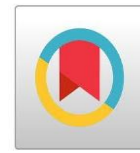


**The K-popification of Anies Baswedan: Exploring fandom culture and youth involvement in Indonesia's 2024 election**



**K-popifikasi Anies Baswedan: Menjelajahi kultur fandom dan keterlibatan anak muda dalam pemilu 2024 di Indonesia**

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ARTICLE INFORMATION	
<p><b>Keywords</b>  <i>K-popification;</i>  <i>Political Marketing;</i>  <i>Fandom Culture;</i>  <i>Youth Mobilization;</i>  <i>Anies Baswedan</i></p>	<p><b>ABSTRACT</b>                      The 2024 Indonesian presidential election marked a significant shift in political engagement, particularly among young voters, who leveraged digital platforms and fandom culture to promote their preferred candidates. This study explores the K-popification of Anies Baswedan’s campaign, a phenomenon where youth-driven political participation mirrored K-pop fandom dynamics, transforming traditional electoral strategies. By utilizing Philip Niffenegger’s 4P Model of Political Marketing which involved Product, Promotion, Price, and Place, this research examines how Anies Baswedan's campaign evolved into a fan-centric movement that increased visibility, engagement, and voter mobilization. The study employs a qualitative case study approach, analyzing social media content, grassroots initiatives, and digital activism strategies that framed Anies Baswedan as an "idol-like" figure. Findings suggest that youth engagement in political campaigns is shifting from passive participation to interactive, community-driven movements, facilitated by social media’s algorithmic power. This research contributes to the growing discourse on political marketing, fandom activism, and digital youth mobilization, highlighting the blurring boundaries between entertainment culture and electoral politics. However, the phenomenon appears largely confined to younger, digitally active demographics and may not resonate with older or rural populations who are less engaged in online platforms. Future studies should explore the potential of translating such digital movements into broader, offline civic engagement to assess their long-term impact and inclusivity.</p>
<p><b>Kata Kunci</b>  <i>K-Popifikasi;</i>  <i>Pemasaran Politik;</i>  <i>Kultur Fandom;</i>  <i>Mobilisasi Anak Muda;</i>  <i>Anies Baswedan</i></p>	<p><b>ABSTRAK</b>                      Pemilihan presiden Indonesia tahun 2024 menandai pergeseran yang signifikan dalam keterlibatan politik, terutama di kalangan pemilih muda, yang memanfaatkan platform digital dan budaya fandom untuk mempromosikan kandidat yang mereka sukai. Penelitian ini mengeksplorasi K-popifikasi kampanye Anies Baswedan, sebuah fenomena di mana partisipasi politik yang digerakkan oleh kaum muda mencerminkan dinamika fandom K-pop, yang mengubah strategi pemilu tradisional. Dengan menggunakan Model Pemasaran Politik 4P Philip Niffenegger yang melibatkan Product, Promotion, Price, dan Place, penelitian ini mengkaji bagaimana kampanye Anies Baswedan berevolusi menjadi sebuah gerakan yang berpusat pada penggemar yang meningkatkan visibilitas, keterlibatan, dan mobilisasi pemilih. Penelitian ini menggunakan pendekatan studi kasus kualitatif, menganalisis konten media sosial, inisiatif akar rumput, dan strategi aktivisme digital yang membingkai Anies Baswedan sebagai sosok yang “mirip idola”. Temuan menunjukkan bahwa keterlibatan anak muda dalam kampanye politik bergeser dari partisipasi pasif menjadi gerakan interaktif yang digerakkan oleh komunitas, yang difasilitasi oleh kekuatan algoritmik media sosial. Penelitian ini berkontribusi pada wacana yang berkembang tentang pemasaran politik, aktivisme fandom, dan mobilisasi anak muda digital, yang menyoroti batas-batas yang kabur antara</p>

	<p>budaya hiburan dan politik elektoral. Namun, fenomena ini tampaknya sebagian besar terbatas pada demografi muda yang aktif secara digital dan mungkin tidak dapat diterima oleh populasi yang lebih tua atau pedesaan yang kurang terlibat dalam platform online. Penelitian selanjutnya harus mengeksplorasi potensi untuk mentransformasikan gerakan digital seperti ini ke dalam keterlibatan sipil yang lebih luas dan offline untuk menilai dampak jangka panjang dan inklusivitasnya.</p>
<p><b>Article History</b> Send 19<sup>th</sup> March 2025 Review 14<sup>th</sup> May 2025 Accepted 22<sup>th</sup> May 2025</p>	<p>Copyright ©2026 <a href="#">Jurnal Aristo (Social, Politic, Humaniora)</a> This is an open access article under the <a href="#">CC-BY-NC-SA</a> license. Akses artikel terbuka dengan model <a href="#">CC-BY-NC-SA</a> sebagai lisensinya.</p>



