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How to Become a Productive Fan? The Existence of Fan Talks as Fandom Productivity

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ARTICLE INFO	A B S T R A C T
	Fans draw sharply the line between what falls within their fandom and what does not. Accumulation and appreciation of knowledge regarding fan's objects of fandom are important for fan cultural capital. Fiske's pre-internet model of fan productivity occurs at the interface between industrially-produced cultural commodities and the everyday life of the fan. Fan talk is a circulation mechanism of certain meanings of the object of fandom implying the membership of a particular fan community. BTS is a K-Pop group that uses online exposure with a variety of contents ranging from members personal message to behind-the-scenes footage to create deeper levels of intimacy with their fans. This helps them to advance their careers and create alliances with their fans. This study uses a descriptive qualitative approach to explore BTS fan's participation in fan talk activities shared within face-to-face communication. The data collection techniques used were in-depth interviews and participant observations of four BTS's fans (called ARMY). The result shows that fan talk is one way of expressing the existence of fans. Digital media and the internet have allowed BTS' fans to share a wide range of signifiers and meanings from their music quickly and easily. This has created a form of symbolic interaction among fans that can be used to communicate concepts and ideas among one another.

This enunciative productivity of fans is also serving a widespread promotional function for non-fans.

INTRODUCTION

Advances in technology today is one of the impacts of the use of social media that is not limited by distance and time. This makes it easier for popular culture such as fashion, music, film, lifestyle to industrial products to be reached more broadly and allows people to express themselves in it. This is related to a recent fan study. Duffet defines a fan as someone with a relatively deep positive emotional belief about someone or something famous, which is usually expressed through certain behaviors (Fuschillo, 2020). They are usually also driven to explore and participate in practices related to their idols, in other words fans are a product of popular culture.

The concept of fans became known in the 1970s, at the beginning, fans were seen negatively because they were considered passive objects. But over time, the connotation of fans began to change. Siuda (Siuda, 2010) explains that fans also have a positive connotation, where they act as interpreters of media content which then makes them the main target and priority of the media. Jenkins also argues that fans can show their intelligence in reproducing cultural texts that have been interpreted (Fulamah, 2015). They do not only end up at the limit of the audience for a cultural product, but they will also participate in constructing and interpreting the activities of cultural texts.

Fans have little difference with consumers and followers as explained by Tulloch & Jenkins, fans claim social identity with fan groups. While followers are consistent observers or listeners, they do not tie themselves to a group identity (Taalas & Hirsjärvi, 2013). Tulloch and Jenkins, Kozinets also classify fans into fan and consumer categories. Consumers are passive recipients of media products, whereas fans are part of a more active fan subculture (Stever, 2009). In other words, fans are not only members of fan groups and have certain names in society, but also play an active role as audiences of the media text itself.

Biltereyst & Meers said that fans are highly engaged with popular content which leads to a specific structure of close reading and an emotional form of receiving text messages (Lamerichs, 2018). From the reception of texts by fans, this gives rise to fandom productivity. John Fiske argues that the productivity of fandom is not limited to the production of new texts, but also participates in the construction of the original texts and thereby transforms commercial narratives or performances into popular culture (Lewis, 2002).

There are several fandom productivity tools that can be used to study and analyze fan activity in fan culture. Fandom productivity theory by John Fiske categorizes three fandom productivity, namely semiotic productivity, enunciative productivity, and textual productivity. Sandvoss said that fans who are active in semiotics and enunciation negotiate and adapt their fandom objects, while textually productive fans create fandom objects (Petersen, 2014).

Productivity according to Fiske is an integral part of all audience behavior to understand the text (Lamerichs,

2018). The meaning carried out by fans in understanding cultural texts is a form of semiotic productivity. Fiske (Lewis, 2002) says that semiotic productivity is basically interior, but when the meaning created is then spoken and shared in face-to-face or oral culture, it can be called enunciative productivity. Enunciative is a utterance that connects meaning directly to the daily life of fans, creates conversational practices and then shares them within the fandom (Taalas & Hirsjärvi, 2013). This type of production is exemplified as is what happens on fan websites, including exchanging stories, gossip, and opinions regarding celebrities who are chosen or adored (Sadasri, 2017). Semiotic productivity can be enunciative if after the meanings made from cultural texts are brought into the conversation in fandom, or fan talk.

