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Yolanda Gloria Hutauruk

Umami Salamah

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# Factors Influencing Youth Audience Involvement (A study on BTS Fans who Follow @army\_indonesia Instagram account)

Yolanda Gloria Hutaauruk<sup>1</sup>, Ummi Salamah<sup>2</sup>

## Abstrak/Abstract

In recent years, K-Pop has become a phenomenon that has caught the attention of many people. Supported by the social media, K-Pop fans play a role in increasing the popularity of K-Pop itself and its development into a large industry. This research discusses the factors which influence the audience involvement of youth fans of idol group BTS on social media. This research is a quantitative study with data collection method of online surveys using Survey UI. The number of respondents in this study is 131 respondents, who were selected based on random sampling techniques. By using multiple linear regression analysis techniques, the results show that the involvement of youth fans of BTS on social media is influenced by media and situational factors.

*Beberapa tahun belakangan ini, K-Pop menjadi suatu fenomena yang menarik perhatian banyak orang. Dengan dibantu oleh keberadaan media sosial, penggemar K-Pop mengambil peran peningkatan popularitas dari K-Pop itu sendiri serta perkembangannya menjadi suatu industri yang besar. Penelitian ini membahas mengenai faktor-faktor yang mempengaruhi keterlibatan audiens dari penggemar grup idola BTS remaja di media sosial. Penelitian ini merupakan penelitian kuantitatif dengan metode pengumpulan data berupa survei daring menggunakan Survey UI. Jumlah responden penelitian ini adalah 131 responden, yang didasari oleh teknik random sampling. Dengan menggunakan teknik analisis regresi linear berganda, didapatkan hasil bahwa keterlibatan audiens penggemar BTS remaja di media sosial dipengaruhi oleh faktor media dan faktor situasional.*

## Kata kunci/Keywords:

Audience involvement, K-Pop, K-Pop fans

*Keterlibatan audiens, K-Pop, penggemar K-Pop*

*Department of Communication Science,  
Faculty of Social and Political Science,  
University of Indonesia, Gedung Komunikasi, Jl.  
Prof. DR. Selo Soemardjan, Pondok Cina, Beji,  
Depok, 16424, Indonesia*

*Department of Communication Science,  
Faculty of Social and Political Science,  
University of Indonesia, Gedung Komunikasi, Jl.  
Prof. DR. Selo Soemardjan, Pondok Cina, Beji,  
Depok, 16424, Indonesia*

*Email: hutaauruk.yolanda@yahoo.com*

## Introduction

In recent years, the South Korean culture enjoys popularity boost and spreads to various countries in the world. This phenomenon is also known as *hallyu* or Korean wave. It started with the Korean drama spreading to all over Asia. Then, the South Korean culture which has various forms later developed into various industries. Recently, a significantly influencing industry is music, or more popularly known as K-Pop. K-Pop is also considered as one of the South Korean cultural aspects which opens the door for *hallyu* spread. According to Kim (2015), the K-Pop development has been commenced since the beginning of 2000s, which then marked a new period of the *hallyu* wave, i.e. *Hallyu 2.0*. K-Pop has been developing since then either domestically or internationally, and had a quite significant impact to South Korea.

In terms of the K-Pop journey to be transformed in a massive industry, fans has a quite significant role. Mediated by various new media,

fans can now freely interact with their favourite idol and also build a relationship with other fans. In addition, fans are no longer acting as a consumer, but also involved actively in distributing the K-Pop and creating many contents related to it (prosumer). In Indonesia, the K-Pop has a significantly high number of fans. Based on a research by BLIP, which is based on a number of Youtube viewers, Indonesia ranks 2<sup>nd</sup> as the country with the highest number of K-Pop fans, i.e. 9.9% of total audience (Wowkeren.com, 2019). In addition, according to Google Trends, as quoted from Tirta.id, Indonesia places the 6<sup>th</sup> as a country which contributes to world's traffic from the term of 'K-Pop' (Putri, 2020).