## Introduction

Indonesia, one of Southeast Asia's most populous nations, has elections that carry substantial political, social, and cultural ramifications, impacting both its inhabitants and the wider global political arena. The 2024 election had an unprecedented participation of young voters, highlighting the significant influence of Indonesia's youth in determining political debate and outcomes. Given that more than fifty percent of the voters consist of millennials and Gen Z (Khakim, 2023), their choices, attitudes, and cultural habits were crucial in shaping the election's outcome. The 2024 Indonesia Election represented a significant inflection moment, underscoring the increasing influence of young voters. An unexpected phenomenon arose inside this important group: the K-popification of presidential candidate Anies Baswedan's campaign. This transition was propelled not by his formal campaign team but by fervent young fans, illustrating their profound personal connection to Baswedan's electoral vision.

Anies Baswedan's campaign for the 2024 election demonstrated a fusion of conventional political tactics and innovative engagement initiatives. His communication emphasized unity, growth, and inclusivity, intending to connect with Indonesia's extensive archipelago and varied demographics (Sulastris & Khoirotunnisa, 2023). Nevertheless, the youth vote finally emerged as an essential component in determining the course of his campaign. Although his campaign initially utilized methods like public speeches, and web outreach, a spontaneous grassroots movement, the K-popification of Anies Baswedan, transformed his candidacy. This cultural change indicated a distinctive transformation in political marketing, as Indonesian young people participated in the election from the perspective of fandom culture.

The surge of K-pop enthusiasts adopting Anies Baswedan as an idol, A trend typically observed in the entertainment sector, significantly impacted social media. Memes, fan-created edits, Videotron advertising, and meticulously selected products showcasing Anies Baswedan emerged as emblems of this movement. These supporters, predominantly from younger demographics, embraced conventional customs of K-pop idol worship (Ayu & Tri, 2022). This "idolization" was a grassroots initiative, separate from Anies Baswedan's formal campaign apparatus, illustrating the innovative methods younger voters employed to engage with and interpret political leaders, thereby converting the election into a cultural movement driven by their fervor and creativity (Kemora et al., 2024).

Anies Bubble (@aniesbubble) is at the forefront of the fusion of political and fandom culture, representing an abrupt change from conventional campaign practices on X

(previously Twitter). Anies Bubble emulates K-pop fan accounts by sharing campaign highlights, personal stories, and amusing exchanges about Anies Baswedan. The content style reflects the sincerity, relatability, and unvarnished character of K-pop idols' interactions with fans. By employing this strategy, Anies Bubble has developed a sense of community among supporters, surpassing traditional political dialogue and establishing a more intimate rapport with people.

Like K-pop enthusiasts who organize on platforms like X (previously Twitter) to champion their stars, Anies Baswedan's supporters have employed these social media channels to disseminate their message and garner support. K-pop fandoms generate hashtags, disseminate content, and engage in viral campaigns to enhance their idols' prominence. Likewise, Anies Baswedan's advocates have utilized these strategies, creating memes, employing viral hashtags, and developing innovative content to advance his campaign and galvanize their contemporaries.

K-pop fandoms' passionate, structured backing for their stars offers a striking comparison to the grassroots movement that developed in support of Anies Baswedan's candidacy. This extraordinary phenomenon, commonly termed "K-popification," illustrates how the innovative tactics of youth-oriented fandoms may be utilized to enhance a political message, mobilize young voters, and eventually affect electoral results (Pamugari, 2024). The K-pop-inspired movement surrounding Anies Baswedan fostered a sense of shared identity and camaraderie among followers, enhancing his exposure and significantly contributing to increased voter turnout in critical demographics.

This grassroots movement, propelled by Gen Z voters, illustrates how these young individuals have adapted K-pop fandom practices such as interactive interaction and fan-generated content to advocate for Anies Baswedan's candidacy. In contrast to conventional political marketing, which depends on hierarchical techniques, Anies Baswedan's campaign was mostly driven by the grassroots support of his constituents, transforming his political persona and narrative.

