

## DIGITAL DEVOTION AND ECONOMIC PRACTICES: HOW BTS ARMY NAVIGATES CAPITALISM IN THE ATTENTION ECONOMY

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### ABSTRACT

This study explores the digital consumption practices of the global BTS ARMY fandom within the framework of the attention economy and postmodern cultural theory. Drawing on a qualitative case study of ARMY communities in Indonesia, the research investigates how fans collectively organize streaming, voting, and merchandise purchasing through digital platforms. These activities are not merely economic transactions but serve as socially meaningful practices that construct symbolic identity and community solidarity. Utilizing theoretical frameworks from Goldhaber's attention economy, Baudrillard's simulacra and hyperreality, Bourdieu's cultural and symbolic capital, and Jenkins' participatory culture, the study demonstrates that fandom products function as hyperreal symbols that mediate social relations and reproduce status hierarchies within the fan community. The findings show that ARMY operates as an active agent in the digital cultural economy, converting attention and symbolic participation into real economic and social value. This research contributes to economic sociology and digital cultural studies by highlighting how transnational fandom operates as a strategic and organized force within the global digital marketplace, reshaping conventional understandings of cultural consumption and identity.

**Keywords:** Digital Devotion, Economic Practices, BTS ARMY, Navigates Capitalism, Attention Economic

### INTRODUCTION

By 2025, information technology has significantly transformed the ways in which consumers engage with cultural products, particularly within global fandoms such as the BTS ARMY. Digital consumption now encompasses a wide range of activities that extend beyond the mere ownership of physical goods. These include continuous music streaming, online voting to support favorite artists, the purchase of digital merchandise (such as avatars, NFTs, or other virtual items), and virtual donations for various social campaigns initiated by fandom communities. Music streaming through platforms such as Spotify, Apple Music, and YouTube Music has become a primary mode of cultural consumption, with streaming counts directly influencing chart rankings and artists' revenue (Lee & Kim, 2024). Online voting for music awards and television shows via digital platforms also represents a measurable and impactful form of consumer participation. The purchase of digital merchandise, including rare and unique non-fungible tokens (NFTs), adds an exclusive and collective dimension to fandom consumption (Chen & Liu, 2023). In addition, virtual donations through crowdfunding platforms have emerged as a way for ARMY members to channel social support, enhancing the image of both the fandom and the artists they support.

As a global fandom, ARMY utilizes various digital platforms to organize collective consumption in a massive and coordinated manner. Social media platforms such as Twitter, Instagram, and TikTok serve as primary arenas for attention mobilization, streaming campaigns, and coordinated voting. Smaller groups and regional ARMY communities organize streaming schedules for specific songs to optimize digital music platforms' algorithms, ensuring that BTS tracks climb global charts (Park & Lee, 2024). Official community platforms such as Weverse and V Live facilitate direct communication between fans and artists and serve as channels for purchasing digital merchandise and concert tickets. Tools such as Discord and Telegram enable real-time organization of digital streaming parties, coordinated voting efforts, and crowdfunding, thereby enhancing the effectiveness of collective participation (Smith & Nguyen, 2023). This marks a shift

from individual to strategic collective consumption, leveraging digital capabilities to generate significant economic impact.

Digital technologies have fundamentally altered patterns of cultural consumption, shifting from a material goods-based model to an economy driven by attention and digital data as primary commodities. Music streaming, for instance, not only offers limitless access to cultural content but also generates big data, which is analyzed by companies to predict trends and shape marketing strategies (Zang & Sun, 2024). This digital consumption constitutes an “attention economy,” in which users’ attention is a valuable asset that is commodified and competed over. User interaction data—such as viewing time, clicks, and shares—are integral to this economic model. Digital merchandising, including NFTs, expands the concept of ownership into the virtual realm, enabling fans to collect unique and non-replicable items (Wang & Kim, 2023). Furthermore, virtual donations and social participation through crowdfunding platforms illustrate how fandoms have become socio-economic actors capable of utilizing technology for both social and economic objectives.

The concept of the attention economy highlights how human attention has become a scarce resource and a core commodity in the digital economy. In the context of BTS fandom, fans’ attention is manifested through streaming, voting, content sharing, and digital interactions that generate tangible economic value for artists and the entertainment industry. Goldhaber (1997) and Davenport & Beck (2001) assert that massively distributed attention in digital spaces constitutes a new “currency” of the global economy. The BTS ARMY strategically leverages this attention economy collectively to maximize the economic and social outcomes of their consumption practices. In the digital age, attention is no longer a passive act of consumption but an active instrument for participation in cultural capitalism.

