

Interweaving identity and digital fandom social movements: A case study of the “BTS Army Indonesia Peduli Bencana”

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ABSTRACT

Digital fandom appears as a part of the development of popular culture in today's digital era. One of the interesting digital fandom activities to be studied is a series of campaign activities, fundraising, and charity projects of the “*ARMY Indonesia Peduli Bencana*” by BTS Army Indonesia. This study used qualitative descriptive research and observation, interviews, documentation, and literature study data collection method. Researchers interviewed BTS Army Indonesia fanbase admins and Instagram account followers of @btsarmyina.project involved in the “*ARMY Indonesia Peduli Bencana*” project. This study showed that fans reflect the idol and the cultural identity of fan groups in today's digital era can be seen from digital fandom activities in online media. Fanbase and influencers have the power in moving their followers to be actively involved in social activities carried out on online media: they act as social agents who actively campaign a humanity project as a cultural identity of a fandom adopted from the idol groups' values. In addition, the convenience of technology is one of the considerations for fans in participating as volunteers and donors in these humanitarian activities. The success of fundraising, charity and the “*ARMY Indonesia Peduli Bencana*” campaign manifests online social movement conducted by fandom in the digital era.

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Introduction

Information and media technology in this globalization era have contributed to the presence of popular culture. The media industry in each country will undoubtedly continue to produce pop culture for its domestic audience, which is usually its most significant market. The same media companies will also have to pursue transnational co-production and distribution opportunities to enlarge their revenues (Chua, 2017). Popular culture becomes the production of profit-oriented capitalism interests so that it tends to create uniformity and follow trends created by mass media. The mass media plays a role in displaying specific modes or lifestyles so that they are followed by many people and become popular at a certain point in time. Popular culture is considered a dominant culture that is widely accepted, heard, and followed in today's society's reality (Hidayat, 2021). Contemporary South Korean culture, also known as *Hallyu*, has become part of the global popular culture. Bok-rae divides the *Hallyu* period into four periods, namely *Hallyu* 1.0 including Korean drama series, *Hallyu* 2.0 including K-Pop music, *Hallyu* 3.0 including K-Culture (Korean culture), and *Hallyu* 4.0 including K-Style or Korean lifestyle. However, *Hallyu* 2.0 (K-Pop) is more prominent, so K-Pop (Korean Pop) has become one of the flagship products of *Hallyu* (Bok-rae, 2015).

In Indonesia, *Hallyu* began in early 2000 through popular Korean drama series, such as "*Endless Love*," "*Winter Sonata*," "*My Sassy Girl*," and "*Jewel in the Palace*." Meanwhile, in 2006, the appearance of songs performed by the second generation of K-Pop Idols also attracted the attention of Indonesian teenagers. A great K-Pop fans' number opens up opportunities for boy bands and girl groups from South Korea to perform

concerts in Indonesia. The popularity of Korean entertainment in Indonesia rose in the late 2000s, and it grew more significant in the 2010s as Korean television series and music became part of the mainstream (Wira, 2020).

Consumption of popular culture will create fan groups. Fandom is the abbreviation of Fan Kingdom. In the Big Indonesian Dictionary, fandom is a collection of fans (artists, sports clubs, movies, etc.) who usually exchange information or do activities together online and offline (Nurtaeni, 2021). Fandom is a sociocultural phenomenon largely associated with modern capitalist societies, electronic media, mass culture, and public performance (Duffett, 2013). In Indonesia, K-Pop music has a large presence, followed by the emergence of various K-Pop fandoms. Fans are the most visible part of the audience of texts and practices popular cultures (Storey, J., & Rahmawati, 2008). According to Sandvoss (2005), fans actively consume and participate in everything their idols have. It is in line with the phenomenon of many foods and beverage brands, cosmetic brands, and e-commerce platforms embracing Korean stars or K-Pop idols as their ambassadors. Founder and president of brand advisory and integrated marketing agency Cultural Group, Michael Patent, said that K-pop is an art, but it is also business (Wira, 2020).

In Indonesia, K-Pop fans are considered a consumptive, obsessive, and excessive group. They are thought to enjoy spending money to buy merchandise or chasing their idols anywhere in the world (Nursanti et al., 2013). An article entitled "*Bahaya di Balik Fenomena Candu K-Pop*" discusses the danger of the phenomenon of K-Pop 'opium' (Cnnindonesia.com, 2019). The article describes that some K-Pop fans have stories of unusual fanaticism and how it has been recorded in the news, both in Indonesia or

other countries. Indeed, they are considered to like to buy albums and idol merchandise at a relatively high price. They follow their idols, wait for hours to welcome their idol's arrival, and stay in the same hotel as their idol. Also, there are K-Pop fans who would hurt themselves when their idol dies.