According to Fiske Fan talk is the creation and circulation of certain meanings from fandom objects in local communities (Hills, 2013a). Sandvoss argues regarding enunciative fandom productivity that a key dimension of fandom productivity is an exchange of regular verbal between fans in the form of fan chat and gossip, which Fiske says that it contributes much to fandom's enjoyment (Hills, 2013a). This statement is in accordance with the three main characteristics that mark the giving of cultural meaning from fan culture in media texts by Jenkins namely how fans draw texts closer to the realm of their life experiences, the role played through the process of rereading in culture fans, and the processes by which information is fed into ongoing social interactions (Fulamah, 2015).

In accordance with the opinion of Jenkins mentioned earlier, the audience reception by Stuart Hall was considered appropriate to be used as a theory regarding the meaning of messages carried out by fans. For media and culture research, if you want to close the communication loop from sender to receiver, you need to do some level of audience research (Gray, 2003). There are two processes of message meaning, namely encoding and decoding. Encoding is a process that refers to the arrangement of signs to become coded and this is done by the producer of the media text, while decoding refers to the process of receiving the reader or consumer as the audience of the media text and producing the meaning of the text. In this case, fans act as readers or consumers, who read the media text and then do the decoding of the media text. Stuart Hall in the book Media and Cultural Studies (Lumley & O'Shaughnessey, 1985) says that what is meant by the word "reading" is not only in the scope of identifying and decoding a number of signs, but also subjective to put the sign into the creative relationship between them. themselves with their surroundings.

Thus, the process of interpreting messages from media texts is a semiotic productivity and bringing it into social interaction with fellow fans is a form of fandom productivity in enunciation. Then if the message from the idol is reproduced according to the wishes and creativity of the fans in the form of a work, then this is included in the textual productivity of the fandom. According to Fiske textual productivity is when the fans produce and circulate texts among themselves, the texts they create are equivalent to the production value of the original cultural texts (Lewis, 2002).

An interesting phenomenon from the entertainment world, which is now getting bored with American popular culture, is the presence of a new

alternative from South Korea. This phenomenon indirectly gave birth to various fandoms with different names for each. One of the most popular fandom phenomena lately is K-Pop fandom. K-Pop (in Korean 가요 Gayo) is an abbreviation of Korean pop or Korean popular music, is a music genre consisting of pop, dance, electro pop, hip hop, rock, R&B and electronic music from South Korea. Fans who are collectively incorporated in the K-Pop fandom are not only passive consumers of the media, but they play an active role in the media. Nursanti explained that K-Pop fans do not only consume, but also interpret the media (Putri, 2019).

Mass media significantly presents identity to other parties, as well as existing cultural groups (Burton in Tunshorin, 2016). The meanings made by fans are not only based on their individual experiences but also collectively, for example when they are in a fan group or community. This collective meaning behavior, one of which can be seen by how often fans discuss, exchange information or argue about objective knowledge that is not known by ordinary people.

Research on the meaning of cultural texts by fans has previously been conducted by Nursanti et al. (2013) with the title "Descriptive Analysis of K-Pop Fans as Media Audiences in Consuming and Interpreting Cultural Texts". The research used qualitative research methods with a descriptive analysis approach, and the data obtained were through in-depth interviews with three informants with the appropriate criteria. The results of this study indicate that the consumption behavior of K-Pop fans is based on the motive of satisfaction to fulfill affection and emotional needs. K-Pop fans as a media audience also don't only consume text in the media, but also interpret the text which is then brought into the realm of their daily lives. As a response to professional media texts, fans also reproduce texts by creating fanfiction and fan art.

Research about talk and conversation in Sherlock fandom on Tumblr shows that fan talk can happen in three ways, through appropriation, interpretation, and imitation (Petersen, 2014). Using mediatization theory and theories on fandom and participatory culture, this research suggests that talk is shaped by media logic.