Recently, one of the most popular K-Pop groups is BTS. BTS's success either in their own country or international then significantly contributes for South Korea. Based on the Hyundai Research Institute, BTS was estimated to generate more than \$3.6 billion per year for South Korea. Moreover, in 2017, it was estimated that around 7% of incoming tourists to South Korea was motivated by an interest to BTS (Suntikul, 2019). In addition, as reported by the Global Music Report 2019 by the International Federation of the Phonographic Industry, the South Korean music market in 2018 enjoyed an increase of revenue in the amount of 17.9% which was supported by the K-Pop phenomenon and its artistes. One of them is BTS (IFPI, 2019). From the success and popularity of BTS, it cannot be denied that fans play a quite big role in their success. Fans of BTS or known as ARMY are famous as one of the biggest K-Pop fandoms. It can be observed from the number of BTS followers on BTS's social media accounts, such as Twitter and Instagram. In 2019, the number of BTS's followers on Twitter reached 18 million and such figure on Instagram hit 23 million. The fans, in this case ARMY, are analogized as agents who propagate the K-Pop and market their idol, i.e. BTS, to many people. A huge adulation to BTS makes ARMY being not reluctant to spend some monies to watch live shows, buy albums or merchandise, where these also elevate the success of BTS as a group and development of the K-Pop industry in whole.

A number of activities and active roles of the ARMY is a form of audience involvement. Audience involvement can be interpreted as a degree of psychological responses of audience members to a message or media figure which may result on behavioural change (Sood, 2002; Brown, 2015). This behavioural change is an issue which is susceptible to happen in adolescence where teenagers try to figure out who they are (Stever, 2011), and this age range is often found to be a K-Pop fans. It is also interesting to observe factors which influence the audience involvement of these fans. According to Bae & Lee (2004), there are several predictors which influence such audience involvement. Such predictors consist of three main categories, i.e. media, individual, and

situational.

From literature studies, several previous studies were found (Leksmono, 2016) where they observe the audience involvement in the context of the South Korean pop culture, such as K-Drama and K-Pop. However, out of such researches, there has been no study which further reviews factors influencing the audience involvement, and what factor is the most influencing, specifically within the context of K-Pop fan involvement on social media in Indonesia. Most of those past researches also applied a qualitative approach to observe the K-Pop phenomenon. In addition, many studies on K-Pop are reviewing individual level and focus on the relationship between fans and idols or interactions among fans in communities. Due to this background, this research aims to observe what factors influence the audience involvement of youth BTS fans on social media.

## **Theoretical Background**

### ***Audience Involvement***

Involvement is a psychological response to a mediated message or persona (Brown, 2015). Persona can also be referred to as a celebrity, media figure, or media personality (Brown, 2015; Leksmono, 2016). In his work on the audience involvement with a media persona, Brown (2015) explained that involvement is a dynamic process which connects media consumption and co-producing through mediated interaction. Media personae in this context is also referred to as a celebrity for several scholars in studies on media and audience (Leksmono, 2016).

Brown (2015) explained there are several involvement processes experienced by audiences during their involvement with a media figure. This process is divided into four, namely:

#### ***1. Transportation***

Transportation is a degree of individual involvement with a narrative (Murphy et al., 2013). In the transportation phase, audiences are swamped in a story and enamoured in a text (Green & Brock in Brown, 2015). Transportation is not limited to readers of a written narratives. However, it can be listeners, viewers, or each narrative information recipients (Green & Brock, 2000). Referring to Brown (2015), several attributes in the transportation are, among others: audiences are swamped in a story or narrative, audiences are involved in a narrative world, and audiences get happiness which encourages media enjoyment.

#### ***2. Parasocial Interaction***

Horton & Wohl (1956) define a parasocial interaction as an imaginary interaction between television viewers and figure(s). Rasmussen (2018) stated that the internet as communication technology changes the parasocial interaction into a more accurate representation of social in-

teraction, and this interaction is a one-way and mediated interaction. In the parasocial interaction, a relationship between audiences and media figure is a parasocial relationship. Audiences feel that their relationship with a media figure is real. The parasocial interaction also involves an interpersonal aspect.

