PROSUMER BEHAVIOR OF THE ARMY FANDOM OF BTS IN INDONESIA AS A FORM OF NEW CONSUMERIST SOCIETY

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ABSTRACT
One of the most influential K-pop groups in the world is Bangtan Sonyeondan, abbreviated as BTS. BTS' success can also be determined by their extensive community of fans who create a fandom culture worldwide, including in Indonesia. This paper investigates the BTS fandom consumerism behavior, which is called ARMY, and its relation to Indonesia's participatory fan culture. This research focuses on how BTS's managing company creates a fandom image and how Indonesian fans react. This article is qualitative research using a literature review as the method. Analysis of this paper uses the consumerist society theory by Jean Baudrillard (1986) to explain how the company creates simulacra and hyperreality of BTS as their marketing strategy. Another theory is Jenkins (2012), which states that a prosumer fan culture is used to analyze the fan's resistance to consumerism from the fandom's point of view. This article has several main findings. Big Hit Entertainment uses the creation of hyperreality to make BTS engage with the fans and stimulate consumption. Indonesian fans are doing presumption as a resistance to being submissive customers of Big Hit Entertainment, but in the end, helping it opens a new potential market.

KEYWORDS: BTS, consumerism, fandom, hyperreality, k-pop, prosumer, simulacra.

INTRODUCTION
The Korean wave entered Indonesia by broadcasting Korean Drama on Indonesian public television channels in mid-2000, and the public seemed more and more interested as years went by (Nugroho, 2014). Starting with television drama, the popularity of the Korean music industry in Indonesia also emerged along with the television series. Since the late 1990s, the Korean Wave or Hallyu in Korean term has been used to name a global shift, but after its success in neighboring Asian countries, the term is used as a label for South Korea’s new image as an export nation for pop culture products and formats (Fuhr, 2016). The Korean government also contributes to growing
it vigorously by giving comprehensive support to the industry (Kwon & Kim, 2014), as shown by the Korea Creative Content Agency and Korea Foundation for International Culture Exchange which has been actively engaged in marketing and promoting Korean pop culture exports for years (Song, 2020).

Alongside government support, many people have been participating in spreading K-pop through media platforms such as fan blogs, user-generated content websites, peer-to-peer file-sharing websites, and social networking services (Jung & Shim, 2014). The Internet also plays a significant role in spreading Korean pop culture; after many social media developments and its active users, the term ‘Hallyu 2.0’ emerged about the Korean Wave’s spread beyond Asian borders (Shim & Noh, 2012). From the mid-2010s until the present time, the Hallyu Wave has reached the 3.0 generation, and it has several similarities and differences to the first and second ones (Song, 2020); the development of cyberspaces to accommodate online community is one of the factors in how it differs from the latter generations.

One proof of how important the impact of online communities and cyberspace in spreading Korean pop culture is the phenomenon of BTS. Bangtan Sonyeondan in Korean or Beyond The Scene in English, abbreviated as BTS, is a Korean music group consisting of 7 members. The group was created in 2013 under the Big Hit Entertainment agency. Since the creation of the group until now, it has contributed to the Korean national economy, thanks to its contribution to enhancing the positive image of Korea (Agence France-Presse, 2018). The seven members have an enormous number of fans, which are still increasing every day, shown by how the album sales grow every year (Kim, 2019) and also how the company is making an effort to create better cyberspaces for the fans to connect with BTS. Cyberspaces are used by the fans to communicate and create their communities. BTS becoming a global K-pop group is made possible by how fans outside of Korea create their community and share their words with bigger audiences.

BTS is used as a brand ambassador of Tokopedia, the biggest online marketplace in Indonesia, which shows that it has a significant brand switching for the brand (Pramesthi, 2020). It is also shown that they are cooperating in selling BTS official merchandise, and it is often sold out. As already explained above, BTS is making money from the fans’ consumption. It is shown that the strategy used by K-pop groups managing companies also differs from how the other countries’ music entertainment managing companies, especially Western music entertainment, which traditionally dominated global pop. Even since the beginning of the K-pop era in Indonesia, many people have already started to gravitate towards more physical albums and other merchandise; the case of BTS is an interesting topic to follow because of its significance in popularity in Indonesia and the world. Their popularity makes them create more expansive business cooperation all around the world, including Indonesia.