Based on previous research, the K-Pop phenomenon that is currently endemic makes research on this topic interesting to study. One of the K-Pop artists who is currently at the peak of his career is BTS. BTS or *bangtan Sonyeondan* (Hangul: 방탄소년단) which was later reported by Time.com (Bruner, 2017) that the acronym name was changed to Beyond The Scene, is a boy group from South Korea consisting of 7 members with RM as the leader, Jin, Suga, J-hope, Jimin, V, and jungkook which were formed in 2013 under the auspices of the Big Hit Entertainment agency. BTS is not only known from its visuals, but is also known to often give messages and social criticism through song lyrics, cinematography, concepts from their albums, even the actions they take in the content they upload on social media. Through works that contain positive messages, such as the album with the concept of love yourself in 2018, which has managed to get UNICEF's attention so that it can work together in the #Endviolence anti-violence movement.

The album focuses on the welfare of children and women in the world who are members of the Love Myself Campaign and gets a lot of attention from the audience, so BTS has the opportunity to give a speech at the 73rd general assembly of the United Nations assembly. Reporting from CNN Indonesia ("UNICEF Ungkap Alasan Memilih BTS Pidato Di PBB," 2018), the reason for choosing BTS to give a speech at the United Nations is because BTS has the same purpose as the campaign carried out by UNICEF, Generation Unlimited, which is to increase opportunities and empower children and young adult.

In a speech represented by RM as the leader of BTS at the 73rd UN general assembly, he conveyed a message to love yourself and seek courage in raising your voice and revealing your true self by speaking for yourself. BTS also had the opportunity to appear and convey a positive message to graduates in 2020 in the midst of a pandemic in "Dear class of 2020", along with world's top artists such as Beyonce and even the former president of the United States, Barack Obama. BTS also got another chance to give a speech at the United Nation Global Assembly "Protraction of the COVID-19 Crisis: "Mitigating the Impact and Protecting Future Generations" in August 2020. Reported from CNN Indonesia ("Isi Pidato Lengkap BTS Di Sidang PBB," 2020), with the contents of a speech inviting the young generation to rise up and be excited to face Covid -19.

The great achievement that BTS got did not escape the support of its fans who were gathered in the ARMY fandom. ARMY stands for Adorable Representative MC of Youth. reported from Fansided.com ("BTS Fan Rankings

_ Best Fans BTS," 2019), the ARMY fandom is the first largest fandom in the music world. This is supported by the large number of followers on BTS's official twitter account which has reached more than 30 million followers. Through the works and speeches delivered by BTS with the insertion of positive messages, they are indirectly used as role models for ARMY. ARMYs who act as fans of BTS will receive these messages, then they are negotiated and interpreted which will then be brought into the interaction of fellow ARMYs as a form of fandom productivity. As readers or consumers, ARMY decoding the message conveyed by BTS through various contents and works, then in receiving and interpreting the message, it is renegotiated with the circumstances and the environment they live in.

Limitations on semiotic productivity, enunciative productivity and textual productivity are not very clear, because the three are interrelated. However, this research focuses more on semiotic productivity and enunciation. The meaning made by ARMY to the message they received from various content through online media during being a BTS fan is one form of semiotic productivity and then bringing the meaning of the message into daily conversations with fellow ARMY or fan talk is a fandom productivity in terms of enunciation. It is interesting to study how ARMY interprets the messages that have been conveyed by BTS and then brings it into the productivity of the fandom. Based on the background described above, the formulation of the problem in this study is how is fan's participation in fan talk activities shared in face to face communication as fan productivity?

Research on fans is included in the subject of interdisciplinary and

multidisciplinary studies in the fields of psychology, sociology and communication (Hills, 2013a; Ka-ki, 2022; Stever, 2017). In communications science, fans are seen as productive audiences. The Frankfurt school sees the audience as an object that can be manipulated by the media. The audience is assumed to passively accept what is said by the media, such as the assumptions of the hypodermic needle theory. Stuart Hall then appeared to oppose this with his encoding-decoding theory which explains how media messages are produced, disseminated, and interpreted uniquely by the audience (Dixon, 2019). Since then, scholars have begun to focus on the subjective initiative of fans when interacting with media messages. The role of the media audience is to alternately be consumers and producers of messages.

