

# Mapping Global Music Value Chain HYBE Co.,Ltd: Case Study “17 Is Right Here” Seventeen

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## ABSTRACT

*In today's globalized era, the world's economic system is increasingly interconnected through a global production network known as the Global Value Chain (GVC). This involves production stages located in different countries as companies expand globally to access new markets. While the GVC concept was first used in the manufacturing sector, it can now be applied to the creative industry. This study uses De Voldere's (2017) concept of the Global Music Value Chain to examine the production chain of HYBE Co., Ltd.'s album "17 Is Right Here" by Seventeen. Using a qualitative case study methodology, the research uncovers a transnational network of contributors involved in the album's production, from creation to distribution, exhibition, and reaching consumers. This transnational network adds value to HYBE Co., Ltd.'s music products, allowing them to compete in the global music market. Furthermore, technological advancements have supported the international reach of HYBE Co., Ltd.'s music products.*

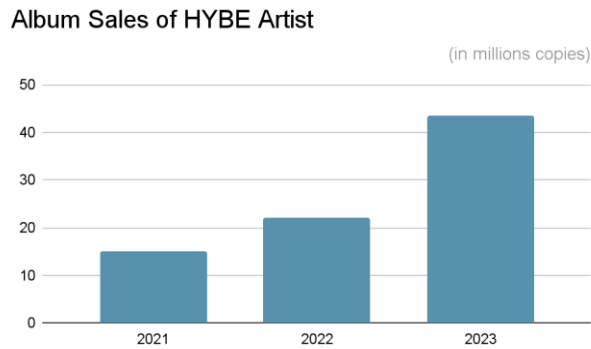
**Keywords:** Album “17 Is Right Here”, Global Music Value Chain, HYBE Co, Ltd, Seventeen

## INTRODUCTION

South Korea's popular culture, known as the "Korean Wave," has expanded worldwide through its creative industry's output, which includes television dramas, music, films, fashion, and other entertainment mediums. The global community has known this popular culture as K-pop. K-pop is now a significant attraction and economic contributor to South Korea. HYBE Co., Ltd. is one of the multinational companies that has contributed to the growth of K-pop. Its subsidiaries, known as HYBE Labels, include Big Hit Music, Pledis Entertainment, ADOR, Source Music, Benefit Lab, and KOZ Entertainment. Record labels and music production in South Korea are the main focus areas for HYBE Co., Ltd. (HYBE Co Ltd, n.d.).

HYBE Co., Ltd. has a variety of music products that have successfully entered the international market. Diagram 1 reveals that HYBE Co., Ltd.'s overall album sales revenue has been rising annually. Referring to the company's album sales, table 1 depicts that in 2023, the boy group Seventeen obtained the biggest album sales. Then, in Table 2, according to the IFPI (International Federation of the Phonographic Industry), in 2023, two Seventeen albums were determined as the best-selling albums in the global music market, including physical sales and digital sales (IFPI, 2024). Due to Seventeen's successful entry into the global music business,

HYBE Co., Ltd., and Seventeen will collaborate on new music in 2024 by releasing the album "17 Is Right Here".



**Diagram 1** HYBE Co., Ltd. Album Sales

**Source:** (HYBE Co Ltd, 2024a)

**Note:** Authors reconstructed this Diagram based on sources.

**Table 1** HYBE Artist Album Sales Co., Ltd. in 2023

No	Artist	Sales (in thousand)
1	Seventeen	15,936
2	Tomorrow X Together	6,505
3	NewJeans	4,261
4	ENHYPEN	3,882
5	Jungkook	2,706
6	V	2,248
7	Le Sserafim	1,953
8	Jimin	1,746

**Source:** (HYBE Co Ltd, 2024a)

**Note:** Authors reconstructed this table based on sources.

**Table 2** IFPI Global Album Sales Charts 2023

Position	Artist	Album	Units
1	Seventeen	FML	6.4m
2	Stray Kids	5-STAR	5.3m
3	NCT DREAM	ISTJ	4.6m
4	Seventeen	SEVENTEEN HEAVEN	4.5m
5	Stray Kids	ROCK-STAR	4.2m