LITERATURE REVIEW

In recent years, fan culture studies interest has sparked anew with the foundation of fan studies networks, journals, and conferences (Lamerichs, 2018). According to Jenkins (2007), in today’s participatory culture, all audiences have become active and almost entirely embedded in mainstream cultures. No drawing line can define who is the fan and who is not. Therefore, almost every person who enjoys any form of entertainment could be defined as a fan. However, there is also research that classifies fans by the intensity of their involvement (Thorne, 2011) or by themes according to Fiske (1992) that classify fans by discrimination, participation, and capital accumulation. On the other hand, Hills (2017) argued that being socialized into a fan community means being governed by communal norms. By participating in one platform-based fandom, the fans
have less time and energy to present elsewhere online.

On the subject of fan culture, widespread consumption is always impossible to discuss without reference to fandom and fan theory (Sandvoss, 2005). Fandom is a sociocultural phenomenon largely associated with modern capitalist societies, electronic media, mass culture and public performance (Duffett, 2013, p. 5). A fan tends to consume any artist’s work as fandom is closely related to mass media consumption. Fans also tend to buy any of the merchandise related to the artist. K-pop has a distinguished marketing strategy that makes the fans consume more physical albums and merchandise (Pratamasari, 2016). Hence, K-pop fans spend more money than any other pop music fan in the rest of the world. The K-pop agencies also try to look for many ways to profit from sales and the artist’s popularity.

In the book La societé de consommation, ses mythes, ses structures (1970), Baudrillard argues that people do not consume because they need the things they buy but because they feel a distinct satisfaction when they consume something. Baudrillard in Tjahjani (1995, p. 138) argues that society is living in a production model called simulation or creating real models without any origin or reality called hyperreality. In this simulation, humans are trapped in a space that they think is real, while it is quasi-real or imaginary. In a capitalist society, numerous social, political, and cultural realities are built by the imaginary pictures of fantasies in advertisements, television, and many other media. Meanwhile, fan studies by Jenkins (2012) have shown that fans are cultural producers, and there is a thin line between a consumer and a producer because of the flow of information and the growth of social media platforms. The point of this research would like to bridge from the company’s point of view; there are explanations on how the capitalist creates strategies to engage with the fans. Meanwhile, from the fan’s point of view, there are explanations of how they are consuming and doing something meaningful by being a fan.

Research about how the Korean wave affects a country’s potential consumer market (Rahmiati, 2012; Dinh, 2016; Phuong & Han, 2016; Kim, 2017; Tamara, 2018) shows several findings that the Korean wave is having a more significant impact in cultural aspects, e.g., languages, foods, and so on; rather than the impact of considering buying Korean brands’ goods. The Korean wave also brings some Western ideologies as a ‘surrogate mother’, not purely promoting Korean cultures because, by nature, K-Pop is a hybrid culture of American and Korean. For some political reasons, Korea is also adapting to Western countries’ neoliberalism, which results in cultural hegemony and hyper-commercialism. There are several research pieces about K-pop fandom and its relation to fan’s identity (Sobur et al., 2018; Putra & Jusnita, 2018; Tinaliga, 2018; Hassan & Novchi, 2019; Syed (2019). Each research has different findings showing how K-pop could affect one’s identity and affect how people interact with others in society. Other research in Indonesia tells about fandom participatory culture (Irwansyah & Lestari, 2020; Bangun, 2019). The difference between the two is the fans’ media, i.e., online comics and fan fiction, and the impact of both media on the fandom community. Other research was conducted by Astuningsih (2018) and Kim (2020), explicitly using Baudrillard’s theory of hyperreality. The first research explained how fanfiction became a hyperreality media, while the latter explained why female K-pop idols reconsider the cultural mixing practice. This research uses both consumer and producer points of view in order to explain the roles of both parties in the economic cycle. It differs from other research by bridging the consumer and producer relation in community and consumerist society and how they could affect both parties.
METHODOLOGY

This article is qualitative research (Creswell, 2014), while all the data collection was done through unobtrusive online observation, according to Salmons (2015). Analysis of this paper uses the consumerist society theory, according to Jean Baudrillard (1981), to explain how the company creates simulacra and hyperreality of BTS as their marketing strategy. According to Jenkins (2012), a prosumer fan culture analyzes the fan’s resistance to consumerism from the fandom’s point of view.

This article uses secondary data collected through online observations of the Indonesian ARMY’s online activity. This paper’s data was collected by observing Indonesian BTS fans on several online platforms: Twitter, Amino, and web media. Not all the data collected is exposed for some ethical reasons, like Zimmer (2010). The data collected is being analyzed in a descriptive and explanatory discourse. This research used both Baudrillard’s theory and Jenkins’ participatory culture theory in the analysis. The aim of using the two is to explain and correlate how the prosumer culture, which allows the emergence of the new customer culture in the post-modern era, helps the capitalist open new potential markets and makes the consumer society grow even more significant.

