

UNCOVERING THE WAY OF K-POP AS A CULTURAL DIPLOMACY STRATEGY SOUTH KOREA IN INDONESIA

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ABSTRAK

Popularitas K-Pop di dunia, khususnya di Indonesia, tak lepas dari upaya pemerintah Korea Selatan yang menjadikan K-Pop sebagai instrumen diplomasi budaya. Dengan begitu, popularitas K-Pop berkontribusi pada pemenuhan kepentingan nasionalnya. Artikel ini bertujuan untuk menganalisis tahapan-tahapan strategi K-Pop sebagai instrumen diplomasi budaya oleh pemerintah Korea Selatan sekaligus manfaat yang diperoleh dari upaya tersebut. Artikel ini menggunakan metode penelitian deskriptif dengan teknik pengumpulan data dari beberapa buku, jurnal, dokumen resmi, dan website resmi di internet. Artikel menemukan bahwa ada 3 tahap diplomasi budaya Korea Selatan melalui K-Pop di Indonesia, yaitu pengenalan, kebijakan, dan pembentukan kerjasama. Melalui 3 tahap tersebut, Korea Selatan memperoleh manfaat, baik secara politik, ekonomi, sosial dan budaya sebagai bentuk kepentingan nasionalnya. Artikel ini menyimpulkan bahwa diplomasi budaya Korea Selatan melalui K-Pop dengan 3 tahap tersebut adalah strategi jitu untuk mempopulerkan K-Pop sekaligus memenuhi kepentingan nasionalnya.

Kata Kunci: *K-Pop, Diplomasi Budaya, Indonesia, Korea Selatan*

ABSTRACT

The popularity of K-Pop in the world, especially in Indonesia, cannot be separated from the efforts of the South Korean government to make K-Pop an instrument of cultural diplomacy. In this way, the popularity of K-Pop contributes to the fulfillment of its national interests. This article aims to analyze the stages of the K-Pop strategy as an instrument of cultural diplomacy by the South Korean government, as well as the benefits derived from these efforts. This article uses a descriptive research method with data collection techniques from several books, journals, official documents, and websites on the internet. This article finds that there are three stages of South Korean cultural diplomacy through K-Pop in Indonesia, namely introduction, policy, and cooperation. Through these three stages, South Korea gets the benefit, both politically, economically, socially, and culturally as a form of its national interest. This article concludes that South Korean cultural diplomacy through K-Pop with these three

stages is a specific strategy to popularize K-Pop while simultaneously fulfilling its national interests.

Keywords: *K-Pop, Cultural Diplomacy, Indonesia, Korea Selatan*

INTRODUCTION

Globalization, marked by advances in technology, information, and communication, produces new social phenomena. These social phenomena are beyond the boundaries of age, gender, and even the territory of sovereignty. Likewise, Korean pop, commonly called K-Pop, is a sociocultural phenomenon. If K-Pop is often thought of as pop music, there are many genres of music contained in K-Pop, including hip-hop, dance, and rhythm and blues (R&B), combined through beautiful gestures and costumes.

The popularity of K-Pop is increasingly global, one of which is through Korean dramas or films. This is due to several K-Pop singers playing prominent roles in Korean dramas, which generally use original soundtracks and are even sung by the main character. For example, Siwon, who is a K-Pop singer, namely Super Junior, has played in various Korean dramas, such as *A Battle of Wits* (2006), *She Was Pretty* (2015), *Dragon Blade* (2015), *Revolutionary Love* (2017), etc (Koreaboo, 2021). The combination of the story and the music in the drama as a backdrop makes the audience more immersed in the storyline of the Korean drama. So that, it can be said, K-Pop is one of the dominant attractions in the spread of South Korean culture. Thus, the popularity of K-Pop is getting faster and easier.

From the results of an online survey conducted by the Korean Tourism Organization (KTO) on the website www.visitkorea.or.kr regarding Hallyu to 12,085 non-Korean respondents, namely 9,253 from Asia, 2,158 from Europe, 502 from America, 112 from Africa, and 60 from Oceania, explained that 53.3% of respondents choose K-pop. Dramas followed her at 33.2%, films at 6%, and others at 7%. Other options include variety shows like KBS's "2 Days & 1 Night," Korean food, shopping, and cosmetics (Kim, 2011). From these data, K-Pop is the largest in the context of Korean culture and is in demand worldwide, including in Indonesia.