**Source:** (IFPI, 2024)

**Note:** Authors reconstructed this table based on sources.

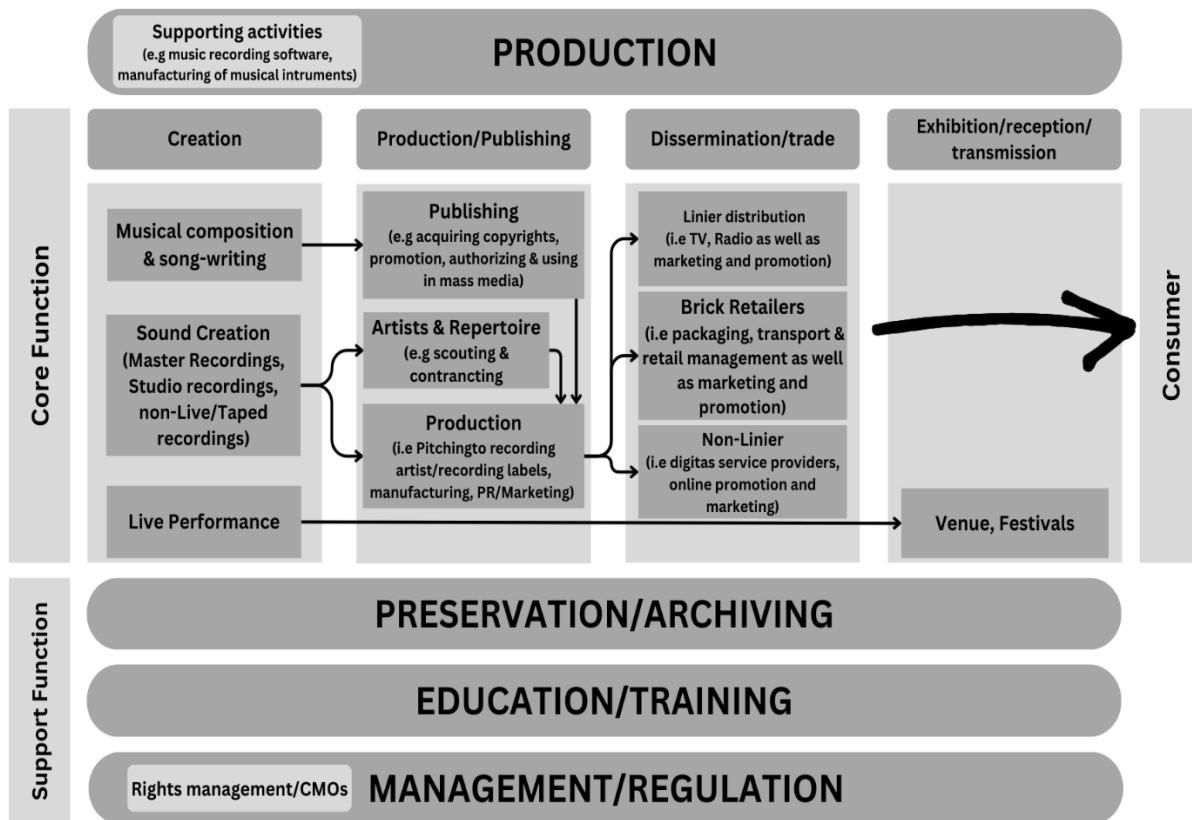
According to Gary Gereffi, globalization has facilitated corporate access to production. It has also triggered a new era of international competition in global production and trade that

has transformed the industrial structure into a Global Value Chain. A global value chain is cross-border production, from raw materials to finished products. Gereffi highlighted the collaboration and cooperation between cross-border corporate actors in every production stage (Gereffi et al., 2005). Since the Global Value Chain is typically utilized in product manufacturing, it must be added to the production of the album "17 Is Right Here." Therefore, to explain the creative industry production process by HYBE Co., Ltd. will use the concept of the Global Creative Value Chain, which is more relevant to music products (De Voldere et al., 2017).

Global Value Chain research is still limited to manufacturing products. The K-Pop industry focuses on actors who play a role in marketing and marketing strategies; for example, research entitled Value Chain Analysis to Identify Internet of Things Use Case in The Indonesian Pharmaceutical Industry by Wendy Junaidi (2022) describes how the pharmaceutical industry in Indonesia can implement the IoT system. Furthermore, research conducted by Saragih et al. (2024) *Celebrity Endorser and Brand Image McDonald's: Impact of Collaboration McDonald's with BTS in Indonesia* describes McDonald's collaboration with Kpop idol BTS as one of the factors that can increase the number of purchases. Similar to this, Sarjono et al.'s research (2024) *Analyzing YG Entertainment's Financial Impact: Addressing Brand Image Decline and Solutions*, explores how the entertainment industry's dynamics—particularly those involving artists—can impact the reputation and financial stability of major entertainment companies like YG Entertainment. However, there is a study that has similarities with this study, namely *Mapping Global Creative Value Chain for Kpop Industry: The Case of BTS (2018-2020)* by Purbantina et al. (2022) which conducted a global value chain mapping by Big Hit Entertainment with a case study of BTS with several creative products that the group has produced. Thus, there is still room for discussion regarding the K-Pop industry which is not only limited to marketing but also at a stage of cross-border production.

The purpose of this study is to answer the question, "**How is the mapping of the Global Music Value Chain by HYBE Co., Ltd. in the production of the album "17 Is Right Here" by Seventeen?**". This study will map the global network involved in the music production process of a K-Pop album. In addition, the study will also examine the relationship between transnational actors who contribute at each stage so that their involvement adds value to the musical work. The study reveals how the involvement of transnational actors is a strategy for HYBE Co., Ltd. in reaching the global music market.

Gereffi's concept of the Global Value Chain (GVC) and the Global Creative Value Chain (GCVC) both refers to full range of activities involved in bringing a product from conception to its final delivery to the customer (De Voldere et al., 2017, p. 35). Other studies explore the *Creative Value Chain* using the concept of Peterson and Anand (2004). However, this concept only focuses on the core function stage in film and game-making in Switzerland, with cross-country activities limited to the consumption stage (Betzler & Leuschen, 2021). As a result, the scope is more limited and less thorough than the idea that De Voldere (2017) created. Therefore, this study will use the *Global Music Value Chain* concept. De Voldere emphasizes that this concept is limited to manufactured products and can be used in creative products according to their type. In a value chain analysis, all forms of activities and relevant actors that play a role in the creation, production, distribution, and exhibition processes need to be analyzed, as well as the relationship between the actors involved (De Voldere et al., 2017).