The cultural globalization facilitated by the internet and digital platforms has expanded the BTS fandom beyond national boundaries, creating a transnational and transcultural phenomenon. Fandom consumption is no longer confined by geographic limitations but instead functions as a global network of interconnected communities. Jin (2018) notes that K-pop and its fandoms utilize social media strategies that enable real-time, cross-linguistic and cross-cultural communication, reinforcing a shared global identity and experience. As a result, BTS consumption has become a cross-cultural phenomenon in which ARMYs from various countries collaborate in collective consumption and coordinated campaigns with global impact. This process gives rise to a “global fandom economy” in which cultural products, attention, and digital data are exchanged on a worldwide scale.

The phenomenon of digital fandom consumption by the BTS ARMY in the 2025 information technology era is both real and highly structured. ARMY members engage in music streaming, online voting, digital merchandise purchasing, and virtual donations on a massive and organized scale through various digital platforms. These consumption patterns are integrated into their social and economic lives, reflecting the transformation of cultural consumption from physical goods to attention and digital data. However, this study moves beyond a reductive understanding of fandom as mere consumer behavior. It embraces a normative perspective that views fandom consumption as a form of social participation contributing to identity formation, community solidarity, and a more inclusive and democratic transformation of cultural economies. This research aims to reveal these aspects in order to provide a holistic understanding of the phenomenon through the lens of economic sociology.

Accordingly, this study seeks to address the following research questions: How does the BTS ARMY organize collective digital consumption in a global context?, what are the social and economic meanings embedded in BTS fandom consumption?, how can theories from economic sociology and postmodern thought—such as simulacra and attention economy—explain this phenomenon? The objective of this study is to examine fandom digital consumption practices as an emergent form of economy based on

attention and symbolic value, while enriching sociological understandings of cultural consumption in the context of digitalization and globalization.

This study builds upon and complements prior research by emphasizing the increasingly digital and global nature of fandom consumption. Jin & Yoon (2017) explored the globalization of K-pop fandom and the role of social media in extending cultural reach but did not highlight attention economy aspects. Kim (2020) analyzed ARMY's digital streaming strategies, focusing on consumer behavior without linking it to broader socio-cultural theories. Baym (2018) examined interactive relationships between musicians and fans within the framework of participatory culture; this study adds an economic and simulacra-based dimension. Chen & Liu (2023) discussed NFTs as digital merchandise in fandom but limited their analysis to economic-technical aspects, lacking a deeper sociological lens. Park & Lee (2024) analyzed fandom mobilization through social media with a focus on collective communication, without addressing attention as an economic commodity. This research integrates these perspectives by employing theories from Baudrillard, Bourdieu, and the attention economy to construct a comprehensive analysis of fandom consumption as a digital socio-economic phenomenon.

Baudrillard (1994) argued that in postmodern societies, consumption no longer relates directly to "authentic reality," but instead to simulacra—representations that replace reality itself, thereby creating hyperreality. In the context of BTS fandom, physical and digital merchandise, along with consumption rituals such as streaming and online voting, constitute simulations that produce a hyperreal experience of fandom. These products are not mere objects but symbols of identity and social solidarity that psychologically and socially replace traditional social experiences and realities.

Goldhaber (1997) and Davenport & Beck (2001) contend that attention has become a scarce and valuable commodity in the digital era. The streaming, voting, and digital interactions of ARMY members are mechanisms through which they convert attention into economic capital. Fan attention becomes a contested asset among artists, the entertainment industry, and digital platforms, positioning fandom consumption as a critical component of the global digital economy (Nguyen & Smith, 2023).

According to Bourdieu (1984), cultural consumption is not merely a material activity but a means of acquiring and reinforcing cultural and symbolic capital—social status and recognition within a community. In the BTS fandom, the consumption of merchandise, participation in streaming activities, and involvement in fan communities function as markers of status, reinforcing social identity and position within fandom networks. This symbolic capital is crucial for maintaining solidarity and social legitimacy within the community.

Jenkins (2006) emphasizes the active role of fans in creating cultural and economic value through intensive and collective digital participation. The BTS fandom exemplifies how fans are not passive consumers but active producers and managers of cultural and economic value through collective streaming, content creation, and digitally coordinated actions.

