

Case Study of South Korean Cultural Diplomacy Towards Indonesia : SM Entertainment as Non-State Actor in Promoting K-Pop Culture in Indonesia

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Abstrak

Penelitian ini membahas tentang diplomasi budaya Korea Selatan dengan memperkenalkan budaya K-Pop melalui SM Entertainment sebagai aktor non-negara yang merupakan bagian dari soft power negara di Indonesia. Penelitian ini menggunakan konsep diplomasi budaya dan nation branding atau citra negara, metode penelitian studi kasus eksplorasi kualitatif yang digunakan dalam proses analisis. Hasil penelitian menunjukkan bahwa diplomasi budaya yang dilakukan oleh Korea Selatan melalui SM Entertainment di Indonesia memiliki tiga bentuk kegiatan. Ini termasuk pameran, negosiasi, penetrasi, dan berbagai bidang, seperti manajemen bakat, produksi konten visual, produksi acara, promosi, periklanan, merchandising, dan platform seluler yang bekerja sama dengan Trans Media. Selain itu, kegiatan tersebut dapat membantu Korea Selatan dalam usahanya untuk mendapatkan keuntungan, seperti yang terlihat pada banyak prestasi di Indonesia, seperti meningkatkan promosi budaya, meningkatkan citra negara, dan meningkatkan minat Indonesia terhadap budaya ini.

Kata kunci: *Diplomasi Budaya, Indonesia, Korea Selatan, SM Entertainment, Trans Media*

Abstract

This research discusses South Korean cultural diplomacy by introducing K-Pop culture through SM Entertainment as the non-state actor who is part of the country's soft power in Indonesia. This research uses the concepts of cultural diplomacy and nation branding or state image, qualitative exploratory case study research method used in the analysis process. The research results show that the cultural diplomacy carried out by South Korea through SM Entertainment in Indonesia has three forms of activities. These include exhibition, negotiation, penetration, and various fields, such as talent management, visual content production, event production, promotion, advertising, merchandising, and a mobile platform in collaboration with Trans Media. Moreover, these activities can help South Korea in its efforts to gain profits, as seen in many achievements in Indonesia, such as increasing cultural promotion, improving the country's image, and increasing Indonesia's interest in this culture.

Keywords: *Cultural Diplomacy, Indonesia, South Korea, SM Entertainment, Trans Media*

INTRODUCTION

We know South Korea is a developed country with fast technological and cultural development in Asia during the past few decades. Korean Wave is a term given as a form of the concept of phenomena or occurrences that spread globally in various countries from east to west of the world. After judging from the above understanding, the Korean Wave can be categorized as a phenomenon (Robertson, 1992). In this matter, the phenomenon itself can be witnessed by the five senses and can

be explained and assessed scientifically such as natural phenomena or shreds of evidence that attract extraordinary attention (KBBI, n.d.).

The role of culture in South Korea began to be recognized and used from 1998 to 2002 under President Kim Dae-Jung. The South Korean president allocated some funds to support Hallyu, a global culture in his presidential tenure. South Korea invested in the cultural industry by rising from 0.23 percent in 1980 to 1.24 percent in 2001, thanks to his efforts. The Basic Law of Cultural Industry Promotion implemented by Kim Dae-Jung is a significant policy (Milim, 2011). Korean culture develops so rapidly and is widespread. The public accepts it, so it produces a Korean Wave fever phenomenon. K-Pop as one of the cultural forms of K-Wave is very widely known. The obsession with K-Pop culture is an inseparable part of the Korean Wave in various countries, so it can make its pop culture global and have a significant effect. The public interest in learning Korea affects the cultural penetration of K-pop throughout the world, so it can develop and apply an effective cultural strategy. There is no doubt that K-Pop becomes one of the early milestones for establishing the unique culture of South Korea with the support of its government which has dedicated itself to following up, promoting, and maintaining any practices through the use of the popular culture. It is in line with the use of culture as a tool of state diplomacy with other countries. The activities tend to practice at the state conducted by the Ministry of Foreign Affairs. It spreads to various countries and Indonesia through its Korean Culture Centre called KCC and the Social Culture field of both countries. It agrees to implement some active programs to carry out promotion activities in each country and become a reason to build the KCC in Indonesia as an important country in its mission to spread South Korean culture. Therefore, Indonesia is a destination country in carrying out its task to introduce and increase friendship among other countries as if it is the absolute thing in carrying out diplomacy that continues to the level of cooperation.