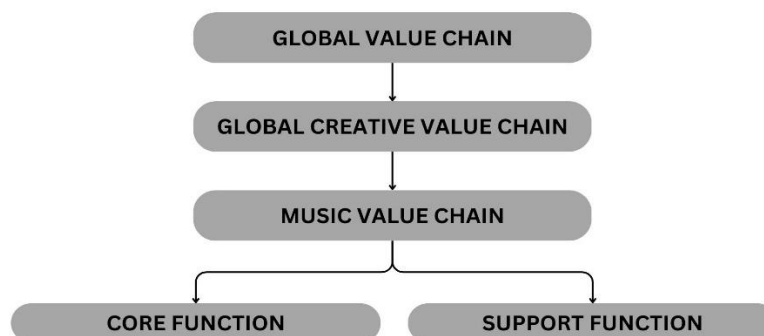


**Image 1** Global Creative Value Chain oleh De Voldere (2017)

**Source:** (De Voldere et al., 2017)

**Note:** Authors reconstructed this image

The Global Creative Value Chain is a Music Value Chain concept derivative. The concept describes various techniques used to create, market, and distribute music products by various entities situated across international borders (De Voldere et al., 2017, p. 133). Voldere separated the stages into two categories—the core function and the support function—to facilitate the analysis of the music production process (De Voldere et al., 2017, p. 136). Core Function is the main activity in the process of making music products. Voldere identified four main early stages: creation, production, distribution, and exhibition. Support Function includes all activities that facilitate the production, distribution, and promotion of music products on a global scale. These activities are divided into three stages: preservation or archiving, education and training, and management and regulation.



**Image 2** Research Synthesis

**Source:** Authors

Authors employed the Global Value Chain concept as the leading concept, which the Global Creative Value Chain supports and is a concept standard for products in the creative industry. The Global Creative Value Chain idea and its derivatives, the Global Music Value Chain, and the Music Value Chain concept with a global reach will be used to explain this research. This Global Music Value Chain is divided into two functions that map the stages of making a music product. First, the Core Function is divided into four processes: creation, production, distribution, and exhibition. Second, the Support Function is an activity that supports a music product, including maintenance or archives, training, and copyright management of music products.

## RESEARCH METHOD

This study used a qualitative case study research type to analyze the Global Music Value Chain mapping on the album "17 Is Right Here". The qualitative approach allows for a comprehensive explanation of a phenomenon by collecting various sources and non-numerical interpretations. Meanwhile, case studies explore phenomena in depth based on data collected in the research context (Creswell & Creswell, 2018). This study analyzed the album "17 Is Right Here" as a case study within the Global Music Value Chain framework. Authors mapped each stage in the model developed by De Voldere (2017) and applied it in this case study to understand the role of these stages in the album's production, distribution, and consumption processes.

Empirical and qualitative studies on K-pop as a case study are still limited. Therefore, this study utilized secondary data from various sources, such as company reports, news articles, physical albums of "17 Is Right Here", company social media, official websites released by HYBE Co., Ltd., and the official website of the copyright institution KOMCA. Global Music Value Chain is an effective strategy for creative industry companies to add value to products for their customers. Through this study, authors applied the concept of the Global Value Chain in the creative industry to provide a new perspective on the K-Pop phenomenon. In addition, this study expressed the structure of music production in the album "17 Is Right Here", particularly the stages involving global actors and cross-border networks.

## RESULTS AND DISCUSSION

According to De Voldere (2017), the music industry is developing following technological developments. Changes have brought new patterns in distributing music products using digitalization (Spotify, Apple Music, Tidal), which have led the music industry to be controlled by the power of technology and given birth to new forms of business model development and consumption patterns with the availability of easy access to music on mobile devices (De Voldere et al., 2017, p. 133). The simplicity of streaming music is echoed by Seventeen where the latest album it released entered the global digital chart (K-en News, 2024).

In conducting a mapping analysis of music production, it is necessary to evaluate the parties involved, such as artists, musicians, lyricists and composers, record companies, music publishers, broadcasters (radio, TV), digital service providers, and retail stores. Therefore, it is necessary to have details of each production process from the creation stage to the exhibition stage (until the final product reaches consumers). This study will use the album "17 Is Right Here" to examine the Global Music Value Chain process. The details of this production process will be analyzed using De Voldere et al., (2017) Music Value Chain concept.



# 1. Core Function

## A. Album Creation and Production Stages

According to De Voldere, the creation and production stages are the main stages of music production. In the creative music industry, the musician, composer, or music writer initiates the creation stage. The musician will produce the sound at the creation stage, serving as the foundation for a musical composition (De Voldere et al., 2017, p. 137). A&R, record labels, producers, and collective rights organizations are among the actors involved in the three stages of production, which are publication, production, and artist and repertoire (De Voldere et al., 2017, p. 137). Although the artist does not always participate in the composition process at this point, seventeen members of the band "Best Album 17 Is Right Here" contributed to the song's creation.

