

ABSTRAK

Penelitian ini bertujuan untuk menganalisis bagaimana diplomasi publik yang dilakukan oleh Voice of Baceprot dalam Glastonbury Festival 2024.

Penelitian ini menggunakan metode penelitian kualitatif dengan pendekatan deskriptif. Data primer diperoleh melalui wawancara dengan manajemen Voice of Baceprot, sedangkan data sekunder diperoleh dari buku, jurnal ilmiah, artikel media, situs resmi, dan dokumentasi penampilan Voice of Baceprot pada festival musik internasional. Analisis data dilakukan menggunakan model Miles, Huberman, dan Saldaña yang meliputi kondensasi data, penyajian data, serta penarikan dan verifikasi kesimpulan. Penelitian ini menggunakan teori Diplomasi Publik Nicholas J. Cull yang berfokus pada dimensi *cultural exchange* dan *advocacy*, serta konsep aktor non-negara sebagai landasan analisis.

Hasil penelitian menunjukkan bahwa Voice of Baceprot telah menjalankan diplomasi publik sebagai aktor non-negara melalui partisipasinya dalam festival musik internasional. Pada dimensi *cultural exchange*, Voice of Baceprot membangun pertukaran budaya melalui penampilan musik, representasi identitas Indonesia, interaksi dengan audiens, serta pertukaran pengalaman dengan musisi internasional yang menghasilkan *mutual understanding*. Sementara itu, pada dimensi *advocacy*, Voice of Baceprot memanfaatkan partisipasi mereka dalam Glastonbury Festival 2024 sebagai media untuk memperkenalkan Indonesia melalui identitas budaya, profesionalisme, dan karya-karya yang mereka tampilkan sehingga berkontribusi terhadap pembentukan citra positif Indonesia di tingkat internasional.

Kata Kunci: Diplomasi Publik, Voice of Baceprot, Aktor Non-Negara, *Cultural Exchange*, *Advocacy*, Festival Musik Internasional.

ABSTRACT

This study aims to analyze how Voice of Baceprot conducted public diplomacy through Glastonbury Festival 2024.

This study employed a qualitative research method with a descriptive approach. Primary data were obtained through interviews with the management of Voice of Baceprot, while secondary data were collected from books, academic journals, media articles, official websites, and documentation of Voice of Baceprot's performances at international music festivals. The data were analyzed using the Miles, Huberman, and Saldaña interactive analysis model, which consists of data condensation, data display, and conclusion drawing and verification. This study applies Nicholas J. Cull's Public Diplomacy Theory, focusing on the dimensions of cultural exchange and advocacy, as well as the concept of non-state actors as the analytical framework.

The findings reveal that Voice of Baceprot has conducted public diplomacy as a non-state actor through its participation in international music festivals. Within the cultural exchange dimension, Voice of Baceprot fostered cultural exchange through musical performances, the representation of Indonesian identity, interactions with audiences, and the exchange of experiences with international musicians, thereby creating mutual understanding. Meanwhile, within the advocacy dimension, Voice of Baceprot utilized its participation in the 2024 Glastonbury Festival as a platform to promote Indonesia through its cultural identity, professionalism, and musical works, thereby contributing to the development of a positive image of Indonesia in the international community.

Keywords: *Public Diplomacy, Voice of Baceprot, Non-State Actor, Cultural Exchange, Advocacy, International Music Festivals.*