### 3. Identification

Identification is a process of social influence which involves behavioural internalization, trust, and value of an identification object (Kelman, 1958). Cohen (2001) stated that identification includes a unification between oneself and other people. Brown (2015) also said that in identification, the audiences forget about themselves and transform to other persons and internalize their point of view. Identification is a temporary process but it may end at long-term behavioural change through repetitive other person's identity capture. In the identification, the individual imagines himself as a character, and it involves empathy and affinity (Tal-or & Cohen, 2010).

### 4. Worship

Worship shows intense involvement which makes the audiences see the media figure as if such figure is God (Brown, 2015). Referring to Maltby (in Brown, 2015), celebrity worship is divided into three levels, i.e. 1) low level worship: at this level, an individual is attracted to a celebrity; 2) medium level worship: at this level, audiences feel that they have a personal relationship with a celebrity; 3) mild pathological dimension which is said to be abnormal and dangerous. At this level, audiences believe that their relationship to a celebrity is reciprocal due to excessive imagination.

According to Brown (2015), transportation, parasocial interaction, identification, and worship are processes which are undergone by a person when s/he is involved in the audience involvement. However, based on Moyer-Guse (2015), these four elements are not limited to a linear process. According to him, audiences may shift in turns from one element to another, depending on nature of media texts, context, and individuals. Therefore, rather than observing it as a process, these four elements may be viewed as forms of the audience involvement at different levels.

Audience involvement has several dimensions. According to Perse (1987), who took his sources from past studies, involvement has two dimensions, i.e. cognitive involvement and affective involvement. The cognitive dimension is information processing which shifts from attention, introduction, and later to message elaboration. The cognitive dimension involves information acceptance and response given to a media message. Meanwhile, the affective dimension includes emotional reaction or intense internal feeling. Sood & Rogers (2000) combined Perse's opinion

and several previous researches in their study and formulated five audience involvement dimensions. Such five audience dimensions consist of:

#### 1. Cognitive

Cognitive involvement focuses on attention given by the audiences to the media message. This dimension explains how far the audiences give attention, and reflects the meaning and significant of the media content.

#### 2. Affective

Affective involvement is how far audiences react interpersonally to a message or character in the media. An affective dimension focuses more on emotional aspects which occur and are sensed by the audiences. In this dimension, the audiences feel that they know the media character as if such character is their own friend and the media content affects their life. In addition, this dimension involves identification and fondness to the media character or content.

#### 3. Behavioural

Behavioural involvement is how far the audiences talk about a media message with other audiences and/or media character. In general, this dimension is related to the audience's behaviour which is formed following an interaction with the media message or character.

#### 4. Referential

Referential dimension is how far the audiences relate the media message to their personal experience. It takes places when they discuss the media message within the context of their respective life and problem. According to Ferri (2007), referential involvement means the audiences recount real life and remember their personal experience to construe the media message.

#### 5. Critical

It is how far the audiences are involved in the media message aesthetical construction. In the context of a television programme, Sood & Rogers (2000) explained that one of its forms is an individual who may reconstruct the television programme by providing a suggestion for a plot change.

Based on studies carried out by Perse (1987) and Sood & Rogers (2000), the researchers applied five audience involvement dimensions which have been explained aforesaid as bases of the audience involvement dimensions of youth ARMY (BTS fans). As explained by Brown (2015), each form of audience involvement has its attribute. Such attribute is later viewed as a part of the audience involvement dimension. Thus, the researchers tried to summarize it into five dimensional categories of the audience involvement as shown in following table:

Beyond such audience involvement, there are several factors which become the causes. Bae & Lee (2004), in their study on audience involve-

ment, divided such causal factors into three, i.e. media, individual, and situational. This distribution of the factors was used by the researchers as an underlying reason for factors influencing the audience involvement of the youth BTS fans on social media. The researchers carried out a literature review to collect various figures' opinions related to factors affecting such audience involvement. From such studies, the researchers compiled the results into three main categories by referring to the study by Bae & Lee (2004) who divided such factors influencing the audience involvement into media, individual, and situational.