Previous studies show that political fandom is the emotional attachment individuals form to politicians, characterized by loyalty, identification, and active engagement. Unlike traditional partisans, political fans prioritize individual politicians over party ideology. Digital media facilitates these connections, mobilizing support but also contributing to political polarization and misinformation (Lee & Moon, 2021). In the Indonesian context, the Humanities (fandom of Anies Baswedan) exhibits heuristic political behavior inspired by K-pop cultures, such as creating social media updates in K-pop terms about his activities and

producing fan merchandise like photocards and lightsticks. This adoption of K-popper styles, unintentionally shaped by Anies Baswedan, allows members of the Humanities fandom to engage in politics more expressively and creatively (Husna, 2024).

(Meliana & Jannah, 2023) similarly highlight how K-pop fans are not merely passive consumers but active agents in political and civic issues. Their participation in protests and advocacy campaigns shows the potential of fandoms to mobilize collective power in ways that defy conventional assumptions of youth apathy. The cultural shift highlights their ability to mobilize resources and solidarity, influenced by the values of their idols. By leveraging their digital networks, the fandom exemplifies how fandom culture can serve as a powerful tool for participatory social movements, challenging stereotypes and showcasing the potential for fandom-driven initiatives to influence politics and public life (WAHYUNINGTYAS, 2021).

Globally, fandom activism has expanded to encompass anti-oppression movements like Black Lives Matter and opposition to Indonesia's Omnibus Law (Fadillah et al., 2021). These studies confirm that K-pop fanbases can transform into agile, networked social movements. Similarly, (Andini & Akhni, 2021) observe youth-led, charity-driven civic actions in both Indonesia and Thailand, showing that fan communities can influence political consciousness beyond entertainment.

In parallel, these four clusters that emphasize the growing role of social media in political discourse and activism which are political advertising, campaign communication, online misinformation, and social movements, and Most of them use mixed methods (Pellegrino, 2023). During the 2024 elections, there were 18 political parties and presidential candidates that actively using social media for their campaigns and each candidate used a different approach to utilize social media (Fahruji & Fahrudin, 2023).

On youth engagement specifically, (Musa Karim et al., 2020) found that Gen-Z's political participation remains shallow and performative. It's characterized by passive following and limited content-sharing, often peaking only during elections. However, (Oktama Andriyendi & Fitria Dewi, 2023) demonstrated that social media significantly influenced first-time voters' participation in the 2020 Tanjung Jabung Timur elections, with minimal impact from schools or family, indicating a generational shift toward digital engagement.

Based on the existing literature, Despite this growing body of work, several limitations persist. First, most studies treat K-pop fandom and youth political activism as parallel phenomena. Rarely investigating their convergence within formal electoral

campaigns. Second, while global examples abound, few have critically examined how K-pop-inspired political participation functions in Southeast Asia's electoral contexts. Third, existing Indonesian scholarship focuses more on isolated episodes of activism (e.g., Omnibus Law protests) than on sustained political marketing strategies.

This study addresses these gaps by analyzing how K-pop fandom practices were strategically adapted in the 2024 presidential campaign of Anies Baswedan. By applying (Niffenegger, 1988), 4P Model of Political Marketing, Product, Promotion, Price, and Place, this research offers a systematic framework for understanding how fan culture was not merely symbolic, but instrumental in mobilizing youth and reframing campaign strategies.

Unlike previous studies that highlight activism against state agendas or temporary political outbursts, this study explores fandom's incorporation into electoral campaigning, focusing on how K-pop-style engagement became part of the candidate's branding and grassroots mobilization. By centering on a non-Western democracy, it also contributes to decentralizing fan studies and political marketing scholarship, expanding empirical focus to Indonesia. Ultimately, this research advances the literature by showing how digital fandoms, traditionally viewed as subcultural or entertainment-oriented, can be repurposed as tools for democratic engagement and youth mobilization in emerging democracies.

## **Method**

This study uses a qualitative research approach with a case study design to explore how youth culture and fandom practices influenced the political marketing strategies during the 2024 election campaign of Anies Baswedan. Qualitative research is an attempt to rationalize and interpret or interpret the reality of life based on what the researcher understands. This research employs a qualitative method, primarily relying on narrative descriptions to understand and interpret the phenomenon under study (Al-Hamdi et al., 2020). The qualitative approach enables an in-depth exploration of how the "K-popification" phenomenon interacted with political engagement and marketing.

The data for this research are primarily secondary data gathered through content analysis of both social media platforms (Twitter and TikTok) and traditional media outlets, such as news websites and campaign advertisements. The study will cover media data spanning from the start of K-popification that are ignited by Anies' bubble account in December 2023 to March 2024, capturing the buildup of the campaign period and the peak of youth and fandom involvement until the end of the election.