In his theory regarding fans, Jenkins (Dixon, 2019) expands on Hall's theory. Fans can be seen as the visible markers of an audience's capacity to produce aberrant readings of professional media, and provide substantial evidence that audiences are active media consumers. Until Fiske brought out the characteristics of media fandom, one of which was fan productivity (Hills, 2013b).

METHODOLOGY

This study is using a descriptive qualitative method with audience reception analysis of BTS's multimedia content across online platforms among ARMY (BTS fans). Reception analysis explored how audiences may contribute to social meaning production and cultural patterns through their membership of socially specific interpretive communities (Lindlof, 1991).

Subject selection using sampling non-probability purposive sampling. The characteristics of the subjects of this study are BTS fans (ARMYs) who live in Solo who actively follow the developments of BTS and understand the messages conveyed by BTS through their works and various contents, and have interaction with fellow ARMYs. As an interpretive community, these respondents share strategies for classifying and decoding certain texts (Lindlof, 1991).

Data collection techniques used are participant observation and in-depth interviews. Audience discourse is generated relying particularly on in depth interviewing and participant observation (Lindlof, 1991). Categories are derived from data during data analysis to describe content and meanings, to summarize large data sets, and to make inferences about intentions, thoughts, and feelings based on speech or other forms of communication (Drisko & Maschi, 2016).

After collecting the necessary data, the data will be analyzed using an inductive approach. The process uses inductive reasoning with themes and categories emerging from the data through the researcher's careful examination and constant comparison. The first stage, the data will be classified according to the basic units of the text, then the data will be categorized. Furthermore, the data will be coded, after coding all the data will be checked again for the consistency of the coding so that there are no omissions in the results. Data is presented in the form of a narrative that balances description with interpretation. The last stage is making conclusions that present a reconstruction of the meaning obtained from the data.

To maintain credibility, this research uses sources triangulation method, sources are extracted through observation and in-depth interview data. According to (Kriyantono, 2014), triangulation is done by analyzing the subject's answers by testing the truth with other available data sources. The answers of the subjects in this study were cross-checked with other available data and documents so that the data obtained were more credible.

Table 1. Informants by Name, Age, Gender, Occupation and Duration of being fan

Name	Age	Gender	Occupation	Duration of being a fan (years)
A	22	Female	Worker	2
B	22	Female	College Student	5
C	19	Female	College Student	7
D	24	Female	Worker	2

Source: Author's Data (2022)

RESULT AND DISCUSSION
Fan Talk as Proof of The Fans's Existence

Fiske said that fan talk is a generator and circulation of certain meanings from fandom objects in the local community (Hills, 2013a). In this case, it is a BTS fan community or called ARMY. Judging from the information that has been conveyed by the informants, they share BTS content which is then interpreted and brought into the chat with fellow ARMYs. With this, the recognition of the existence of a fandom occurs.

Content interpreted

Fan talk appears after fans interpret cultural texts such as when ARMY interprets the online content shared by BTS. Jenkins mentions that fans are more than just an audience, they can show their intelligence in reproducing cultural texts that have been interpreted (Fulamah, 2015). ARMY acts as an active audience who receives cultural texts from the content that BTS provides. This activity is included in the fandom productivity in terms of semiotics.

The content discussed does not only include content such as campaigns, live broadcasts as well as variety show content and music videos. However, there are also reactions to BTS's personality itself which is shown in front of the small screen and not infrequently the content of merchandise is used as a topic of conversation. BTS builds closeness with fans through managing emotions with abundant musical and non-musical content (Sumardiono, 2022).

Technological developments have caused the circulation of fandom productivity in terms of enunciation to shift from face-to-face chats to online chats. As stated by Kim (Kim, 2021) which states that the presence of social media (especially Twitter) has become one of the sites that play a major role in

increasing the power of BTS through the formation of digital networks with global pop consumers or a wider audience. BTS, who actively uses social media, effectively connects with their fans who are physically distanced. This makes it easier for fans to stay connected with their idols regardless of time and place, similar to the circulation in the interaction between fellow fans or fan talk that occurs in fandom.