**Table 3 Seventeen’s Best Album “17 Is Right Here” Creation and Production Stage**

Stage	Activity	The Role & Actor
Creation	Sound Creation & Performing Artist	Performing artists: <b>Vocal:</b> Seventeen (Seungcheol, Jeonghan, Joshua, Junhui, Hoshi, Wonwoo, Woozi, Minghao, Mingyu, Dokyeom, Seungkwan, Vernon, Dino) <b>Chorus Vocal:</b> Woozi, Bumzu, Shannon, Seungcheol, Wonwoo, Mingyu, Vernon, Glenn, Gesture, Seungkwan, Hoshi, Dokyeom
	Music Composition - Creating music, compositions, instrumental & vocal	Woozi, Bumzu, Ninos Hanna <sup>SE</sup> , Andreas Oberg <sup>SE</sup> , Gabriel Brandes <sup>SE</sup> , Justin Starling <sup>US</sup> , Maya Rose <sup>SE</sup> , Niklas Jarelius Persson <sup>SE</sup> , William Sagerdahl <sup>SE</sup> , Yeom Dong-Geon, Park Ki-Tae, Lee Beom-Hoon, Monotree, Won Yoon Heon, Dong Nae Hyeong, Taggart Andrew <sup>US</sup> , Berryman Guy Rupert <sup>UK</sup> , Buckland Jonathan Mark <sup>UK</sup> , Champion Wilhan <sup>UK</sup> , Martin Christopher Anthony John <sup>UK</sup> , Nmore, “Hitman” Bang, Wonderkid, Kyler Niko <sup>UK</sup> , Christoffer Semelius <sup>SE</sup> , H.Kenneth <sup>US</sup> , Josh McClelland <sup>UK</sup> , Matt Terry <sup>UK</sup> , Jordan Witzigreuter <sup>US</sup> , Cameron Walker <sup>US</sup> , Tim Tan <sup>AU</sup> , Dan August Ringo <sup>US</sup> , Ploypaworawan Praisorn <sup>TH,US</sup> , Softserveboy <sup>US,KR</sup> , Alex Keen, Vernon, Tommy Brown <sup>US</sup> , Steven Franks <sup>US</sup> , Melanie Joy Fontana <sup>US</sup> , Michel “Lindgren” Schulz <sup>DE,US</sup>
	Create and Modify song lyrics	Woozi, Bumzu, Ninos Hanna <sup>SE</sup> , Andreas Oberg <sup>SE</sup> , Gabriel Brandes <sup>SE</sup> , Justin Starling <sup>US</sup> , Maya Rose <sup>SE</sup> , Niklas Jarelius Persson <sup>SE</sup> , William Sagerdahl <sup>SE</sup> , Dong Gun Yeom, Seungcheol, Wonwoo, Mingyu, Hansol, Minghao, Dino, NMore, Park Ki Tae, Lee Beom Hun, MonoTree, Seungkwan, Won Young Heon, Dong Nae Hyeong, Jeonghan, Hoshi, H. Kenneth <sup>US</sup> , Christoffer Semelius <sup>SE</sup> , Wonderkind, Anke, “hitman” Bang, Kyler Niko <sup>UK</sup> , Josh McClelland <sup>UK</sup> , Jordan Witzigreuter <sup>US</sup> , Cameron Walker <sup>US</sup> , Tim Tan <sup>AU</sup> , Joshua, Kim In Hyung, Matt Terry <sup>UK</sup> , Alex Keem, Softserveboy <sup>US,KR</sup> , Ploypaworawan Praisorn <sup>TH,US</sup> , August Rigo <sup>US,KR</sup> , Steven Franks <sup>US</sup> , Tommy Brown <sup>US</sup> , Michel “Lindgren” Schulz <sup>DE,US,KR</sup> , Melanie Joy Fontana <sup>US</sup>
Arranging - Creating a song accompaniment. Arranging the composition of musical instruments with vocal sounds	<b>Mastering Engineer:</b> Kwon Nam Woo, Chris Gehringer <sup>US</sup> . <b>Mixing Engineer:</b> Anchor, Stay Tuned, Jeon Jin, Gun Jong-Pil, 마스터키, Kim Dae Young, Ramy de miro. <b>Assistant Mixing Engineer:</b> Cha Ye Ji. <b>Recording Engineer:</b> Jeong Eun Kyung, Kim Su-jeong, Kim Ji-hyun, Yang Young-eun, Woo Min Jeong (Ingrid Studio), BUMZU, Kim Dae Young, Kim Min-jung, Jang Woo Young, Min Sung Soo, Eugene Kwon, Kim Yeji, Anh Sungsoo, Glenn, Jozu. <b>Synthesiser &amp; Programing:</b> Bumzu, Park Ki-Tae, Wonderkid, Michel “lidgren” Schulz <sup>DE,US</sup> . <b>Vocal Director:</b> Bumzu. <b>Piano:</b> Bumzu, Han Ah-Young, Lee Beom-Hoon, Hwang Hyun, In Young Hoon, Jo Ja Young, Nmore, Wonderkid. <b>Bass:</b> OhWay!, Lee Dong Hyeok. <b>Guitar:</b> Hong Hoon-	

ki, Park Ki-Tae, Wonderkid, Jukja. **Brass:** Lee Beom-Hoon. **Trombone:** Woo Sung Min. **Trumpet:** Kim Sung Min. **Baritone Saxophone:** Baek Kwan Woo. **Tenor Saxophone:** Park Ki Hun (flute/clarinet). **Alto Saxophone:** Joo Hyun Woo. **Programming Drum:** Bumzu. **Digital Editor:** Jeong Eun Kyung, Kim Daeyoung. **Arranger:** Bumzu, OhWay!, Anchor, Park Ki-Tae, Nmore, Woozi, Hwang Hyun, Dong Gun Yeom, Buildingowner

