Author Queries

Thank you for choosing to publish with us. This is your final opportunity to ensure your article will be accurate at publication. Please review your proof carefully and respond to the queries using the circled tools in the image below, which are available in Adobe Reader DC* by clicking **Tools** from the top menu, then clicking **Comment**.

No.	Query
AQ1	Please provide the department name in the proof (if available) for the affiliation.
AQ2	Please provide the department name and complete postal address with zip code for the corresponding author.
AQ3	Please provide the expansion for the abbreviation "ARMY" at the first mention in the text here.
AQ4	Please check whether the hierarchy of heading levels has been correctly formatted throughout the article.
AQ5	Please confirm change of Jin and Yoon (2014) to Jin and Yoon (2016) in text citation as per reference list. Please provide revisions if this is incorrect.
AQ6	Please provide the expansion for the abbreviation "EDM" at the first mention in the text here.
AQ7	The reference Hamer et al. (2020) is cited in the text but is not listed in the references list. Please either delete the in- text citation or provide full reference details following journal style.
AQ8	The reference Sandy et al. (2016) is cited in the text but is not listed in the references list. Please either delete the in- text citation or provide full reference details following journal style.
AQ9	The reference Howard and Magee (2013) is cited in the text but is not listed in the references list. Please either delete the in- text citation or provide full reference details following journal style.
AQ10	The reference Brown and Bocarnea (2007) is cited in the text but is not listed in the references list. Please either delete the in- text citation or provide full reference details following journal style.
AQ11	Note that values for (β) is missing in this sentence "were predictors of participants perceiving themselves and their bias as being similar....".
AQ12	If funding information is included in your author note, please confirm that it is complete and correct. If funding information should be added to your author note, please provide the text that should be included. If no funding was present, please confirm.
AQ13	Please provide issue number in reference Alves et al. (2016).
AQ14	Please provide the DOI for reference Bok-Rae (2015).
AQ15	Please provide volume number, page range in reference Guerra and Sousa (2021).

AQ16	Please provide issue number in reference Hamer et al. (2019).
AQ17	Please provide the translated journal title for reference Jang (2021).
AQ18	Please provide the DOI for reference Lie (2012).
AQ19	Please provide the DOI for reference Ningsih and Tjahyadi (2022).
AQ20	Please provide the date when the conference was held as well as the location wherein conference was held (city and country names) for the reference Park et al. (2021).
AQ21	Please provide publisher name for reference Razi et al. (2019).
AQ22	Please provide the DOI for reference Yurdakul-Şahin and Atik (2013).
AQ23	As per APA guidelines, all table columns should have a header. Please provide headers for column 1 in Table 1.

BRIEF REPORT

Into the Purple Ocean: The Formation and Dynamics of a Transcultural Fandom as a Result of Cultural Diffusion Through K-Pop

Dakota Newton and Nelli Ferenczi
Brunel University London

Within the context of cultural exchange, research into the impact of Korean pop (K-pop) music and its idols largely focuses on their marketability rather than the psychological effects this exchange may have on their fandom. The aim of this research, therefore, is to investigate the formation and dynamics of a transcultural fandom as a result of cultural diffusion through K-pop through the relationship between Bangtan Sonyeondan (a K-pop group) and their fandom, ARMY. Through this research we hope to examine the formation of a new transcultural fandom "in-group" as a function of cultural diffusion, as well as the role of the idol in this process. A quantitative design was employed, consisting of a cross-sectional survey with 116 participants completing measures of identification with all of humanity, universal values, online group identification, knowledge of in-group norms, and remote acculturation levels. Results revealed that stronger identification with the in-group, ARMY, was a significant predictor of ability to detect and use in-group cues to predict target identities successfully, increased remote acculturation, and increased identification with all of humanity. Overall, the research provides insights into the relationships between idol and fan, the levels of remote acculturation experienced by ARMY, and the subsequent identities that are constructed within the new transcultural context of their global community.

Public Policy Relevance Statement
Cultural exchange via K-pop music and its idols results in the subsequent identity change of their fandoms. In the case of South Korean music group Bangtan Sonyeondan and their fandom, ARMY, this exchange has led to the formation of a transcultural fandom in-group (complete with their own in-group markers), increased levels of acculturation, strong identification with all of humanity, and a unique dynamic between the idols and the fans themselves.