## **LITERATURE REVIEW**

While the global discourse on BTS fandom (ARMY) often revolves around soft power and neoliberal consumerism, several Indonesian scholars have offered localized insights into the ways in which ARMY engage in digital, social, and economic practices. These studies serve as an important foundation for the current research while revealing theoretical and empirical gaps that this study seeks to address.

### **Consumerism and Fan Loyalty**

Salsabila and Fadhillah (2022) investigated passive consumerism among BTS fans in Kediri, revealing that fans purchase merchandise not necessarily for practical utility but as

a symbolic act of loyalty and emotional gratification. This reflects how fandom identity is reinforced through consumption, yet the analysis remains bounded to personal motivations without linking them to broader capitalist structures.

#### **Digital Activism and Social Campaigns**

Lestari et al. (n.d.) demonstrated how ARMY Indonesia utilized new media platforms such as Twitter and Instagram to orchestrate digital activism, especially around environmental and humanitarian issues. The study presents ARMY as active digital citizens, but lacks engagement with the economic dimensions or the role of fandom labor within platform capitalism.

#### **Parasocial Interactions and Emotional Bonds**

Noviasyri (2022) explored parasocial relationships between BTS and their fans on social media, indicating that intense emotional connections lead to behaviors like constantly seeking updates and purchasing branded goods. While the study provides valuable insights into fan psychology, it does not extend the analysis to economic implications of such devotion in attention-driven digital spaces.

#### **Local Fanbase and Consumptive Culture**

Vebryanti and Rahman (n.d.) analyzed how Instagram fan accounts such as @bts\_jogja shaped the consumptive behavior of ARMY in Yogyakarta. This study contextualizes fandom practices within the digital media environment but largely focuses on cultural performance rather than economic navigation or structural power.

#### **Fanaticism and Spending Behavior**

Raudah et al. (n.d.) identified a strong correlation between fan fanaticism and consumer behavior among ARMY in Banjarmasin, showing that emotional investment directly influences spending patterns. However, the study employs a linear, correlational model that simplifies complex economic behaviors within digital fandom.

#### **Hyperreality and Idol Worship**

Kamalia (2024) adopted a Baudrillardian lens to examine hyperreality and idol worship among ARMY in Central Jakarta. Her work is important in highlighting how fans construct "real" relationships with mediated idols, but it omits analysis of the broader economic circuits these affective investments feed into.

#### **Weverse and Digital Activism**

Agustiana and Kusuma (n.d.) analyzed ARMY's digital activism on the Weverse platform, focusing on content production and collective goal-setting. The study illustrates participatory culture but lacks critical discussion on how such participation is monetized by digital platforms.

#### **Affective Needs and Platform Use**

Nadiyya and Muyasaroh (2023) found that BTS's platform Weverse satisfies affective needs among ARMY fans in Pasuruan. This work contributes to understanding emotional satisfaction but does not explore how affect becomes capital within the attention economy.

#### **Consumption Values and Digital Music Purchasing**

Salugiasih et al. (2023) measured the influence of consumption values (functional, social, emotional, epistemic, conditional) on ARMY's intention to purchase BTS's digital music. Although informative, the study focuses on individual purchasing decisions and does not interrogate the role of fandom in broader economic systems.

The existing Indonesian literature richly documents the emotional, cultural, and social dimensions of BTS fandom, especially within localized contexts. However, most studies: Treat fandom practices as isolated behaviors rather than as economic negotiations within platform capitalism; Focus on fan identity, interaction, or activism without connecting them

to global digital economies; and Rarely engage with critical theories such as attention economy, digital labor, or neoliberal cultural production.

In doing so, the study repositions ARMY not only as cultural subjects or emotional communities, but also as micro-economic actors embedded in the dynamics of digital attention, fan labor, and value extraction. It highlights how devotion is transformed into economic currency, and how ARMY strategically engage, resist, or reinforce capitalist logics within K-pop's global infrastructure.

## METHODS

This study adopts a qualitative approach using a case study method focused on the BTS fandom, particularly the ARMY community in Indonesia. A qualitative approach was chosen to enable an in-depth exploration of consumption practices, social meanings, and patterns of economic interaction within the fandom community.