Historically, the journey of the K-Pop phenomenon in Indonesia started in 1992 with a boyband group called "Seo Taiji and Boys," who performed Korean pop music using dance movements and English. The response was very positive, marked by the emergence of several entertainment companies; for example, in 1995, Lee Soo Man founded SM Entertainment 1995

by promoting the boy band H.O.T (Highfive Of Teenagers). Two years later, in 1997, Park Jin Young founded JYP Entertainment by promoting a boy band called G.O.D (Groove Over Dose). One year later, in 1998, Yang Hyun Suk founded YG Entertainment. These three companies are known as the "Big Three" in South Korea due to they have succeeded in promoting a new idol boy band that is accepted in the world community (Prianka, 2020).

In 2003, SM Entertainment re-introduced the boy band DBSK (Dong Bang Shin Ki). Two years later, namely 2005, Super Junior was born as a boyband group with many members for the first time in Korea, namely 12 people, and then SNSD, SHINee, and f(x) were born. Meanwhile, YG Entertainment succeeds in introducing Big Bang and 2NE1 as its flagship. On the other hand, JYP Entertainment also introduced 2 PM, 2 AM, Wonder Girls, 4Minute, and Miss A to compete with the previous two entertainment companies. These years were the golden era of K-Pop. This is indicated with many music agencies that emerge to their flagship such as KARA, Infinite, Beast, U-Kiss, SS501, FT Island, Sistar, T-ara, Girls Day, CNBlue, After School, Brown Eyed Girl, to MBLAQ (Prianka, 2020). However, their existence has not yet colored foreign cultures due to the limitations of promotional media to introduce them to the international world.

Until now, the development of K-Pop has been increasingly global. This is marked by more and more boy bands that emerged. Entertainment companies are also preparing to show their flagship artists, EXO, BTS, NCT, Blackpink, iKon, Winner, TWICE, GOT7, Seventeen, to Wanna One (Prianka, 2020). In addition, internet access and social media are increasingly accessible, for example, Youtube, Spotify, and Netflix, especially K-Pop artists currently have personal social media accounts, such as Twitter, Instagram, and Facebook, to greet their fans directly.

The development of K-Pop in Indonesia cannot be separated from several moments of K-Pop music concerts. The biggest K-Pop music concert was first held in 2013, namely "Music Bank in Jakarta," which was held at the Bung Karno Stadium by featuring eight popular K-pop artists and several Indonesian artists with an audience of 35,000 seats. The concert is also an official agenda for the South Korean government to strengthen bilateral relations between Indonesia and South Korea (Kedutaan Besar Korea Selatan, 2013).

The phenomenon of K-Pop music in Indonesia continues to grow. According to research conducted by Twitter from July 1, 2020, to June 30, 2021, there are at least 7.5 billion

tweets related to K-Pop. The lift above broke the previous year's record of around 6.1 billion tweets. From 2010 to 2021, the average increase in the number of tweets about K-Pop reached 131 percent per year. Indonesia also topped the list of countries with the highest K-Pop fans on Twitter from July 2020 to June 2021 (Javier, 2021). Behind it followed Japan, the Philippines, South Korea, and the United States. However, in the research publication, Twitter did not present the number.

In 2019, IDN Times released the results of a survey regarding K-Pop fans in Indonesia by age. At the age of over 25 years, there are 11.9%, while in the age range of 20-25 years, there is 40.7%, while the age range of 15-20 years is 38.1%, and the smallest percentage is from the age of 10-15 years is 9.3%. Regarding demographics, K-Pop fans in Indonesia are dominated by women, with a share of 92.1% (Almaida et al., 2021). Looking at the data above, most K-Pop fans are between 20-25 years. This phenomenon indicates that individuals in early adulthood tend to have a solid attraction for celebrities, such as pop idols, movie stars, etc.(Boon & Lomore, 2001).

This phenomenon cannot be separated from several K-pop events held in Indonesia. Several discussions in online media have surged, and many K-Pop music fans networks in Indonesia are interested in social matters to join the show (flashmobs) to ask for K-Pop shows to be held in big cities, especially Jakarta.