However, many people do not know that they also carry out social activities, including a charity for certain K-Pop fandoms. In early 2021, BTS Army Indonesia, through the Instagram account @btsarmyina.project, campaigned for the "*ARMY Indonesia Peduli Bencana*" project and raised funds through the kitabisa.com platform from 15 January to 22 January 2021. From this fundraising, the Indonesian BTS Army managed to raise Rp. 693,896,831 (SGD 7000) (Kitabisa.com, 2021) was distributed to earthquake victims in West Sulawesi, flood victims in South Kalimantan, and East Nusa Tenggara, well as victims of other natural disasters in several regions in Indonesia.

The success of the fundraising and distribution activities carried out by BTS Army Indonesia cannot be separated from the interaction and digital fandom activities on social media. This research is a fan study research focusing on media fans and fans cultures. Lamerich (2018) argues that fan studies became a hallmark in analyzing

new media studies and digital culture. Fan studies see that a fan actively and creatively participates in developing the social identity of a fandom. Fan studies represent fandom positively and tend to study fan communities and practices (Kusuma et al., 2020). This study explores the digital activities of the BTS "*ARMY Indonesia Peduli Bencana*" project, which was coordinated by the Instagram account @btsarmyina.project. This research focused on how digital social activities and their impacts on society. Researchers also analyzed how digital fandom utilized the development of social media to facilitate online social movement.

Method

This study used a qualitative approach with a descriptive analysis method. Researchers analyzed, described, and summarized various conditions and situations taken from various data on field research problems collected from interviews and observations. Researchers used semi-standardized interview techniques conducted online using video conferencing platforms such as Zoom meetings, Google Meet, and WhatsApp. The subject of this research was the Indonesian BTS Army involved in the fundraising and charity

Table 1. Number of informants

Name	Age	Part Of	Number of informants
Raudatul Janah	21	Distributor Donasi @armyteamkassel	1
Rahmiyati Devi	21	Distributor Donasi @armyteamkassel	2
Novia	26	Distributor Donasi @armysouthborneo	3
Dewi	24	Distributor Donasi @army.mof	4
Jia	-	Distributor Donasi @army.mof	5
Ega Wati	21	Donatur	6
Alica	20	Donatur	7

activity called *“ARMY Indonesia Peduli Bencana”* on the Instagram account @btsarmyina.project.

Researchers observed all texts uploaded as the content of the *“ARMY Indonesia Peduli Bencana”* campaign on the @btsarmyina.project Instagram account from 15 January to 23 May 2021. Text in posters, captions, comments, and other communication records showed interactions between Indonesian BTS Army digital fandom members. Then, the researchers determined the informants in this study using the purposive sampling technique. The seven informants of this research met the criteria as Instagram account followers of the @btsarmyina.project, has donated to the project, and Instagram admin of fundraising and distribute donations for the *“ARMY Indonesia Peduli Bencana”* activities (i.e., funding partners Instagram account admins of @armyteamkalsel, @armysouthborneo and @army.mof).

This research used four data analysis processes, i.e., data collection in qualitative research, data reduction, data display, and conclusion. According to the research focus, researchers selected and categorized data from observations and interviews to facilitate the data display. The data was displayed in the narrative description equipped with a figure. The description of the data findings was analyzed by referring to the concepts and theories in previous research. Conclusion drawing and verification were carried out at the last step to answer the research problem.

Results and Discussion

Digital fandom activities on Instagram

Computers had been a domestic fixture for around two decades by the end of the twentieth century, and they were already integrated with the entertainment industry (Duffett, 2013). In the modern era, the fandom also has fan activities and practices that

have proliferated and, to some extent, have become part of mainstream culture (Belk & Liams, 2013). There is no more common platform than in the digital world (Belk & Liams, 2013). Digital fandom, also known as cyber fandom, is another form of virtual community and its interaction patterns are done virtually and have changed people’s perceptions and identities.