To make sure the data is reliable, the study will use triangulation approach. This means checking the results by using different data sources, like Twitter, TikTok, news articles, and campaign materials, to ensure reliability and reduce bias. The data will also be carefully reviewed and organized based on themes, such as fan-driven strategies, political messaging, and how the public reacted. This will help ensure the results are consistent and accurate.

Through these methods, the study will capture how youth culture in the form of fandom-driven campaigns influenced the political narrative, voter mobilization, and campaign strategy. Using Philip Niffenegger's 4P Model of Political Marketing, this study will analyze how Anies Baswedan's campaign utilized innovative fan-centered tactics to enhance visibility, engagement, and voter mobilization.

## **Result and Discussion**

### **Emergence of the K-popification Movement**

The 2024 Indonesian general election represented a significant transformation in the nation's political landscape, primarily attributed to the heightened involvement of Gen Z voters, a cohort nurtured in a digital environment where social media functions as both a platform for entertainment and a central venue for political dialogue, activism, and engagement (Lanti, 2024). In contrast to other generations, whose political consciousness was influenced by conventional media and party frameworks, Gen Z voters engage with politics via decentralized, internet-based platforms, where memes, viral trends, and grassroots digital initiatives impact political discourse.

This generational transition has necessitated a reassessment of traditional campaign strategies, with conventional voter engagement methods being augmented or, in certain instances, supplanted by digital-first initiatives. Platforms like Twitter, TikTok, and Instagram have transformed into arenas for political discourse, where narratives are constructed, challenged, and propagated instantaneously (Akbar, Y. M., Windyaningrum, R., Rosadi, R. R., Fiani, I. D., & Fajrini, 2023). In this context, novel modes of political engagement have arisen, influenced by the participatory ethos of digital networks. A prominent example of this shift is K-popification, a term denoting the incorporation of K-pop fanbase interaction tactics into non-K-pop contexts.

K-popification denotes the adoption of K-pop fan habits, encompassing digital campaigning, fan-driven promotional strategies, and community mobilization (Kemora et al., 2024). In contrast to conventional political advocacy that typically depends on institutional frameworks and hierarchical organization, the phenomenon of K-popification

flourishes through decentralized, fan-oriented participation, where supporters actively construct narratives, orchestrate digital initiatives, and enhance their favored candidates using highly interactive and algorithmically driven methods.

A pivotal point in the advent of K-popification inside Indonesia's political landscape was the introduction of fan-operated political accounts that emulated the aesthetics and engagement behaviors characteristic of K-pop stan culture. An exemplary case is @aniesbubble, a Twitter/X account established in late 2023 to endorse presidential candidate Anies Baswedan.

The name and structure of @aniesbubble closely mirror the Dear U. Bubble program, which is extensively utilized in K-pop fandoms to enable direct communication between idols and their fans. In the K-pop industry, such platforms are essential for enhancing an idol's visibility, organizing fan-led initiatives, and promoting collective engagement. By implementing this strategy, @aniesbubble situated Anies Baswedan inside a digital paradigm that fostered participatory engagement, emotional commitment, and grassroots activism.

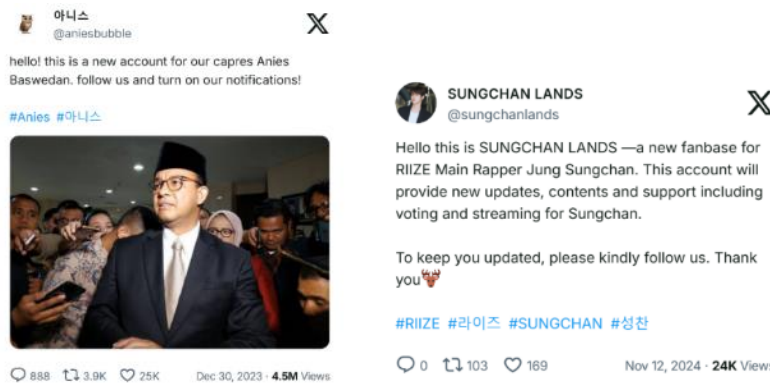


Figure 1. Screenshot of tweets from X users @aniesbubble and @sungchanlands.