CREATING HYPERREALITY AS A MARKETING STRATEGY

According to Baudrillard (1981), Simulacra is a static image that replaces reality using its representation. Simulacra describes the imitation of the real world, which is transformed into a sign and eventually forms a new reality that could replace the actual reality. Meanwhile, simulation is a process that consists of three levels. The first level is an imitation that is very close to reality, for example, photos, novels, paintings, etc.; the second level is a fantastic imitation that blurs the boundaries between reality and representation; in the third level of simulation, a person produces his reality without being based on the real world's elements. Therefore, the third stage of this simulation is called hyperreality.

When a person consumes an object, he consumes a sign, and in the process, the individual defines himself. Consumers create feelings about who they are through what they consume (Baudrillard, 1986). According to what Baudrillard has stated, the same pattern of consumption is found in K-pop consumers. Indonesian ARMYs are mostly living far from Korea. When they first became fans, they usually started by seeing the images or videos of BTS online. Some fans have not met BTS in person but still show their love for BTS through internet platforms. This is a common phenomenon in Indonesia, and the marketing strategy of Big Hit Company is what makes it possible, besides the talents that BTS has as musicians.

According to Pratamasari (2016), from the international business perspective, there are three types of strategies done by SM Entertainment as a K-Pop artist managing company such as traineeship strategy, business-to-consumer strategy, and business to business strategy. Big Hit Entertainment also uses these strategies to promote BTS. However, as a small company back then, Big Hit used a different traineeship for BTS that works just as a school with mentorship and coaching (Bruner, 2019) instead of what the mainstream giant K-pop company did to bring them success. Thus, by modifying the preparation before the debut of BTS, they maximized the business-to-consumer and business to business strategies very well, shown by how they created a hyperreality that belongs to the fans and BTS only.

The business-to-consumer strategy is used by creating a segmented market for the fans. The products that BTS produces are songs, music videos, reality shows, and also world tours. Making those innovative products is used by capturing reality into a copy, which is the first simulation stage. Even when BTS does their world tours, people are in
a universe created by the company as a concert concept. After it ends, the company will eventually sell the recordings of their world tour concert journey. Eventually, when the goods are distributed to the fans, the boundaries between reality and representation become blurred. The fans will start to create their reality based on what they have seen on BTS, not BTS’s actual reality.

Big Hit used several instruments in order to blur reality and representation. These instruments are created because most K-pop companies know very well the fans’ demand to be connected more with the idol group they love (Leung, 2012). Those instruments are the logo and the name of BTS official fandom, purple color, army bombs, weverse website and application also the other kinds of merchandise. Those things are used to help the fans become close to BTS. Firstly, just like any other K-pop idol groups, official fandom membership is not weird, including the official name that belongs to the fandom itself. With a closer look, the complementary stuff of BTS music are actually just signs. The fans are not just enjoying their music, but also starting to grow an affectionate relationship with BTS as an artist who produces the music and lives in the fans' hyperreality.

BTS in Korea stands for Bangtan Sonyeondan, which means bulletproof boys. Concerning that, to gain a deeper connection, then the name ARMY was chosen to complete the music group as an idol. The official logo of BTS and the fandom itself has a relationship in which they complete each other as a shield. This philosophy of BTS and its fandom branding was done in 2017. They also created a new branding of their international name: Beyond The Scene. The meaning behind that name is that it symbolizes youth who open the door and go forward to achieve growth (Herman, 2017). That way, fans show positive responses and, therefore, create an increasing number of album sales.

![Figure 1: BTS Album Sales through the years.](Source: Kim Jinwoo from Gaon Chart, 2019)
The figure above shows that BTS's album sales have been growing high in 2018. It shows that the popularity and the money being made from the number of album sales alone keeps growing from time to time, especially after they had a new identity branding. Besides that, they also have other elements that make them connected to the fans.