The Korean Wave

Cultural diffusion sees the spread of cultural elements such as items, practices, and beliefs from one social group to another (Wang & Weng, 2022). Within the context of South Korean culture, this is known as Hallyu or the Korean Wave. Though now illustrated by the monumental success of the Netflix series "Squid Game," and Oscar-winning motion picture "Parasite" (Huang, 2022; Wang & Weng, 2022), the mid-1990s saw this phenomena characterized by

the growing popularity of South Korean soap operas and dramas abroad (Han, 2022; Jin & Yoon, 2016). Where the majority of this interest ultimately waned as these broadcasts drew to a close, a second instance of Hallyu in recent years has proven most noteworthy for its ability to generate a more decided fervor for participating in and learning of Korean culture (Bok-Rae, 2015). As a result, psychologists and political scientists alike have begun to heed this heightened interest and the outcomes it may have as it advances toward scales of globalization, with cultures now influencing one another by way of communication and trade (Elfving-Hwang, 2018; Gleibs & Reddy, 2017).

The impact of this globalization is perhaps best reflected within the Korean pop (K-pop) music genre and its subsequent global fandom communities. Gaining traction worldwide for its ability to fulfill a niche in the market, the K-pop category sees western genres such as hip-hop, pop, electronic, and R&B melded alongside flamboyant visual concepts. Epitomizing the "pop perfectionism" (Lie, 2012) that music fans sought, Bangtan Sonyeondan (BTS), have continued to break several records across the music industry (Bowenbank, 2021; Chin, 2022), gaining recognition as the most successful and

Dakota Newton [ORCID] https://orcid.org/0000-0002-4286-5809
Dakota Newton served as lead for conceptualization, investigation, methodology, writing–original draft, and writing–review and editing. Nelli Ferenczi served as lead for supervision and contributed equally to writing–review and editing.
Correspondence concerning this article should be addressed to Dakota Newton, Brunel University London, London, United Kingdom. Email: 1908881@alumni.brunel.ac.uk

high-profile representation of K-pop artists in current times. Furthermore, with their fandom, referred to as ARMY, consisting of over 40 million people and spanning more than 100 countries worldwide (Grover & Ringland, 2022; Moon, 2020), questions surrounding the influence of this diffusion on the subsequent identity (a person's sense of self, made of physical, and psychological characteristics unique to them) and in-group dynamics of these fans are important to explore (Vignoles et al., 2011). Ideas that ARMY represents a new transcultural in-group—where a community of members belonging to various cultural backgrounds is forged based upon their idols and cultural exchange—therefore form the foundations for our study (McLaren & Dal Yong, 2020).

Cultural Hybridity From Cultural Exchange

BTS are frequently regarded as a vessel for cultural exchange; indeed, South Korea's positioning of idols at the forefront of soft power movements in recent years is a reflection of this sentiment (Elfving-Hwang, 2018). With music videos such as "Idol" pairing EDM and South African dance music with Pansori (Korean traditional music) (Ningsih & Tjahyadi, 2022), the group exemplifies the ways in which culture can be appreciated and learnt via explorative means through synergizing aspects from external cultures with enlightening displays of their own heritage. Consequently, elements of this may be reflected within their fandom by way of remote acculturation, a modern process by which contact with cultures outside of one's own via indirect or intermittent means results in the individual or group undergoing a cultural and psychological change (Ferguson et al., 2017).

The transfer of culture through media has been observed previously in fans of other entertainment forms such as Reggae music and Japanese anime where increased exposure to these cultural elements led to higher levels of acculturation (Ferguson et al., 2016; Williams, 2006). Considering the saturation of content that ARMY is in constant exposure to in terms of a vibrant showcasing of South Korean culture found within the groups' music, social media, and various variety show-style content including "Run BTS!," "BTS in the SOOP," and "BTS Bon Voyage" (Razi et al., 2019), it raises questions as to whether this process is amplified for this community. It is through this virtual interaction that the internalization of new values will occur; thus, participation in South Korean culture now begins to transcend the surface-level interests in language or food and individuals are able to inherit and adopt values and social norms on a deeper, more psychological and belief-based level (Han, 2022).

Strong identification with a transcultural fandom may also lead to the generalization of positive attitudes to those beyond the boundaries of the in-group. Past studies have seen ARMY collectively engaging in prosocial action around the world (Jang, 2021; Nu, 2020; Park et al., 2021); with the fandom spanning more than 100 countries worldwide (Grover & Ringland, 2022), ARMY may demonstrate a greater identification with all of humanity, feeling closer to people around the world regardless of their varying backgrounds (Hamer et al., 2019). Self-categorization theory along with the common in-group identity model can be used to explain the basis for this argument. The theory suggests that there are three levels of identity: personal (own attitudes dictate behavior), group (group membership dictates behaviors, e.g., race, nationality), and human (humanity as one in-group) (Ellithorpe et al., 2018). Whichever of the three categories are most salient for a

person will dictate their behavior in a given situation. When the superordinate human category is most salient but other subgroups still remain accessible this generalization of positive values occurs.