Seeing many active fans of South Korean culture in Indonesia, especially K-pop, has led to an increase in South Korean tourists to Indonesia, and vice versa, Indonesian tourists to South Korea. Data from the Indonesian Central Statistics Agency in 2018 showed that there were 358,885 tourists, and that number increased in 2019 to around 388,316 South Korean tourists traveling to Indonesia (Badan Pusat Statistik, 2021). On the other hand, Indonesian tourist visits to South Korea have also increased. The Korea Tourist Organization (KTO) released data that in 2018, there were around 249,000 tourists, and in 2019, it is estimated that an increase of 12% from the previous year, as information on data on Indonesian tourist visits until October 2019 reached 225,000 tourists (Anggraeni, 2019).

A series of phenomena supported by the data above, it is not surprising that South Korea continues to encourage the tourism sector through cultural diplomacy to reach South Korean national interests. Their cultural diplomacy is also used as an instrument of soft power to gain benefits, both economically and socio-culturally. Then an interesting question arises:

How is South Korean cultural diplomacy strategy through K-Pop music in Indonesia?

As a literature review, several articles have researched the Korean Wave phenomenon, one of which is K-Pop, globally or bilaterally with Indonesia. In general, this phenomenon has become part of the South Korean government's cultural diplomacy strategy to optimally promote their cultural government (Pramadya & Oktaviani, 2016). Therefore, South Korea uses K-Pop to have a positive political impact on South Korea by strengthening its bargaining position and increasing its good image in the world Sandow(Sendow et al., 2018). Not only that, but South Korea has also succeeded in increasing its popularity and prestige (Kumalaningrum, 2021; Trisni et al., 2018). At the same time, it is improving the South Korean economy regionally and globally (Leonardo, 2019; Sendow et al., 2018). The use of K-Pop as an instrument of cultural diplomacy by South Korea is carried out in various ways. Explicitly, it is implemented using a top-down approach by the South Korean government to increase national prestige worldwide. However, the government also takes an implicit approach through capacity building of the domestic culture industry by promoting, for example, the "international cultural exchange" (Kang, 2015).

Therefore, the South Korean government designed K-Pop to educate, enhance, and maintain cultural relations between countries (Jang & Paik, 2012). Kumalaningrum added that there are several stages used by the South Korean government, starting from introduction, increasing public appreciation, strengthening closeness between actors, for example, what happened among young people in Bandung (Rahmat, 2018), to finally providing a "new color" for the cultural development of the destination country (Kumalaningrum, 2021).

In the context of foreign policy, the K-Pop phenomenon cannot be separated from national and international political, economic and military conditions. Aji Adira et.al. analyzed the Korean Wave phenomenon based on three determinant factors that influenced William D. Coplin's policymaking, namely (1) Domestic Political Conditions, marked by the change of the president from a military background to a civilian background so that he was more open-minded to issues culture, (2) Economic and Military Conditions, marked by South Korea's economic and military conditions starting to stabilize, and (3) International Context, marked by South Korea starting to actively participate in increasing a national branding and believing that South Korea deserve respect and appreciation from the world (Adira et al., 2020).

The current success of K-Pop cannot be separated from the important role of South

Korean Presidents, such as President Kim Dae Jung, President Lee Myung Bak, and President Park Geun Hye, who fully focus on the potential of Hallyu as an instrument of diplomacy according to their respective leadership styles (Leonardo, 2019).

Based on some of the literature above, there is a lot that discusses K-Pop as a tool of cultural diplomacy as well as its foreign policy also the positive impacts received by South Korea, such as a good image, prestige, economic improvement, and South Korea's bargaining position has increased internationally. However, there is not an article that analyzes the process of implementing the Korean Wave cultural diplomacy by South Korea. Therefore, this article fills the literature gap that there are 3 stages of cultural diplomacy using K-Pop, namely (1) the introduction stage, (2) the policy stage, and (3) the cooperation stage. At the same time examine some of the benefits derived from the use of K-Pop by South Korea.