Weverse is a communication platform created by Big Hit Entertainment to make the fans' experience of communicating with BTS easier. It was created in 2019 as a social media platform that every BTS fan can use to communicate with the artists, other fans, watch BTS-related content, etc. The company uses it as a one-stop portal to receive any BTS official updates, communicate with other fans, and buy merchandise. It has many helpful features that can help the fans communicate with BTS. One of the most important is that it has an automatic translator available in many languages, including Indonesian. This is considered unique since many other K-pop artists use other mainstream applications to communicate with their fans, such as Twitter, Instagram, Facebook, Weibo, and V Live, an application designed for idols to conduct a live broadcast. In this way, the company has full authority to manage artists and all customer purchases. By saying that the fans have this exclusivity of joining one cyber place alone with BTS, the company is gaining many profits from every person accessing and downloading the application and stimulating people to consume more as it provides an easy way of purchasing in just one click in one application.

The other elements, such as purple color, ARMY bombs, and other merchandise, are used to make a personal touch for the fans and BTS. Purple is a color to identify ARMY; V, one of the BTS members, chose it because purple is the last color of the rainbow. Thus, it is a color to make it complete, meaning he will trust and love the fans for a long time (Dzurillay, 2019). Alongside that, ARMY bombs are light sticks usually used to cheer for BTS when performing on the stage. Another merchandise of BTS is also produced regularly for the fans to collect according to the theme of an album, which is being promoted at a time or made in collaboration with other brands in Korea and globally.

As in business-to-business marketing strategy, Big Hit collaborated with Naver Inc. in creating BTS-crafted cartoon characters who lived in one universe named BT21. They produce many kinds of goods and even created official shops all over South Korea and several pop-up stores in many countries globally, including in Jakarta, Indonesia, which is the biggest pop-up store in Southeast Asia (Putri, 2019). Similar to what Baudrillard (1981) has said about Disneyland as an example of hyperreality, BT21 orchestrated a fictional universe created by BTS that became more real than the reality. People are buying many forms of stuff related to BT21, from essential things such as food packaging and clothes to entertainment purposes like stickers, dolls, etc.

From the explanations above, it can be seen that the managing company of BTS and BTS itself use the love of the fans as their marketing strategy. They know how to answer the fans' demand by providing merchandise, video contents, photos, and other kinds of stuff to consume to gain a more significant profit. This marketing strategy has been proven effective since it makes the fans long to consume anything besides just an album to show and distinguish themselves as fans. Thus, as fans, people consume products not just for the essential use-value of the products but also for the sign value of the goods to distinguish themselves from others.

The Prosumer Behavior of Indonesian Fans

Though the company has done its job in promoting the artist, in this postmodern era where information spreads in just a second, the fans can reproduce what they have found on the internet. As Jenkins (2012) said, fans see their artists from a different
perspective; they speak of artists, while others can see only commercial hacks. Therefore, fans often blur the boundaries within facts and fictions they created by speaking of a character whose existence is in their fictional realm as if it were a tangible place to habit and explore. Many fans come from intellectually superior, highly educated middle classes who are unimpressed by institutional authority and expertise, who assert their right to form interpretations, offer evaluations, and construct cultural canons (Jenkins, 2012). On another note, fans are involved in participatory culture. A participatory culture has relatively low barriers to artistic expression and civic engagement. The members also believe their contributions matter and feel some degree of social connection with one another. Forms of participatory culture include affiliations, expressions, collaborative problem-solving, and circulations (Jenkins et al., 2009).

The affiliations form of participatory culture includes formal or informal memberships in online communities centered on various media forms. In the case of the Indonesian ARMY, many of them joined weverse as it is provided free of charge, and it has an in-app translator. Many also joined and participated in official BTS ARMY membership through the other Indonesian ARMYs by adding some service charges. Besides the formal memberships, informal membership is also provided by the fans. For example, Indonesia is also a country that has its own independent Amino Apps. Amino is an ecosystem of communities dedicated to shared interests. In this case, BTS is also one of the so-called interests referred to by Team Amino on their web page. Some of the larger, most popular communities will also have an independent app to be easily accessible from a device's home screen, but those are all still part of Amino. More than fifty thousand users had already downloaded the Amino ARMY for the BTS Indonesia app by September 2020. This is also a form of resistance of the fans to the capitalist system, according to Fuschillo (2020: 354), not only by escaping society as occurs with media text but also by creating alternative, even if temporary, sites where they can experience more caring and less dehumanizing forms of sociality.