Considering how a sizable emphasis is placed upon the value of belonging to the fandom in itself (Elfving-Hwang, 2018) whilst still demonstrating extensive prosocial attitudes, ARMY belonging could function similarly to the superordinate human in-group category which would enable this transfer of attitudes to take place. Furthermore, BTS reinforces the value of global citizenship within the in-group through UNICEF campaigns and donations for various humanitarian causes (Artz, 2021). If the fandom perceives the in-group (BTS and ARMY) as actively valuing global citizenship we predict that the likelihood of fandom members internalizing these values will also increase (Plante et al., 2014).

The Role of the Idol

Whilst identification with the transcultural in-group may inspire changes to identity over time, the role that idols themselves play in setting a precedent for these endeavors must not be overlooked. Past research establishes that within the frame of cultural exchange, BTS appear to simultaneously occupy the roles of K-pop idol, global musician, and cultural ambassador (Keith, 2021). However, the role they hold within the new in-group and what that means for in-group members is an aspect yet to be explored.

Within the fandom, idols are regarded as individuals with whom the fans share a deep connection with, though past explanations for this bond are explored no further than the rudimentary basis of adulation and celebrity worship, with idols placed upon distant pedestals to be viewed as superiors (Shin, 2014). However, when broaching the topic with the supposition that BTS occupy positions of prominent in-group members amongst the fans themselves, we then contend that the relationship between individuals and these figures is often mediated by the compatibility of their values (Yurdakul-Şahin & Atik, 2013). Thus preexisting values shared between fan and idol are expected to affect bond with fans in the same way.

However, being pivotal members of the new in-group, BTS may represent more than just the objects of adulation that idols have been likened to in the past. Alternatively, the scarce research available examining the relationship between idol and fan has seen idols conceptualized as a type of parasocial kin—a close bonded companion on par with one's friendship or familial network (Elfving-Hwang, 2018). Simultaneously, the group also appears to occupy positions of vicarious "role models," figures that are respected and looked upon to provide guidance on behaviors that should or should not be imitated (Makgosa, 2010). While observing that their idols have influenced ARMY's behavior with regard to material goods in the past (Makgosa, 2010; Tan, 2022), it begs the question as to whether values and traits may be acquired in the same manner. In this instance, the frequent parasocial interactions shared between BTS and ARMY through music, content, and interactive platforms such as Weverse may enable the transfer of traits and values. It is here we posit that ARMY may demonstrate similar values and personal likenesses to BTS based upon the perceived personalities of their idols which are also incorporated into the new in-group identity. With past findings detailing the way in which K-pop and BTS fandom communities may strive to embody traits, behaviors, and attitudes akin to members of their favorite groups (Kwon, 2012), it is clear that the readiness to emulate one's idols extends far beyond the parameters of cultural

exchange. However, no research to date has investigated the success nor the depth of these new in-group markers.

With seven BTS members to look upon for guidance, the question of who initiates this exploration of identity arises. Be it the whole group, a single member, or a combination of the two, within the K-pop community the term "bias" is used to signify the member(s) a fan has selected as their favorite (Jenol, 2020). Within the fandom, both Korean and English are often combined to create words and phrases that hold new meaning for the in-group, with language acting as an important marker for identity (Guerra & Sousa, 2021; Touhami & Al-Haq, 2017). The term "bias" is a testament to this, and with the word being a pivotal term within the context of the fandom, we have adopted this term in our research to explore the importance of a chosen role model. Though reasons for the selection of one's bias may differ from one individual to the next, we may assume that the bias represents the member with whom the fan resonates with most, with people tending to naturally gravitate toward those they find most similar or attractive (Alves et al., 2016; Schouten et al., 2020). Research showing behavioral change as a result of witnessing a role model perceived as having similar values performing that behavior supports our prediction that the bias would act as the primary source of identification and thus the main role model (Radu & Loué, 2008). This identification with one's bias provides an explanation as to why they are used to determine which characteristics, values, and behaviors are integrated within one's individual and in-group identities.

Aims of the Research

Through this study, we aim to highlight the remote acculturation experienced by fans toward South Korean culture as well as the emergence of a new transcultural in-group identity (ARMY). We aim to discover the effects of cultural diffusion on the identity construction of fans as well as the new in-group dynamics that this has produced. Albeit not the first instance that this cultural phenomena has occurred, the "Korean Wave 2.0" (Lie, 2012) marks an era where technological affordances may enhance the interactivity between these fandom dynamics, cultural exchanges, and their subsequent outcomes relative to identity.

The following hypotheses were formulated for this study:

Hypothesis 1 (H1): Participants who strongly identify with the fandom group will be able to use in-group cues from a series of vignettes to predict target identity (bias) more successfully.