Fiske mentions three things about fandom productivity or fans regarding text related to fan activities (Hills, 2013). First, semiotic productivity is when fans use their fandom objects to form social meaning in their lives. An example is when fans get confidence after seeing characters on television and social media. Second, enunciative (speech) productivity is when fans express their fandom (fan group) to the outside world through speech or appearance, i.e., hairstyle or make-up, choice of clothing or accessories, which are ways in establishing social identity and thereby confirming one’s membership of a particular fan community. The third, text productivity, is when fans create text according to their fandom object. The productivity of this text can differentiate the fandom from the non-fan audience. On Fiske’s account, non-fans and casual audiences can talk about media texts, thereby participating in enunciative’s productivity productions. Nevertheless, in web 2.0, text productivity is the creation of fan fiction, fan art, movie OSTs, and fan videos. These activities limit the fan community and identity because a non-fan audience will be much less likely to engage in this text production practice (Hills, 2013).

Social media is a medium on the internet that allows users to interact and communicate with other users and build social relationships among people interested in certain issues (Motion et al., 2015). The forms of social media are very diverse, including blog services, social networks, microblogging, media sharing, forums, and

collaboration. The Instagram app is one of the most popular applications in Indonesia. 39% of active Instagram social media users are from Indonesia (Wearesocial, 2017).

According to Booth (2018), the internet fundamentally changed fandom. Today, fandoms communicate and interact primarily through online media in addition to the traditional offline meeting. The fandom's reach is not limited to specific regions and can quickly develop globally (Kusuma et al., 2020). Online media brings the fans closer to their idol despite living geographically far from one to another. As a new medium, online media enables faster and easier access to information and social interactions. They now have the luxury of increased access to information, a greater speed of social interaction, and a new means of public performance (Duffett, 2013).

Nowadays, digital fandom is a place for fans to interact, without regional boundaries and even globally. Booth explains that the notion of fandom in the era of convergent technology is a group of fans of global

popular culture who are active and use social media to develop their participation and build their group identity (Sugihartati, 2017). Instagram is the social media most often used by the K-Pop fanbase to show their activities as fans. They also like to post information or the latest activities of their idols.

Unlike the general Instagram fanbase account, @btsarmyina.project is an Instagram account for the Indonesian BTS Army community that organizes humanitarian and charity projects and manages other events in supporting BTS:

"...Oh, apparently their goal for creating this account is to make Indonesian ARMYs have a place or a home for them to donate, so there they do not need to be busy like wondering 'where we want to donate, we want to help people, but we are confused, where to donate?' I see.... from the beginning, I read that their goal is indeed to serve as a place for ARMY to donate..." [Interview, Ega Wati]

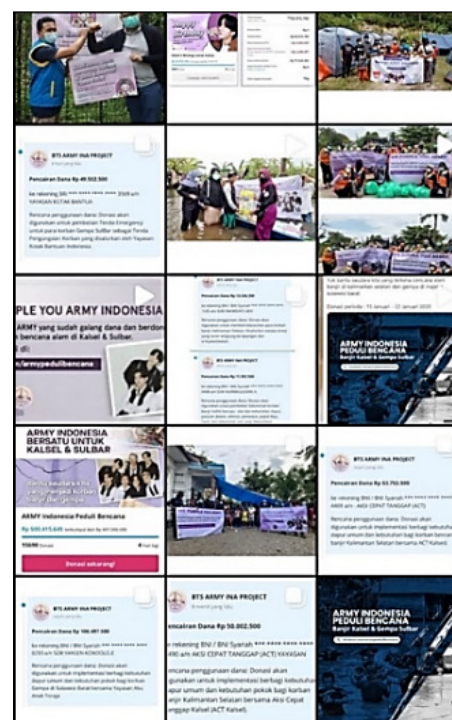


Figure 1. @btsarmyina.project Instagram Account

“...As for the donation target, this is the first time that @btsarmyina.project has been held at kitabisa.com; the initial target is ARMY and thousands of good people, so the target is not only ARMY but anyone who have more sustenance to share with people in need, so it is not only focused on the ARMY but also to everyone in Indonesia who has more sustenance...” [Interview, Jia]

The first post of this account was documented on 22 March 2020. On 10 April 2021, @btsarmyina.project has had 86 posts and 28.2 thousand followers. The large number of followers admitted by the informants was influenced by supports from other BTS fanbase accounts, which also collaborated as media partners who disseminated projects created by the @btsarmyina.project account:

“...Because this project is also supported by collaboration through the fanbase - a large fanbase, so if you post to one another, you can reach a wider network to invite ARMYs in donating.” [Interview, Rahmiyati Devi]

