Original Research

K-Pop Fandoms Loyalist Phenomenon: Fans Participatory Branding on Social Media Content Practices Distribution in Indonesia

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Abstract

Korean pop music, or K-pop, has become one of the most dynamically distributed forms of pop culture in the global pop market through these ‘social distribution networks. This article explores the ways that this new mode of social distribution is characterized by bottom-up grassroots aspects as well as corporate-controlled top-down aspects by analyzing the recent dynamics and practices of K-pop consumption circulation on social media. This article examines the relationship between K-pop boybands and their fandoms in Indonesia as mediated by YouTube content platforms, using a case study Going Seventeen YouTube Content. It investigates the socioemotional organization of online interaction orders in K-pop fan communities, the emotional forms of expression, and the social assessment of their loyalist. The result of this research found that the Going Seventeen YouTube Content variable affected the Seventeen K-Pop Boyband Fan loyalty to 46% and the rest was influenced by other factors. In conclusion, as an exemplary cultural product, K-pop is creating fans as consumer-added value. It is necessary to establish fandom measures to integrate sustainable marketing promotion.

Keywords: Social Media, Marketing, Fandoms, YouTube, New Media.
1. Introduction

In 2021, a Twitter blog reported the top 20 countries most tweeted about Korean pop music (K-pop) groups related to topics on fashion, lifestyle, romance, and gossiping. Indonesia is in first place, this also indicates as well as through K-Pop fans’ massive base domicile. It is forecasted that K-pop fan numbers will be growing in the coming years since digital technologies have changed the way people around the world listen to music and engage with their idols (Laffan, 2020). In particular, social media have broken the barrier isolated from one-way communication to multi-way direction interactive communication digitally worldwide (Mc Quail, 2020). New media provides facilities to every audience or citizen to exercise social control, use media as a public space, to similarity awareness. (Mulyana et al., 2020). Allowing rapid access to obtaining information sources and then discussing certain topic controversies among K-pop fans.

Currently, Indonesia’s position is pivotal as the largest and most strategic K-pop market in the world and to the circulation of transnational branding popular media (Rauchfleisch et al, 2020). This circumstance showed in Indonesia having defined and is integral to the regional Korean cultural ecosystem with the Indonesian market validates and supports the international projections of local popular entertainment imports from Korea (Lee Yu Lim et al, 2020). Therefore, Indonesian popular reception reflects the global connectivity, ethnolinguistic affinity, cultural modernity desired and referenced by Indonesian consumers as they re-plug themselves into the world of K-pop.

The unique aspect of K-pop is that while it looks transnational and universal, it is in essence nationalistic and state-centric. K-pop clearly transcends cultural, and geographic barriers, however, K-pop today finds itself on the verge of falling into the trap of fans oriented. Hence, K-pop idols must take responsibility for all activities and should especially be cautious when making comments on sensitive issues (Wang and Kim, 2022). Moreover, in some cases, to attract more overseas fandoms and increase numerous world tours, the K-pop agency often surges in foreign member recruitment (Cruz Gracia B. et al, 2019). These ecosystems represent a network of entities with differing interests bound together as a collective whole, such as fandoms attached to its K-pop members are share connections among communities and the roles played by its members (Malik and Haidar, 2020).

K-pop’s profitability and global marketability have brought capitalistic success to the country. This fact has led to many studies on K-pop’s global expansion industry strategy more specifically (Kim et al, 2021); Seo and Kim, 2019; (Kim and park, 2020) and studies of cultural globalization from the periphery more broadly (Pino, 2021) have focused their analysis on how local consumers appropriate and hybridize the meanings of Korean cultural products through their consumption practices to increasingly global audiences (Yoon, 2022). However, the emergence of K-pop in the worldwide market as of yet needs to determine its sustainability success factors linked to fans’ loyalism. Hence, its needs to be understood better in terms of the key factors shaping fans’ loyalism and their implications that can be useful for other entertainment industries.

2. Methods and Material
2.1 Research Model

As social media has become recognized as an important communication platform that is easily accessible to anyone with an Internet connection, the K-pop industry has begun to implement social media marketing by forming partnerships with major social media companies. The “online” interaction has begun to play a crucial role facilitate investment by fans in emotional interactions with other fans as well. In order to explore one key research question “How is the loyalty of fans elicited through the youtube promotion content of fandom online?”