Hypothesis 2 (H2): Participants who strongly identify with their bias will perceive their values to overlap more with their bias relative to participants who do not identify strongly with their bias.

Hypothesis 3 (H3): Participants who have stronger parasocial interactions with their bias will also perceive their values to overlap more with their bias relative to participants who do not have stronger parasocial interactions with their bias.

Hypothesis 4 (H4): Participants who strongly identify with their fandom in-group will demonstrate increased remote acculturation.

Hypothesis 5 (H5): Participants who strongly identify with their fandom in-group will demonstrate increased identification with all of humanity.

Method

Ethical approval for this study was received from Brunel University London on December 7, 2021.

Participants

One hundred and sixteen participants identifying as ARMY were recruited using volunteer sampling between December 12, 2021 and February 15, 2022. Eighty-one participants were recruited via social media platforms such as Twitter, Instagram, and Weverse, and 35 participants were recruited through a participant pool of a London-based university in the United Kingdom ($M_{age} = 21.67$ years, $SD_{age} = 5.82$). Participants reported the following gender identities: female (88.8%), male (4.3%), and other (6.9%). Participants reported nationalities from the following regions: Western European (37.9%), Eastern European (8.6%), North American (9.5%), South American (1.7%), South and East Asian (6.9%), West African (0.86%), and East African (0.86%).

Materials

Identification With All of Humanity

This was measured using the identification with all humanity (IWAH) scale (Hamer et al., 2020). Participants responded to nine items (e.g., "How much do you identify with [that is, feel a part of, feel love toward, have concern for] each of the following?") using a 5-point Likert scale (1 = *not at all* to 5 = *very much*). The items in the scale were composed of two subscales of "bond" and "concern" which were collapsed into one overarching score of "identification with all of humanity"; Cronbach's alpha was reliable ($\alpha = .92$). AQ7

Similarity Between the Participant and Their Bias

This was measured using the Ten Item Values Inventory (TIVI) (Sandy et al., 2016). A 6-point Likert scale was used (1 = *not like me at all* to 6 = *very much like me*) and participants chose how similar the person described was to themselves (e.g., "It's very important to them to help the people around them. They want to care for their well-being."). Cronbach's alpha was reliable ($\alpha = .67$). Participants then completed an additional modified version of this scale for their bias (1 = *not like my bias at all* to 6 = *very much like my bias*). Cronbach's alpha was also reliable ($\alpha = .79$). To assess the extent to which participants perceived themselves as similar to their bias, a similarity score was created by subtracting the TIVI score corresponding to the participant from the one corresponding to their bias with higher scores indicating more dissimilarity. We transformed all scores into absolute values, thus higher scores (further from zero) indicated more dissimilarity AQ8

Online Group or Fandom Identification

This was measured using the Online Group Identity Scale (Howard & Magee, 2013) which was adapted to refer to "ARMY" as the target group identity. A 7-point Likert scale was used (1 = *strongly disagree* to 7 = *strongly agree*) for 14 questions about participants' identification with ARMY. An example of the questions presented is "I am glad to be a member of ARMY." Cronbach's alpha was reliable ($\alpha = .94$). AQ9

Parasocial Interaction and Parasocial Identification

These were measured using the Celebrity Persona Identification Scale (CPIS; Brown & Bocarnea, 2007). Ten items were used from the parasocial interaction subscale to measure parasocial interaction between idol and fan (e.g., "[name of bias] makes me feel as if I am with someone I know well."), and 10 additional items were taken from the identification subscale to measure identification levels (e.g., "What is important to [name of bias] is important to me"). Participants indicated whether they agreed or disagreed with the statements provided about their biases using a 5-point Likert scale (1 = strongly disagree, to 5 = strongly agree). Participants reported their bias' name prior to completing the measure which allowed tailoring of the scale. Cronbach's alpha was reliable (α = .83).

Knowledge of In-Group Cues

Knowledge of in-group norms was measured by the success rate of identifying in-group cues using three vignettes created by the first author. Each vignette described a person and included two in-group indicators which corresponded with a BTS member. Defining traits of the members were selected from interviews and social media. Examples of this include the vignette presented to signify the member Kim Seokjin, where the behavior cue of going on fishing trips was obtained from various Twitter posts and online stories (Mendez, 2021), while his love for telling jokes was denoted in candid videos as well as online articles (Dzurillay, 2021). Participants were tasked with matching the BTS member correctly to the vignette based on the in-group cues described.

