

Commodification of Popular Culture as a tool of Consumerism in Seventeen World Tour 'Right Here' in Jakarta

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ABSTRACT

Popular culture is one of the elements that cannot be separated from the layers of society. Popular culture raises the principle of cultural proximity. Various kinds of popular culture that the public can accept are diverse, including K-pop through the Seventeen World Tour 'Right Here' activities in the Jakarta concert series. This research looks at how popular culture, namely music, becomes a tool of consumerism for fans. This research uses qualitative methods with descriptive approach. The data taken from various electronic sources, such as websites and social media X (Twitter) who followed the event series. The data collection method used in this study is a case study with Seventeen 'Right Here' World Tour in Jakarta is a case in the case study discussed. This concert series is one of the representations of popular culture with broad fan access. Consumerism shapes identity and interaction between fans, causing popular culture to continue to grow and creating acts of consumerism and active participation by fans to fulfill their fans' deep needs and desires.

Keywords: popular culture, consumerism, k-pop, concert.

INTRODUCTION

Popular culture is one of the elements that cannot be separated from society. It is motivated by a global culture from various cultures outside Indonesia, such as America, China, Europe, and Korea. Global culture influences popular culture, such as music, movies, and television shows, which are growing rapidly in Indonesia. Over time, popular culture will be dynamic and 'forced' to keep up with the times. Popular culture gives rise to the principle of cultural proximity.

(Straubhaar, 2003) The tendency to prefer media products from one's or the most similar culture. One of the studies conducted by Straubhaar looked at the acceptance of media, television dramas, and movies from Korea that have been accepted in various countries in Southeast Asia. Audiences from the Southeast Asian region, one of which is Indonesia, have interests from nearby countries. Therefore, popular culture can also illustrate people's lifestyles because of their frequency of consumption.

Various kinds of popular culture can be accepted by the public, one of which is K-Pop. Korean music began with the influence of traditional music on the West, one of which was the West, which finally delivered Korean music on the global scene to date. Korean music developed along with the spread of Korean popular culture, or 'Hallyu,' initiated in East and Southeast Asian countries, including Indonesia (Jung, 2011). Modern Korean music favored by the global scene is known as K-pop. The development of K-pop is supported by the infrastructure and mechanisms that have been carried out so that Korean music is considered necessary in people's daily lives. This has caused music in Korea to be very well received, whether traditional, classical, jazz, rock, or pop. This excellent acceptance quickly led K-pop to the global scene, and various challenges were passed.

Economic progress cannot be separated from the influence of K-pop music. K-pop music has entered the Chinese, American, and other markets, becoming a new cultural product that can provide financial input. In addition, Western and Japanese market producers and distributors also have a hand in creating popular music in Korea, which can provide financial input to them. (Oh & Park, 2012)

Indonesia has become a country that K-pop has influenced. Many Indonesian singers have concepts like Korean boy and girl groups, such as SM*SH, Cherrybelle, and others. However, the lack of strong management caused some groups to disband (Zaini, 2023). This is reinforced by the results of an interview with music observer Budi Ace conducted by CXO Media. Budi said that they were just puppets who came without a vision and mission and only served the interests of the industry business. In addition, there is no soul to the work produced and does not see the potential for the future and the identity that makes them survive (Ananditha, 2022). In addition, in Indonesia,

talent search events will be sent to Korea for special training. The presence of K-Pop among teenagers and adults has led to unique phenomena, such as fandom associations, paying for songs on music streaming media, streaming content, music videos, reality shows, variety shows, and others. Based on data from the Ministry of Culture, Sports, and Tourism, Indonesia has the highest level of interest in Korea, reaching 86.3%. (MCST, 2024)

K-pop is one of the new phenomena in popular culture that affects people's pop culture consumption, while the mass media industry is trying to catch up with the trend to produce and present a show adapted from K-pop. This is motivated by K-Pop, which can bring the most massive flow by continuing to flood the global market, especially in Indonesia. Nowadays, K-pop is not only about music; the entire Korean culture is affiliated with K-pop (Ida, 2019).