All Production Activities for the Album “Best Album 17 Is Right Here”	<b>Record Label:</b> HYBE Co, Ltd.
Production: arranging and supervising the process of making music.	<b>Executive Producer:</b> Han Sung-soo  <b>Artist Recording Pitching:</b> UNIVERSE FACTORY, PRISMFILTER STUDIO, PLEDIS STUDIO, Ingrid Studio, & doobdoob Studio. Dolby Atmos <b>Manufacturing:</b> Section AB, PRISMFILTER MIX LAB, Stay Tuned Studio, KLANG Studio, HYBE Studio, MasterPieceSoundLab, <a href="#">Sterling Studio<sup>US</sup></a> , Section AB, Dolby Atmos.
<b>Production</b> Publishing - copyright, authority, and use of works in mass media	<b>Copyright Assignees Base on KOMCA:</b> Swedish Collective Management Organization for Music Creators And Publishers (STIM), PRS for Music (PRS), American Society of Composer, Authors, and Publisher (ASCAP), Broadcast Music, Inc (BMI), Australasian Performing Right Association (APRA)  <b>Music Publisher:</b> HYBE CO LTD, PRISMFILTER Music Group Co., Ltd., Kreation Music Rights Co.,Ltd., Artiffect Music, Music Cube, Warner Chappell Music Korea Inc, Fujipacific Music Korea Inc., <a href="#">Universal Music Publishing</a> , Sony Music Publishing Korea, Jam Factory Korea Inc., 153joombas Music Group Co., Yellowstring Inc
Artist & Repertoire - Talent discovery, middleman between parties, negotiation and signing of contracts	<b>Artist &amp; Repertoire Team:</b> Ahn Shin Kyu, Kim Ji Yoon, Cho Yoon Hee, Jo Su Min (A&R Director & Coordination). Yoon Hyerim, Shin Min Kyung (Performance Directing). Kang Mi-Joo, Lee Seung-Hee (Artist Project Management). Kim Hyejin and Lee Hyunjoo (Artist Operation). Shim Jae Hyun, Jang In Hyuk, Cho Kyung Ho, Song Tae Hyuk (Artist Management).

**Source:** (Dolby Atmos, 2024; KOMCA, 2024; Seventeen, 2024a, 2024b)

**Note:** Authors prepared the table based on the concept of the music value chain by De Voldere et al., (2017). Authors combined the credits from all songs on the “17 Is Right Here” album. Authors obtained the data from two sources, Physical Album and KOMCA. The blue color in the table shows the involvement of non-South Korean actors.

Table 3 depicts the actors who worked together in creating the album "17 Is Right Here," starting from the performing artist, composition, lyricist, and music arranger. In the creation stage, seventeen members act as performing artists, and several members also act as music composition and song lyricists. In the music composition and lyric writing stages, which are the first stage in music production, HYBE Co, Ltd. has collaborated with several actors from outside South Korea. The collaboration that HYBE Co., Ltd. has with musicians or artists outside of South Korea must be highlighted since this involvement is their strategy for adding value to brand music products to penetrate the international music market.

Referring to the data found by authors on the KOMCA website and the physical album "B17 Is Right Here (Table 3), Seventeen members not only act as performers of works in music creation activities but also as composers and lyricists. Seventeen has become a representation of South Korea because it debuted under the auspices of a K-pop agency. However, some

Seventeen members come from outside South Korea; Xu Minghao (徐明浩) and Moon Junhui (文俊辉) from China (Seventeen, 2024b). The existence of members from outside South Korea is a fact that Seventeen has carried out cross-border elements since they made their debut as singers.

HYBE Co., Ltd. worked with 27 musicians from outside of South Korea to write song lyrics and compose music for the album "17 Is Right Here" in addition to its seventeen members. In music composition, the actors will collaborate to compose or create musical parts by combining elements in the music. They adapt the tempo of the music and compose song lyrics after creating the music based on their experience (Art of Composing, n.d.). Musicians involved in the composition stage include those from Sweden, the United States, England, and Australia (e.g., Ninos Hanna, Dan August Ringo, Kyler Niko, Tim Tan).

The process of rearranging a musical composition is known as arrangement, and it is often carried out by a music arranger who uses instruments that are different from those used in the original song (Zager, 2021). On the album "17 Is Right Here", various types of musical instruments such as piano, guitar, bass, drums, trombone, trumpet, and saxophone (can be seen in Table 3) are used by the arranger to give unique characteristics and tone to the arrangements of the songs on the album. Chris Gehringer, a senior master engineer from the United States, and Michel "Lidgren" Schulz, a songwriter from Los Angeles, United States, were involved in the recording process and arrangement of the components of the orchestra (Sterling Sound, 2021). In addition, several composers from South Korea act as the leading arrangers on the album "17 Is Right Here", such as Woozi, Bumzu, and Park Ki-Tae.