Remote Acculturation

Participants were asked 13 statements pertaining to their possible interest and involvement with Korean culture (e.g., "I enjoy Korean language TV"). This was adapted by the researchers based on the items from the Stephenson Multigroup Acculturation Scale and the Mexican Orientation Scale. This used a 5-point Likert scale (1 = does not describe me to 5 = describes me extremely well). Cronbach's alpha was reliable (α = .84).

Procedure

Participants were directed to the Qualtrics website via web link to complete the short 10–15-min questionnaire. An information sheet and consent form were presented and signed electronically by participants prior to their taking part. Participants were ensured confidentiality throughout the study and were informed of their right to withdraw. Participants then filled out a series of scales, starting with the IWAH scale, TIVI scale, and Online Group Identity scale. Participants were then asked to disclose who their bias was to complete the CPIS scale that was coded to include the name of their bias. Participants then filled out a second TIVI scale, this time for their bias, before continuing to the series of vignettes and the remote acculturation scale before being presented with the debrief form.

Results

Before analysis, participant data was checked for survey completion. Data from 112 participants were included in the analysis. Descriptive statistics and correlations are reported in Table 1.

We conducted a linear regression to test H1, that strong identification with the group will be positively correlated with the recognition of in-group cues. Identification with one's fandom group was entered as a predictor and the success rate of correctly identifying the vignette as the outcome variable. Having a strong in-group identification was positively associated with being able to detect and use in-group cues to predict bias successfully, $\beta = .20$, $p = .034$, $F(1, 108) = 4.59$, $p = .034$, $R^2_{\text{adjusted}} = .03$.

We conducted a multiple regression to assess H2 and H3, the positive association of strong identification with bias and parasocial interaction with increased perceived similarities between bias and oneself. We entered identification with one's bias and parasocial interaction scores as predictors, and similarity scores between participants and their bias as an outcome variable. Neither identification with bias, $\beta = -.09$, $p = .530$, nor parasocial interactions with bias, $\beta = .05$, $p = .747$, were predictors of participants perceiving themselves and their bias as being similar, $F(1, 102) = .40$, $p = .530$, $R^2_{\text{adjusted}} = -.02$ (β). We conducted a third linear regression to test H4, that strong identification with fandom in-group will be positively correlated with remote acculturation. Identification with one's fandom was entered as the predictor, and participants' remote acculturation scores were entered as the outcome variable. Strong identification with the fandom in-group, ARMY, was positively associated with increased remote acculturation of Korean culture, $\beta = .37$, $p < .001$, $F(1, 106) = 16.6$, $p < .001$, $R^2_{\text{adjusted}} = .13$. We conducted a fifth linear regression to

Table 1

Means, Standard Deviations, and Pearson Correlations

	1	2	3	4	5	6	7	8	9
1. Age	—								
2. Online group identification	−.0006	—							
3. Vignette score	.03	.20*	—						
4. Self TIVI	−.07	.25*	−.0006	—					
5. Bias TIVI	−.08	.32**	.17	.36**	—				
6. Celebrity parasocial interaction	.25*	.66**	.08	.06	.10	—			
7. Celebrity identification	.02	.70**	.17	.11	.23*	.71**	—		
8. Acculturation	.09	.37**	.19*	.16	.17	.35**	.42**	—	
9. IWAH	.03	.20*	−.0015	.51**	.22*	.04	.14	.18	—
M	22.27	68.10	2.35	42.59	45.20	35.76	34.53	35.11	90.36
SD	5.82	15.96	1.03	6.18	6.67	6.51	6.19	9.41	16.48

Note. TIVI = Ten Item Values Inventory; IWAH = identification with all humanity.
* $p < .05$.   ** $p < .01$.

test H5, that strong identification with fandom in-group will be positively correlated with identification with all of humanity. Identification with one's in-group was entered as the predictor variable and the outcome variable was participants' identification with all of humanity scores. Strong identification with the fandom in-group, ARMY, was significantly positively associated with increased identification with all of humanity, $\beta = .20$, $p = .037$, $F(1, 106) = 4.47$, $p < .037$, $R^2_{\text{adjusted}} = .03$. This means that higher fandom in-group identification is linked with increased identification with all of humanity.

Discussion

We found support for H1, H4, and H5. Our finding that stronger ARMY identification was associated with increased success in predicting bias aligns with ideas that detection of in-group cues relies on stronger ARMY identification. This is supported by research suggesting that in-group cues are more salient for those who have a stronger bond with and mental representation of the group and its members (Smith et al., 1999). Stronger ARMY identification also significantly predicted increased remote acculturation and identification with all of humanity, supporting Ellithorpe et al. (2018) and suggesting that the superordinate human in-group category is particularly salient amongst ARMY. Both findings suggest that the introduction of Korean culture through music and interaction with the members has meant ARMY is able to build transcultural identities by way of remote acculturation. Having a stronger identification with an in-group as global as ARMY (Kusuma et al., 2020) means these individuals are in constant interaction with a diverse range of cultures. Therefore, this increased interchange correlates with an increased identification with all of humanity, which may explain the prevalence of global campaigns started by ARMY in efforts to help those more vulnerable regardless of where they are in the world, such as donating money to "thirst relief" who provide filters and clean drinking water to those in need, as well as raising money for "Medical Teams International" who aid Syrian refugees (Nu, 2020).