2.1.1 Hypothesis

H0 : YouTube content has no influence on the loyalty of K-Pop boyband fans

Ha : There is influence of YouTube Content towards the loyalty of K-Pop boy band fans

2.2 Data Collection

The data for this article come from digital data of YouTube content of the Going Seventeen K-pop band. The selected Seventeen band were associated to address the personality bias problem in content-based systems specifically. As evidenced by the
setting of 18 contents from 9 February 2022 – 13 July 2022. The survey comprised four item items (sex, age, professional, and duration spent) with the exception of citizenship.

2.3 Statistical Analysis

We analyzed the data using the programs IBM SPSS Ver. 18.0, as follows. First, we conducted a frequency analysis to examine the demographic characteristics, and a reliability analysis using Cronbach’s alpha to test the reliability of the metrics. Our procedures also included a correlation analysis to examine the normality test and simple linear regression test. Finally, we used the coefficient of determination analysis to examine the hypothesis test (T-test) between the core variables of the study.

3. Result

YouTube content Going Seventeen which is owned by the K-pop boy band Seventeen, which is one of the boy bands from South Korea that is quite well known today. Seventeen is a boy band from South Korea which debuted on May 26, 2015 under Pledis Entertainment. This group has 13 members consisting of S.coups, Jeonghan, Joshua, Jun, Hoshi, Wonwoo, Woozi, The, Mingyu, DK, Seungkwan, Vernon, and Dino. Seventeen debuted with the song “Adore U”. Going Seventeen is one of the contents owned by the K-pop boy band Seventeen and has been broadcast from June 12 2017 to 2022. The longer the amount of content Going Seventeen continues to grow, so does the number of viewers and the concepts that are increasingly diverse. in 2022,Going Seventeen begins broadcasting on February 9, 2022 after previously being on hiatus for 7 weeks since December 15, 2021.

Based on the results of the research and when viewed from the characteristics of the respondent’s data, it was found that the sex of the respondents in this study was dominated by women as much as 98% and 2% were filled by men, for the age of respondents dominated by 21-25 years as much as 61%, ages 15-20 years as many as 33%, ages 26-30 years as much as 6%. For jobs owned by respondents dominated by students as much as 55%, employees as much as 31%, freelancer by 4%, students by 7%, instructors by 1%, nutritionist by 1%, and housewife by 1%. From the results of the correlation test conducted through SPSS 25 it was found that the significance value was 0.000 so that the variables were correlated. If seen from the results of the correlation test above, the variables X and Y have a correlation value of 0.678 and if seen in the correlation coefficient interpretation table, both have a strong level of relationship.

The hypothesis test used in this study is the t test. Based on the t test results table, it is found that the significance probability value is 0.000 <0.05 and the t calculated value is 9.138 > 1.66055 (t table) so that it can be said that Ho is rejected and Ha is accepted, which means that there is an influence between social media content marketing variables on fan loyalty variables. Based on the results of the simple linear regression test performed, it was found that the value constant constant (a) is a constant number of Unstandardized Coefficients with a value of -14,953. Meanwhile (b) is a regression coefficient with a value of 0.659 and is the value of the social media content marketing variable coefficient. The results of the regression coefficient X which is worth 0.659 means that for every 1% addition in the value of social media content marketing, fan loyalty increases by 0.659. The regression coefficient value obtained has a positive result (+) so it can be defined that there is a positive relationship between YouTube Going Seventeen Content and Boyband Seventeen Fan Loyalty. Furthermore, there is a coefficient of determination test carried out with the aim of knowing how much influence the relationship between the independent variable (X) and the dependent variable (Y) has. The coefficient of determination test produces an R square (R2) value of 0.460 or 46% so that it can be interpreted that the X variable (YouTube Going Seventeen content) influences the Y variable (Loyalty of Seventeen K-Pop boyband fans) by 46% and the remaining 54% is influenced by other factors besides loyalty.