ANALYTICAL FRAMEWORK

Cultural diplomacy is one of the state's efforts for the national interest through the cultural level, in addition to the use of ideology, military, technology, economy, politics, military, and art in the management of the international community (Alam & Nyarimun, 2017). Besides that, cultural diplomacy must describe and explain some aspects of values, and the audience of these values must be able to accept them well (Schneider, 2003). Meanwhile, Kieldanowicz (2005) argues that cultural diplomacy can be explained as the promotion of a country through a culture that is widely understood, both in terms of ideas, history, art, value systems, and traditions (Kieldanowicz, 2005).

There are several goals to be achieved through cultural diplomacies, such as influencing public opinion, fostering mutual understanding between nations, and supporting certain foreign policies. Not infrequently cultural diplomacy is also used to correct wrong information or to complete some existing information (Jang & Paik, 2012).

Cultural diplomacy shows that culture is universal and can cross borders. Although each country has its cultural characteristics, cultural exchanges between countries in the world can be regarded as a way for people to better understand and respect one another (Roy, 1991).

In this case of this article, South Korea makes K-Pop not limited to only an instrument of cultural diplomacy but becomes a means for South Korea to increase its soft power to achieve national interests. According to the Head of the Social and Cultural Media Division of

the Indonesian Embassy in Korea, Adrian Rasul, South Korea in implementing the cultural diplomacy in Indonesia goes through several stages, such as (Leonardo, 2019):

1. Introduction
2. Policy
3. Cooperation

In addition, South Korea is not alone in implementing K-Pop as an instrument of cultural diplomacy. South Korea as a country is also supported by several non-state actors such as companies, K-pop artist management, and K-pop artists supported by social media.

METHOD

This article uses qualitative research methods. Qualitative research aims to understand an event or human behavior in an organization or institution (Rukajat, 2018). This article also uses a descriptive-analytical approach. The analytical descriptive approach describes or provides an overview of the object under study through data or samples that have been collected as is and make conclusions that apply to the public (Sugiyono, 2009).

The data analysis technique used in this article is that the authors first collect data from various references. The data collected is related to South Korea, making K-Pop an instrument of cultural diplomacy to fulfill its national interests. After that, the data that has been collected will be simplified and classified to make it easier for the author to determine which data is needed and which is not for this article. Thus, the information that has been organized is elaborated to support the author's analysis so that it is more easily understood systematically to produce a conclusion as an answer to the formulation of the problem that has been determined.

The data collection technique in this article is sourced from secondary data obtained from books, scientific journals, documents, and online media related to K-Pop as an instrument of cultural diplomacy.

DISCUSSION

The K-pop industry is an entertainment industry that pioneered the era of Korean culture at the international gate. This success is inseparable from the values, lifestyle, social life, systems, traditions, and beliefs of the Korean people that are deliberately embedded in K-

Pop music, known as *koreanization* (Khairunissa, 2019). Whether we realize it or not, organization in Indonesian people's lives includes music, drama, fashion, hairstyles, and even Korean lifestyles. With the emergence of idols becoming more popular among young people, more and more people are seeing the rise of Korean music. The model is a K-pop music singer with a beautiful and handsome face, singing and dancing abilities, and a perfect image (Firdani, 2019).

This can be seen from the number of fan groups, both on social media and in real life, and the emergence of virtual communities of Korean lovers in the Indonesia (Simbar, 2016). For example, the city of Bandung, which has succeeded in strengthening the closeness between the younger generation of the city of Bandung and the K-Pop phenomenon (Rahmat, 2018). Not infrequently, all elements of K-Pop have been integrated into their daily lives (Jeong et al., 2017).

Introduction: First Steps to Introduce K-Pop in Indonesia

First and fundamental is the introduction, based on the vision of the Ministry of Foreign Affairs of South Korea in spreading and promoting South Korean culture; of course, the South Korean people themselves take the initiative in introducing their culture. They are driven by communication between individuals (people to people), entrepreneurs (business to business) (business to people), and activists. Next is the response generated by introducing culture (Leonardo, 2019).

The introduction of South Korean culture in Indonesia can be developed as it is today with support from social media can attract the interest of the Indonesian people to South Korean culture. There are several aspects in the development of the introduction of K-pop culture in Indonesia, among others (Rizky, 2015),

First, there is feedback for everyone with the same interests so they will be connected by communication (social order).