Media factor consists of: 1) media figure: this dimension includes character portraying in the media, similarity to the media figure, realness of the media figure; 2) narrative which includes the media content quality; 3) content accessibility which includes convenience in accessing the media content; 4) audio visual content: this dimension includes genres of songs, dances, and fashion; 5) marketing, which includes a concept of a K-Pop artistee, online marketing, and promotional activities; 6) systematic artiste training system which includes a training system description on the media.

Then, individual factor consists of: 1) personal motivation which includes the individual's motivation; 2) personality trait which includes self-confidence; 3) individual capability which involves an ability to build a social relationship; 4) personal relationship which includes a relationship status and loneliness; 5) social affiliate which involves an intention to affiliate, 6) wishful identification which includes an intention to be equal to the media character.

Last, situational factor consists of: 1) environmental factor which includes single or group viewing; 2) individual purpose which includes an

individual's personal purpose; 3) conformity with narrative which involves perceived conformity with the media content; 4) favourite genre, including an interest on a genre; 5) inter-audience communication which includes communication built with other audiences.

This factors distribution is the basis for conceptual operationalization for each influencing factor variable. Meanwhile, the audience involvement variable is as described in table 1. All indicators have an interval measurement scale. Then, from the literature study, several research hypotheses were formed as the following.

Ha<sub>1</sub>: Media factor influences the audience involvement of youth BTS fans on social media.

Ha<sub>2</sub>: Individual factor influences the audience involvement of youth BTS fans on social media.

Ha<sub>3</sub>: Situational factor influences the audience involvement of youth BTS fans on social media.

## Research Method

This research applied quantitative approach with positivist paradigm in order to find a series of probabilistic causal laws and predict a common pattern of human's activity (Neuman, 2014). The nature of this research is explanatory which aims to investigate a theory or test whether there is a causal relationship between one variable and another.

Then, population of this research is teenagers who are K-Pop fans in Indonesia where the

Table 1. Dimensions of Audience Involvement

Dimension	Attribute
Cognitive	- Pay attention to the media message (Brown, 2015) - Information processing (Perse, 1987)
Affective	- React interpersonally to the media character (Thorson & Rodgers, 2006; Sood & Rogers, 2000; Brown, 2015) - Have fondness to the media character or message (Sood & Rogers, 2000; Brown, 2015) - Identify the media character or message (Sood & Rogers, 2000)
Behavioural	- Discuss the media message with other audiences or media character (Sood & Rogers, 2000) - Encourage a discussion on the media message (Sood & Rogers, 2000)
Referential	- Relate the media message to personal experience (Sood & Rogers, 2000; Ferri, 2007) - Discuss the media content within the context of their life (Sood & Rogers, 2000)
Critical	- Involve in the aesthetical construction of the media message (Sood & Rogers, 2000)



Table 2. Factors Influencing Audience Involvement

Media	Individual	Situational
Media Figure (Rumpf, 2012)	Personal Motivation (Hoffner, 2002)	Environmental factor (Green & Clark, 2012)
Narrative (Green & Clark, 2012)	Personality traits (Bae & Lee, 2004, Rumpf, 2012)	Personal purpose (Green & Clark, 2012)
Content accesibility (Fulk, Schmitz & Steinfeld, 1990)	Individual capability (Cohen, 2008)	Conformity with the narrative (Green & Clark, 2012)
Audio visual content (Wikiwand, n.d)	Personal relationship (Rumpf, 2012; Cohen, 2008)	Favourite genre (Green & Clark, 2012)
Marketing (Wikiwand, n.d)	Social affiliate (Bae & Lee, 2004)	Inter-audience communication (Fulk, Schmitz & Steinfeld, 1990)
Systematic artiste training system (Wikiwand, n.d)	Wishful identification (Hoffner, 2002)	

limitation for the population is fans of idol group BTS who follow @army\_indonesiaa account on social media Instagram. Number of followers of the @army\_indonesiaa Instagram account was 80,639 followers per 30<sup>th</sup> March 2020. This number was figured out using a website, i.e. Social-Blade.com. Out of such population, some samples were taken as research respondents. According to Sawyer (2018), ages of 10 to 24 years old are ranges of ages which dominantly represent youth growth. Then, referring to the survey of Maur-Anne (2016), it was found that age groups under 19 years old and 20-29 years old are the majority age groups for K-Pop fans. In addition, in Indonesia, 57% K-Pop fans belong to the age group of 12-20 years old and 42% belong to the age group of 21-30 years old under a survey carried out by Kumparan (2017). Based on such matter, characteristics of this research sample are fondness to the idol group BTS, aged 12-24 years old, and following a fanbase account @army\_indonesiaa on Instagram.