Once the musical components are created, the record label must manage the music product's copyright, ownership, promotion, and publishing (De Voldere et al., 2017). The A&R (Artist and Repertoire) team plays an important role. The A&R team is responsible for evaluating and listening to all submitted musical works to identify potential music that aligns with the artist (Forbes, 2023). Once the A&R team has identified a musical work, they will collaborate with the artist to hone their skills and produce a recording. Seventeen's musical work will be created and published in the album "17 Is Right Here" (Forbes, 2023).

A studio with specialized equipment and technology is required to process different musical work components, such as instruments and vocals. This studio supports the musical work into physical and digital music products for distribution (De Voldere et al., 2017). The digital production of the album "17 Is Right Here" is mainly controlled by HYBE Co, Ltd. Referring to the list of studios in Table 3, most of the studios that play a role in making music on the album are subsidiaries of HYBE Co, Ltd..

HYBE Co, Ltd carries out a cross-border cooperation strategy in the music production process, especially with music publishers outside South Korea, to maximize revenue from the use of their works globally. The production is evidenced by the collaboration with Universal Music Publishing, an international music publisher based in the United States, which houses several musicians and producers (in Table 3) (UMG, 2023). In addition, the participation of musicians who are members of music associations from various countries also shows the diversity of backgrounds of artists and musicians (e.g., Swedish Collective Management Organization for Music Creators And Publishers (STIM) and PRS for Music (PRS)) (KOMCA, 2024). The involvement of artists and musicians outside South Korea at this stage opens up great opportunities for the album "17 Is Right Here" to be marketed and reach consumers globally.

## **B. Album Distribution and Exhibition Stage**

A musical work has to undergo a distribution and exhibition stage once it has undergone the steps of creation and production. This is a crucial step in ensuring that the final audience can enjoy the work. The distribution stage in musical works is a process that involves the



distribution of finished products, including the packaging and marketing process of musical works to various sales platforms and appropriate distribution channels to reach consumers (De Voldere et al., 2017). Meanwhile, the exhibition stage consists of several actions performed by musicians to showcase their music directly to broaden their audience and develop a relationship between music and listeners (De Voldere et al., 2017).

**Table 4 Distribution and Exhibition Stage of Seventeen Best Album 17 Is Right Here**

Stage	Activity	Actors & Role
Distribution	Linier Distribution	Pledis Entertainment, HYBE CO LTD, and YG PLUS, the group's management company, distribute and promote Seventeen's best album, "17 Is Right Here." Geffen Records and Universal Music Group collaborate in offline marketing and online stores that provide worldwide shipping.
	Non-Linier Distribution	<a href="#">Apple Music</a> , <a href="#">Spotify</a> , <a href="#">Genius</a> , <a href="#">Melon</a> , <a href="#">Amazon Music</a> , <a href="#">Pandora Music</a> , <a href="#">Genie</a> , <a href="#">Tidal</a> , <a href="#">Deezer</a> , etc.
	Retail Distribution	Weverse Shop, Amazon, Walmart, <a href="#">SeventeenShopus by UMG and Geffen Records</a> , <a href="#">Target</a> , <a href="#">Record Store Day</a> , <a href="#">Target</a> , <a href="#">Barnes &amp; Noble</a> , M2U Records, HMV, Tower Record, CU, yes24, Music Korea, KTown4u, and several offline stores worldwide supplied by Seventeen Group distribution management.
Exhibition	<b>Concern:</b>	<ol style="list-style-type: none"> <li>Follow Again To Seoul</li> <li><a href="#">Follow Again To Osaka</a></li> <li><a href="#">Follow Again To Kanagawa</a></li> <li><a href="#">Seventeen Right Here World Tour</a></li> <li>Caratland 2024</li> </ol>
	<b>Festival</b>	<ol style="list-style-type: none"> <li><a href="#">Glastonbury Festival</a></li> <li><a href="#">Lollapalooza Berlin Festival</a></li> </ol>
	<b>Music Show:</b>	<ol style="list-style-type: none"> <li>Music Core - MBC</li> <li>Music Bank - KBS World</li> <li>Inkigayo - SBS</li> <li>MTV Fresh Out Live - MTV</li> <li>M Countdown - MNET</li> </ol>

**Source:** (Billboard, 2024; MTV, 2024; SBS KPOP, 2024; Seventeen, 2024a, 2024b; Seventeen Japan Official, 2024; Seventeen Shop US, 2024; Weverse, 2024)

**Note:** Authors prepared the table based on the concept of the music value chain by De Voldere et al. (2017). The data obtained through the official platforms of HYBE Co, Ltd. and Seventeen. The blue color in the table indicates the involvement of non-South Korean actors.