Our findings that stronger parasocial interactions and identification with one's bias did not predict participants filling out TIVI scale measures for themselves and their bias similarly goes against prior research. This is interesting as past findings suggest that one's identification with a celebrity is usually driven by their perceived similarity (Alves et al., 2016; Schouten et al., 2020). This may suggest that for ARMY, identification with BTS relies on more than just similarity alone, and other factors such as likeability and narrative authenticity (McLaren & Dal Yong, 2020) may be influencing this process instead. Self-categorization theory could again be used to explain how salience of the human in-group category for ARMY would allow identification with bias beyond any differences or similarities they may have (Ellithorpe et al., 2018).

Our findings suggest the dynamic observed between BTS and ARMY is one that cannot be shoehorned within the typical framework of parasocial relationships between celebrity and fan. Instead, a model-type relationship on both the individual level (between the members and the individual) and the group level (between ARMY and BTS as a community) is forged, resulting in the identity exploration of ARMY, free from the confines of one's culture or societal norms.

Limitations and Future Directions

The study failed to consider the duration of ARMY identification. Research indicates that spending more time within one's in-group will increase the levels of felt identification (Livingstone et al., 2011). Therefore, this factor may have influenced aspects such as identification with BTS and other in-group members. Parasocial interactions are also known to get stronger and more frequent over time (Choi et al., 2019), meaning those who spent longer in the fandom may show different levels compared to newer ARMY.

Future studies can employ a longitudinal qualitative approach to gain a more in-depth understanding of the roles of the BTS members in this process of identity construction and how this may change over time or vary with the amount of time spent within the fandom. Moreover, examining how results of global ARMY compare to the dynamics of ARMY inside of South Korea could help to shed light on possible cultural differences in how these identity formations and in-group markers manifest in the country of the group's origin.

Conclusion

Through this study, we gain valuable insight into the effects Korean idols may have on their fans beyond the consumerist lens of marketing and influencing purchase intentions. The occurrence of a new transcultural fandom with ARMY shows how these idols and their music act as vessels for cultural exchange, resulting in the emergence of traits, behaviors, and values of South Korean culture which are not only transferred, but embedded within the new in-group and individual identities of fans. Further to this, it opens up conversations as to what other changes to identity may occur as a result of this new bond between idol and fan along with the inner workings of these dynamics.

References

Alves, H., Koch, A., & Unkelbach, C. (2016). My friends are all alike—The relation between liking and perceived similarity in person perception. *Journal of Experimental Social Psychology*, 62, 103–117. https://doi.org/10.1016/j.jesp.2015.10.011

Artz, J. (2021, August 26). *7 ways BTS inspires the world to create lasting change*. Global Citizen. https://www.globalcitizen.org/en/content/bts-takes-action-global-citizen-live/

Bok-Rae, K. (2015). Past, present and future of Hallyu (Korean Wave). *American International Journal of Contemporary Research*, 5(5), 154–160.

Bowenbank, S. (2021, December 15). *Every time BTS has set a Guinness World Record*. Billboard. https://www.billboard.com/music/pop/every-bts-guinness-world-record-1235010255/

Chin, C. (2022, November 16). *BTS earn first Album of the Year Grammy nomination as a featured artist, score three nominations in total*. NME. https://www.nme.com/news/music/bts-album-of-the-year-grammy-2023-nomination-3349973

Choi, S., Kim, I., Cha, K., Suh, Y.-K., & Kim, K.-H. (2019). Travelers' parasocial interactions in online travel communities. *Journal of Travel & Tourism Marketing*, 36(8), 888–904. https://doi.org/10.1080/10548408.2019.1657053

Dzurillay, J. (2021, May 2). *Jin reveals which BTS members "Have the Same Sense of Humor" as him*. https://www.cheatsheet.com/entertainment/jin-bts-members-same-sense-humor-him.html/

Elfving-Hwang, J. (2018). K-pop idols, artificial beauty and affective fan relationships in South Korea. In A. Elliot (Ed.), *Routledge handbook of celebrity studies* (pp. 190–201). Routledge.