The result of liking a popular culture is a culture of consumption by fans. This culture of consumption is one of the characteristics of fanaticism. The culture of consumption, especially in K-pop, has influenced fans' thinking and can be called Korea-centric. One phenomenon in Indonesia is the emergence of many cosmetic outlets, Korean food restaurants, and dance and vocal groups (dance cover or sing cover). (Storey, 2018) Consumption activities in popular culture are not only economic activities, but activities carried out to fulfill the desires of a fan. Hence, the term consumption used in this study has meanings such as desire, communication, dreams, and identity. Therefore, fans become one of the most essential parts of the audience of popular culture texts and practices.

One of the consumptive behaviors seen by K-pop fans is watching music concerts. According to data from IDN Times, the number of K-Pop concerts in the January-May 2025 span was 16 events, including the Seventeen Right Here World Tour (Priwiratu, 2024). Seventeen is a boy group that debuted on May 26, 2015. Its popularity can be seen from the number of followers on Instagram of 15.8M, 13.1M on X, 13.8M YouTube subscribers, and 8.7M fans or what is referred to as 'CARAT' who have joined the CARAT FanClub page on Weverse. (Naldo, 2012) Music fans, will enter groups that can be recognized as signs using certain attributes. Fan groups can be called fanbases. Fanbases can buy merchandise, albums, concert tickets, and so on.

One of the consumption activities in CARAT is watching music concerts. Seventeen Right Here World Tour, which was held on February 8-9, 2025, at the Jakarta International Stadium, had a series of pre-concerts in collaboration with CXO Media, a digital media for the younger generation with the theme "Seventeen Takesover Jakarta." The activities organized by CXO Media are Seventeen Food & Beverage Takeover at several Jakarta Food & Beverage, Seventeen Stay Experience at Fairmont Jakarta, Seventeen Landmark Takeover, CARATs Having Fun at Taman Mini Indonesia Indah, Seventeen Photo booth Experience at Selfie Time, CARATs Go Healthy at GBK Sports Complex, CARATs Beach Party at Land's End PIK 2, and CARATs Park at Trans Studio Cibubur. Apart from CXO Media, Spotify Indonesia also enlivened the pre-concert series by holding a Carat Station at City Hall, Pondok Indah Mall 3. Pre-concert activities are available for free or paid, while the price range for Seventeen Right Here World Tour Jakarta concert tickets starts from 1,600,000-3,800,000 with various categories.

The popularity experienced by Seventeen is, of course, fully supported by its fans and is the most essential part of consumers in the entertainment industry. Fan support can have a positive impact on their careers. However, fans being part of popular culture has inevitable consequences. One of them is the cultural symbols used in popular culture, such as genre, ethnicity, class, or specific preferences, aiming for capitalism in the entertainment and cultural industries.

Through the explanation above, the practice of popular culture can be utilized as a tool of consumerism for fans. (Aglaiia & Aesthetika, 2022) The behavior of music fans can be shaped and constructed by the lifestyle of the consumer market. Therefore, this study aims to analyze in depth the phenomenon of consumerism in popular culture through the Seventeen World Tour 'Right Here' concert in Jakarta. This research is useful for studying the formation of consumer behavior in music fans who are popular cultural products and can build a consumer market lifestyle.

RESEARCH METHODS

This research examines the Korean music industry, especially the boy band Seventeen through the Seventeen 'Right Here' World Tour in Jakarta event series, studying popular culture

and consumerism. This research uses qualitative research to examine how the object conditions naturally. In this research, the researcher is active in determining the desired data type and is subjective. The resulting research aims to explain certain phenomena in depth by emphasizing the depth of the issue rather than the amount of data (quantitative) (Hammersley, 2013).

