Framing Analysis of Racism Issue Coverage of K-Pop Girl Group Kiss of Life in Tempo Online Media

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Abstract: This study explores how Tempo.co framed the issue of racism involving the K-pop girl group Kiss of Life following a live broadcast themed "old-school hip hop vibes" in April 2025. The controversy emerged after the group was accused of cultural appropriation toward the Black community, resulting in the loss of more than 200,000 social media followers. The purpose of this study is to understand the framing strategy employed by Tempo.co and its impact on readers' perceptions in Indonesia. The study applies framing analysis based on the model developed by Robert N. Entman, using a descriptive qualitative approach. The data consist of four Tempo.co articles published between April 6 and 9, 2025, complemented by in-depth interviews with fans of Kiss of Life. The findings indicate that Tempo.co consistently framed the case as a serious issue of racism through four key framing elements: defining the problem as cultural appropriation, diagnosing the cause as cultural ignorance, making moral judgments from various public perspectives, and emphasizing the perceived inadequacy of the group's apology. This framing was found to be effective in enhancing readers' understanding of the complexity of racism within the K-pop industry, while maintaining journalistic neutrality.

Keyword: Framing, Racism, K-Pop, Kiss of Life, Online Media.

INTRODUCTION

The entertainment industry in South Korea, particularly the Korean Pop (K-Pop) music genre, has become one of the most influential cultural phenomena worldwide. K-Pop not only emphasizes musical performance but also integrates energetic dance choreography, visually appealing aesthetics, contemporary fashion, and extensive digital marketing strategies through social media and streaming platforms (Sakinah et al., 2022). Over time, K-Pop has evolved from a regional trend into a globally recognized cultural force, influencing social, economic, and political dynamics across countries. Its growth extends beyond commercial success, functioning as a powerful instrument of cultural diplomacy that enhances South Korea's global influence (Hakim & Sa'idah, 2022). The global spread of K-Pop culture, widely known as the

Korean Wave or Hallyu, has reached numerous international markets, including Indonesia, which represents one of the largest K-Pop fan bases in Southeast Asia.

Despite its immense popularity, however, the K-Pop industry has also faced serious criticism concerning sensitive issues such as racism, cultural appropriation, and cultural stereotyping, which often emerge in the visual and narrative representations presented by K-Pop idols.

Racism refers to an ideology and discriminatory practice that positions certain racial groups as superior or inferior based on physical, biological, or cultural characteristics (Soelistyarini et al., 2020). Within the K-Pop industry, this issue is not new but rather a recurring subject of public debate. One particularly controversial aspect involves cultural representation—the way a culture or social identity is portrayed in media, including music, music videos, and artists' performances. Problems arise when elements of other cultures, such as African American culture, are displayed without sufficient understanding or in ways perceived as offensive, leading to accusations of racism and cultural appropriation (M.B.P. & Wahyuningratna, 2021).

Maheswari and Ardianti (2025) note that several Thai K-Pop idols, including Lisa of BLACKPINK, have faced accusations of racial insensitivity due to content considered culturally insensitive. A similar phenomenon occurred with the boy band NCT in their video "Make A Wish," which was criticized for alleged cultural appropriation through the use of hip-hop elements without adequate historical context (Fauzi & Prasetyo, 2023). These cases suggest a recurring pattern in which the K-Pop industry adopts elements of global popular culture—mass cultural products disseminated internationally through media and technology, reflecting interactions between local and global cultures in the era of globalization (Heryanto, 2015)—particularly hip-hop culture, which originates from the struggles of African American communities, without sufficient awareness of the historical context of racial oppression embedded within it.

One of the most recent controversies emerged in April 2025 involving the girl group Kiss of Life. The group, consisting of four members—Julie, Natty, Belle, and Haneul—received widespread international criticism following a live broadcast themed "old-school hip hop vibes," which was perceived as cultural appropriation and racial discrimination. The controversy began on April 2, 2025, when Kiss of Life conducted a live broadcast via their official YouTube channel to celebrate member Julie's birthday. During the broadcast, the members wore thick gold chains, cornrows (a hairstyle historically associated with African American communities), bantu knots, and adopted what was perceived as stereotypical speech styles. The most controversial moment occurred when they referred to Belle as "Lil Taco Belle" while she attempted to rap using an exaggerated accent. Viewers reacted strongly, arguing that the performance trivialized Black cultural identity and perpetuated harmful racial stereotypes (Soelistyarini et al., 2020).