Theory audience reception by Stuart Hall there are two processes of message meaning, namely encoding and decoding (Halim Ricky, 2016). Encoding is a process that refers to the arrangement of signs to become coded and this is done by the producer of the media text, while decoding refers to the process of receiving the reader or consumer as the audience of the media text and producing the meaning of the text.

"Listen to the song 'Epiphany' by Jin which is teaching a self love feels kind of rare to find a song that has a deep meaning like that" - Informant 3

Informant interprets BTS content as motivation to be yourself. The informant said that "Epiphany" is one of the songs that has a deep meaning about self love. As clearly shown in the lyrics of the epiphany song which reads "I'm the one I should love" where the meaning of the song shows that we are valuable and we must love ourselves as we are, because everyone has their own potential. Not only that, other informants who act as audiences of BTS content interpret the content with their perceptions. Even though the content does not convey the message directly, it can interpret it personally with its expertise in producing texts from the culture that is disseminated.

"'It's okay to lose, don't try too hard' feels like I related to that song…Like, I hate it so much that every time I fail, I can really hate myself so much. And the lyrics of that song goes like 'Okay, okay, it's nothin'. It's okay you don't need to be perfect like that " - Informant 2

Informant 2 interprets the BTS song that he brings in her personal life that life doesn't always have to be perfect. He became motivated after hearing the fire song which he translated into a language he understood. This is a form of fans in reproducing messages conveyed through BTS song lyrics.

ARMY is an active audience and involves themselves in interpreting the message from BTS' content and then connecting the meaning of the message with their personal lives, one of which is as motivation. The decoding process carried out by the informants shows that ARMY is included in negotiated readings, where the messages obtained from BTS content are interpreted by all informants as motivation in their personal lives, such as motivating to love themselves more and make peace with the situation. This type of meaning is semiotic productivity. According to Fiske semiotic productivity is when fans use their fandom objects to create social meaning in their own lives (Rinata & Dewi, 2019).

The Meaning Brought into Fan Talk

Fiske states that enunciative productivity is the articulation of the meaning of how to dress, look, and gossip. In this case, Fantalk is included in enunciative productivity because it has the same context as Fiske's enunciative productivity (Hills, 2013a). The interviews conducted showed that the informants did not only interpret the

content or clothes about BTS. However, until their personality, then this was brought into the chat between fellow fans.

> *"...if we've met, we talk about the latest content that we see about BTS... we also like to talk about their personality, like when there is an event, like in bbma where BTS was invited, there's many female artists who's taking picture with them, and BTS's polite response later become our thing to talk about"* - Informant 1

The informants' explanations show that they judge BTS's personality through the content they see. They watched BBMA, a music program where BTS looked polite because they didn't carelessly hold the woman who asked them to take a photo. This was brought up by the informant in a chat with fellow fans which is part of the fan talk. Fans' conversations, which initially only revolved around clothes or personality, then turned into serious conversations that brought personal feelings. As stated by informant 3:

> *"In fact, we are fangirling together, like stalking together, ... sometimes we can even cry by ourselves"*-Informant 3

Informant said that he and other fans fangirled. Fangirling according to Noviyanti is a fan activity to fulfill her desire to consume popular culture products she likes ((Yulistiana, 2014). Looking for information about BTS, or just enjoying the content that is presented then it is carried over to their personal feelings.

In the fan talk conducted by the informants, it showed that they did not only share the positive meaning of BTS content, the way they dress and their personality, but also brought the chat into personal feelings. And this shows the occurrence of enunciative productivity. According to (Lopez, 2012) fan talk has produced deeper knowledge about the cultural texts conveyed.

Each informant is involved in the production and sharing of meaning from BTS' content. McCudden explains that fans can move their own thoughts to other people or into the shared space of the fan community (Rinata et al., 2020). It is the act of taking meaning from internal (within the fans) and sharing it with the external environment. This kind of meaning is also carried out by informants who share these meanings through chat with fellow fans. The conversation that took place was not only about the meaning of the content, but also extended to clothes and even to the personality of the idol object itself (BTS). Fandom chats or called fantalk are carried out by informants, which is in accordance with Jenkins' statement that fans create, discuss, communicate, share, and speculate both in offline and online contexts (Ruth A. Deller, 2016).