Number of the research sample was decided by Slovin's formula under 95% confidence level and 5% or 0.05 margin of error, and 398 research samples were obtained. However, when questionnaires were distributed, the researchers could only collect 131 respondents. Nevertheless, referring to the rules of thumb calculation, a minimum sample number for this research was 74. Therefore, total respondents have reached the minimum number and could be used for data analysis stage. Furthermore, based on existing total final respondents, a response rate of 21.8% was achieved where it was an average response rate of online-based surveys (Petchenik & Watermolen, in Monroe & Adams, 2012).

The research data were collected by survey utilizing questionnaires in which they were made using the Survei UI website. Such questionnaires were distributed online on social media Instagram to each sample selected via random sampling method. When the questionnaires

were distributed, the researchers has also stated the research characteristic and included filtering questions, so it could be ensured that all collected respondents have complied with such characteristic. The random sampling method was also applied to provide an equal chance for each sample of the population to be selected as the research sample.

Through the research questionnaire, the respondents were asked to state their opinion on each statement given which was related to their involvement as K-Pop fans on social media based on 10-point Likert scale. The research questionnaire has been tested and complied with the reliability and validity test, where the Cronbach's Alpha value was > 0.60, KMO value was > 0.50, and significance value of the Bartlett's Test of Sphericity was < 0.50 for each statement indicator in each research variable. In terms of the audience involvement variables, there were 37 question indicators. For the media factor variable, there were 9 indicators for the individual factor variable and 8 indicators for the situational factor variable. All indicators have passed both the reliability and validity tests.

The research data was processed by softwares, i.e. Microsoft Excel and Statistic Product and Service Solution (SPSS) version 25. Then, the researchers also carried out several analytical phases which consisted of descriptive, factor, and multiple linear regression analyses. The factor analysis was carried out by observing the eigenvalue of each component in order to see a number of components constructed as a factor of the audience involvement, know existing factor grouping, and compare the grouping to existing theories. The self-created factor grouping was observed in the rotated component matrix table by viewing the highest correlation value of each item against each factor constructed.

Moreover, the researchers also applied a multiple linear regression technique to analyse the research data. In order to see whether the research

data complied with requirements to be analysed by multiple linear regression, the researchers performed a classic assumption test. However, the researchers first carried out an outlier test in order to make sure that there were no data which had a huge difference between one and another. The outlier test result showed there was 1 (one) extreme outlier which had to be eliminated, i.e. respondent number 42. By eliminating this outlier, number of respondents to be further analysed was 130 respondents. The classic assumption test consisted of normality, multicollinearity, and heteroskedasticity tests. The normality test used the Kolmogorov-Smirnov Test where the required value was Sig. value > 0.05. Then, the multicollinearity test was carried out by observing the VIF and tolerance value where the required VIF value was < 10.00 and tolerance value was > 0.100. At last, the heteroskedasticity test used a scatterplot graphic, where existing points were randomly distributed above and below number 0 (zero) of the Y axis and did not form a certain pattern. Then, the researchers also conducted an F and T test to observe an influence of the independent variable to the dependent variable, either simultaneously or partially.