Some cooperation conducted by the country makes the government a strategic actor. As if the development of K-Pop culture is the result of the state's hard work. As if the inter-state involvement makes the arena of diplomacy activities boring and less unique. Moreover, South Korea is part of fewer countries in Asia that suffered a financial crisis. Here the economic development of South Korea underwent a recession. It occurred because of the large amount of foreign debt carried out by conglomerate companies. South Korea also suffered a considerable reduction due to its export revenues paid into its foreign exchange reserves. So it has caused distrust of foreign creditors who have invested there, which is from its weaknesses. For example, South Korea has made itself an actor who plays a role in the arena of diplomacy. It is why this current globalization seems to answer these weaknesses.

The effect of the globalization wave finally bears new actors in international issues. There are four changes to international relations. Firstly, the trend toward the changes in the global political constellation from a bi-polar framework to a multi-polar one. Secondly, strengthening inter-state interdependency relates to inter-global problems in various fields. These cover politics, security, economy, social affairs, environment, and others. It also has the effect of globalization with its implications, whether these are positive or negative. Thirdly, it increases the role of non-governmental actors in the system of relations between countries. Fourthly, the emergence of new issues on the international agenda of human rights issues, humanitarian intervention, democracy and democratization, good governance, the environment, and so on (Rochmadi, 2008).

If described, the effects of the four significant characteristics of globalization above on political change can include three things. Firstly, it is the reconstruction of the state. Here the states lose their sovereignty, namely the sense of their absolute sovereignty. Secondly, there are more and more layers

in public government. It causes more and more actors in the government. The third is the privatization of government. In this matter, there is a strengthening of the role of agents such as civil society groups or non-governmental organizations in policy matters.

Of course, the researchers consider that the study is interesting. Cultural diplomacy can actually also involve other actors, namely non-state actors such as TNCs, MNCs, and NGOs. They are present to boost the image of South Korea to rise through cultural products, and these are not far from the role of the non-state actors. It is why the entry of foreign entertainment from Korea, namely SM Entertainment in Indonesia used by the researchers as a form of involvement of non-state actors in their efforts to project K-Pop as South Korean culture by relying on the popularity of the Hallyu product itself.

SM Entertainment is the first and largest entertainment company in South Korea and is an example of a fruitful industry in the entertainment sector. It has succeeded in expanding to various countries, and these include Indonesia. Through its business, SM incorporates a culture promoted through music. Founded in 1995 by Lee Soo Man, SM Entertainment is a private entertainment agency in South Korea. SM Entertainment is basically a record label, music production company, event management company, and music publisher. From the inception of this company until now, SM Entertainment has been recognized by the South Korean Government as one of the pioneers of non-state actors who spread Korean or Hallyu culture abroad. SM Entertainment has changed the global demand for music and cultural movements. It ensures that the music it produces will continue to appeal to the markets it oversees. In other words, SM has undoubtedly implemented a strategy to develop its business focusing on human resources as a great resource. It is the driving force behind the success of this industry. On the other hand, SM Entertainment emphasizes the importance of culture as the main emphasis that can contribute to national economic development.

SM Entertainment has a significant role in sparking the rise of K-Pop music and its cultural hype in overseas markets. SM's Cultural Technology Strategy, better known as New Culture Technology (NCT), becomes the pioneer of industrializing K-Pop by conducting research on young audiences targeted as potential consumers in determining the ideal idol criteria for them. And as a penetration effort by SM Entertainment to enter the global market, one of them is a strategy such as localization where SM Entertainment recruits talents (artists) from all over the world, not only from South Korea (Maharani Putri dan Sofia Trisni, 2021). In the case of idol groups, for example, some of the members are non-Koreans from China, Japan, the United States, and others with the aim of making the group more easily recognized by their home country. Moreover, diversification towards digital content publications applied frequently by SM Entertainment is through YouTube, Instagram, blogs, Twitter, and Facebook as media platforms to better introduce their artists to the public.