Source: X/@aniesbubble and @sungchanlands (2024)

The intentional utilization of K-pop fan interaction methods is further illustrated in @aniesbubble's initial tweets, which utilized informal yet captivating language, fan-oriented promotional strategies, and highly participatory digital approaches. The call-to-action approach, urging users to "follow and activate notifications," reflects known fan culture strategies to optimize engagement. The employment of hashtags and aesthetic selections further solidifies the deliberate reflection of K-pop promotional tactics.

Including a Korean-language hashtag signifies a deliberate allusion to K-pop fandom aesthetics, indicating an awareness of the dynamics of digital youth culture across global



online environments. These elements collectively demonstrate how K-popification has emerged as a defining characteristic of digital political involvement, converting voter engagement from a passive act into a dynamic, participatory experience.

In addition to fan-driven promotional activities, K-popification has shaped the framing of political debate. An illustrative instance of this is the misinterpretation of the post-debate handshake controversy between Anies Baswedan and Prabowo Subianto via the lens of K-pop fandom terminology.



Figure 2. Screenshot of tweets from X users @TEMPUSFUGIT.

Source: X/@TEMPUSFUGIT (2024)

A user in a widely circulated tweet characterized Anies Baswedan as a "rookie idol" who did not "bow" to Prabowo Subianto, the "sunbae" (선배, meaning "senior"). This language, frequently employed in K-pop fandoms to delineate hierarchical ties among musicians, was adapted to elucidate generational and power dynamics in Indonesian politics. This linguistic framing is important as it illustrates that K-popification transcends aesthetics, fundamentally reshaping political discourse to enhance accessibility, emotional engagement, and participation. The colloquial vocabulary, emotive tone, and meme-inspired expressions ("the tension is tensioning") emulate K-pop fan culture, transforming a traditional political event into an engaging digital spectacle.

The emergence of K-popification in electoral politics signifies a crucial transformation in how young voters participate in elections. They are no longer passive recipients of campaign messaging; instead, they actively construct, modify, and distribute political narratives, utilizing digital culture to generate viral political moments.

This issue also prompts essential inquiries on the character of political debate in the digital era. K-popification has heightened political engagement, although it also obscures the distinctions between political activism and entertainment-oriented fanbase culture. As Indonesian electoral politics evolves, it is uncertain whether this fandom-driven engagement enhances democratic participation or converts elections into spectacle-oriented digital arenas.

## **Product**

Compared to the previous election, the 2024 Indonesian presidential election signified a transformation in the portrayal of political candidates, especially among young voters engaged in internet culture. Political engagement increasingly resembles pop culture fandom structures, converting election participation from a traditional political activity into a highly involved, community-oriented movement (Svegaard et al., 2023). Amid the overarching trend of K-popification, Anies Baswedan was redefined as a candidate and a cultural-political icon, with his image and campaign significantly influenced by digital grassroots participation.

This phenomenon corresponds with Philip Niffenegger's 4P Model of Political Marketing, especially within the Product dimension, which conceptualizes a candidate as a political figure and a meticulously crafted and marketed public object (Mokhnach, 2022). A political product encompasses a candidate's image, persona, leadership attributes, and ideological stance, all influenced by media narratives, campaign tactics, and public interaction. Anies Baswedan's campaign did not exclusively shape his branding; youth-oriented internet communities actively participated in the curation, branding, and marketing of his character, much to K-pop star promotion tactics.

His supporters shaped his identity through fervent participation, employing viral hashtags, fan-led campaigns, and visual branding strategies to enhance his visibility. Anies Baswedan's persona from merely a political candidate vying for votes to that of a participatory cultural movement, utilizing memes, digital content, and interactive interaction as a substitute for conventional campaign strategies.

An exemplary instance of this change was producing and disseminating Anies-themed products, solidifying his position as a symbolic figure in youth political culture. Similar to the marketing of K-pop idols through official and fan-generated merchandise, Anies Baswedan's followers created bespoke stickers, photocards, and a lightstick ("Olpbong"), which serves as a notable emblem of youth-oriented political branding.



Figure 3. Screenshot of tweets from X users @aniesbubble.

Source: X/@aniesbubble (2024)

The "Olpbong," originating from the Korean terms olppaemi (올빼미, signifying "owl") and bong (봉, denoting "stick"), reflects K-pop fandom culture, where each idol or group possesses a distinctive lightstick symbolizing their individuality and community. By embracing this symbolic practice, Anies's followers enhanced his image as a politician and an aspirational figure, cultivating a highly engaged and interactive electorate.

This grassroots branding transcended internet aesthetics, encompassing extensive supporter-led marketing methods. The Videotron concept closely resembled K-pop fan-initiated billboard campaigns, when fans finance billboard advertisements and LED truck promotions to honor their favorites. Anies's supporters independently mobilized resources, financing digital adverts in high-traffic areas to enhance visibility and interaction.