## Research Results

Out of 131 respondents' answers collected, majority of the research respondents are female where the percentage is 96% of total respondents. Meanwhile, male respondents are 5 persons (4%). Then, the majority age group is 17 years old (17%), which is followed by the age group of 16 years old (16%) and 20 years old (13%). The majority of the respondents has their domicile in Java Island (Non-Jabodetabek [Jakarta, Bogor, Depok, Tangerang, and Bekasi]) and Bali (48%). Furthermore, the majority of the respondents is senior high school graduates or students (44%). The majority of the respondents has monthly expenses less than IDR1,000,000.- (64%). From all respondents, most respondents have started to like K-Pop since 2017 (27%). Then, the second largest group of respondents has started to like K-Pop since 2018 (24%) and the last group has started in 2016 (14%).

After that, based on the factor analysis result, it was found that there are three components or factors which can be created. If it is observed from the figures, there is no change with the number of factors influencing the audience involvement based on Bae & Lee (2004). Nevertheless, if each dimension of each factor is identified, there is a change which takes place from the grouping of such dimensions. The first difference is the individual motivational dimension becomes a part of the media factor. It is assumed that the K-Pop fans's motivation to be involved on social media has an orientation which inclines more on the media than such individual's inner self. Then, the dimensions of environmental factor, conformity

with the narrative, favourite genre, and inter-audience communication become parts of the media dimension, instead of the situational dimension. Hoffner (2002) and Fulk, Schmitz & Steinfeld (1990) also explained that availability of communication pairs and inter-audience communication is a factor which influences the audience involvement on social media. From the definition, both dimensions may be grouped into the situational factor based on the definition of the situational factor according to Bae & Lee (2004). However, based on this research results, such dimensions are grouped into the media factor. It takes place as such dimensions belong to the scope of the media and have a relationship with the media as communication means, even though such four dimensions can also be observed to have a situational trait.

Moreover, other change is an artiste training indicator where it was a part of the media factor, and the wishful identification and social affiliation indicators which were parts of the individual dimension have become parts of the situational factor. The artiste training dimension include a description of K-Pop artistes training on the media. The change is possible because the respondents are not always exposed to nor intentionally and continuously look for such description on the media. Therefore, this dimension tends to describe a conditional issue than it is observed as a part of the media itself. It is also similar to the wishful identification and social affiliation indicators. The shift of these two dimensions may take place as, even though they are equally related to an individual's persona, it is possible that both dimensions are affected by external conditional elements.

Based on the grouping of the factor analysis results, the researchers also conducted multiple linear regression analysis. Previously, the research data have passed the classic assumption tests as a requirement for the multiple linear regression analysis. From the model summary table, the Adjusted R Square value of this research's regression model was found. The Adjusted R Square value was used as the independent variables are more than two (Muriyatmoko, 2018). The determination coefficient is 0.618, which means the regression test equation may explain factors influencing independent variables of this research, and the power is 61.8%. Meanwhile, the remaining 38.2% is explained by other factors which are unknown or not included in this research.

Furthermore, a hypothetical test with a T test was carried out to know the influence of each independent variable to the dependent variables partially. The hypothetical testing was conducted by observing the values of  $t_{\text{statistic}}$  and  $t_{\text{test}}$ , and significance value in the coefficients table. Number of respondents in this research is 130 or N=130. Referring to the t distribution value table, the value of  $t_{\text{test}}$  for N=130 and probability degree of

Table 3. Grouping of Factors Influencing the Factor Analysis Results

Media	Individual	Situational
- Media figure	- Personality trait	- Systematic artiste training
- Narrative	- Individual's capability	- Social affiliation
- Content accessibility	- Personal relationship	- Wishful identification
- Audio visual content		- Individual's purpose
- Marketing		
- Individual's motivation		
- Environmental factor		
- Conformity with the narrative		
- Favourite genre		
- Inter-audience communication		

5% or 0.05 is 1.978. The requirement for the acceptance of this research hypothesis is the values of  $t_{\text{statistic}} > t_{\text{test}}$  and Sig. value is  $< 0.05$ .