“ARMY has a big base, especially since ARMY is a big fandom in Indonesia. ARMY is active on social media, so the spread of information is fast. ARMY friends share (info) about the donation, like on social media

Twitter, Instagram, WhatsApp groups...” [Interview, Raudatul Janah]

In addition, to support fellow fanbase accounts on social media, the researchers also discovered the influence Of a well-known influencer in the Indonesian BTS Army. His figure can build the trust of fellow fans in participating in the projects offered by @btsarmyina.project:

“I know this BTS Army project started last year from Kak Febie Gusfa” [Interview, Dewi]

“What I see is the strength of Febie Gusfa... She seems to be able to attract people involved in the activities she makes, what is more, her activities are positive like this for his followers, so it is like his first promotion it is from her. She often gives information that BTS ARMY Indonesia has an account that makes good activities” [Interview, Jia]

Social media influencer refers to a person’s ability to disseminate information to their followers on social media (Elli, 2017). Febie Gusfa, commonly called Bunda Febie, is an influencer and the founder of the @btsarmyina.project account. She has a personal Instagram account with more than



Figure 2. @btsarmyina.project Post on Army Indonesia Care Disaster Project Posted on 15 January 2021

180,000 followers on Instagram and 97,000 followers on Twitter. She frequently posts BTS Army Indonesia fandom activities, such as the *"ARMY Indonesia Peduli Bencana"* project.

The informants who are donors of the *"ARMY Indonesia Peduli Bencana"* project and followers of @btsarmyina.project admit that their interest in participating in the project is the influence of their big-name idol, who is also active in social activities. BTS has partnered with the United Nations Children's Fund since 2017. They are one of UNICEF's ambassadors and won the 2020 UNICEF Inspire Award for the Integrated Campaigns and Events category. In a Press Release published on (Unicef.org 2021), it was explained that as a part of the renewed global partnership, BTS and Big Hit would also donate over US\$1 million to UNICEF, along with proceeds from the sale of Love Myself merchandise and as well as a portion of the profit from Love Yourself album sales.

A construction of fandom identity influences how fandom acts as social agents. As the fandom adopts the idol groups' values, they act as passive recipients, producing fan cultural identity (Kusuma et al., 2020). The *"ARMY Indonesia Peduli Bencana"* is not officially initiated by BTS or BigHit music label. However, it is a project created by a fan group's awareness from Indonesia who tries to adopt the behavior and activities shown by their idols. Digital fandom social activities carried out by fan groups are part-time hobbies and illustrate that they are part of participatory culture. Fandom here becomes a participatory culture that transforms the experience of media consumption into the production of new texts, indeed of a new culture and a new community (Jenkins, 1992). The admin and followers of the Instagram account of @btsarmyina.project believe that their involvement is significant. It can develop a social connection between

its members or raise awareness about what the fandom is concerned about.

Fundraising and charity activities in the digital age

Jefferess believes that charity is a sign of modernization (Marshall, P. D., & Redmond, 2016). Charity and charity activities are a sign of celebrity modernity or modern celebrities to build a good public image and do positive things to inspire their fans. Their charity activities are often closely related to fundraising or other activities that are related to their concern. Fundraising activities are focused on funds raising and building relationships in getting donors (Klein, 2007).

Charity and fundraising are part of social activities that seek, collect, and donate funds and involve communication and mutual empathy and mutual trust between fundraisers and donors and between potential donors. Meanwhile, social activities are defined as all forms of activities in the community, such as mutual assistance and cooperation, which are referred to as social activities, whether based on neighbor or kinship relationships (Sajogyo, 1984). Napitupulu also argues that social activities are conducted with the community in the surrounding environment (Napitupulu, 2010).

Today's society has developed with a very rapid and sophisticated level of technological progress. Charity and fundraising activities are social activities that are also carried out digitally. One of the current fundraising systems is crowdfunding, which is the concept of digital fundraising. Crowdfunding is a phenomenon based on web 2.0 (Schulz et al., 2015). An essential factor for the crowdfunding concept's success is the internet development that makes society achieve digitization.

In connection with the current situation, the digitalization era is bringing digital

devices and platforms into the spotlight (Sarvianto, 2020). In Indonesia, kitabisa.com has become popular since 2014 to donate and raise funds online. From the Kitabisa.com website, it was found that Kitabisa was app was launched in 2017 as a form of innovation to make it easier for fundraisers and donors, known as #orangbaik, in sharing kindness easily and pleasantly. Kitabisa.com is used for online donations and fundraising, such as medical assistance, education, construction of places of worship, natural disaster relief and so on. Fundraising can be done by individuals, communities, foundations or organizations.