A notable instance is the Videotron initiative, which closely parallels K-pop fan-initiated billboard promotions. Like K-pop enthusiasts who finance billboard advertisements to honor their heroes, his advocates orchestrated a digital billboard initiative to publicize him in densely populated areas. The process of fundraising, collecting imagery, and orchestrating extensive public exhibitions resembles celebrity-style promotion, enhancing Anies Baswedan's idol-like branding.



Figure 4. Screenshot of tweets from X users @olpproject  
Source: X/@olpproject (2024)

In contrast to traditional party-sponsored commercials, these supporter-driven promotional initiatives served as a mechanism for political mobilization, actively involving casual spectators and bolstering the candidate's visibility in youth-centric public areas. Videotron advertisements' positioning, typically for commercial and entertainment marketing, underscores how youth-oriented digital initiatives have obscured the distinctions between electoral politics and pop culture promotional techniques.

In addition to retail and internet advertising, a notable characteristic of K-pop-inspired political marketing was the creation of a distinct fandom persona. In K-pop, formal fandom designations like BTS' ARMY or BLACKPINK's BLINK enhance communal identity and involvement. Supporters of Anies Baswedan embraced this strategy, creating the name "HUMANIES" to cultivate a sense of connection, loyalty, and communal engagement in the campaign.



Figure 5. Screenshot of tweets from X users @aniesbubble.  
Source: X/@aniesbubble (2024)

The graphic branding of HUMANIES, crafted in a fan-logo style, reinforced Anies's evolution into a marketable persona, with his identity influenced equally by his supporters and his official campaign. The clear separation from conventional political frameworks, as indicated by the phrase:

*"Not K-Popers, Not Timses, Not Buzzer, Just Gen-Z's fun way for capres elections."*

It indicates that this involvement was not characterized as traditional political activism, but instead as a youth-led cultural movement. The intentional employment of hashtags such as #WeAreHumanies and #HUMANIES emulates entertainment marketing strategies, bolstering a promotional structure rooted in community-driven amplification rather than hierarchical campaign messages.

Ultimately, Anies Baswedan's political identity was not merely a product of campaign strategy but a consequence of grassroots digital branding, wherein supporters employed K-pop-inspired engagement methods to galvanize youth involvement. This transition was not solely aesthetic; it had practical ramifications for voter mobilization, as the heightened involvement, visibility, and participatory essence of these fandom methods certainly fostered a degree of youth support that conventional campaign frameworks found challenging to attain.

The incorporation of pop culture marketing strategies into political participation in Anies Baswedan's campaign exemplifies a novel paradigm of digital political engagement, wherein branding, narrative formulation, and mobilization are collaboratively shaped by supporters within digital communities rather than being exclusively controlled by political elites. This movement signifies a fundamental change in teenage political behavior, characterized by the growing intersection of pop culture, activism, and electoral involvement.

### **Price**

In Niffenegger's 4P Model of Political Marketing, the Price element encompasses money expenditures and the emotional, psychological, and social commitments necessary for voter involvement (Kenaphoom, 2023). In contrast to conventional political engagement, which is typically transactional and policy-oriented, the youth supporters of Anies Baswedan's 2024 campaign demonstrated a participative, fan-driven approach to political commitment. Their input encompassed not only voting and money contributions but also a sustained engagement marked by emotional commitment, cultural effort, and grassroots internet action.

A key feature of young political engagement under the K-popification framework is establishing parasocial relationships, a psychological phenomenon where followers cultivate a one-sided emotional attachment to a public figure, enhancing feelings of personal connection and devotion (Tosta, 2024). In K-pop fandoms, parasocial ties foster profound, enduring involvement with idols, as fans invest time, energy, and creative effort to support their preferred artists. A comparable trend manifested within Anies Baswedan's support network, as young voters shaped and bolstered his image through narrative-centric content, internet interaction, and symbolic branding.

Supporters portrayed Anies Baswedan not merely as a political figure but through a fandom perspective, using memes, digital edits, and interactive web campaigns to amplify his relatability, charisma, and aspirational attributes. Supporting Anies Baswedan transcended mere political action, evolving into an identity-driven movement that solidified a personal investment in his achievement. This participatory engagement reflected K-pop fandom culture; wherein community-driven involvement supplants passive consumption of marketing messaging.