In qualitative research, researchers collect data based on facts from the field. The data analysis is inductive based on the facts found and then constructed into a theory. (Abdussaman, 2021). This research uses the qualitative with descriptive approach method to analyze popular culture, namely K-pop Seventeen music, through the Seventeen 'Right Here' World Tour in Jakarta event series. The data collection method used in this study is a case study. Seventeen 'Right Here' World Tour in Jakarta is a case in the case study discussed. The data presented in this study is data taken from various electronic sources, such as websites and social media X (Twitter). This study analyzes data taken from social media X in the form of six tweets and two tweet replies from fan accounts that followed the Seventeen 'Right Here' World Tour in Jakarta event series and electronic news regarding the series of events from CXO Media.

RESULT AND DISCUSSION

Seventeen is one of the boy groups from South Korea. The boy group consisting of 13 members, namely S.Coups, Jeonghan, Joshua, Jun, Hoshi, Wonwoo, Woozi, DK, Mingyu, The8, Seungkwan, Vernon, and Dino, started their career on May 26, 2015, through Extended Play (EP) 17 Carat under Pledis Entertainment. Seventeen is known as a "self-producing" boy band, where all members are involved in making songs, such as writing, music production, choreography, and others.

Seventeen is divided into 3 (three) units, namely the Hip Hop Team, Vocal Team, and Performance Team. Seventeen has fans spread worldwide. The fandom name 'CARAT' was officially announced on February 14, 2016, during the "LIKE SEVENTEEN - Boy Wish" concert with the official fandom colors Rose Quartz and Serenity. Seventeen has four studio albums, 14 mini albums, two repackaged albums, two special albums, three single albums, and five digital

singles. In addition, Seventeen has performed more than 20 music performances, ranging from concerts, music festivals, fan meetings, and so on.



Figure 1 Boygroup Seventeen

Source: Weverse (Lee, 2022)

The development of popular culture in K-Pop, has given rise to activities that can be done by fans or fandoms individually or together so that solidarity or togetherness is formed between them. The development of popular culture in K-Pop has given rise to activities that can be carried out by fans or fandoms individually or together, thus forming a sense of togetherness or togetherness between them. (Purba et al., 2019) A group of people who are in the collective effervescence period no longer see religion, ethnicity, race, and class as important. The development of the K-Pop fandom has fostered fanaticism and consumerism in it. This behavior can make someone unable and have difficulty thinking rationally and realistically. (Kim, 2023) The emergence of consumerism in a fandom is carried out with various activities from a feeling of not wanting to lose and competing with each other. In general, K-Pop fans can be seen as individuals who are always overly enthusiastic, obsessive, addictive, and consumptive in buying various products, merchandise, and even concert tickets. This is also done by Seventeen fans.

In 2024-2025, Seventeen held a world concert titled Seventeen World Tour 'Right Here,' one of which was in Indonesia. The event promoted by MECIMAPRO will be held on February

8-9, 2025, at the Jakarta International Stadium (JIS), North Jakarta. Ticket prices start from 1.6 million-3.8 million. To get tickets, CARAT can buy presale tickets using CARAT membership, MCP membership, and general ticket sales without membership.

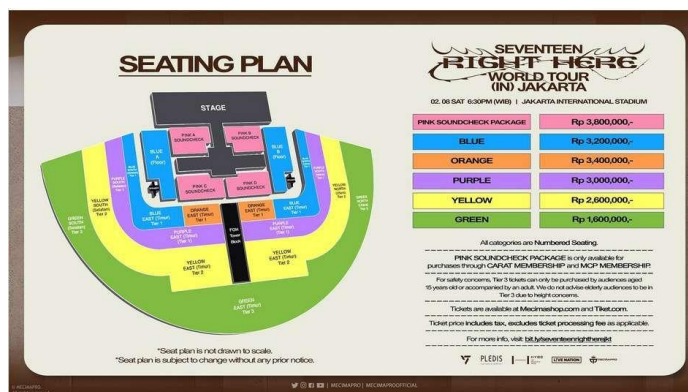


Figure 2 Seatplan and Ticket Price for Seventeen 'Right Here' Concert in Jakarta

Source: Mecimapro (2024)