Through the @btsarmyina.project Instagram account, the Indonesian BTS Army community used the Kitabisa.com platform to raise funds for several projects. The fundraising activity called *“Army Indonesia Peduli Bencana”* was posted on @btsarmyina.project in collaboration with Kitabisa.com from 15 January 2021 to 22 January 2021.

The security of the Kitabisa app is one of the reasons for donors in participating in the projects. In addition, the informants

also explained that the ease of access and the availability of various choices of donation methods or the use of digital wallets such as OVO, DANA, and ShopeePay attracts people to donate at Kitabisa.com:

“Usually, they are from kitabisa.com.... In my opinion, the kitabisa.com system affects the amount of collected funds. It is safer and more secure” [Interview, Rahmiyati Devi]

“We can do that because everyone can make donations, not just ARMYs, well.. whether it is a little or a lot... and there are many ways to donate... like for example from OVO, DANA, all electronic wallets, they have them.... any bank can be used, electronic wallets can be used too, even if you donate 10 thousand rupiahs (1 SGD), you can. So, the donation is easy and not complicated” [Interview, Novia]

The @btsarmyina.project fanbase campaign and fundraising for the *“Army Indonesia Peduli Bencana”* managed to raise Rp. 693,896,831 within 7 days (Kitabisa.com, 2021). A fanbase’s fundraising and charity activities cannot be separated from good cooperation with volunteers, namely

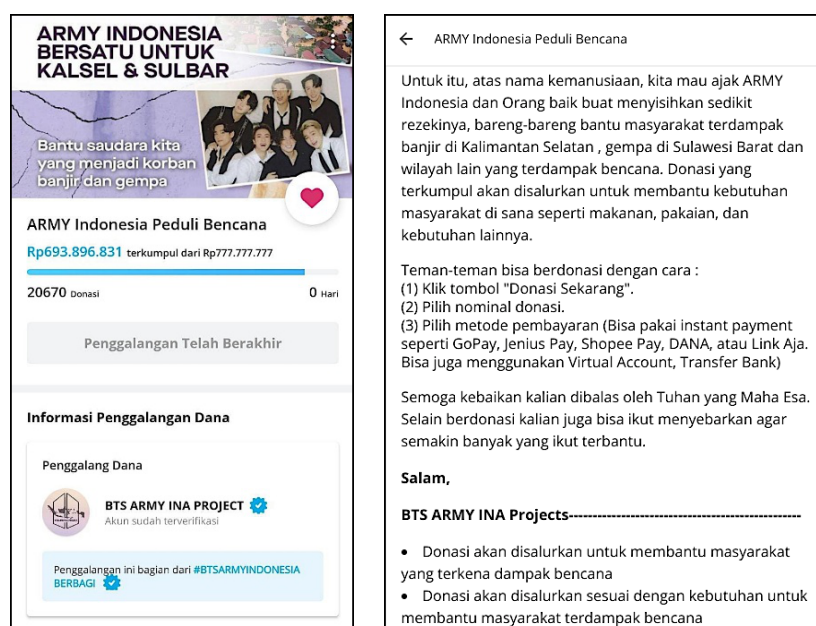


Figure 3. Campaign Page of “ARMY Indonesia Peduli Bencana” BTS Army Ina Project in Kitabisa.com

fellow fans in disaster areas. Volunteering is a voluntary activity to help in carrying out an event or sustaining an organization (Nisa, 2019):

“...When the BTS ARMY INA team needed an ARMY to distribute donations in South Kalimantan, we were initially from Banjarmasin, and there was a community... so we felt that if we did not go to the field who else, because many volunteers could not reach the place. Well, if the volunteers cannot do it, then we can step in... go to the field..... we feel it is essential to be involved because we are motivated by much info on victims who make statuses, make SGs, that they need help. Their villages have received assistance, but unfortunately, the place where they live has not received any due to the remote location of their houses, so volunteers cannot come and distribute donations. So, we feel that we have to go [Interview, Raudatul Janah]