Second, freedom in access to technology makes it easier to share and receive information sources. This is reflected in the implementation of the hashtag feature on several social media such as Instagram, Twitter, and Facebook which will significantly facilitate sharing and finding information on everything about K-pop music.

Third is the discussion on social media. For example, the official Instagram account of

the South Korean government, an agency that shares various K-Pop music activities through live broadcasts that the Indonesian people can watch.

Fourth, the connected community of K-Pop lovers in one online platform using social media as a communication medium to update the development of K-pop popular culture.

Fifth, K-pop artists can influence their fans by introducing South Korean culture.

In introducing South Korean culture in Indonesia K-pop, K-Pop artists play a significant role in introducing South Korean culture through their music. Indirectly, K-pop artists become actors in South Korean cultural diplomacy in their distribution in Indonesia. K-pop artists who have become international artists can easily influence and attract the world community, especially Indonesia, in promoting South Korean culture, which is none other than introducing the South Korean language through their songs. Thus, many Indonesians are interested in learning the South Korean language. Finally, forming a positive image will be very easy for South Korea.

Besides the South Korean language, the fashion used by K-pop artists is so innovative and diverse, and unique, becoming a new fashion trend and favored by fans. Additionally, these artists can influence their fans to easily promote South Korean products that can advance sales and the South Korean economy. At the same time, they can promote and introduce South Korean tourism by making video clips in South Korean tourist areas and holding K-Pop music events that can attract foreign tourists to South Korea.

Policy: Government's Active Role in Introducing K-Pop

The South Korean government's seriousness in supporting K-Pop has been stated in its Diplomatic White Paper which explains that the South Korean Ministry of Foreign Affairs and Trade says South Korea's policy to introduce the culture and image of its country is correct (Ministry of Foreign Affairs Republic of Korea, 2008a). In addition, the official statement of the Minister of Culture, Sports and Tourism of South Korea in 2006, stated that the government will give full support to cultural diplomacy, especially through K-Pop (Hallyu).

"The Ministry has set up open connection workplaces abroad called "Korean Plaza" to fortify the nation's picture through the globalization of Hallyu, the blast of Korean mainstream society overseas. In Particular, the public authority will uphold trade of social substance with outside nations from one-sided or send out arranged

exercises'(Rachmawati, 2016).

The South Korean government's seriousness in supporting cultural diplomacy through the Korean wave, one of which is K-Pop, can be seen from several important policies including:

- **Diplomatic White Paper 2006**

The South Korean government explained that in its foreign policy, the implementation of South Korean diplomacy is carried out by the Ministry of Culture, Sport, and Tourism which is responsible for introducing the Korean Wave to achieve South Korea's national goals in developing and developing positive image. This is related to the diplomatic efforts carried out by the Ministry of Foreign Affairs by increasing cultural activities and encouraging diplomacy to achieve a larger national goal, namely improving the national image of the Republic of Korea as a cultural pioneer country (Ministry of Foreign Affairs Republic of Korea, 2006).

- **Diplomatic White Paper 2008**

In the 2008 Diplomatic White Paper, the South Korean Government explained that to achieve competition between countries, culture is an important element and a useful tool to create added value. South Korea's Ministry of Foreign Affairs and Trade tries to use various activities related to cultural diplomacy to promote South Korea's national interests.

"The Ministry of Foreign Affairs and Trade has emphasized its role as a coordinator for cultural diplomacy. Throughout 2007, MOFAT has held joint policy conferences with the Ministry of Culture, Sports, and Tourism to coordinate overseas cultural exchange programs hosted by various organizations. To that end, the Ministry drew up schedules for cultural exchange programs in 2008 based on surveys on the demand for such events from overseas missions. Under constantly changing circumstances, the Ministry will continue to closely cooperate with domestic cultural organizations and carefully monitor cultural trends overseas. The Ministry will faithfully carry out its role as the hub of cultural diplomacy" (Ministry of Foreign Affairs Republic of Korea, 2008a).