The income received by SM Entertainment shows its success in penetrating the global market, with 40% of total sales of albums and concert tickets sourced from international demand itself (Kim Ji-Soo, 2015). And one of the contributors to South Korean entertainment is Indonesia. The last country is one of the target markets of SM Entertainment in Asia. In the 2000s, the popularity of Hallyu in Indonesia stimulated Korean entertainment companies to consider the country a lucrative market. SM Entertainment predicts it by holding various concerts in Indonesia, one of which was "The Lost Planet" in 2014, which brought "EXO" as an idol group that has successfully penetrated the international market. Like most of the concerts launched by SM Entertainment, this concert succeeded in attracting the interest of Indonesians by bringing in 5,000 spectators (Berita Satu, 2012). In addition to attracting interest, SM Entertainment also used the concert as a self-promotion. It invited 93 reporters to the press conference held at the same time as its concert. As a result, the demand for entertainment from

Indonesia continued to increase. SM Entertainment held the second EXO concert, namely The EXO'luXion in 2016. The concert attracted more and more Indonesian spectators amounting to 8,000 spectators. SM Entertainment arranged the concerts successfully it began to spread its wings in Indonesia. The South Korean company cooperated with Trans Media, an Indonesian entertainment group, for collaboration in October 2018.

Through this collaboration, SM wishes to help the Indonesian entertainment industry increase its output and keep up with new developments in the industry. The cooperation relates to artist management, visual content creation such as albums and video clips, events production such as concerts, and platform development. Otherwise, it provides an opportunity for Indonesia to create a new trend in world music. Indonesian pop music performs at the level of the global arena. Therefore, it can build trends in world music on the same scale as Korean pop music. SM Entertainment tries to create an environment. Here the trend of K-pop culture can be in the form of a culture that South Korea wants to spread to the international community. It launches its approach peacefully or through soft power. In the end, SM Entertainment uses this cultural trend as a tool of diplomacy used by a country to achieve its national interests outside the political field. Otherwise, Trans Media takes advantage of the opportunity. It introduces this trend to improve the quality of the entertainment and media industry here. SM Entertainment also needs Indonesia as the Korean entertainment industry market and Trans Media as a partner in developing its entertainment and media industry to penetrate the global market together.

As described above, SM Entertainment and Trans Media launched the cooperation program due to the success of K-pop culture. It could generate the export foreign exchange of US\$8.2 billion for South Korea. K-Pop artists are well known in Korea and around the world. The popularity is especially in Southeast Asian countries and Indonesia, one of the biggest markets (www.transtv.co.id, 2019). In the background, these researchers show that diplomacy activities do not seem unique if the actors are the government and the diplomacy object is the state. However, the research problem here is the reason. Non-state actors such as SM Entertainment and Trans Media are considered capable of committing to growing the Indonesian Pop (I-Pop) industry. The two parties promote Indonesian cultural diversity through this partnership at the global level. They will collaborate to cultivate local talent and stimulate international-level quality standards. It sparks a revolution in the country's entertainment industry. It is what makes the Korean government cultural institutions begin to see the promotion of this product as a way to connect with young audiences in Indonesia and how they reach various industrial fields, especially those working in entertainment, digital content, and technology media. The researchers expect that with the linkage and the inclusion of these trends, they can generate greater profits.

LITERATURE REVIEW

Cultural Diplomacy

1) Definition

Today, more and more one country depends on one another, and diplomacy activities develop and aim to foster and strengthen relations between other countries in achieving common objectives. If one nation has sufficient power to influence others with a level of stability in supporting diplomatic initiatives, it can be trusted and respected. Diplomacy through culture is used as a power, and with cultural diplomacy, a state exerts its influence on other countries. According to Tulus Warsito, the concepts of culture have some categories :

- a. The exhibition is a conventional form of cultural diplomacy, and it is in line with today's modern diplomacy that emphasizes openness in a kind of exhibition presented directly to the people of other nations.
- b. Propaganda is a form of disseminating information to other nations, and conveying the information occurs indirectly, sometimes has a negative meaning, and is considered subversion.
- c. The competition is a match or rivalry considered a form of cultural diplomacy because the meaning indicates how countries can manage the strength of their respective countries in outperforming other countries.
- d. The penetration is permeation and is considered a form of cultural diplomacy because the target is direct to the people of other countries, and the mission is to introduce or impose beneficial values such as ideology, socio-politics, and others.
- e. The negotiation is negotiable material in cultural diplomacy. It reflects the desire of nations to introduce, recognize and respect their respective cultures through exchanges and cooperation.

2) Function

Therefore, the use of theory will prove how the cultural diplomacy activities launched by the South Korean government use SM Entertainment as an actor through the collaboration with the Indonesian side, namely Trans Media. The activities are a form of promoting K-Pop culture and cultural collaboration toward local culture. Of course, prioritizing the use of popular culture makes SM Entertainment take the right steps when it cooperates with Trans Media in the entertainment sector. Both parties try to promote the culture of each country carried out by private companies.