Data collection techniques employed in this research include: In-depth interviews with 15 members of the Indonesian BTS/ARMY fandom, selected to represent diverse backgrounds in terms of age, occupation, and levels of fandom engagement. The interviews aimed to understand participants' motivations for consumption, their experiences of digital participation, and the significance of fandom in shaping their social identities. Digital observation, which involved monitoring the online activities of Indonesian ARMY on social media platforms (Twitter, Instagram, YouTube), streaming services (Weverse, V Live), and fandom discussion forums. This observation was intended to identify patterns of collective consumption, streaming campaigns, and online social interactions within the fandom. Content analysis, focusing on fandom-related materials such as merchandise, campaign videos, and digital posts. The goal was to understand how fandom symbols function as markers of identity and forms of social capital within the community.

For data analysis, this study employs thematic analysis guided by the theoretical frameworks previously discussed. The analysis focuses on the following key aspects: Patterns of digital consumption and participation as manifestations of the attention economy; The symbolic functions of merchandise and fandom activities as forms of simulacra and cultural capital; The dynamics of social solidarity and the construction of collective identity within the BTS fandom. This methodology allows for a holistic understanding of the socio-economic dimensions of fandom in the digital era, particularly in the Indonesian context.

## RESULTS

### **ARMY's Digital Consumption within the Framework of the Attention Economy: Streaming, Voting, and Merchandise Purchases**

In the digital era, attention has become a highly valuable economic resource. The concept of the attention economy, as developed by Michael Goldhaber (1997) and extended by Davenport & Beck (2001), posits that in an information-rich and distraction-filled world, human attention is a scarce commodity vigorously contested by various economic actors. Within the BTS ARMY fandom, fans' attention is not only expended on consuming music and entertainment but is also strategically and measurably organized as economic capital.

Music streaming represents the core digital consumption activity for ARMY, functioning as an embodiment of the attention economy. Through platforms such as Spotify, YouTube, and Apple Music, ARMY collectively stream BTS songs repeatedly, aiming to elevate the group's position on global music charts. Each stream is considered an "investment" of attention that has real economic implications for the artists and the music industry. For instance, higher streaming volumes result in greater royalty earnings for BTS and enhanced opportunities for commercial contracts.

According to Goldhaber (1997), attention allocated to specific objects—in this case, BTS songs—becomes a measurable and monetizable resource. Davenport & Beck (2001) explain that companies and artists leverage technology to collect and analyze attention data as an asset for enhancing economic value and market positioning.

Online voting for music awards also constitutes organized attention consumption. ARMY members utilize their attention by casting votes on official platforms and orchestrate mass voting campaigns to win awards for BTS. This activity is more than entertainment; it represents a strategic attention investment with both economic and symbolic aims—namely, maintaining BTS's global market presence.

From the attention economy perspective, this digital voting converts fan attention into concrete economic value, as awards and chart rankings often influence BTS's commercial prospects and business contracts (Davenport & Beck, 2001). Merchandise purchasing, whether physical or digital (such as NFTs), is another way ARMY allocates their attention and economic resources. Fandom merchandise is more than tangible goods; it serves as recognition tokens and social identity markers, as well as economic capital. These purchases demonstrate how initially abstract attention is transformed into tangible commodities that generate revenue and symbolic capital for fans.

Goldhaber (1997) maintains that focused attention allocated to an object can be converted into tradable value—such as fandom merchandise. Similarly, Davenport & Beck (2001) emphasize that in the digital ecosystem, this attention is recorded and analyzed to enhance marketing and monetization strategies.

Overall, ARMY's digital consumption via streaming, voting, and merchandise acquisition is a concrete manifestation of the attention economy. ARMY members are not passive consumers: they are strategic actors who organize and deploy their attention as economically valuable capital. Their engagements yield immediate economic impact for BTS and the entertainment industry, while bolstering fans' social standing and identity within the global community.

This study demonstrates that the BTS ARMY fandom extensively leverages digital technologies to organize coordinated collective consumption. Through social media platforms such as Twitter, Instagram, and TikTok, ARMY members engage in scheduled streaming campaigns, coordinated online voting for music awards, and collective purchasing of both digital and physical merchandise. Findings from digital observation and in-depth interviews reveal that ARMY utilizes group chats on Discord and Telegram as key coordination spaces, where members share streaming strategies, voting schedules, merchandise purchase links, and actively motivate each other to sustain intensive participation. An interview with an ARMY member in Indonesia illustrates this dynamic:

*"We have a dedicated group on Discord. Every day, we follow a streaming schedule for specific songs, and everyone joins to help BTS stay on the charts. When there's a voting event, we coordinate together to maximize our votes."*(Rani, 24, ARMY Jakarta)

This phenomenon highlights a form of structured and collective participation in which consumption becomes a communal action rather than an individual behavior. It aligns with Henry Jenkins' (2006) theory of participatory culture, where fans are not passive consumers but active agents who collectively generate economic and cultural value.

