YouTube, Netflix, and TikTok, facilitating widespread cultural diffusion. Diplomatically, Hallyu has opened new channels for bilateral and multilateral cooperation, particularly in regions such as Latin America, Southeast Asia, and Western Europe. Through strategic deployment of K-pop groups, dramas, and digital content, South Korea has expanded its international visibility and exercised narrative control within the global media landscape.

However, this strategic deployment is not without tensions and contradictions. The country's soft power remains heavily dependent on global tech platforms, rendering it vulnerable to algorithmic shifts, platform restrictions, and changing audience dynamics. Additionally, the persistent focus on idealized portrayals of Korean identity has raised concerns regarding authenticity and the coherence between South Korea's international image and its domestic realities. Geopolitical resistance in certain regions particularly where anti-American sentiment or post-colonial critiques of cultural imperialism persist highlights that cultural diplomacy is never entirely unidirectional or risk-free.

To maintain and legitimize its soft power over the long term, South Korea must navigate these challenges with strategic nuance. This includes fostering two-way cultural exchange, promoting pluralistic values in its cultural exports, and ensuring coherence between international soft power narratives and domestic policy practices. As Kalinowski (2022) and Nye (2011) argue, enduring soft power is rooted not only in appeal, but also in credibility, consistency, and reciprocity.

The Korean experience offers valuable lessons for other emerging and middle powers aiming to boost their global influence through non-coercive means. It demonstrates that cultural diplomacy when aligned with broader foreign policy objectives and supported by robust institutions can function as a powerful mechanism for reshaping international relations in a post-hegemonic, media-saturated world. In this sense, Hallyu is not simply a cultural

export; it is a strategic narrative that redefines how power is imagined and exercised in an era marked by identity politics, symbolic competition, and globalized media flows.

Future research should explore Hallyu's reception in underrepresented regions such as Sub-Saharan Africa and South Asia, assess the long-term political consequences of cultural diplomacy, and investigate the role of fan communities in shaping foreign policy agendas. Ethnographic fieldwork and comparative case studies will be critical for uncovering the lived experiences and real-world effects of cultural soft power.

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Dear all,

I hereby submit for your consideration the article entitled "The global diffusion of South Korean culture: a systematic review on Hallyu and its sociocultural and media implications", written by me, for possible publication in the Journal of Asian Studies.

The manuscript is original, unpublished and is not being evaluated by any other journal. It is a systematic review of the literature with a critical synthesis, whose objective is to analyze the main academic debates about Hallyu (Korean wave), its global circulation and its cultural and media implications in the context of globalization and soft power.

To ensure the rigor and reproducibility of the analysis, a search protocol inspired by the PRISMA model was used. The bibliographical selection was carried out in five databases: Scopus, Web of Science, Korean Citation Index (KCI), Google Scholar and SciELO, with emphasis on the period from 2010 to 2025. The inclusion of the SciELO database aimed to identify academic production from Latin America on the subject, especially with regard to the local reception and interpretation of Korean culture.

I declare that the authors' contributions, as well as the absence of conflicts of interest, are duly described in the manuscript, in accordance with the editorial requirements of the journal.

I thank you for your attention and I am available for any clarifications.

Sincerely,  
Cristiane Vanessa Alves de Oliveira

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