Move on to the following form of participatory culture, expressions. In Indonesia, there are countless Twitter, Instagram, and Facebook accounts under the usernames that are related to BTS ARMY Indonesia. There are even regional fandom accounts based in several cities of Indonesia. By using the existing platforms, Indonesian fans can share their thoughts on recent BTS songs or music videos alongside their interpretation of the plot in any music video or any other digital content. Many do not necessarily spend money to consume any BTS merchandise or even BTS albums. Through those accounts, fans often share their edited memes or fan videos to gain likes and views. This is also made possible because of Korea's well-balanced copyright regulation (Parc et al., 2016); the fans can express themselves freely using BTS songs or videos. Using the platforms, they often share the news of BTS’s new songs or music video releases on their account or even do a particular project to send a tweet at the same time around to become a Twitter trend. Most projects are initiated by an account whose community has grown relatively big. They are doing a voluntary promotion of BTS based on how they admire and interpret their music and art; therefore, they hope many others are also aware of BTS.

Using these existing platforms, fans are free to express whatever they have in their minds about BTS and create any mass streaming project of BTS to boost YouTube’s views when a new music video is released. A project to trend BTS on Twitter is sometimes initiated by the fans to spread awareness of BTS's new single or music video release and about an issue that lingers around BTS to show their support. This expression of participatory culture is the easiest to find. Twitter is considered the most frequent Indonesian fans’ application because of its 'trending' feature that can be used more effectively to create awareness than Instagram. However, most of them spread the word
through several platforms to reach a more significant number of people.

![Figure 2: Number of Twitter Mentions to BTS Twitter Account (Source: Maria Vultaggio from Statista, 2019)](https://scholarhub.ui.ac.id/irhs/vol9/iss1/19)

According to the picture above, an accumulation of more than 12 million people worldwide sent their tweets to BTS in just six days. Given the above comparison of several Western musicians, BTS is unrivaled. This number is fluctuating, but according to new actual data, mentions of BTS keep increasing.

![Figure 3: Number of BTS Twitter Mentions (Source: Next Big Sound, 2020)](https://scholarhub.ui.ac.id/irhs/vol9/iss1/19)

Given the above figures, it is known that BTS is receiving an enormous number of mentions. Following that, Indonesian ARMYs often do a Twitter trending project
through many big fan accounts. One of the examples is shown below.

![Twitter post by fan account](image)

Indonesia Trends
3. DYNAMITE with INDOMY

Ayo reply dengen ss streaming kalian yaa

#방탄소년단 #BTS @BTS_twt

*Traduire le Tweet*

![Twitter trend](image)

*Figure 4: BTS Twitter Trend in Indonesia
(Source: @ARMYTEAMIID Twitter Account, 2020)*

The Twitter post sent by a fan account of the Indonesian Army exemplifies one event when BTS first released their single titled *Dynamite*. It is then ranked as the 3rd of Indonesia’s Twitter trend, with more than ten thousand tweets sent on the release date. Besides the ‘tweeting project,’ many influencer fan accounts also create a crowdfunding project to help people in need when there is an important issue going on.

The act of trying to solve any problems that happen in Indonesia is another form of participatory culture. BTS’ songs are often considered inspiring and brave enough to talk about social issues that happen in the world. In correlation to that and the impact that they have on the world, BTS ever conveyed their speech in the United Nations twice; one of them was done in 2018, where they talked about the encouragement to speak up for youth (UNICEF, 2018), the other one was done in 2020 where they talked about the impact of COVID-19 pandemic (Rowley, 2020). Following what BTS has said, many Indonesian fans often do social projects to celebrate a member’s birthday or help during a crisis. In 2020, BTS ARMY Indonesia collected a total of 395 million Rupiah to be donated to Indonesian paramedics in fighting the COVID-19 pandemic (Afaf, 2020). In celebrating the recent birthday of Jung Kook, a member of BTS, the Indonesian ARMY also made a crowdfunding donation to a non-profit legal firm in Indonesia to help advocate for physically harassed women victims (Rura, 2020).

The final form of participatory culture, circulation, can be done by shaping media flow by creating a podcast or any blog post. The first kind of creation is not typical for
the Indonesian ARMY, while the latter is quite common. Most people are writing their blogs in Amino or any other platforms like Weverse, or Facebook. These blog posts could help people find any information regarding BTS’s next activities, games, guidance on creating a Korean account to help vote for BTS in a local Korean music chart, music streams, and help the other fans join the official ARMY membership. Many of them also curated blogs and websites as media to gain profit. They use it to sell official and unofficial BTS merchandise; they also do any other form of business related to BTS regarding their expertise (Rura, 2019).