- **Diplomatic White Paper 2011**

The 2011 Diplomatic White Paper explained that the mission of the Ministry of Foreign Affairs and Trade is to encourage Korean Wave diplomacy by giving preferential treatment to foreign television stations so that they can introduce South Korean culture abroad in the form of video files depicting South Korean culture (Ministry of Foreign Affairs Republic of Korea, 2008b).

- **Diplomatic White Paper 2016**

The South Korean government also supports the development of K-pop by organizing K-pop festivals in various regions. This can be seen clearly from the information published by the Ministry of Foreign Affairs in the Diplomatic White Paper in 2016 (Ministry of Foreign Affairs Republic of Korea, 2016).

"MOFA has added to the abroad headway of Hallyu social substance and the nonstop development of the Korean Wave through its organization of Korean missions abroad. MOFA has facilitated different occasions like the K-Pop and K-Food World Festival, the Quiz on Korea, and video challenges while working in participation with telecasters like KBS, MBC, and Arirang TV. Likewise, it has led a measurable exploration on the current status of Hallyu in every area and has offered help for Hallyu fan clubs' intentional exercises (MoFA Republic of Korea)."

From many policies by the South Korean government in introducing its culture to the international arena above, it has received a positive response from the international community, especially Indonesia, thus making it easier for these countries to introduce their country's culture to one another.

Cooperation: Formation of Cooperation between South Korea and Indonesia

The creation of cooperation, after introduction and policies, shows that South Korea and Indonesia have introduced their respective cultures, especially K-Pop in Indonesia. Thus, it can affect the lifestyle between people to buy products from each other's countries. From within the exchange of information, people can easily access to improve and maintain relationships. That way, it can affect the economy, which is a breakthrough for entrepreneurs to promote South Korean culture. After that, the two countries agreed to cooperate by holding several cultural events, among others:

- **Film Festival**

The cooperative relationship between South Korea and Indonesia is well established in the social and cultural fields which can increase a positive image for South Korea, this can be seen from the existence of a Korean Film Festival in Jakarta which was organized by the South Korean embassy in Indonesia. The event was attended directly by film actors and K-pop singers from both countries, namely Indonesia and South Korea, not only that, but the South Korean

embassy also attended the event (Simanihuruk, 2020).

Korea Indonesia Film Festival (KIFF) is an annual event part of the Korea Festival to introduce and understand each other's Korean & Indonesian social life, as well as Korean and Indonesian culture and traditions through films that will be shown during KIFF.

In 2018, the Indonesian Korean Film Festival took place for 4 days, 18-21 October 2018 from each of the four urban communities, specifically CGV Cinemas Grand Indonesia at Jakarta, CGV Cinemas Social Market at Palembang, CGV Cinemas J-Walk at Yogyakarta, and CGV Grand Square Daya Cinema at Makassar. The Opening of KIFF was opened symbolically with a strip cutting by the South Korean Ambassador to Indonesia Kim Chang-beom, Deputy Director of Foreign Government Relations Imam Santosa, President Director of CJ Indonesia Son Yong, Director of the Korean Cultural Center Con Yong Pong, Director of CGV Cinemas Tomy Kim, and two Indonesian entertainers, Rano Karno and Iqbal Ramadhan (Aditia, 2018).

Furthermore, the 2019 KIFF Event at the opening ceremony, October 10, 2019, at CGV Grand Indonesia, Kang So-ra, who is also the main character in the film Sunny, will be present as a guest star and later 15 Korean films and five Indonesian films will be screened from different classifications (Febriana, 2019).

- **South Korean Cultural Seminar**

Hallyu Diplomacy 2011 organized by KCCI (Korea Culture Center Indonesia), held the Injae Shon In-Shik cultural seminar. This activity is called "Reading Korean Paintings". This seminar aims to provide information about painting and the traditional spirit of South Korea. The seminar was held in Korea's multifunctional hall in August 2011 Cultural Center. In the same year, KCCI (Korea Culture Center Indonesia), held a public seminar on "Eternal Cultural Tourism". This seminar is divided into 2 seminar parts, the first seminar, a discussion of the "Borobudur Code" has been read as a legend, and the second part. Legendary power, Borobudur is a fusion of the present and the past (Korean Culture Centre Indonesia, 2011).