In addition to emotional attachment, youth involvement in Anies Baswedan's campaign necessitated active cultural labor, a concept intricately linked to K-pop fan customs. In contrast to conventional political campaigns characterized by top-down techniques, fan-driven political activism arises organically from grassroots initiatives, when fans actively create, promote, and mobilize content to enhance the exposure of their favored candidate.

An exemplary instance of this investment of time and effort was the Desak Anies for Free event, when youthful supporters orchestrated a fan-driven food truck operation and distributed freebies, mirroring K-pop fandom traditions in political involvement.



Figure 6. Freebies merchandise from X users @olpproject

Source: X/@olpproject (2024)

In K-pop culture, fans sometimes engage in fundraising to provide food trucks, banners, and other presents to their idols at film shoots, concerts, or media events, signifying their loyalty and active involvement in the idols' careers. Supporters of Anies Baswedan emulated this approach, indicating their commitment to his campaign not just as voters, but as active contributors to the development of his political identity.

The incorporation of fan-inspired visual branding and language accentuates the fusion of fandom culture with political involvement. Slogan banners with poignant phrases like “Billions of stars in the sky, but our Abah is the brightest” illustrate the emotional aspect of fandom interactions. At the same time, photocard-style stickers and campaign-themed collectibles mimic exclusive merchandise typically found in K-pop fandoms. The use of terms like "Stan Anies" and "Stan Talent" exemplifies the integration of fan culture into political dialogue, strengthening a participatory, community-oriented approach to engagement.

A significant example of cultural labor was the HaveAniesDay website effort, an independently created fan-driven campaign platform to enhance Anies Baswedan’s digital visibility.



Figure 7. Screenshot of haveaniesday website.

Source: Haveaniesday.com website (2024)

Similar to K-pop enthusiasts who establish and oversee fan pages, streaming guides, and digital engagement platforms, this supporter-driven initiative served as an interactive instrument that promoted online involvement by instructing users effectively enhancing Anies Baswedan’s visibility. It integrated gamified political participation, rendering engagement both accessible and interactive, while also cultivating a digital community that strengthened collective identity among supporters.

As HaveAniesDay was not an official campaign program, its existence illustrates how youth-driven political engagement has transcended conventional frameworks, incorporating fandom-based digital activism into the political arena. This change indicates that youth political participation has evolved from a solely institutionalized process to a community-driven movement, characterized by engagement via digital culture, participatory media, and collective action.

The "cost" of engagement in Anies Baswedan's campaign transcended conventional political participation, evolving into a more immersive, participatory, and labor-intensive type of activism. Young supporters voted and enhanced the candidate's exposure, digital presence, and campaign efficacy. Young voters have reinvented political engagement by incorporating fandom logic into their political support, illustrating that youth mobilization extends beyond traditional electoral participation. This transition highlights how the K-popification of political marketing has altered campaign dynamics, framing involvement as a blend of activism, entertainment, and digital culture.

## **Place**

Place component pertains to the distribution channels utilized to convey a candidate's message, brand, and engagement initiatives to the electorate. Historically, political campaigns have depended on physical venues such as rallies, town halls, and door-to-door canvassing to galvanize support and convey their programs. The K-popification of political involvement has profoundly transformed traditional arenas, relocating the principal battleground of voter engagement to digital and social media platforms (Poorrezaei et al., 2023).

Social media, especially Twitter and TikTok, became the primary platforms for grassroots political engagement (Abdullah et al., 2024), where youth-led efforts emulated K-pop fandom tactics to augment Anies Baswedan's visibility and broaden his appeal among younger voters. In contrast to conventional, hierarchical campaign messaging, these digital platforms facilitated grassroots mobilization, allowing supporters to collaboratively construct narratives, coordinate promotional initiatives, and cultivate collective enthusiasm, akin to K-pop fans orchestrating streaming projects or trending campaigns to elevate their idols.

Twitter served as a crucial mobilization platform as a central focus for campaign conversations and grassroots activities. Advocates coordinated viewing events for



presidential debates, participated in immediate political discussions, and initiated hashtag campaigns to influence public perception and online interaction.