Criticism extended beyond visual elements to include gestures and body language. Fans and social media users argued that the group incorporated elements of Black culture superficially, without understanding the historical background. Within less than three days, Kiss of Life lost more than 200,000 followers across social media platforms as a direct consequence of the controversy. At least 100,000 accounts unfollowed the group on TikTok, 78,438 followers were lost on Instagram, and 8,000 YouTube subscribers unsubscribed. Several fan accounts on X (formerly Twitter) deleted their content or deactivated their accounts entirely, reflecting deep disappointment. The live broadcast content was quickly flooded with criticism on social media, widely labeled as cultural appropriation—defined as the insensitive adoption of elements from another culture that reinforces harmful racial stereotypes (Agasta & Hidayat, 2023).

In response to the widespread criticism, the agency S2 Entertainment issued an official apology on April 3, 2025, one day after the live broadcast. The agency stated: "We sincerely apologize for any discomfort caused to viewers. The original intention of the content was to celebrate hip-hop culture, which serves as a major musical inspiration for Kiss of Life. However, we acknowledge our shortcomings in recognizing the negative cultural implications of the content." Nevertheless, the apology was perceived by many as overly general and insufficient, as it did not directly address the core issues nor was it delivered personally by the members. Calls for a direct apology from the group intensified in comment sections and online forums.

Responding to this pressure, on Saturday, April 5, 2025, the members of Kiss of Life posted handwritten apology letters on their official X account. In their statement, they wrote: "We sincerely want to apologize for the content we uploaded and for disappointing our fans. Our intention was to show how much we love old-school hip-hop, which has greatly influenced our music. However, during the filming process, we realized that we crossed the line. We now understand that our content was culturally insensitive, and we take full responsibility for our actions." Public reactions to the apology were mixed; some fans accepted it, while others criticized it as belated and lacking explicit acknowledgment of the affected community.

In its coverage, Tempo.co adopted a global perspective by referencing international sources and emphasizing cultural appropriation as a universal issue, without specifically highlighting Indonesian public reactions. This positioning placed the case within a broader discourse on cultural sensitivity and human rights.

Mass media plays a strategic role in disseminating information and shaping public opinion. Media does not merely transmit information but actively constructs social reality through processes of selection, emphasis, and framing (Kusmiarti, 2020). Framing theory, as proposed by Robert M. Entman (1993), argues that media holds the power to define problems, diagnose causes, make moral judgments, and suggest remedies through specific word choices, perspectives, and narrative structures (Indiarti et al., 2025). In reporting on the Kiss of Life controversy, Tempo.co—one of Indonesia's leading news outlets—used the headline: "Popular South Korean girl group Kiss of Life criticized over controversial 'old-school hip hop vibes' live broadcast. They are accused of cultural appropriation and racism" (Tempo, April 6, 2025). The use of terms such as "criticized," "controversial," "cultural appropriation," and "racism" reflects a particular framing strategy that shapes readers' perceptions of the event.

Media framing significantly influences public opinion regarding sensitive issues such as racism and discrimination. Kurnia and Kertamukti (2023), in their study of media framing in the reporting of George Floyd's death on CNNIndonesia.com, found that media outlets tended to frame racism by emphasizing conflict and institutional accountability, which in turn influenced Indonesian public perceptions of structural racism in the United States. Meanwhile, Agasta and Hidayat (2023) reveal that stereotypes and anti-Black racism in popular media are often reproduced through narratives that emphasize victimization and marginalization without providing space for agency and resistance. In the context of K-Pop coverage, framing analysis becomes increasingly important given the cross-cultural complexity, historical sensitivity, and highly active global fandom dynamics in digital spaces.

Research specifically examining how Indonesian media frames racism issues within the K-Pop industry—particularly in the case of Kiss of Life—remains limited. Most prior studies have focused on framing in local political contexts, national disasters, or criminal cases (Hafidli et al., 2023). The relative absence of research on how Indonesian media frames global pop culture controversies related to racism represents a significant gap. This gap is particularly important given Indonesia's large and active K-Pop fan base, as national media framing of sensitive K-Pop issues may influence media literacy, cultural awareness, and social sensitivity, especially among younger generations. The relevance of this issue is further underscored by

the importance of media literacy in preventing audiences from misinterpreting or being influenced by biased messages in news reporting (Siswoyo et al., 2024).