HYBE Co, Ltd. has implemented a music distribution strategy according to De Voldere et al. (2017) for the album "17 Is Right Here," which is divided into 3: linear distribution (e.g. TV and Radio), non-linear distribution through digital platforms (e.g. Spotify, Apple Music, and Tidal), and retail stores (Voldere et al., 2017). Table 4 shows that the album "17 Is Right Here" distribution does not occur in one country but involves both cross-border and non-linearly. Record companies play a role in distributing musical works to various channels (De Voldere et al., 2017). Cross-border distribution carried out by HYBE Co, Ltd. aims to expand the album's reach and enable easy access for consumers worldwide.

To ensure that global distribution runs smoothly, HYBE Co, Ltd. has collaborated with Geffen Records under the auspices of Universal Music Group from the United States. HYBE Co, Ltd. and Geffen Records have partnered since 2021 (UMG, 2023). In distributing the album

"17 Is Right Here", Geffen Records has provided an official website for selling the album called [seventeenshopus.com](http://seventeenshopus.com), where consumers can purchase the album on the website. Table 4 also shows that the global distribution process for the album "17 Is Right Here" can be done quickly because of the official distribution (e.g., Amazon, Walmart, and Target) with partners spread across various countries (Seventeen Shop US, 2024).

Record labels will utilize digital service providers (DSPs) or digital music service provider platforms (e.g., Spotify, Apple Music, Tidal, YouTube Music) for digital products. DSPs already have a broad and regular audience in various countries, making it easy for record labels to distribute their music. DSPs offer innovations for consumers to enjoy music with just one click (De Voldere et al., 2017, p. 138). YBE Co, Ltd. utilizes the ease of access offered by DSPs in distributing the album "17 Is Right Here" by providing a playlist containing all the music from the album on various digital platforms (in Table 4). Not only that, seen from the Spotify and Apple Music platforms, HYBE Co, Ltd. also released several instrumental versions of music that are only available on digital platforms (Spotify, 2024).

In addition, in distribution activities, HYBE Co., Ltd. produces music videos as one of the media in promotion. On the album "17 Is Right Here", the song "Maestro" was chosen as the primary representation and was released through the YouTube platform HYBE Co., Ltd. received widespread attention because it raised the theme of humans versus artificial intelligence (AI). Visually, this video depicts a dystopian world where AI has fully taken over the music creation process (Luh et al., 2024).

The exhibition stage can be used to promote a musical work through appearances at various music events such as festivals, concerts, media interviews, or virtual exhibitions, which are strategies to create a broad reach for the album "17 Is Right Here". Referring to Table 4 of the exhibition stage, Seventeen has performed various cross-border performances for the "17 Is Right Here" album exhibition. They performed their musical works on the international stage. As was done at the Glastonbury Festival in London and the Lollapalooza Berlin Festival, Seventeen became the first K-Pop artist to be able to participate in both music festival (Billboard, 2024). The "17 Is Right Here" album exhibition aims to shape Seventeen's image as an artist at the international level.

In addition to performing at music festivals, Seventeen is touring Japan as part of the "Seventeen tour 'Follow' Again To Japan" on May 18-19 in Osaka and May 25-26 in Kanagawa (Seventeen Japan Official, 2024). Then, on June 8, 2024, Seventeen's official website announced a world concert tour with the album "17 Is Right Here" as the central concept, namely "Seventeen Right Here World Tour". They will hold a world concert tour in October 2024, starting in South Korea, the United States, and Japan and ending in Asia (HYBE Co Ltd, 2024). These two stages help create a connection between the work and the consumer. The distribution and consumption stages become a bridge for musical works to reach the end consumer and strengthen the impact on the music industry.

## **2. Support Function**

De Voldere et al. (2017) have clarified the stages in the support function of producing musical works into 3: archiving, training, and copyright management. These stages not only support the main activities in the production process but also improve the quality of the work so that it can compete internationally. Based on the data in Table 5, there has been a cross-border aspect involving several actors outside South Korea at the support function stage for the album "17 Is Right Here" Seventeen. The involvement of these actors is important in helping HYBE Co, Ltd. improve the efficiency and quality of the production process.

**Table 5 Supporting Functions of Seventeen Best Album 17 Is Right Here**

Stage	Actors / Activities
Archiving	<p><b>Non-Digital/physical:</b> Compact Disc (CD), Kit Album</p> <p><b>Digital:</b> Apple Music, Spotify, Genius, Melon, Amazon Music, Pandora Music, Genie, Tidal, Deezer, iTunes Store, YouTube Music, Melon, etc.</p>
Rehearsal	<p><b>Seventeen</b> - pre-recording period and song recording on album “17 Is Right Here” Seventeen.  <b>Vocal Directors:</b> Bumzu, Woozi  <b>Choreography:</b> Choi Young-Joon, J-BAL, Bada Lee, B.B Trippin, Kirsten Dodgen</p>
Ownership Rights Management	<p><b>Distribution of Ownership Rights:</b></p> <ul style="list-style-type: none"> <li>- Photographic &amp; Copyright: Pledis Entertainment</li> <li>- Production &amp; distribution United States &amp; Geffen Records: Universal Music Group &amp; Geffen Records</li> <li>- Copyright as Artist/Musician Composer, and Lyricist (Seventeen and Musician Creator of the album “17 Is Right Here”</li> <li>- Musical Work Distribution Rights: Streaming platforms (e.g. Apple Music, Spotify, Genius, Melon, Amazon Music, Pandora Music, Genie, Tidal, Deezer), retail stores: Weverse, Amazon, Walmart, UMG Store, etc.)</li> </ul> <p><b>Copyright Management Institutions/Organizations:</b> Swedish Collective Management Organization for Music Creators and Publishers (STIM), PRS for Music (PRS), American Society of Composers, Authors, and Publishers (ASCAP), Broadcast Music, Inc (BMI), Australasian Performing Rights Association (APRA),</p>

**Source:** (Jam Republic The Agency, 2024; KOMCA, 2024; Seventeen, 2024b; Seventeen Shop US, 2024)

**Note:** Authors prepared the table based on the concept of the music value chain by De Voldere et al., (2017). The data obtained through the official platforms of HYBE Co, Ltd. and Seventeen.