METHOD

It is qualitative research. Strauss and Corbins define qualitative research as a type of research that produces findings that are unreachable by using statistical procedures or other means of quantification (Creswell, 1998). Qualitative research generally can be used for research on people's life, history, behavior, organizational functionalization, social activities, and others. This research was carried out in natural objects and researchers as the major instruments. To become an instrument, the researchers must have extensive theories and interview to ask, analyze, expose and construct the research object to better understand it. Moreover, the conclusions are not obtained through statistical processes or presented in the form of numbers, tables, or the like. The qualitative approach aims to reveal factual reality and social realities to get comprehensive knowledge of the research object.

The researchers specifically specialize in this research on a case study approach. Here the research is a study that specializes in examining a particular case or phenomenon in society and is conducted in-depth to study the background, circumstances, and interactions that occur. Case studies can carry out in a unified system in a kind of program, activity, event, or group of individuals in certain conditions or circumstances. Despite involving a single system, case study research can relate one person or object and several people or objects with a single focus on the phenomenon under study. Case study research wants to provide in-depth data and can use interview techniques, observation, and documentary studies. Then researchers will analyze the data into a theory. They use the research to understand and analyze the meaning obtained from the phenomenon under study.

The type of research used in this study is descriptive research. Here is research aimed at describing existing phenomena which took place at this time or in the past. According to Furchan, descriptive research has some characteristics. The research tends to describe a phenomenon as it is by examining it regularly, prioritizing objectivity, and being carried out carefully (Furchan, 2011).

RESULTS AND DISCUSSION

SM Entertainment in Indonesia

In Indonesia itself, whether we realize it or not, South Korean culture influences the lives of Indonesian people. It covers all aspects of music and drama, fashion style, hairstyle, and Korean lifestyle. This phenomenon can be seen in existing fanbases in cyberspace and the real world. Virtual communities of Korean lovers in Indonesia grow fast. It causes the consumption pattern of internet media among Indonesian teenagers. It becomes a determining factor for how Hallyu can spread. Eventually, it appears several virtual community organizations. The members come from various cities in Indonesia. The Hallyu phenomenon has also caused its fans to hunt for anything closely connected to Korea. There are more and more many Indonesian people learning the Korean language and culture. Based on this phenomenon, whether we accept it or not, some Indonesian people get influenced by Hallyu. Therefore, this affects the relationship between South Korea and Indonesia.

Today, South Korea's cultural diplomacy has spread among the younger generation. Imitating the dress style of Korean artists is a trend for teenagers in Indonesia. Moreover, the flow of music and drama in Indonesia is starting to orient to Korea because Korean music and drama have a high selling value. Korean specialties have also begun to be widely traded in Indonesia. In addition, now many course institutions open Korean language classes. Several universities in Indonesia have also started to open Korean language departments after previously being dominated by Japanese and Mandarin. It also occurs for Hanbok, Korean traditional clothing. Therefore, it is South Korea's success in Indonesia because it provides foreign exchange to the Korean state. Hallyu is used at the level of local governments as well. In the end, the increasing number of Korean studies will indirectly support Korean investors. Many Korean companies have been investing in several countries and require many experts who at least know and master how to do business with Koreans.

Armed with "New Culture Technology", SM Entertainment also often carries out activities like a foreign investment. The research follows the definition of Sornarajah, and Sornarajah states that foreign investment is an activity that includes the transfer of capital in the form of tangible or intangible assets from one country to another, to be used in that country, to generate profits under the total or partial control of the owner of the capital. (Sornarajah, 2017).

As a company that has a diversified business strategy as stated in the framework of "New Culture Technology," SM Entertainment interprets that the K-Pop business is not only limited to show business but also includes the business of various other South Korean cultural products. One manifestation of the diversified business strategy is to expand the scope of business by investing in many countries. One example of the country as the target of investment by SM Entertainment is Indonesia. (Lumanauw, 2017).