Existence of Fans

According to Fiske in fan talk, enunciative productivity is not the only means, but hairstyles, selection of clothes and accessories are also other ways to build a social identity that shows a person is part of a particular fan community (Hills, 2013a). This is how a fandom can "play an ongoing part of an individual's life that can profoundly affect an individual's sense of identity and self-story" (Sundet & Peteresen, 2021).

Lamerich (2018) also mentions that fans share "slang" that only the community understands. Fans build this symbolic interaction as a form of construction of their identity. The

existence of fans can be seen from various sides, including the appearance that can be seen directly or something that is implied.

> *"...some people that claim that they are kPopers are trying to hide it… But I don't, because I like BTS…. even for my personal belongings like mobile phone, the wallpaper I use is Bangtan"*- Informant 3

Informant 3 expresses her existence as a fan by using items related to BTS, namely using BTS photos as cellphone wallpapers.

> *"talking about BTS jokes at the BTS run, so the jokes from BTS are also the material for our jokes"* - Informant 1

Informant shows the existence of their fans indirectly or implicitly through symbolic interactions between fans, namely by sharing meaning with fellow ARMYs. BTS's joke content that can only be understood by the group that consumes the message creates a shared meaning and becomes the difference between fans and non-fans. Taylor (2011) in his rhetorical analysis states that shared meaning occurs when individuals share their views about what the community needs, then other people will build or deny the original statement, and in the process shared meaning occurs. Meaning process messages that fans send and share with their community or ARMY on BTS content are a form of shared meaning. The shared meaning carried out by the informant is then included in the fan talk because there is a circulation of meaning sharing in the fandom. Indirectly also explained that they showed their identity as fans.

Quality of Relationships with Fellow ARMYs

Social relationships are dynamic social interactions, where these relationships are related to relationships between individuals, between one group and another, as well as the relationship between individuals and groups. Social relationships result in symbolic interactions that meaning comes from interaction, and there is no other way to form meaning, other than by building relationships with other individuals through interaction (Xiao, 2018). In the process of forming social relationships, there is a symbolic interaction where someone who has the same social identity or preferences as BTS fans or is called ARMY.

> *"….I met my friend from the first I entered college, and we sat side by side, then I accidentally saw that her cellphone had a lock screen, and it was V, so I got up the courage to ask questions and we talked about BTS and it turned out that we were connected, so until now we are close friends"* - Informant 2

In carrying out the process of forming social relations, informants get to know each other directly without any intermediary from other people. The introductions made by informants through talks about BTS are a form of the process of social interaction among ARMYs. Social interaction can also occur in someone who initially does not have an interest in a particular thing or social group but over time they like it and become part of the group they are interested in. Symbolic interactions occur in the process of social relations between individuals in the fan group, which then makes the quality of the relationship felt closer. As stated by informant 2:

"We are really solid, even to the point where BTS' content that just appeared, we remind each other" - Informant 2

The quality of the relationship that exists between the informant and her friend makes both of them pay attention to each other regarding their fondness for BTS, such as reminding each other when BTS is doing activities that are shared outside of a spontaneous schedule such as live broadcasts from Vlive, or Weverse posts. This shows the solidarity that occurs between fans where they feel each other's responsibility to care for each other. Emil Durkheim explains that solidarity is a condition where members in a group or community trust each other and this forms friendships and then becomes mutual respect, encourages responsibility and pays attention to common interests (Saidang & Suparman, 2019).

In the process of forming social relationships, dynamic interactions between fellow fans with the same interests make them into certain social groups, namely ARMY. In accordance with Xiao's (Xiao, 2018) statement, dynamic social interaction is the key to all social life, and without social interaction there would be no life together.

Fan Participation as an Effort for The Fandom Regeneration

The definition of participatory according to Jenkins is a form of culture that changes the experience of media consumption into the production of new texts, into a new culture and a new community (Rinata et al., 2020). The circulation of message sharing and chat about idols sometimes involves people other than fans, which sometimes makes the other participants become fans as

well. Informants involve other people in fandom productivity activities, one of which is by sharing BTS content face-to-face or online.