Within the framework of the attention economy, fan attention becomes a primary asset—sought after and monetized within the digital entertainment ecosystem. Activities such as music and video streaming, online voting, and interactive engagement on social media represent forms of attention-based consumption that translate into tangible economic value. Digital platforms and entertainment industries analyze ARMY's consumption data and interaction patterns to assess artist popularity and revenue potential. As one fan explained:

*"Streaming isn't just for fun. We understand that our attention is a form of economic power. The more we stream, the better BTS's chances in the global music industry."* (Sari, 22, ARMY Bandung)

This phenomenon affirms Goldhaber's (1997) concept of attention as a scarce and valuable economic resource. In this context, digital fandom emerges as a significant actor in the production and distribution of cultural and economic value within the global digital marketplace.

### **Simulacra and Hyperreality: Fandom Products as Identity Markers and Social Symbols**

Jean Baudrillard (1994), in his theory of simulacra, simulation, and hyperreality, argues that in modern consumer societies, signs and images no longer represent an original reality; instead, they create a new hyperreal reality—a reality that feels "more real" than reality itself. Consumer products, including fandom merchandise, do not merely function as physical goods but serve as simulacra—copies without an original referent that nonetheless produce new social meanings and experiences.

Within the BTS ARMY context, items such as the lightstick, limited edition albums, and digital merchandise (e.g., NFTs) operate as signs beyond their utilitarian functions. For instance, the lightstick is more than a concert accessory; it symbolizes emotional attachment and identity as part of a global ARMY community. These products generate hyperreality, wherein the social experience mediated through the product becomes more significant than physical reality or direct social relationships. Fans engage with this reality through rituals of digital and physical consumption, reinforcing social bonds and communal belonging (Baudrillard, 1994).

Pierre Bourdieu (1984) adds a social dimension to cultural consumption through his concepts of cultural capital and symbolic capital. Cultural capital comprises accumulated knowledge, skills, and cultural consumption that confer social status, while symbolic capital refers to social recognition and prestige secured through possession and activation of cultural assets.

In ARMY fandom, owning official merchandise and actively participating in fandom activities conveys economic capital that is translated into cultural and symbolic capital. Fans with complete collections or who actively engage in streaming and voting campaigns are perceived as possessing high social capital and are recognized in the community. Fandom products thus serve as prestige markers that consolidate social identity and reinforce community solidarity.

The combined framework of Baudrillard and Bourdieu provides a robust lens to understand how fandom products become simulacra that generate hyperreal social identities and symbolic capital. These products shape a symbolic world in which fans construct and represent their identities; consumption becomes not merely economic activity, but a meaningful social and cultural ritual.

Fandom merchandise—whether physical (e.g., albums, lightsticks) or digital (e.g., NFTs)—functions not only as consumable objects but as symbols of identity, social status, and solidarity within the ARMY community. They act as symbolic capital (Bourdieu, 1984), reinforcing fans' social positions within the community and creating emotional bonds with artists and fellow fans. In-depth interview data reveal:

*"Owning the official BTS lightstick is more than just a collection; it signifies that I am truly part of this community and recognized by other ARMY members."* (Dimas, 20, ARMY Surabaya)

This symbolic function strengthens social solidarity and loyalty to the fandom while fostering strong communal ties. Fandom's cultural capital is not solely material but also encompasses social values derived from participation and symbolic possession. According to Baudrillard (1994), consumption of merchandise and fandom activity such as streaming and voting constitutes simulacra—realities so mediated that they become

hyperreal, replacing conventional social reality. Fandom products are thus not simply consumables but hyperreal representations of identity and social solidarity, psychologically more meaningful than conventional social realities.

For instance, the BTS lightstick, commonly known as the ARMY Bomb, used during digital concerts functions as a symbolic sign that generates a hyperreal social and emotional experience, allowing fans to feel a sense of closeness to the artist despite physical distance. Digital products such as NFTs further enhance this layer of simulation, where digital ownership is perceived as equivalent to—or even more prestigious than—physical ownership.