The urgency of this research also lies in its practical dimension concerning journalistic ethics and media responsibility in reporting culturally and racially sensitive issues. Online media platforms such as Tempo.co possess wide reach and high credibility among Indonesian readers. Therefore, the way they frame racism issues can influence collective understanding of cultural appropriation, the identification of racist practices in popular culture, and constructive responses to such controversies. Additionally, this research contributes to the K-Pop industry and crisis communication practitioners by providing insight into how Indonesian media represents and interprets controversies involving Korean artists, which may serve as a foundation for developing more effective communication and reputation management strategies in the future (Putri & Kusuma, 2025).

Based on the discussion above, this study aims to analyze how Tempo.co frames the racism issue involving the K-Pop girl group Kiss of Life using the framing theory of Robert M. Entman (1993), and to examine the implications of this framing for readers' understanding and perceptions in Indonesia. The study is expected to contribute theoretically to cross-cultural framing studies while also offering practical recommendations for enhancing journalistic ethics and media literacy. The importance of this research is further reinforced by the powerful role of digital media in shaping how individuals receive and interpret information, as exposure to content can influence knowledge, attitudes, and responses toward particular issues (Erawati et al., 2024).

METHOD

In this study, the author employed a descriptive qualitative research method. This approach aims to describe and explain in detail how the online media outlet Tempo covered the racism issue involving the K-Pop girl group Kiss of Life. According to Sugiyono (2013), qualitative research is a method used to investigate phenomena in their natural setting, with the researcher serving as the primary instrument. The data collection process is carried out using various techniques, the data are analyzed in depth, and the findings emphasize meaning and interpretation rather than numerical measurement.

The research approach applied in this study is framing analysis based on the model developed by Robert N. Entman. Framing analysis functions to examine how mass media construct and present news, which in turn can influence how readers understand an event or issue. The subject of this research is the online media outlet Tempo.co, while the object of the study consists of news articles concerning the racism issue directed at the K-Pop girl group Kiss of Life published on Tempo.co from April 6 to 9, 2025. This time frame was selected because during this period the racism controversy surrounding Kiss of Life was widely discussed and extensively reported by the media.

The primary data of this study consist of news articles from Tempo.co published during the specified period. Supporting data were obtained from books, academic journals, and other relevant literature related to this research, as well as interview data from Kiss of Life fans to enrich the perspective on audience reception and understanding of the media coverage of the racism issue.

Data collection techniques were carried out using three methods. First, documentation, which involved collecting and archiving news articles from Tempo.co discussing the racism issue involving Kiss of Life, including headlines, leads, body text, source quotations, and accompanying captions. Second, a literature review, which involved reading and examining

various books and academic journals related to framing analysis, mass media, and racism issues within the Korean entertainment industry to provide a strong theoretical foundation for the analysis. Third, direct or virtual interviews conducted via Zoom with Kiss of Life fans aimed at exploring their understanding, perceptions, and responses to Tempo's online coverage of the racism issue. The interviews were conducted as in-depth interviews using a semi-structured interview guide. Informants were selected through purposive sampling based on the following criteria: being active fans of Kiss of Life, having read Tempo.co's coverage of the controversy, and being willing to openly share their views.

The data analysis technique using Entman's model consists of four elements. The first is problem definition, which examines how the media portray racism as an issue. The second is diagnosis of causes, which identifies who or what is considered responsible for the occurrence of racism in the news content. The third is moral evaluation, which analyzes the positive or negative values conveyed by the media in reporting the issue. The fourth element is treatment recommendation, which evaluates the solutions proposed by the media in addressing the challenges related to racism.

RESULT AND DISCUSSION

This framing study analyzes four articles published by the online news portal Tempo.co concerning the racism controversy involving the K-Pop group Kiss of Life during the period of April 6–9, 2025. The four articles were examined using the framing model developed by Robert N. Entman, which consists of four elements: problem definition, diagnosis of causes, moral evaluation, and treatment recommendation.