"…My sister is a non -K-Poper, she only watches dramas. Then I tell her that BTS is good and for high school kids like you, it's really motivating… I think it's really a shame that people don't know how powerful BangTan's message is… since I stan them (BTS) a lot, on my Instagram posts containing quotes from Bangtan…" -Informant 3

The informant explained that he intentionally shared information and meaning about the BTS contest directly or through social media with the intention of introducing BTS to others. In addition, the informant also intends to motivate the person by sharing the meaning of BTS' content. This then indirectly makes someone who watches the content become aware of the existence of BTS and knows that the person who shares the content belongs to the BTS fan group.

"…I have a friend that lacks motivation in life. Then, I gave him the lyrics of the song (BTS). And he accepts it…there are some (become ARMY) that do not immediately become ARMY, because they would be in denial at first. But then There's will be something about Bangtan that fits them and suddenly they got the trigger that gonna get them like, ' I like this BTS song'" - Informant 3

The informant interpreted the lyrics of the BTS song and then shared the message with others by motivating, because the informant felt helped and motivated when he heard the BTS song so he also wanted that person to feel the

same. From the explanation of informant 3, it shows that he participated in the form of sharing messages in the form of BTS song lyrics to non-BTS fans or non-ARMYs. With the circulation of the distribution of these messages, it causes the regeneration of fandom. Marked by several friends of informants 3 who were not originally BTS fans to become new ARMYs. But not all ARMYs just want to show their identity

> *"they know better who BTS are, and in fact there are some of them who likes BTS, even though sometimes they don't dare to show if they actually like BTS, so they are still feels embarrassed to show that they likes BTS"*-Informant 1

Not all ARMYs who have just entered the fandom can feel free to show their identity. Fans generally are considered negative so that some of them feel ashamed to admit themselves as fans. As stated by Jenson which states that the pathology of fans is to regard fans as obsessed loners, who (under the influence of the media) have developed intense fantasy relationships with celebrities (Lewis, 2002).

From the activity of sharing BTS content to someone who doesn't know BTS, some people become connoisseurs or even like BTS or become ARMYs. This shows that fandom productivity participation does not only involve fellow fans, but is broader than that. So that some of the participants outside of ARMY who were involved in the fandom's productivity activities were affected and ended up entering the ARMY fandom. However, not all participants can be influenced to become part of the ARMY fandom, some simply acknowledge the existence of ARMY and BTS.

The fandom productivity activities as described also indirectly maintain the existence of the fandom by way of regeneration, where some of the participants who were previously not part of the fans then choose to become part of the fans with the influence of the fan talk that is carried out. Regeneration that occurs in this fandom is important because according to (Rinata et al., 2020) regeneration is one of the keys to maintaining the existence of a community. This promotion function of fan talk succeeds in generating curiosity and buzz around BTS.

CONCLUSION

BTS is building closeness with fans through an abundance of musical and non-musical content. Army is an active audience who is involved in the meaning of the content shared by BTS, they interpret the message from the content as a form of fandom productivity in terms of semiotics. In the process of receiving messages from content, ARMY is included in the negotiated reading, because they interpret messages from BTS content according to their personal lives. Messages in BTS content that have been interpreted are then shared by ARMY online and offline, where this is also known as fan talk which is a form of fandom productivity in terms of pronunciation.

In the process of delivering messages from the meaning that has been carried out by fans or in this case fan talk, there is a symbolic interaction that occurs in it which then indirectly shows the recognition of their existence as fans. The fan said that ARMY did not only involve fellow fans but also involved other participants outside the fandom. Fan talk involving fellow fans, this then builds the quality of a closer relationship with fellow ARMY. Then the fan talk that was carried out by involving participants outside the fandom was then indirectly

carried out as a way of regenerating the fandom.

CREDIT AUTHORSHIP CONTRIBUTION STATEMENT

Rina Sari Kusuma: Writing-Conceptual Draft, Methodology, Data curation, **Siti Aminah Munasah**: Writing, Data curation, Draft Compilation, Investigation, Methodology, **Rina Sari Kusuma**: Data curation, Supervisions, Reviewing and Editing.

DECLARATION OF COMPETING INTEREST

We certify that there is no conflict of interest with any financial, personal, or other relationships with other people or organizations related to the material discussed in the manuscript.

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