4. Discussion

This research was conducted with the aim of finding out how much influence there is between YouTube content Going Seventeen towards the loyalty of K-Pop Seventeen boyband fans. To find out and get answers to the formulation of the problems discussed, the researchers used a survey method with a total of 24 question questionnaires. The number of samples in this study were 100 respondents who were content viewers Going Seventeen 2022 and is also a fan of the K-pop boy
Based on the results of the answers obtained, the characteristics of the respondents were dominated by women as much as 98% with an average respondent aged 21-25 years as much as 61%, and for the work of respondents dominated by students as much as 55%.

YouTube content Going Seventeen included in the section social media content marketing. Social media content marketing is content that is uploaded on social media and aims to be able to promote a product to the appropriate target consumers. With the increasing use of social media, this opportunity can be used by companies to promote and also create relationships with fans of K-pop groups. According to Kim & Song in, interactions that are often carried out online through social media uploads on celebrity social media channel accounts can create an image that aims to instill love, attention, and loyalty from his followers.

Judging from the characteristics of the research respondents, female respondents, with an age range of 21-25 years and working as students, are the respondents who are most affected by their sense of loyalty through YouTube content. Going Seventeen. So it can be said that Seventeen has the potential to collaborate or become brand ambassador for brands in Indonesia, saw the results of research which stated that Seventeen had fans who loyal and because loyal fans tend to be willing to spend money, time, or to stay attached to their idols.

The group that dominates in this study, namely female students with an age range of 21-25 years can be used as a target for brand that has a target market and target audience according to that group. The marketing strategy of using K-pop idol groups can be an option for brands to be known or used by more people. As is content marketing which is spread through social media can create closeness with the audience so that marketer easier to achieve the objectives of marketing communication activities. This is in accordance with the theory in the concept of loyalty according to Kotler & Keller in said that customer loyalty is a fundamental element and the main essential to form a business brand which is really strong. So of course loyal fans become one important aspect for all brand to remain and succeed.

5. Conclusion

Based on the results of research and discussion of research conducted with the aim of finding out how much influence YouTube content has Going Seventeen towards the loyalty of K-Pop Seventeen boyband fans, there are several conclusions that can be drawn, namely as follows:

- There is a strong influence between variables social media content marketing with the fan loyalty variable, this is based on the results of the correlation test which gets a value of 0.678.
- Based on the t test done, there is an influence between variable social media content marketing with fan loyalty variable.
- From the results of the coefficient of determination carried out, it is obtained that the independent variable in this study is YouTube content Going Seventeen affect the variable Loyalty of K-Pop Seventeen Boyband Fans by 46%, while the remaining 54% is influenced by other factors outside of the dimensions used in this study, which are based on the concept social media content marketing Douglas Karr's and Jill Griffin's concept of loyalty.
- Respondents who were most influenced based on the results of the study were women, students, and the age range of 21-25 years so this group has the potential to be used as a target market and target audience for brands, especially in Indonesia, who want to collaborate with Seventeen because the group -This group has great potential to become fans loyal.

Based on the five dimensions used in variable X (social media content marketing), the biggest dimension is in dimension reader cognition with an average value of 4.82. This dimension contains statements about “Going Seventeen content is interesting to watch”, “Going Seventeen content has visuals that can be enjoyed”, and “The concept in Going Seventeen content is in accordance with the respondents’ preferences”. Whereas the smallest dimension is in the decision making dimension with an average value of 4.16 and contains statements about “Going Seventeen content that is broadcast consistently”.

For variable Y (fan loyalty) consists of four dimensions. The largest dimension is the purchase across product & service dimensions with an average value of 4.59 and statements containing
“Respondents also enjoy other Seventeen content outside of Going Seventeen” and “Respondents follow the latest news (updates) from the Seventeen group”. Whereas the smallest dimension is the make regular repeat purchase dimension with an average value of 3.85 and contains the statements “Respondents regularly watch Going Seventeen 2022 content every week” and “Respondents immediately watch Going Seventeen 2022 when the content has just been uploaded”.

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**Conflic of Interest**

The author declares that the research was conducted in the absence of any commercial or financial relationships that could be constructed as a potential conflict of interest.

**Reference**