More often, this voluntary activity does not involve the provision of financial compensation and is carried out as part of a group, club, or organisation to benefit others (Ho & O’Donohoe, 2014). Fans who are willing to be volunteer do not receive any material compensation. They participated because they were inspired by the idol and their sense of humanity and concern for

helping disaster victims. Some fans willing to participate during the distribution process are the ARMY community located in South Kalimantan @armyteamkalsel @armysouth_borneo and the ARMY community located in NTT @army.mof. The process of recruiting ARMY communities who live in disaster areas to relate donations is carried out through uploading Instagram stories to the @btsarmyina.project account and joining a WhatsApp or Line group to coordinate the preparation of the Budget Plan (RAB) and collecting ID cards as a condition for disbursing funds according to approved RAB:

“...I see from the way they work, it is always transparent, sis... So, they really report from the admin fee of the bank and then buy this and buy it, they report everything... So, if that is the case, how come people will not believe them? Maybe we do not even think about it; the money will be lost to 1 million or 2 million for admin fees, but they really do report the actual nominal amount. For donors, it seems like we increasingly believe that they are not careless in carrying out their projects, and they can also be seen that they are really sincere and invite people to share... because they really report as it is. They also do not take advantage of it, so yes, they are really sincere....” [Interview, Alica]

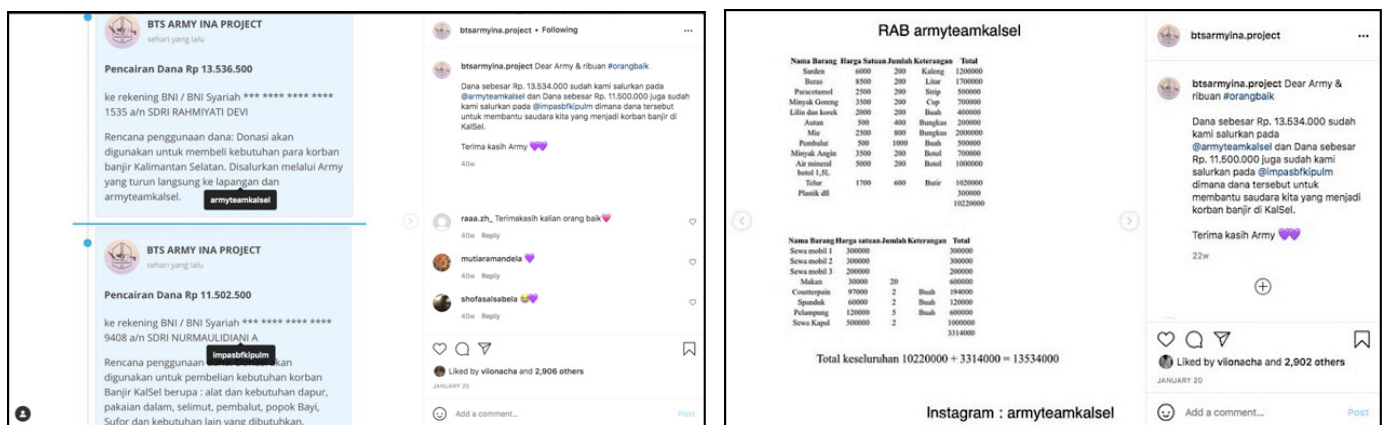


Figure 4. @btsarmyina.project post on 20 January 2021 Relating to Detailed Information of Fund Distribution

Accountability and transparency are the keys to the successful implementation of digital fandom social activities in the form of charity and fundraising. The @btsarmyina.project fanbase account is a forum in carrying out missions to help victims of natural disasters through the "*ARMY Indonesia Peduli Bencana*" project. They apply the workings of non-profit social service organizations. This non-profit social service organization framework does not take advantage of clients who help their organization, especially if the social service organization has a mission in helping individuals achieve their state of well-being (Rachmanasari et al., 2016).

BTS Army Indonesia Peduli Bencana as an online social movement

The development of the internet affects human changes in communication activities. In the digital era, humans can communicate by computer intermediary devices or computer-mediated communication (CMC). According to Herring, CMC is communication between human beings via computers' instrumentality (Thurlow et al., 2004). Ferris divides CMC into two types of communication: synchronous communication and asynchronous communication (Pearson et al., 2006). Synchronous communication occurs when communication participants interact in real-time (such as online chat).

In contrast, asynchronous communication is a delayed communication interaction. Computer-mediated communication (CMC) has two aspects that distinguish it from face-to-face communication, namely the use of verbal cues (verbal cues) and a longer time (extended time) (Griffin, 2006). CMC uses a system of symbols existing in computer applications such as letters (written language) and human facial expressions that

are replaced with emojis (happy, sad, angry, surprised, and so on).