Finally, SM Entertainment is an investor in Indonesia, especially in the Creative Industry sector, and further, it expands its business in Indonesia. The evidence is the collaboration between SM Entertainment and PT Trans Media Corpora one year later in the cooperation of talent management, content production, digital, and entertainment style. This collaboration is motivated by the worldwide success of K-Pop culture, Hallyu, and it can generate great export foreign exchange for South Korea (Youtube CNN Indonesia, 2019). Therefore, Trans Media's collaboration with SM Entertainment proves the superiority of SM Entertainment in the Hallyu context, and it is believed to be a partner in various fields for cultural development as mentioned above. Indeed Trans Media hopes that through this collaboration, SM Entertainment as a pioneer of the Korean wave and with world-class experiences can share experiences in implementing their management. It starts from role selection, training,

production, and marketing to talent management, and from the experiences, we can develop the Indonesian pop industry. (Budiartie, 2019).

South Korean Cultural Diplomacy Through SM Entertainment in Indonesia

1) Exhibition

An exhibition is a form of diplomacy presented to the public in the target country of cultural diplomacy. In this study, SM Entertainment is an extension of the South Korean government in conducting cultural diplomacy in Indonesia. It started its diplomacy in the form of carrying out exhibitions. The first exhibition held by SM Entertainment in Indonesia was Super Junior's solo concert. Super Junior had many fans in Indonesia since the release of the song "sorry sorry" which held a solo concert in April 2012 (Hazliansyah, 2012).

With the enthusiasm of the fans and a large number of requests, the concert promoter finally increased the number of days for the concert to three days. This phenomenon does not only occur with Super Junior. SM Entertainment again held a music concert in Indonesia on September 22, 2012. On this occasion, SM Entertainment brought all their idol groups to the concert title of "SMTOWN Live World Tour III in Jakarta" (W Production, 2012).

The idol groups under the management of SM Entertainment participating in the concert are *Kangta*, *BoA*, *TVXQ*, *Super Junior*, *Girls Generation*, *SHINee*, *f(x)*, and *EXO*. With these concerts, SM Entertainment managed to attract approximately 50,000 spectators and set a record as the first largest and grandest K-Pop concert in Indonesia (Amelya, 2012). The success of these two concerts becomes a motivation for other South Korean artists to participate in holding performances in Indonesia. In addition to carrying out its exhibition in Indonesia, SM Entertainment carries out its strategy of promoting artists under its management. They also joined in the exhibition held by KBS as a local South Korean media. The exhibition was titled "*Music Bank in Jakarta*" in 2013 (Yuniar, 2012). K-Pop artists under the management of SM Entertainment participating in the event included *Super Junior* and *SHINee*.

The exhibitions held and participated in by SM Entertainment are not only an event for SM Entertainment to show off in promoting its artists under its management but also a form of SM Entertainment's business strategy in opening the faucet for cooperation opportunities with cooperation partners in Indonesia. SM Entertainment and Trans Media, an Indonesian private company in the media sector, have established the cooperation. Apart from being a form of cultural diplomacy, cooperation is also a potential investment opportunity for South Korean and Indonesian private companies in the entertainment sector. This SM Entertainment and Trans Media have established a joint venture. The joint venture that both agreed on was signed as a Memorandum of Understanding (MoU) in 2019 (Arbar, 2019). SM Entertainment and its experience as an entertainment company that houses K-Pop stars and changes the South Korean entertainment industry collaborated with Trans Media to produce content for the public in Indonesia. They pursue a digital distribution strategy and will create a new standard for the media and entertainment industry in Indonesia. Through collaboration with Trans Media, SM Entertainment hopes to introduce SM Entertainment's music and activities to be closer to the public in Indonesia and help Indonesian music and products to expand to the global market.

Through the collaboration, SM Entertainment and Trans Media held many events. Both collaborate with SM Entertainment's artists and local Indonesian artists. Trans TV broadcasts the Korean Wave program on its channel and invites SM Entertainment's artists. Trans TV frequently involves SM Entertainment's artists in other events under the auspices of Trans Media, such as the

grand launching of Allo Bank. The invitation of SM Entertainment's artists to events arranged by Trans Media is a strategy for Trans Media to increase the number of viewers of its television broadcasts.

The researchers see it from how Trans Media often invites and facilitates SM Entertainment's artists as guests at their events. Providing facilitation means that Trans Media holds the *Korean Wave in Love* program broadcasted on Trans TV and Trans Media never forgets about the invitations of SM Entertainment's artists every year. The event was live at Ampitheater Trans Studio Cibubur on February 21, 2020, and was enlivened by TVXQ as the management of artists under SM Entertainment (CNBC Indonesia, 2020).