Various pre-event activities have been carried out, including A Citywide Experience Take Over Jakarta, organized by CXO Media. This activity was held on February 1-28, 2025, where CARATs could enjoy various Seventeen-themed experiences spread across Jakarta, such as Seventeen Themed Hotel, Fairmont Jakarta; Seventeen Themed F&B, such as Kokumi, Omija, Social Affair, Sedjuk, Dookki, Calf, Pier No.12, Puyo, and Baskin Robbins; CARATs Having Fun at Taman Mini Indonesia Indah (TMII); CARATs Go Healty at GBK Sports Complex; CARATs Beach Party at Pier No.12 - Land's Enc PIK 2; CARATs Park at Trans Studio Theme Park Cibubur.

This year, there was a difference from previous years, namely by holding a pre-event with CXO Media. One of the activities was the Seventeen-Themed Hotel or Seventeen Stay Experience at Fairmont Hotel Jakarta. The price offered is Rp18,800,000 with the benefit of 2 (two) PINK category tickets and Rp27,900,000 with the benefit of 2 BLUE category tickets.



Fasilitas	SEVENTEEN STAY Full Experience (BLUE)	SEVENTEEN STAY Full Experience (PINK) - (SOLD OUT)
Tiket Konser	2 tiket Kategori BLUE	2 tiket Kategori PINK
Jenis Kamar	Fairmont Suite (113 sqm)	Fairmont Room (49 SQM)
Dinner Experience	In-Room Dining ala Korea (per malam) untuk 2 orang di Suite	X Tidak termasuk
Durasi Menginap	2 malam	2 malam
Sarapan	Ya, di Spectrum Restaurant untuk 2 orang	Ya, di Spectrum Restaurant untuk 2 orang
Welcome Package	Ya, exclusive SEVENTEEN welcome package dengan merchandise eksklusif	Ya, exclusive SEVENTEEN welcome package dengan merchandise eksklusif
Harga	IDR 27,900,000	IDR 18,800,000

Figure 3 Advantages of Stay Experience Fairmont Hotel

Source: CXO Media (2025)

The presence of music development has caused a shift in the way people consume music. As time goes by, music that has produced a fan culture makes them willing to consume various materials, one of which is to spend money on concert tickets with promising benefits and other activities supporting their hobbies or interests. (Baudrillard, 2016) We no longer control the object, but the object controls us. We are considered more passive and just part of the majority. Baudrillard describes the consumer as a spider's web, consumers who capture and consume whatever is in front of them.

Discussion

Philip Kotler, an expert marketing consultant, created the Consumer Response Model, which is how consumers behave or respond to external marketing stimuli and their impact on purchasing decisions. This is seen in how companies use advertising tactics, such as product packaging, prices, etc. It consists of 3 (three) specific responses: cognitive response, consumers know and understand the product; affective, which consists of how consumers react to the product; and behavioral response, whether consumers buy the product (Kotler et al., 2019).

Referring to Kotler, one of the things managements does to promote Seventeen is through music tours to attract the attention of fans at various specified costs. Seventeen has routinely toured yearly to create a close relationship with its fans.

The way we consume music has evolved. Music can be accessed through streaming services or watching live performances. Today, music and all its elements have become a highly prospective commodity. This is due to fans who willingly consume and enjoy various materials of their idols.

Between Fan Desire and the Onslaught of Consumerism

At the Seventeen World Tour 'Right Here' in Jakarta, many fans wanted PINK tickets with soundcheck benefits, participating in soundcheck activities with the artist a few hours before the concert started. In addition, fans will get a seat in a strategic concert area. To get this ticket, fans must compete with Indonesian fans from other countries at tiket.com and the media shop. Some fans will pay Rp18,800,000 and Rp27,900,000 to get the tickets they want.