In 2017, KCCI (Korea Culture Center Indonesia) again held this event, one of which was the K-Pop Academy which held a meeting to dance and sing. Members who take part in this opportunity will be prepared by specialists from Sejong University. The event was held on the third floor of Lotte Shopping Avenue, Art and Culture Studio. The reason for this action is the same as the previous year, specifically creating talented soft and hard skills from Indonesia to become specialists in South Korea (Korean Culture Centre Indonesia, 2017).

- **Korea Indonesia Week**

Korea-Indonesia Week is a social event coordinated by the Embassy of the Republic of Korea in Indonesia to strengthen relations between each other in the sociocultural and tourism industries by observing the positive reactions of Indonesian people to South Korean culture. On this occasion, it is planned to present an overview of South Korean culture, where the first appearance of Korean culture has developed for 5,000 years. This opportunity is also to establish useful relationships in the field of culture. Besides aiming to showcase South Korean culture, there is also an exhibition of works by Indonesians (Simanihuruk, 2020). Korea-Indonesia Week 2012, held on 3–9 October 2012, whose activities were quite different from the previous annual celebrations, was the Gangnam Style Cover Contest, which attracted young Indonesians to South Korean popular music (Putri et al., 2019).

- **South Korean Language Learning**

The Korean Cultural Center Indonesia (KCCI) organized South Korean language learning and established the King Sejong Institute Center Indonesia (KSIC) in Jakarta and Surabaya. King Sejong Institute Center Indonesia also regularly carries out activities known as Korean Culture Day, which aims to deepen understanding of the kinds of culture, both traditional and modern, South Korea has. Every month, the Korean Culture Day event has a different theme and is presented with exciting events involving KSIC students (Korean Cultural Center Indonesia, n.d.).

K-Pop: An Effort to Achieve South Korea's National Interest in Indonesia

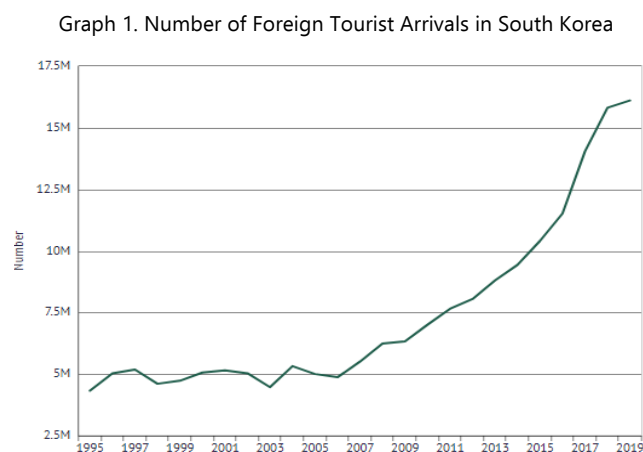
From 2008 to 2012, K-pop music developed rapidly in Indonesia, accompanied by a good image that formed a positive perception of Indonesian people towards South Korea. This positive image affects Indonesia's foreign policy towards South Korea, for example, strengthening bilateral relations in the political, economic, and socio-cultural fields. Behind its increasingly positive image, South Korea has a somewhat important goal, namely, to support political development to support change. In other words, a country that used to be under the rule of imperialism has now become a democratic country.

In the political field, the relationship between South Korea and Indonesia is getting closer through cooperation. For example, South Korea and Indonesia are working together to make democracy a strategic agenda in Asia. Both succeeded in becoming co-leaders of the

Bali Democracy Forum in 2010 and laying a solid foundation for the two countries to master the momentum of democracy in the Asian region. Not to mention, South Korea actively promotes East Asia to become an East Asian Community with democratic values. Collaborating with Indonesia, one of the countries with an essential role in Southeast Asia will make it easier for South Korea to carry out this vision to achieve stability and prosperity in the East Asian region (Firdani, 2019).

In the economic field, The Economist released data that the Korean Wave or K-Pop is a soft power to improve the economy, especially since the outbreak of the Asian financial crisis in 1998 when South Korea's GDP fell by 7%. In addition, South Korea's income has increased with the development of K-pop boy and girl bands. The total revenue received was 997.3 billion Won, and the export value was 48.5 billion Won. Not only that, but K-Pop also creates jobs for 78,728 workers (Darmawan, 2014).