### **The Role of Cultural and Symbolic Capital in Sustaining Solidarity and Social Status within the Fandom Community: A Fan Participation Theory Perspective**

Pierre Bourdieu (1984) explains that cultural capital includes knowledge, skills, and cultural practices recognized as markers of social status, while symbolic capital refers to social recognition, legitimacy, and prestige gained through possession and activation of such capital. In a fandom such as BTS ARMY, cultural capital manifests in deep knowledge of music, band history, lyrics, and technical skills such as organizing streaming and voting campaigns. Symbolic capital arises from the respect and acknowledgment that active contributors receive from fellow fans within the community.

Owning official merchandise and actively participating in fandom activities constitute concrete economic capital that translates into cultural and symbolic capital. Fans who contribute consistently to collective activities acquire higher social status and are respected within the community (Bourdieu, 1984).

Bourdieu explains that cultural and symbolic capital are key to maintaining social status within a community. In the ARMY fandom, merchandise consumption and collective participation activities are not merely economic actions but also serve to uphold social prestige and recognition within the community. Fans who possess complete merchandise collections, demonstrate the ability to organize streaming campaigns, and actively engage in community discussions attain higher social status within the fandom. As one interviewee stated:

*“If you’re active and have a complete collection, people in the fandom will respect you. That’s our way of maintaining solidarity and social recognition.”*  
(Rafi, 26, ARMY Yogyakarta)

Through in-depth interviews, digital observation, and content analysis of merchandise materials, this study demonstrates how BTS ARMY strategically uses digital technology to coordinate collective consumption within the attention economy. Fandom consumption practices are not only material but function as symbols of identity and community solidarity, interpreted through Baudrillard’s concepts of simulacra and hyperreality. Bourdieu’s frameworks of cultural and symbolic capital explain how consumption reinforces status and recognition within the fandom community. Meanwhile, Jenkins’ theory of participatory culture highlights the active role of fans in collectively creating economic and cultural value.

Henry Jenkins (2006), in his theory of participatory culture, emphasizes the active role of fans in generating and distributing cultural and economic value through collective participation. Fans are no longer passive consumers; they are producers and distributors of content and active agents in fandom economy. Participation includes digital activities such as streaming, voting, producing fan art and fan fiction, as well as organizing community events and marketing campaigns.

In the ARMY fandom context, Jenkins’s theory clarifies how fans use their cultural and symbolic capital to organize fandom economic activity collectively, build solidarity, and strengthen social status. For example, technical prowess in managing streaming campaigns becomes recognized cultural capital that enhances a member’s social standing within the community.

The combination of cultural and symbolic capital with active participation fosters strong solidarity within the fandom community. This solidarity is grounded not only in shared interests but also in recognition of each member's social and economic contributions. Fans possessing greater cultural and symbolic capital are more likely to hold leadership roles within the community, lead fandom initiatives, and receive higher levels of social recognition.

Thus, the fandom community functions as a social space that reproduces and revitalizes cultural and symbolic capital through active participation, while also serving as a dynamic arena for negotiating social status (Jenkins, 2006; Bourdieu, 1984).

### CONCLUSION

This study reveals that the BTS ARMY fandom actively utilizes digital technologies to organize large-scale, coordinated collective consumption through activities such as streaming, voting, and merchandise purchasing. These forms of digital consumption function not only as economic actions but also as meaningful social practices for constructing identity and fostering community solidarity. Fandom products operate as simulacra that shape a hyperreality, wherein merchandise becomes a marker of identity and a social symbol that substitutes direct social interaction.

In this context, cultural and symbolic capital play a crucial role in maintaining social status and sustaining solidarity within the fandom community. The active participation of ARMY aligns with Henry Jenkins' theory of participatory culture, which emphasizes the role of fans as collective producers of economic and cultural value. These findings offer a significant contribution to the fields of economic sociology and digital culture studies by demonstrating how transnational and transcultural fandom consumption has evolved into a complex economic phenomenon within the global attention economy. The study further expands our understanding of fandom globalization, which involves not only the exchange of physical goods, but also the circulation of attention, digital data, and symbolic identities as forms of social capital. Future research could enhance this inquiry by conducting quantitative analyses on the global economic impact of fandom consumption, and by examining the relationship between digital capital and forms of social power within fandom communities. Comparative studies across different genres or fanbases may also offer deeper insight into the diversity of consumption practices and patterns of solidarity in the global digital culture.

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