Moreover, SM Entertainment's artists recently performed another exhibition in Indonesia. This exhibition was held as a result of SM Entertainment's collaboration with Trans Media. The exhibition was the '*Allo Bank Festival 2022*' held as the embodiment of the grand launching of Allo Bank as a digital bank issued by CT Corp. The exhibition remains under the auspices of Trans Media. The idol groups under SM Entertainment who participated in this event were NCT Dream and on the first day and the second day of the festival consecutively (Kompas, 2022). As reported by CNBC Indonesia, PT Allo Bank Indonesia Tbk (BBHI) experienced an increase in stock prices to more than 9%. One indicator of the stock price is that investors positively welcomed the grand launching agenda of Allo Bank Apps at the '*Allo Bank Festival*' (Purwanti, 2022). The researchers see the continuity of how investors responded positively to this grand launching. One indicator is a good prospect for Allo Bank shares at the beginning of the grand launching because K-Pop fans must become the customers of Allo Bank if they want to watch the grand launching which was enlivened by the two idol groups (Harnoko, 2022).

From this, the researcher sees that the establishment of cooperation between SM Entertainment and Trans Media not only has an impact on cultural diplomacy but also has an impact on the investment sector. Both parties benefit from both investment and exposure. SM Entertainment took advantage of the momentum of this collaboration as a place to expose its artists. On the other hand, Trans Media is taking advantage of this momentum as a means of increasing investment. With the involvement of idol groups as supporting actors in the implementation of South Korean cultural diplomacy through K-Pop music, these artists have become supporting actors who play a role in improving South Korean culture through the packaging of its products (music videos and songs produced by the agency). Therefore, the language, culture, and other South Korean products or content are increasingly recognized by the global community through neat packaging and characterization of actors supporting cultural diplomacy.

2) Negotiation

The next category in the concept of culture, according to Tulus Warsito, is negotiation. Negotiation is a follow-up to implementing cultural diplomacy, and it aims to introduce, recognize, and respect each culture through cultural exchange and cooperation. The researchers see that South Korean cultural diplomacy through SM Entertainment in Indonesia has entered the category of negotiation. The evidence shows how SM Entertainment acting as the extension of the South Korean government, cooperates with Trans Media as a private company in Indonesia.

Conducting negotiations involves crucial actors in implementing them. In this matter, SM Entertainment is a non-state actor whose involvement in the negotiations with Indonesia. To be involved in the negotiation of cooperation, SM Entertainment must build its existence in Indonesia. SM Entertainment has built this existence from the exhibitions it has made and the ones it has participated in. Therefore, the researchers see that the results will establish the existence of SM Entertainment, and it is also beneficial for the company.

After establishing its existence, SM Entertainment cooperates with Trans Media by establishing a joint venture. SM Group CEO, Young Min Kim, SM Southeast Asia CEO, Kyung Jin Han, CT Corp Chairman, Chairul Tanjung, and Trans Media CEO, Atiek Nur Wahyuni signed the Memorandum of Understanding on October 8 2018. This MoU is the form of strategic cooperation between the two companies in more than one area, namely talent management, visual content production, event production, promotion, advertising, merchandising, and mobile platforms. This collaboration will create a new standard in Indonesia's media and entertainment industry. Furthermore, this collaboration also aims to increase the popularity of SM Entertainment's artists in Indonesia, and create the Indonesian Pop (I-Pop) market at the global level by fostering local talents to achieve world-class quality (Zega, 2018).

The researchers see that the cooperation is momentum for SM Entertainment and Trans Media in their commitment to support the development of the I-Pop industry. It aims to promote Indonesia's cultural wealth on an international scale. This collaboration occurred between Rossa and artists under SM Entertainment (Trans Tv, 2019). Moreover, Rossa and Yesung-Ryeowook performed a duet at the Super Junior concert held on June 15, 2019, in Indonesia. They performed the song 'Tegar'. During the concert, Ryeowook promised to bring more collaborations by performing Indonesian songs (CNN Indonesia, 2019).

3) Penetration

The next category in the concept of culture, according to Tulus Warsito, is Penetration. Penetration is a form of cultural diplomacy whose direct target is the community of the target country for cultural diplomacy. In the cultural diplomacy activities of SM Entertainment as an extension of the South Korean government, SM Entertainment carried out the category through K-Pop performed by its artists. For example, how SM Entertainment as an agency packs its products perfectly such as chanting songs with harmony that attract listeners and sung by both idol groups and other solo musicians who are talented and have charming appearances. Therefore, it can increase the number of fans as consumers and SM Entertainment as the company, and the management of K-Pop artists provides opportunities for developing new products.