From the explanations above, it can be shown that many Indonesian fans do not necessarily consume BTS products, but they also create many meaningful actions in a broader community. Therefore, as BTS’ fans, many of them considered the meaning of BTS songs before practicing what their idols had recommended them to do through their music. They are also creating a new customer culture where they know that BTS is not always about the business. They help spread the values BTS has told them to other people through their songs. Many of them also, because of their expertise and competencies, finally applied their skills to construct a supportive community of people who share the same interest and love of BTS. They even become producers, not only consuming and spending their money on buying BTS content.

**How Resistance Becomes A Form of Support**

According to Alhashem (2016), prosumers seek self-discipline (e.g., self-sufficiency, self-satisfaction, etc.) rather than becoming fully submissive and dependent on mass consumer markets. It is shown by the BTS ARMY, who are doing meaningful projects and impacting society, not just being fully submissive to Big Hit as the managing company of BTS. Some people are aware that the company is looking for profits; some people do not have enough money to access the privileges of other BTS ARMYs who could buy everything. They are aware that BTS is about profit behind all the masterpieces they have made. Thus, many fans have just become prosumers to get benefits for themselves, be it material or non-material support. BTS’s popularity in Indonesia has been increasing for years. According to the BTS search report from Google Trends, the number of people searching for BTS on Google and YouTube, though fluctuating, showed increasing numbers.

![Figure 5: BTS Google Search Trend in Indonesia from April 2017 to September 2020](Source: Google Trends, 2020)
From the figures above, the trend of the BTS Google search in Indonesia is growing every year and showing significant growth in 2020. As for YouTube search, it is shown that there are times when the number of searches increases dramatically at some particular events, such as in September 2017, when the Love Yourself Album was released; in May 2018, BTS appeared at Billboard Music Awards; in August 2018, Love Yourself: Answer Album was released; and in April 2019, BTS Map of The Soul Album was released.

Both YouTube and Google search numbers show that Indonesian people's interest in BTS is increasing by 2020. It is indicated that Indonesian people are aware of BTS, especially when it became Tokopedia, the largest Indonesian online marketplace, and brand ambassador in 2019. When Tokopedia once aimed to a business-to-consumer strategy in persuading ARMY to shop in their marketplace, since it is a massive market for them, other people are going to recognize BTS more because of the advertisements on train stations, MRT Jakarta stations, not to mention many more digital media advertisements.

Prosumer BTS fans are resistant to consumerism, where they are not trapped to purchase more and more since they have other ways to consume. This act does not bring a direct profit to the company but eventually creates awareness of Indonesia's bigger market. Indonesian fans’ prosumer behavior is a new consumer culture and a great marketing strategy for the company besides just creating advertisements, which is an essential element in a consumer society. The fans are conscious that they should not be submissive to the consumer mass market, that they adore BTS as they are, and that they value BTS songs. However, by doing crowdfunding or any projects, they create awareness of BTS and open a new potential market for Big Hit in Indonesia.

It is shown that BTS’s popularity keeps growing in Indonesia and does not show any sign of decreasing its popularity. Even BTS was chosen as a brand ambassador of an Indonesian marketplace, supporting two consumer markets. BTS fans intend to choose it over other online marketplaces since they know BTS’ worth and how Tokopedia struggles to assign them as the brand ambassador. It is also proven that Tokopedia’s identity branding has switched since BTS became its brand ambassador (Pramesthi, 2020). On the other hand, Big Hit is also helped by Tokopedia since they could open a bigger potential market in Indonesia without much effort. It is shown by how Tokopedia creates advertisement content with BTS while emphasizing BTS talent and visuals. Tokopedia even had their birthday party in collaboration with BTS, aired on two public television.
channels in Indonesia during the prime time slot.

CONCLUSION
The explanations in this article lead to several main findings. As the managing company of BTS, Big Hit uses hyperreality in symbolic signs, products, and social media that will help them stimulate the fans to consume. Though the fans could violate several copyright regulations, Korean copyright regulations are not as strict as those in Western countries, so the prosumer behavior of Indonesian fans could be done freely. This prosumer behavior is implemented in many forms to help the fans resist being submissive to the capitalist by constantly consuming and giving them profit. Based on their devotion to the artist and purely to praise and value BTS’s art as musicians, they do several projects that do not necessarily give a direct profit to the company. The act of prosumers, where they do not spend their money to consume, is also a part of consumption—the consumption of signs that makes them adore the artist. The act of prosumers that involves a big community of people also resides in creating awareness of BTS which works like voluntary marketing of BTS and opens a bigger potential market for the company.

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