South Korea's economic improvement in the tourism sector is also apparent. The phenomenon of K-Pop (Korean Wave) has led to the formation and development of the Korea Tourism Organization (KTO). For example, the popularity of K-pop music video shooting locations can be used as tourist spots in South Korea. Even from 2010 to 2019, the number of Indonesian tourists visiting South Korea continued to increase, proven in the graph below (Knoema, n.d.).



Source: Visitor Arrivals, Korean Departures, International Tourism Receipts and Expenditures, <https://knoema.com/atlas/Indonesia/Number-of-arrivals>

Table 1: Number of Foreign Tourist Arrivals in South Korea

Year	Value	Change %
2019	16,107,000	1.88 %
2018	15,810,000	12.61 %
2017	14,040,000	21.89 %
2016	11,519,000	10.69 %
2015	10,407,000	10.30 %
2014	9,435,000	7.19 %
2013	8,802,000	9.42 %
2012	8,044,000	5.15 %
2011	7,650,000	9.24 %
2010	7,003,000	10.74 %

Source: Visitor Arrivals, Korean Departures, International Tourism Receipts and Expenditures, <https://knoema.com/atlas/Indonesia/Number-of-arrivals>

From the data above, the number of Indonesian tourists to South Korea until 2019 is 16,107,000. This is where the number of Indonesian tourists visiting South Korea increases yearly. It can be seen from the summary table made by the author. From this data, it can be seen that in 2016-2017 the number of visitors increased two times higher than the usual increase every year. In 2019, the number of immigrants to Indonesia was 16.1 million. The number of Indonesian arrivals increased from 5.06 million in 2000 to 16.1 million in 2019, growing at an average annual rate of 6.60%.

On the other hand, the fame of K-Pop artists who are Brand Ambassadors of companies from South Korea also contributes to the company's economic improvement, which has implications for the progress of the South Korean economy. For example, LG Electronics and Samsung manage the electronics and communications equipment company. The popularity of K-Pop is used as a promotion strategy for their commercial products to increase company profits. Especially in Indonesia, LG Electronics and Samsung managed to dominate the Indonesian electronic product market by more than 30 percent FridayFridayFriday(Firdani, 2019).

South Korea also gains in the social and cultural fields. With the foundation of cooperation between Korea and Indonesia in the field of culture and establishing a collaborative culture committee, it is easier to improve relations. Social relations between the two countries are increasing. As we can see today, the interest in K-Pop has changed the

fashion landscape or the dress style of the K-pop music artists that they like. Not only that, but fans of K-pop music in Indonesia also imitate hair styling, accessories, lifestyle, and how to interact with the surrounding environment, especially among teenagers who think it looks attractive, fashionable, and attractive. Unique, so it doesn't look boring. That way, imitation of lifestyle, style of dress, and so on makes Indonesian people have to buy some products from South Korea to look the same. This led to an increase in the South Korean economy.

CONCLUSION

The South Korean government devised a strategy to use K-Pop as cultural diplomacy for the national interest. At least there are three stages of the strategy implementation process,

1. **The introduction** is carried out by introducing K-Pop to the Indonesian people through the direct community, entrepreneurs, and, not infrequently, the opening through easy access to official social media accounts.
2. **Policy**, by issuing a diplomatic white paper that states that K-Pop which is part of the Korean Wave as an instrument of their cultural diplomacy, indicates that the South Korean government fully supports this to achieve its national interests.
3. **Cooperation**, as an implementation policy directly. This is evidenced by holding several events related to K-Pop by collaborating both between the government and the private sector.

Of course, the three stages of the cultural diplomacy strategy through K-pop in Indonesia mentioned above it has a positive impact on South Korea. **First**, a positive image of South Korea will undoubtedly be formed in Indonesian society, considers South Korea democratic, and even succeeded in becoming a co-leader in the Bali Democracy Forum event. **Second**, there is an increase in the economy. When K-Pop artists show a positive image and promote tourism, it will undoubtedly impact Indonesian tourists' travel to South Korea, increasing the South Korean economy. **Third**, the Indonesian people imitate the style of dress, accessories, lifestyle, and how to interact with the environment, making South Korea take advantage of this economically and socio-culturally.

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