Tabel 1. Sample of Tempo.co Online News Articles

No.	News Title	Published	Link
1	Controversy Over Kiss of Life's Live Broadcast Deemed Racist	Tempo.co, April 6, 2025	https://www.tempo.co/teroka/kontroversi-siaran-langsung-girl-group-kiss-of-life-yang-dinilai-rasis-1228095
2	KISS OF LIFE Loses 200,000 Social Media Followers After Controversy	Tempo.co, April 6, 2025	https://www.tempo.co/teroka/kiss-of-life-kehilangan-200-000-pengikut-di-medsos-usai-kontroversi-rasisme-1228173
3	KISS OF LIFE Apologizes After Being Accused of Insulting the Black Community in Live Broadcast	Tempo.co, April 6, 2025	https://www.tempo.co/teroka/kiss-of-life-minta-maaf-usai-dituding-hina-komunitas-kulit-hitam-lewat-siaran-langsung-1228070
4	KISS OF LIFE Issues Second Apology Regarding Live Broadcast Controversy—What Does It Contain?	Tempo.co, April 9, 2025	https://www.tempo.co/hiburan/kiss-of-life-rilis-permintaan-maaf-kedua-ihwal-kontroversi-siaran-langsung-apa-saja-isinya--1229017

Source: Research data

Source : X @PopBase, April 2025

Figure 1 Kiss of Life during a live broadcast themed "old-school hip-hop vibes" that sparked a racism controversy.

Tempo.co explained that the element of racism in the Kiss of Life case lay in cultural appropriation during a live broadcast themed "old-school hip-hop vibes" on April 2, 2025. The outlet reported that the four members—Julie, Natty, Belle, and Haneul—displayed stereotypical elements associated with Black culture that were considered racist, including cornrows, Bantu knots, oversized gold chains referencing stereotypical images of Black rappers, and the use of stylized rap accents.

Problem Definition

Problem definition is the first element in Robert N. Entman's framing model, explaining how the media determine what is considered the central issue in an event. In its coverage of the racism controversy involving Kiss of Life, Tempo.co firmly and explicitly defined the issue by stating that the group's live broadcast—held to celebrate member Julie's birthday—contained elements of racism and cultural appropriation. The outlet did not use ambiguous or neutral language; instead, it directly employed terms such as "racism" and "insulting the Black community" in its headlines.

All four articles demonstrated consistency in defining the problem. The first article used the phrase "deemed racist," the second emphasized a "racism controversy," the third adopted stronger wording with "accused of insulting the Black community," and the fourth referenced a "second apology," implying that the initial response was considered inadequate.

Tempo.co also provided detailed descriptions of the elements deemed offensive, including cornrows, flashy gold accessories, 1990s rapper-style outfits, the nickname "Lil Taco Belle," and exaggerated rap accents. Furthermore, the outlet explained the concept of cultural appropriation in accessible terms as "the insensitive adoption of elements from another culture."

A statement from the first informant, Melsa, affirmed that Tempo's definition of the problem was clear and easy to understand. This indicates that the media successfully conveyed concepts that may not be widely familiar to Indonesian audiences—such as cultural appropriation and racial stereotyping—without diminishing the seriousness of the issue. The second informant, Alsha, expressed a similar view. She stated that after reading Tempo's report, she understood that the outlet interpreted the Kiss of Life racism issue as an instance of cultural appropriation, and that the explanation provided was sufficiently clear in outlining why the incident could be categorized as such.

Interestingly, although Tempo.co explicitly defined the issue as racism, both informants still perceived the outlet as neutral. Melsa noted that the coverage was factual and not accusatory or exaggerated. Alsha similarly believed that Tempo maintained neutrality in portraying the racism issue involving Kiss of Life. This suggests that Tempo succeeded in

presenting a serious issue in a manner that was firm and clear without becoming sensationalized.

Diagnosis of Causes

The diagnosis of causes constitutes the second element in the framing model proposed by Robert N. Entman, which is used to determine who is portrayed as responsible for an event. In this coverage, the primary cause identified is Kiss of Life's act of cultural appropriation. Tempo.co diagnosed the cause by citing a statement from S2 Entertainment in the first article, acknowledging "our shortcomings in recognizing the negative cultural implications of the content." This framing highlights "cultural ignorance" and "lack of awareness" as the main causes. In the second article, the outlet also quoted that the original intention of the content was to "celebrate hip-hop culture, which serves as their primary musical inspiration," suggesting good intentions but problematic execution.