Ellithorpe, M. E., Ewoldsen, D. R., & Porreca, K. (2018). Die, foul creature! How the supernatural genre affects attitudes toward outgroups through strength of human identity. *Communication Research*, *45*(4), 502–524. https://doi.org/10.1177/0093650215609674

Ferguson, G. M., Boer, D., Fischer, R., Hanke, K., Ferreira, M. C., Gouveia, V. V., Tekman, H. G., Chang, A., Pilati, R., Bond, M. H., Adams, B. G., de Garay Hernández, J., González Atilano, M. L., Moreno García, L. I., Clobert, M., Prade, C., Saroglou, V., & Zenger, M. (2016). "Get up, stand up, stand up for your rights!" The Jamaicanization of youth across 11 countries through reggae music? *Journal of Cross-Cultural Psychology*, *47*(4), 581–604. https://doi.org/10.1177/0022022116632910

Ferguson, G. M., Tran, S. P., Mendez, S. N., & van de Vijver, F. J. R. (2017). Remote acculturation: Conceptualization, measurement, and implications for health outcomes. In S. J. Schwartz & J. B. Unger (Eds.), *The Oxford handbook of acculturation and health* (pp. 157–173). Oxford University Press.

Gleibs, I. H., & Reddy, G. (2017). The social and political psychology of globalisation and global identities. In C. Howarth & E. Andreouli (Eds.), *The social psychology of everyday politics* (pp. 65–78). Routledge.

Grover, C., & Ringland, K. (2022, July 9). *2022 results*. BTS ARMY CENSUS. https://www.btsarmycensus.com/2022-results

Guerra, P., & Sousa, S. (2021). Ultimate bias: Memorabilia, K-pop and fandom identities. *CIDADES, Comunidades e Territórios*, (Au21). https://doi.org/10.15847/cct.23948 **AQ15**

Hamer, K., McFarland, S., & Penczek, M. (2019). What lies beneath? Predictors of identification with all humanity. *Personality and Individual Differences*, *141*, 258–267. https://doi.org/10.1016/j.paid.2018.12.019 **AQ16**

Han, Q. (2022). New in town, already settled in: Assessing the behavioural and experiential indicators that lead to acculturative advantages. *International Journal of Cross Cultural Management*, *22*(1), 105–135. https://doi.org/10.1177/14705958221081631

Huang, Y. (2022, May 14). *Analysis on South Korean soft power—Taking BTS, parasite and squid game as examples*. Atlantis Press. www.atlantis-Press.com. https://doi.org/10.2991/assehr.k.220502.018

Jang, H. (2021). A study on the effects of digital media's network attributes on participatory behaviour: Focused on the openness and bonding of the ARMY network. 디지털콘텐츠학회논문지, *22*(4), 619–627. https://doi.org/10.9728/dcs.2021.22.4.619 **AQ17**

Jenol, A. (2020). *K-Pop fans' identity and the meaning of being a fan* [Doctoral dissertation, PhD Thesis]. University of Malaysia.

Jin, D. Y., & Yoon, K. (2016). The social mediascape of transnational Korean pop culture: Hallyu 2.0 as spreadable media practice. *New Media & Society*, *18*(7), 1277–1292. https://doi.org/10.1177/1461444814554895

Keith, S. (2021). BTS as cultural ambassadors: K-pop and Korea in Western media. In Y. Kim (Ed.), *The soft power of the Korean Wave* (pp. 155–167). Routledge.

Kusuma, A., Putri Purbantina, A., Nahdiyah, V., & Khasanah, U. U. (2020). A virtual ethnography study: Fandom and social impact in digital era. *ETNOSIA: Jurnal Etnografi Indonesia*, *5*(2), 238–251. https://doi.org/10.31947/etnosia.v5i2.10898

Kwon, C. (2012). *Who is your bias?: The symbolic interactions and social solidarity of the K-pop Fan Community*. Humanities and Creative Projects. https://digitalcommons.linfield.edu/studsymp_cr/2012/all/26

Lie, J. (2012). What is the K in K-pop? South Korean popular music, the culture industry, and national identity. *Korea Observer*, *43*(3), 339–363. **AQ18**

Livingstone, A. G., Haslam, S. A., Postmes, T. O. M., & Jetten, J. (2011). "We are, therefore we should": Evidence that in-group identification mediates the acquisition of in group norms 1. *Journal of Applied Social Psychology*, *41*(8), 1857–1876. https://doi.org/10.1111/j.1559-1816.2011.00794.x

Makgosa, R. (2010). The influence of vicarious role models on purchase intentions of Botswana teenagers. *Young Consumers*, *11*(4), 307–319. https://doi.org/10.1108/17473611011093934