The internet has changed the concept of fandom. Perceptions of fan culture develop and change due to technological evolution, including the emergence of internet technology (Gooch, 2008). Recently, attending face to face conventions was required to engage with the object of fandom and one's fellow fans. After, it was much easier to meet up with like-minded fans without the mediation of a fannish gatekeeper—that is feral fans, or "someone who came into fandom without being introduced by a gatekeeper (Booth, 2018). They can interact because of common interest with the same idol, even though they have never known it for real. Online media and social media can form and give identity to a certain group of fans.

According to Zurcher and Snow, a social movement is a collective activity that expresses great concern for several things (Haris, AB Rahman, & Wan Ahmad, 2019). Social movements are carried out by groups or organizations that engage in social activities to campaign for a particular social issue and achieve a common goal. Along with the development of technology, social movements are often found originating from the activities of digital groups or known as online social movements. The concept of Online Social Movement is a social movement carried out by adopting internet technology (Ismail et al., 2019). Fundraising, charity activities and the "*ARMY Indonesia Peduli Bencana*" campaign are part of the online social movement carried out by a digital fandom, namely BTS Army Indonesia.

The @btsarmyina.project fanbase Instagram account plays a role in publishing projects, collecting donors and funds. They are collaborating with other fanbase accounts on social media for the distribution of aid to disaster areas. The "*ARMY Indonesia Peduli*

Bencana” campaign is an effort to show care for fellow BTS fans, known as the Army, for the humanitarian issues around them. Fan groups campaign on humanitarian issues as a form of contribution and support from members of fandom to their community, their idol artists and society.

BTS is considered an idol group with a clear vision of their identity, which will affect the cultural identity of fans who also act as social agents (Kusuma et al., 2020). As a brand ambassador of UNICEF, BTS voicing about “Speak Yourself” at the UN assembly since 2018. They believe that true love begins with loving ourselves and invites young people to keep doing what they are doing and voice what they are voicing to help people find love. In his speech, RM, the leader of BTS, said that fans had become a significant part of the campaign with their action and enthusiasm. He also argues that BTS truly has the best fans in the world (Unicef.org, 2018).

In a live broadcast on Febie Gusfa personal IG Live (10 June 2021 at 12:48 WIB), she mentioned, “we have a big community, and we do positive things.” She also explained that the @btsarmyina.project Instagram account was created to show that ARMY is a large community and fandom that carries out positive activities. A similar opinion was conveyed by the informants, who realized that they adopted the values that became the identity of their idols.

“Because we have idols, we follow idols too, sis.. BTS are idols who often do charity. So because our idols do good, don’t they have fans? and indeed, a sense of caring grows in our hearts” [Interview, Raudatul Janah]

“In my opinion, it is from the message that BTS itself conveys, so BTS gives a message to ARMY through their actions and song lyrics, so they convey the message to us. It

really goes in, and we run... example. It is just that BTS donates often, so we also want to do things that make BTS proud that they belong to us, sis” [Interview, Jia]

The success of the “*ARMY Indonesia Peduli Bencana*” project shows how fans can collaborate and work together even though all activities are carried out in virtual interactions. A digital fandom has great power in building trust and moving its members to take real action in a social campaign.

Conclusion

The success of the “*ARMY Indonesia Peduli Bencana*” project shows that the BTS-Army fan community in Indonesia has a hugely active role in being initiators, volunteers, or donors in social activities. Online media provides easy access to communication networks between fanbase, influencer, and their followers to collaborate and carry out campaigns, fundraising, and charity projects. Social media quickly builds trust among fandom members even if they do not know each other face to face.

Fans can become social agents in participating and campaigning for positive messages conveyed by their idols. The participation of the BTS-Army Indonesia fan group in the “*ARMY Indonesia Peduli Bencana*” project is a manifestation of the online social movement carried out by fandom in the digital era as a tangible manifestation of humanity towards others, as well as a picture of the cultural identity of fans that they adopted from the idol groups’ values. Membership in a huge fandom makes them realize that they have the power to do positive things. Fandom’s digital social activities become a weapon to fight social prejudice, often labelled to a fandom.

Declaration of Ownership

This article is our original work.

Conflict of Interest

There is no conflict of interest to declare in this article.

Ethical Clearance

This study was approved by the institution.

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