Figure 4 Participation of CARATs Stay Experience

Source: Screen capture X's social media on 2025, February 10

In the picture above, a tweet on X's social media explains that he followed and spent money to stay at the Fairmont Hotel to get PINK category tickets despite giving the facility a rating range of 5 out of 10. One of fan tweeted: “SEVENTEEN STAY Full Experience at Fairmont Jakarta (> <) ♪ • * ☆” with full of the benefit she gets from Fairmont and CXO Media. She replied

another fan that the pink ticket would be given at the concert venue and its surprise because she didn't know how's the seat number. She gave a rating of 5 out of ten for the facilities she received. However, that was not a problem because she had already gotten the pink ticket she had been looking for. This fan activity is one of the factors that influence shopping addiction. This factor can increase unusual (abnormal) shopping behavior. (Mowen et al., 2022) People's activities in making purchases can be part of a hedonistic lifestyle and cause abnormal purchases. This is done to seek pleasure and enjoyment and to display self-image in a social interaction built by the community, in this case, fandom.

In addition to participating in the CARATs Stay Experience to get PINK category tickets, fans are willing to buy unofficial tickets by paying a much more expensive fee than the price determined by the promoter. This indicates that fans are eager to satisfy their desire to watch in strategic seats and see their idols up close. (Piliang & Adlin, 2003) Music consumption is no longer seen as based on need but rather on a desire to fulfill desires that will never cease to be satisfied and will always appear as new and higher desires.

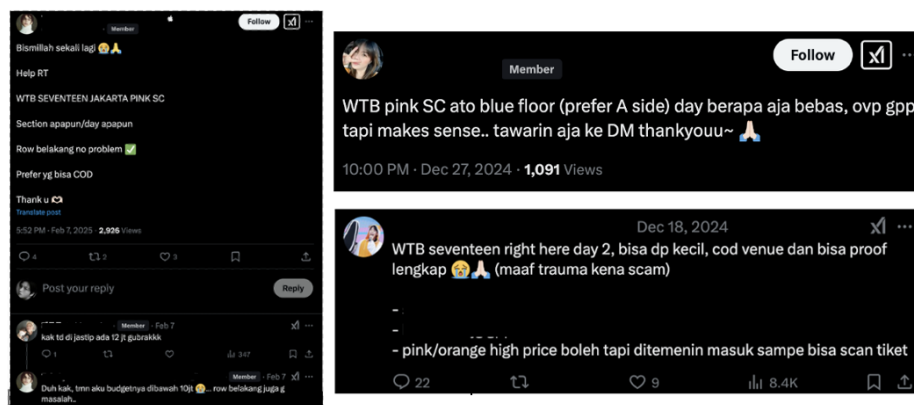


Figure 5 Consumerism of Concert Tickets

Source: Screen capture X's social media on 2025, February 10

In the picture above, a tweet on X's social media shows that there are three fans. There were three fans who wanted to buy tickets in the Pink/Blue category and were willing to buy tickets at a price higher than that determined by the promoter. User on X is willing to pay the PINK category

ticket above the predetermined price and get a seat in the back row. To obtain tickets with the PINK category, CARAT continues to try, even though many irresponsible people have provided fake e-ticket evidence. Consumption activities carried out by fans can be associated with the social level of individuals who spend money to buy their desires because the social environment of fans supports them to do so. (Suciptaningsih, 2017) Consumerism in this case can be said to be wasteful living behavior to increase the desire to buy goods, in this case concert tickets at a more expensive price. Another paid activity that can be done is participating in the CARATs Beach Party event, which costs Rp 550,000. Many CARATs join in this activity to meet other fans.