HYBE Co., Ltd. implemented archiving of Seventeen’s “17 Is Right Here” album through two methods: physical and digital. Both methods help maintain the integrity of the “17 Is Right Here” album and facilitate consumer accessibility. HYBE Co., Ltd. archived the “17 Is Right Here” album by utilizing global streaming services, such as Deezer from France and Tidal from Norway (Deezer, 2024; TIDAL, 2024). The archiving reflects cross-border involvement in the digital archiving strategy. Digital platforms are not only limited to securing musical works in the long term but also ensuring that consumers worldwide can access them easily without geographical limitations.

To maintain the quality of the musical works produced and remain competitive in the international music market, musician actors must develop their abilities through educational and training activities. Seventeen members underwent this training, and the musician actors behind the scenes in production activities also underwent training to ensure product quality by international standards set by HYBE Co, Ltd (UMG, 2022). HYBE Co., Ltd. collaborated with New Zealand choreographer Kirsten Dodgen, who works for the Singapore-based agency Jam Republic, on the album "17 Is Right Here" performance (Jam Republic The Agency, 2024). his collaboration reflects HYBE Co, Ltd.’s commitment to bringing international talent into the training stage, resulting in adjusted standards and acceptance by global consumers.

Since copyright management has a direct impact on many music industry participants, it is essential when mapping the worldwide music value chain. All actors and owners of exclusive rights are guaranteed equitable rights to their works through copyright management (De Voldere et al., 2017). On Seventeen's album "17 Is Right Here", Pledis Entertainment, as a

subsidiary of HYBE Co, Ltd., is responsible for copyright management and distribution in South Korea. For HYBE Co., Ltd. to ensure that the distribution process functions and that copyrights may be properly managed in the American market, Geffen Records and Universal Music Group handle copyright management and distribution in the US (Geffen Records, 2024). Meanwhile, in the digital settings, the album "17 Is Right Here" distribution has been adjusted to global streaming platforms such as Apple Music, Tidal, Spotify, etc., because each platform has its own rules regarding copyright management and royalties.

Copyright management institutions such as PRS (UK), STIM (Sweden), ASCAP (United States) assist HYBE Co, Ltd. and the involved musicians in managing copyrights globally. These organizations monitor the use of works in their respective territories to collect royalties from commercial use (e.g. digital streaming, radio). The involvement of management institutions plays a vital role, considering that each country has complexities in copyright management and has different mechanisms in copyright protection (De Voldere et al., 2017). The copyright management in the album "17 Is Right Here" shows HYBE Co, Ltd.'s strategy in overcoming the music industry's challenges due to globalization. Additionally, this involvement helps HYBE Co, Ltd. protect musicians' rights so that consumers worldwide can enjoy their works with the appropriate legal standards in each country.

## CONCLUSION

There are similarities between the concept of Global Value Chain in the music industry and that applied in the manufacturing industry. Just as manufacturing includes the procurement of raw materials, production, distribution, and sales of the final product, the album production process by HYBE Co., Ltd. also takes similar steps. The album "17 Is Right Here" reveals how international musicians play a role in the Global Music Value Chain. HYBE Co., Ltd. and Seventeen gain the highest economic value from sales and the group's global image in the international music market. Next, this study highlights the crucial role of information and communication technology in music production. The album "17 Is Right Here" features transnational musicians that can contribute without being restricted by geography because to technological advancements. Unlike traditional production in manufacturing that requires actors to be in the exact location, the album production process utilizes digital technology in every stage, making it a characteristic that distinguishes it from the conventional Global Value Chain.

This study has explored the process of the production stages of the album "17 Is Right Here," influenced by the network of transnational actors in the Global Music Value Chain. The creation, production, distribution, and exhibition process has become more complex and globally integrated to reach end consumers. Collaboration between South Korean musicians and musicians from the United States, Sweden, England, and Australia improves the production quality. It adds to the value of the album's music to be more adaptive to the international market. In addition, HYBE Co., Ltd.'s partnership with Geffen Records and UMG is important in marketing to the United States as the largest international music market. This cross-country collaboration is HYBE Co., Ltd.'s primary strategy in building Seventeen's music image and penetrating the global market.

This study has limitations since it does not include data related to support functions, especially regarding training, recording activities, and vocal direction during the music production process. The limitation results from the company's minimal public content and reliance on secondary data. Primary data is advised for future studies focusing on the K-Pop production network in order to conduct a more thorough Global Value Chain study of the K-Pop industry.



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