Referring to the coefficients table above, it was found that the value of  $t_{\text{statistic}}$  for the media factor variable is 8.169. For the individual factor, the value is -0.609, and for the situational factor, it is 4.577. Then, the significance value for the media factor variable is 0.000. For the individual factor, it is 0.544, and 0.000 for the situational factor. From such figures, it can be stated that Ha1 and Ha3 are accepted, and Ha2 is rejected. In other words, the media and situational factors influence the audience involvement of youth BTS fans on social media, while the individual factor does not have any significant influence. Then, the F test was also carried out to observe the influence of independent variables to dependent variables

simultaneously. The  $f_{\text{test}}$  value for N=130 and probability degree of 5% or 0.05 is 2.68. Thus, the requirement to accept the research hypothesis is  $f_{\text{statistic}} > f_{\text{test}}$  value and Sig. value is  $< 0.05$ . In ANOVA table, it can be found that the  $f_{\text{statistic}}$  value is 70.434 and the significance value is 0.000. From two values, Ha is accepted, or the media, individual, and situational factors influence the audience involvement of youth BTS fans on social media simultaneously.

### Discussion

In this research, the focus lies on K-Pop as an industry where the social media and fans play a significantly big role. The fans are viewed to have many contributions to the K-Pop development in order to achieve high popularity and transform into a massive industry, where it can be observed from the active role of ARMY in pro-

Table 4. Model Summary

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.791 <sup>a</sup>	0,626	0,618	33,78150

a. Predictors: (Constant), Situational, Individu, Media

Table 5. Coefficients

Coefficients <sup>a</sup>					
Model		Unstandardized Coefficients		Standardized Coefficients	Sig.
		B	Std. Error	Beta	
1	(Constant)	-6,452	21,576		0,765
	Media	0,619	0,076	-0,569	0,000
	Individual	-0,190	0,312	-0,036	0,544
	Situational	2,344	0,512	0,321	0,000

a. Dependent Variable: Audience Involvement



Table 6. ANOVA

ANOVA <sup>a</sup>						
	Model	Sum of Squares	df	Mean Square	F	Sig.
1	Regression	241134,153	3	80378,051	70,434	.000 <sup>b</sup>
	Residual	143789,916	126	1141,190		
	Total	384924,069	129			

a. Dependent Variable: Audience Involvement

b. Predictors: (Constant), Faktor Situasional, Faktor Individu, Faktor Media

viding support and contribution to the success of BTS or K-Pop in whole on various social media platforms, such as Instagram. This research also shows that the media and situational factors are the factors which significantly influence the audience involvement of youth BTS fans on social media. In the media factor variable, the dimension which has the highest average accumulative value is the favourite genre dimension and it can be known that the fans's fondness to K-Pop makes them to be involved and take actions related to the K-Pop on social media. The narrative, content accessibility, and marketing are also the dimensions which have a quite high mean. It conforms with the opinion of Green & Clark (2012), who stated that a good quality narrative will encourage the audiences to be further involved in the narrative world. The narrative quality, which in this context is the K-Pop content, also becomes a significant factor in the audience involvement of K-Pop fans on social media. Meanwhile, in terms of the situational factor, a dimension which has the highest accumulative mean is the systematic artiste training system dimension. It shows that the description of the K-Pop artiste training system on the media contributes to the involvement of K-Pop fans on the social media. Referring to Wikiwand (n.d), the systematic artiste training system is one of the K-Pop characteristics. These explain why the media and situational factors become the significant factors influencing the involvement of the ARMY on the social media.

From the literature study (Leksmono, 2016), it was also found that most of the past studies on K-Pop applied the qualitative approach and were at the individual level and focused on the relationship between the fans and idols or communities. However, in this research, the researchers observed the K-Pop phenomenon using the quantitative approach and focusing on the K-Pop as a developing industry. It is also viewed as one of the reasons why the individual factor does not have any significant influence to the audience involvement of youth ARMY (BTS fans) on the social media. The statistics also show that there is a regression equation in this research which is able to explain the factors influencing the audience involvement of youth ARMY (BTS fans) on the social media, i.e. 61.8%. Meanwhile, the remaining percentage is explained by other factors which have not been discovered or included

yet in this research. Considering a low number of researches on K-Pop, specifically related to the audience involvement, which applied the quantitative approach, it is also related to such percentage and explains why there are still some factors which have not been found or included.