McLaren, C., & Dal Yong, J. I. N. (2020). "You can't help but love them": BTS, transcultural fandom, and affective identities. *Korea Journal*, *60*(1), 100–127. https://doi.org/10.25024/kj.2020.60.1.100

Mendez, M. (2021, August 12). *Jin's hobbies outside of BTS prove he's a man of many talents*. https://www.elitedaily.com/entertainment/bts-jin-hobbies

Moon, K. (2020, November 18). *Inside the BTS ARMY, the Fandom With Unrivalled Organization*. Time. https://time.com/5912998/bts-army/

Ningsih, H. G., & Tjahyadi, I. (2022). Bangtan Sonyeondan (BTS) music video "Idol" as a representation of Korean Pop Culture. *LITERASI: Jurnal Ilmiah Kajian Ilmu Humaniora*, *1*(2), 51–61. **AQ19**

Nu, T. A. T. (2020, July 10). *The Amazing charity work BTS fans have done around the world*. https://www.cheatsheet.com/entertainment/the-amazing-charity-work-bts-fans-have-done-around-the-world.html/

Park, S. Y., Santero, N. K., Kaneshiro, B., & Lee, J. H. (2021, May). *Armed in ARMY: A case study of how BTS fans successfully collaborated to# MatchAMillion for Black Lives Matter*. Proceedings of the 2021 CHI conference on human factors in computing systems (pp. 1–14). https://doi.org/10.1145/3411764.3445353 **AQ20**

Plante, C. N., Roberts, S. E., Reysen, S., & Gerbasi, K. C. (2014). "One of us": Engagement with fandoms and global citizenship identification. *Psychology of Popular Media Culture*, *3*(1), 49–64. https://doi.org/10.1037/ppm0000008

Radu, M., & Loué, C. (2008). Motivational impact of role models as moderated by "ideal" versus "ought self-guides" identifications. *Journal of Enterprising Culture*, *16*(04), 441–465. https://doi.org/10.1142/s0218495808000223

Razi, S. A. M., Zainudin, S. S. S., & Mahamed, M. (2019). Cultural understanding through BTS non-musical programs. In C. T. Saeji (Ed.), *Creative content: Spinning South Korean cultural industry for soft power and nation branding. East Asia Forum Quarterly* (Vol. 13, No. 4, pp. 33–35). **AQ21**

Schouten, A. P., Janssen, L., & Verspaget, M. (2020). Celebrity versus influencer endorsements in advertising: The role of identification, credibility, and Product-Endorser fit. *International Journal of Advertising*, *39*(2), 258–281. https://doi.org/10.1080/02650487.2019.1634898

Shin, H. (2014). The dynamics of k-pop spectatorship: The tablo witch-hunt and its double-edged sword of enjoyment. In J. B. Choi & R. Maliangkay (Eds.), *K-pop—The international rise of the Korean Music Industry* (pp. 133–145). Taylor & Francis. https://doi.org/10.4324/9781315773568

Smith, E. R., Coats, S., & Walling, D. (1999). Overlapping mental representations of self, in-group, and partner: Further response time evidence and a connectionist model. *Personality and Social Psychology Bulletin*, *25*(7), 873–882. https://doi.org/10.1177/0146167299025007009

Tan, C. (2022, January 17). *7 times BTS unintentionally caused products to sell out*. https://www.tatlerasia.com/culture/entertainment/bts-effect-members-sold-out-items-merchandise

Touhami, B., & Al-Haq, F. A. (2017). The influence of the Korean Wave on the language of international fans: Case study of Algerian Fans. *Sino-US English Teaching*, *14*(10), 598–626. https://doi.org/10.17265/1539-8072/2017.10.004

Vignoles, V. L., Schwartz, S. J., & Luyckx, K. (2011). Introduction: Toward an integrative view of identity. In S. J. Schwartz, K. Luyckx, & V. L. Vignoles (Eds.), *Handbook of identity theory and research* (pp. 1–27). Springer.

Wang, Y., & Weng, X. (2022, June). *Analysis on how "globalization" affect Netflix to cultural diffusion*. 2022 8th international conference on humanities and social science research (ICHSSR 2022) (pp. 2082–2086). Atlantis Press.

Williams, K. L. (2006). *The impact of popular culture fandom on perceptions of Japanese language and culture learning: The case of student anime fans (Order No. 3245796)* [ProQuest Dissertations & Theses Global; ProQuest One Literature (304976612)]. https://www.proquest.com/dissertations-theses/impact-popular-culture-fandom-on-perceptions/docview/304976612/se-2?accountid=14494

Yurdakul-Şahin, D., & Atik, D. (2013). Celebrity influences on young consumers: Guiding the way to the ideal self. *Izmir Review of Social Sciences*, *1*(1), 65–82. AQ22