Tempo.co further diagnosed the situation by emphasizing the significant decline in Kiss of Life's followers—approximately 200,000 within three days—which it attributed to fans' perception that the group lacked sensitivity toward the long history of racial discrimination associated with the cultural stereotypes they imitated. This public withdrawal of support was reported in the April 6, 2025 article titled "KISS OF LIFE Loses 200,000 Social Media Followers After Racism Controversy." The outlet presented quantitative evidence based on a report from Koreaboo, indicating that between April 3–5, 2025, the group experienced a sharp decrease in followers across multiple platforms: around 100,000 accounts unfollowed on TikTok, 78,438 followers were lost on Instagram, and approximately 8,000 subscribers unsubscribed on YouTube, totaling more than 200,000 lost followers. In addition to quantitative data, Tempo.co also highlighted qualitative evidence in the form of strong public reactions in comment sections and online forums, where fans expressed disappointment, voiced criticism and insults, and openly declared their decision to leave the fandom.

The informant Melsa offered a more comprehensive perspective regarding the diagnosis of the problem. She argued that responsibility clearly originated from the agency's creative team, since the thematic concept had been determined by them, while Kiss of Life as artists merely followed the assigned theme. However, she also emphasized that the members themselves should have had the right to refuse, given that racism is a highly sensitive and complex issue. She further stated that the members—particularly Belle and Julie, who grew up abroad in Seattle and Hawaii—should have been more culturally aware. Ultimately, she concluded that responsibility was shared among the agency's creative team, the agency itself, and the members.

Referring to Entman's framing theory, the media's analysis of causation can be understood as part of how perceptions are constructed. While the first informant agreed with Tempo's diagnosis regarding insufficient education and cultural ignorance, she provided a broader interpretation of accountability. She emphasized that responsibility does not lie with a single party but involves the agency's creative team, the agency, and the members themselves. Her emphasis on Belle and Julie's international upbringing suggests that the "cultural ignorance" explanation offered by the agency may not be fully convincing to readers who are aware of the members' backgrounds.

In contrast, Alsha did not fully agree with the diagnosis of cultural ignorance as the primary factor. She stated that she disagreed with the notion that the racism issue resulted merely from a lack of cultural awareness, as presented in Tempo's reporting. This difference in perspective indicates that although Tempo.co provided a clear diagnosis based on the agency's statement, some readers expected a more in-depth analysis of responsibility and the level of awareness that global artists should possess.

The two informants also differed in their evaluation of the contextual background presented by Tempo. Melsa considered the context provided to be sufficiently adequate, whereas Alsha believed that Tempo offered only limited explanation about Kiss of Life and did not elaborate deeply on the members' backgrounds, the history of racism in K-Pop, or Korean cultural context. This suggests a limitation in Tempo's framing, which focused primarily on the immediate event rather than on broader historical and cultural contexts.

Treatment Recommendation

This element highlights the approach or steps considered appropriate to address the issue. Such resolution plays a crucial role in shaping how the event is understood and who is perceived as responsible. Tempo.co presented the solution in several stages, reflecting a progression from an initially inadequate response to a more comprehensive one.

The first stage involved the response from S2 Entertainment, which included an official apology, the removal of all related content, and a commitment to "exercise greater caution when referencing cultural elements in the future." However, the media framed this response as being "too general, failing to address the core issue, and not delivered directly by the members."

The second stage consisted of personal handwritten apologies from the four members, emphasizing reflection and learning: "they have spent the last few days learning and reflecting on their actions," a long-term commitment: "we promise to continue learning and to demonstrate sincerity through actions, not just words," and an acknowledgment of limitations: "no words can magically fix this mistake."

Statements from the informant Melsa confirmed that Tempo did not explicitly provide direct recommendations or solutions in its reporting. Interestingly, however, the informant went on to articulate what she believed should have been done, indicating that the way Tempo presented the issue encouraged readers to think critically about possible solutions, even without offering explicit recommendations. Melsa emphasized the importance of a sincere apology that explicitly mentions the harmed community, promotes cultural education, and demonstrates a commitment to respecting other cultures. Her critique regarding the need to name the affected community aligns with one of the criticisms cited by Tempo in its third article, where fans pointed out that Kiss of Life had not directly acknowledged the community they had hurt.

Alsha offered a perspective that placed greater emphasis on individual awareness. She argued that apologizing and acknowledging wrongdoing should be done immediately, without waiting for public demands or criticism. In her view, beyond education and dialogue, stronger personal awareness is essential.