The individual factor includes personality traits such as self-confidence, individual's capability to build a social relationship, and personal relationship. The literature study reveals that one's audience involvement is caused by lack of self-confidence (Bae & Lee, 2004; Rumpf, 2012), lack of ability to build a social relationship (Cohen, 2008), and need for personal relationship being less fulfilled (Rumpf, 2012; Cohen, 2008). Nevertheless, the respondents' answers show a figure which is neutral or not too high for each indicator. The fans can still be considered as youngsters and tend to be labile and are looking for their place in this world. These may be the other reasons and also explain why there is no significant influence on the fans' audience involvement. In addition, the individual factor is a personal experience which needs to be dug up with a different approach. Individual experience is unique and has to be studied in depth. Therefore, it cannot be accomplished by a quantitative research.

Then, based on the mean, the cognitive and affective dimensions are two dimensions which have the highest mean out of the five audience involvement dimensions. As stated by Sood & Rogers (2000), the cognitive dimension includes attention given by the audiences to the media message, while the affective dimension focuses on the emotion felt by the audiences. This shows that the fans pay attention to matters related to the K-Pop, want to know more information on the K-Pop, and often look for such information on the social media. Besides, the fans also feel some fun when they see the K-Pop contents on the social media, and interact with either their idols or fellow fans. The fans also feel that the K-Pop celebrities influence their perspective, opinion, or behaviour as an individual.

The research results show that the fans want to know more and actively look for information related to the K-Pop as one of their involvements on the social media. They also feel some fun from consuming the K-Pop contents on the social media, and interact with their idol or other fans. If such matters are identified, they have

a relationship with the media as communication means, media character, and existence of other audiences. Such elements are parts of the media and situational factors as indicated by Bae & Lee (2004), Hoffner (2002), and Fulk, Schmitz & Steinfeld (1990). By connecting the research results and theories explained above, it could be found that the audience involvement of the youth BTS fans on the social media mostly comes from external factors. It is also the other reason why the individual factor finally does not have any significant influence to the audience influence of the youth BTS fans on the social media. Then, such involvement is affected by the media and situational factors.

## Conclusion

From this research, it was concluded that the media and situational factors are the factors influencing the audience involvement of the youth BTS fans on the social media. Even though the media, individual, and situational factors simultaneously have influence on the involvement of the youth BTS fans, only the media and situational factors have significant influence. This research also revealed even though each fan has an internal factor which encourages her/his involvement on the social media, there are external factors which have more significant influence to such involvement or apparently create the encouragement to be involved.

Then, it was found that the media factor is the most influential factor in the youth BTS fans' involvement on the social media. The favourite genre, good quality contents, convenience to access the social media, and various marketing components of the K-Pop artistes are several dimensions of the media factor which influence the fans to be involved in activities related to the K-Pop and keep interacting with their idol(s) on the social media. Nevertheless, it cannot be denied that the situational factor, such as the de-

scription of the artiste training system on the media, also contributes to their audience involvement on the social media.

This research also has several weaknesses and limitations. The research data were collected online and questionnaires were distributed via Instagram direct message. However, in the process, there was a daily limit to send a message in such application. In addition, online questionnaires generally have a low response rate. It caused a lack of responses and the number of respondents does not fulfil the supposed calculation results. The data collection time was also longer than the period planned at the beginning of the research. Furthermore, as it was carried out online, there is also limitation where the researchers could not directly meet the respondents and supervise the completion of the questionnaires.

From this research, there are several issues serving as academic suggestions for future researchers who want to carry out a similar study. The future researchers may identify or use other factors which have not been known or included in this research. In addition, other approach(s) may be applied to observe and further study the individual factor and its relationship to the fans' audience involvement. The different sampling method and social media can also be applied to facilitate the data collection process and enrich findings. Then, these research results may also be considered by the experts. One of them is the media component, such as the narrative quality and media accessibility in the communications. Therefore, the message can be well and effectively received by the audiences. Moreover, the significance of the marketing components and interest and fondness of the audiences should also be considered by not only professionals on communications, but also experts of other industries. Thus, they may develop an effective communication strategy which may remarkably reach the audiences.

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