Moreover, other strategies taken by the Korean entertainment agency to gain profits through K-Pop are album sales, promotions, sales of fan goods (lightsticks and accessories), and concerts. The concerts are a form of physical promotion carried out by the agency to support the popularity of their idol groups and other musicians. The success of SM Entertainment's idol groups does not only depend on conventional promotions but also gets support from the use of social media as a means of promotion. The means of promotion can reach an international audience, one of which is the audience from Indonesia. Social media are YouTube, Facebook, and Twitter. Since the birth of YouTube in 2005, the spread of music videos has increased and has become a means of spreading K-Pop music and the entire Korean music business. Social media is also a new way for fans and their idols to communicate with each other. Fans dominated by young people assist the spread of K-Pop through social media. The use of social media and other online sites as a form of interaction with fans, especially those outside South Korea, aims to maintain the interest and fans' interest in the competition between agencies and idol groups.

Finally, SM Entertainment also carried out the spread of South Korean cultural values through some variety shows that it designed, such as the reality shows "*Knowing Brothers*", "*Amazing Saturday*" (IDN Times, 2021) and "*Analog Trip*". The variety shows also invited several idol group members. These events also became an arena for South Korea to promote cultural values and locations that could attract the international community to travel. One example, the report came from SM

Entertainment's official Youtube account in early October 2019 broadcasting the premiere episode of a variety program entitled *Analog Trip* (SMTOWN, 2019). In the first episode, *Analog Trip* featured the duo of TVXQ members, Leeteuk, Shindong, Eunhyuk, and Super Junior's Donghae who arrived on Bali Island. Then, in the next episode, they went on a tour in Yogyakarta. With this program that all Youtube users can access, the events will make the global community who access the video more familiar with Indonesia, especially in the field of tourism in Yogyakarta. This activity is an opportunity for South Korea and Indonesia in terms of cultural exchange and tourism promotion of the two countries.

CONCLUSION

SM Entertainment as a non-state actor has carried out cultural diplomacy through its cooperation with partners in Indonesia, such as Trans Media. The researchers can see how SM Entertainment has built its existence in Indonesia through various exhibitions it has made and participated in events. The exhibitions are the strategy developed by SM Entertainment. SM Entertainment also develops its existence and creates business opportunities and cooperation partners in Indonesia. Trans Media is the first partner of SM Entertainment in carrying out cooperation in the entertainment sector. These include talent management, visual content production, event production, promotion, advertising, merchandising, and mobile platform.

The cooperation between SM Entertainment and Trans Media does not bind SM Entertainment unilaterally. SM Entertainment can cooperate with other partners as well. In fact, SM Entertainment carries out many advertising promotions and brand ambassadors through the popularity of its artists for products in Indonesia. As in its cultural diplomacy, SM Entertainment significantly affects South Korean branding.

The popularity built by the idols of SM Entertainment for many years fans have spread to various parts of the world. The number exceeds other agencies. It aims to get public support from Indonesia, particularly the bilateral relations between the two countries based on the popularity of SM Entertainment in Indonesia. Therefore, SM Entertainment aims to get economic profits and bring South Korean culture to be more known in the international community. Through music, artists, brand promotion, and others, SM Entertainment has proved that the concept of nation branding prevails at the level of countries and non-state actors.

Finally, this research concludes that South Korean cultural diplomacy through the cooperation between SM Entertainment and Trans Media is significantly in line with the objectives of cultural diplomacy. It can be proved that: 1) cultural promotion is conducted through various kinds of exhibitions, negotiations and penetrations called a success because these have invited public interest and investors in Indonesia. 2) the image of the South Korean state rises in Indonesia, and 3) the improvement of new cooperation opportunities that can be profitable in the future, particularly in the entertainment industry. Therefore, South Korean cultural diplomacy uses K-Pop through the cooperation between SM Entertainment and Trans Media as its non-state actor in Indonesia has been proven to invite profit and positive feedback for South Korea. In this matter, with great hope, it can be managed and improved again. It will have great business opportunities obtained by the companies that manage the entertainment industry, namely SM Entertainment and Trans Media as well as their respective countries.

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