This perspective criticizes the delayed personal response from Kiss of Life, which emerged only after public pressure rather than from intrinsic awareness or initiative. It demonstrates that although Tempo did not explicitly recommend solutions, its informative and detailed presentation encouraged readers to develop critical thinking about how racism-related issues should be addressed.

Both informants emphasized that Tempo's reporting effectively enhanced their understanding of racism. Melsa stated that the coverage helped her grasp the importance and complexity of racism within the K-Pop entertainment sector. Similarly, Alsha noted that Tempo's reports deepened her understanding of the broader impact of racism-related issues. These findings suggest that even without offering direct recommendations or extensive historical context, the manner in which Tempo presented the issue successfully fulfilled an essential educational function—raising awareness and improving readers' understanding of racism in the global entertainment industry.

Referring to the analysis of the four framing elements proposed by Robert N. Entman in relation to the four Tempo.co articles about the Kiss of Life controversy, it can be concluded that Tempo.co consistently framed the case as a serious issue of racism and cultural

appropriation with measurable social consequences, rather than merely an entertainment controversy.

Several consistent framing indicators support this conclusion. First, the shift in diction—from "deemed racist" to "racism controversy" to "accused of insulting the Black community"—demonstrates that Tempo.co did not employ neutral language but firmly defined the issue as a serious violation of the dignity of the Black community. Second, the highly specific quantification of impact—100,000 on TikTok, 78,438 on Instagram, and 8,000 on YouTube—framed the act of racism as the direct cause of losing 200,000 followers within three days (April 3–5, 2025). By citing Koreaboo as a source, Tempo positioned itself as reporting measurable global public reactions rather than constructing the narrative independently.

Third, the inclusion of diverse perspectives—fans who accepted the apology ("I'm a Black fan, and this is what I've been waiting for"), those who rejected it as delayed ("you were fully aware that what you did was wrong"), and those who suspected a marketing tactic ("you are just numbers in their marketing strategy")—framed the issue as complex and lacking a simple consensus. This diversity contributed to both informants perceiving Tempo.co as "neutral," even though it firmly defined the case as racism.

Fourth, the emphasis on the inadequacy of the initial response—described as "too general, failing to address the core issue, and not delivered directly by the members"—followed by a personal apology that "received mixed reactions" because it was "late and did not specifically mention the affected community," framed racism as requiring more than a formal apology. Instead, it constructed a narrative of sustained accountability with high ethical standards.

Thus, Tempo.co can be regarded as a media outlet that consistently treats racism as a serious issue with measurable social impact, rooted in a broader history of discrimination and requiring sincere accountability. In this context, Tempo.co framed Kiss of Life's actions as triggering measurable global public reactions, positioning its role as reporting on cultural appropriation and the tangible consequences arising from global responses to cultural insensitivity.

CONCLUSION

This study reveals that Tempo.co consistently framed the Kiss of Life controversy as a serious issue of racism and cultural appropriation through the four framing elements proposed by Robert N. Entman. In defining the problem, Tempo.co explicitly used terms such as "racism" and "insulting the Black community," while providing detailed explanations of the elements considered offensive, including cornrows, flashy gold accessories, and the nickname "Lil Taco Belle." In diagnosing the causes of the problem, the coverage focused on cultural ignorance and a lack of awareness on the part of Kiss of Life and their agency, S2 Entertainment. This diagnosis was reinforced by quantitative data showing a loss of more than 200,000 followers within three days, presented as tangible evidence of the real impact of the controversy. In terms of moral evaluation, Tempo.co highlighted diverse fan perspectives, demonstrating the absence of a simple consensus regarding the adequacy of the group's apology. By presenting these differing viewpoints, the outlet successfully cultivated a perception of neutrality while firmly defining the case as one of racism. Regarding treatment recommendation, the media emphasized the inadequacy of the agency's response and underscored the need for genuine accountability through continuous learning and long-term commitment. Findings from interviews with fans confirm that Tempo.co's framing was effective in enhancing readers' understanding of the complexity of racism issues within the K-Pop industry, while also encouraging a more critical stance toward practices of cultural appropriation. Theoretically, this study contributes to cross-cultural framing research.

Practically, it demonstrates the crucial role of mass media in shaping cultural literacy and social awareness among Indonesian society—particularly younger K-Pop fans—regarding sensitive issues such as racism and racial discrimination in global popular culture.

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