Consumerism and Fan Interaction

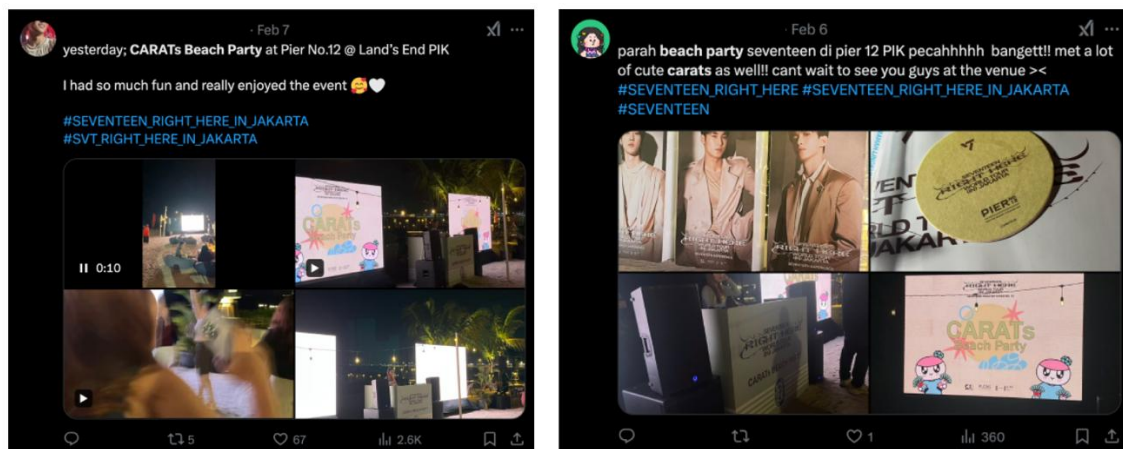


Figure 6 Participations of CARATs Beach Party

Source: Screen capture X's social media on 2025, February 10

Another activity that CARATs can participate in is CARATs Having Fun at Taman Mini Indonesia Indah (TMII). They can join this activity by paying Rp50,000. About more than 5,000 CARATs participated in this activity with Fun Walk activities, Going Seventeen Games, and so on. (Afrialldi, 2025)



Figure 7 Participations of CARATs Having Fun

Source: Afrialldi (2025)

From the explanation above, not a few CARATs are willing to spend money to satisfy their desires, fulfill their needs, and interact with fellow fans. In addition to activities, CARAT buys various kinds of merchandise offered by CXO Media with prices ranging from Rp23,000-Rp849,000. Fans are willing to queue to get this merchandise at multiple locations for activities held by CXO Media. Few fans are eager to pay for more services to get this merchandise. From the explanation before, fans are ready to consume the innovations provided to fulfill needs and desires. This is by Baudrillard's thinking that fans are always quick to consume, lose meaning, and prioritize image over value.

Adjusting to Kotler's three consumer responses, fans will be divided into three models, namely cognitive response, where fans will study the products or innovations provided by agencies and promoters extensively and carefully, leading to interactions with fellow fans and idols. This is followed by affective response, where fans react to follow the products or innovations offered, and behavioral response, where fans buy or are willing to pay for innovations and products, participate, and contribute actively to consumerism. In the end, K-pop agencies continuously strive to establish relationships with fans by monitoring fan engagement, adjusting existing products, and adding new experiences for fans, which causes the creation of a continuous or growing cycle of consumerism called hyperconsumerism.

CONCLUSION

One of the commodities of popular culture is music, which is one of the objects of human desire. Music fans are one of the elements of popular culture that cannot be separated from consumption activities. One of the music consumption activities by fans is through the Seventeen World Tour 'Right Here' Jakarta series of activities. This activity is one of the representations of popular culture with broad fan access, not only local but also international fans. The analysis in this study shows that Seventeen concerts are not only a form of popular culture but are used as a tool of consumerism for agencies, promoters, and other parties. It is highlighted that consumerism shapes identity and interaction between fans. Popular culture is constantly evolving and will continue to create acts of consumerism and active participation by its fans not to lose meaning and self-image. Fans are ready to consume specific innovations and products and can become one of the tools of consumerism for popular culture. Therefore, K-pop agencies, promoters, and other parties will continue providing specific innovations and products to fulfill their fans' deep needs and desires.

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