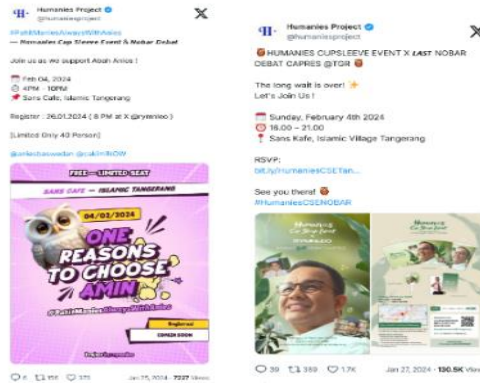


Figure 8. Screenshot of tweets from X users @humaniesproject.  
Source: X/@humaniesproject (2024)

These real-time digital assemblies enabled immediate engagement, permitting supporters to enhance pivotal moments from campaign events, strengthen messaging, and maintain political dialogue beyond the limitations of conventional campaigning (Farida et al., 2023). Like K-pop fandoms utilizing Twitter for global streaming initiatives, Anies Baswedan’s fans leveraged the platform’s algorithmic capabilities to secure a preeminent position in online discourse around his campaign.

In addition to Twitter, TikTok significantly influenced viral political campaigning, as short-form videos, aesthetic edits, and meme-centric content augmented Anies Baswedan’s digital allure and relatability with young voters. Supporters utilized TikTok trends, challenges, and viral audio clips to enhance his online visibility, emulating strategies employed by K-pop fan networks to boost idol engagement through synchronized content promotion.

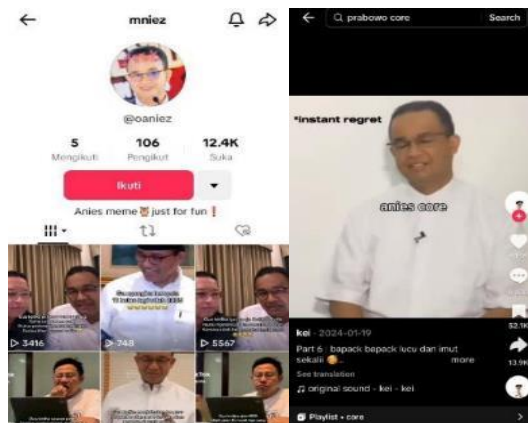


Figure 9. Screenshot of TikTok account and video about Anies Baswedan.  
Source: tiktok/@oaniez & @keiong.emas (2024)

These digital platforms did not solely serve as venues for passive information consumption. They transformed into participatory political platforms where young voters actively influenced narratives, participated in discussions, and fostered a fandom-like culture behind Anies Baswedan's campaign. This shift reflects the progression of K-pop fandoms, wherein involvement transcends mere appreciation to encompass active contribution, digital advocacy, and worldwide mobilization.

Via Twitter, TikTok, and fan-driven digital communities, young voters were not merely receiving campaign messages; they were collaboratively crafting, amplifying, and personalizing the political story in ways that conventional political techniques had not previously accomplished. This transition highlights the profound relationship between fandom culture and political mobilization, indicating that social media has emerged as the principal medium for contemporary election participation.

### **Promotion**

Promotion denotes the communication tactics employed to articulate a candidate's image, message, and campaign objectives to the public (Sutrisno et al., 2018). Conventional political campaigns have depended on mass media, paid advertisements, and party-directed messaging, employing television commercials, print adverts, and campaign rallies to convey information. These strategies generally operate as unidirectional communication channels, wherein political players formulate and disseminate messages to passive audiences.

In the digital age, political marketing has progressively transitioned to interactive and grassroots-oriented promotional techniques, especially among younger voters involved in participatory digital culture (Zhang et al., 2024). The K-popification of Anies Baswedan's campaign illustrates this shift, as fans actively influenced his visibility and brand identification using strategies derived from K-pop fandom involvement. In contrast to conventional top-down political communications, these fan-driven initiatives democratized campaign promotion, facilitating voter-led branding, viral content generation, and decentralized digital mobilization.

Anies Baswedan's campaign was notably characterized by the absence of conventional physical promotional items, such as billboards and street banners, traditionally dominate Indonesian elections. In contrast to other candidates who extensively engaged in traditional advertising, Anies Baswedan's supporters autonomously launched digital

marketing initiatives, utilizing K-pop-inspired promotional strategies to enhance his awareness without depending on official campaign resources.



Figure 10. LED truck campaign by Humanies.

Source: X/@olppaemi project (2024)

A notable instance of this fan-driven promotional tactic was the crowd-funded videotron and LED truck campaigns. Drawing inspiration from K-pop fandom culture, in which enthusiasts finance extensive commercials to commemorate an idol's birthday or return, these digital billboards used as a political marketing instrument to enhance Anies Baswedan's public visibility. By strategically positioning advertisements in high-traffic locations, advocates guaranteed extensive visibility while upgrading conventional campaign outreach techniques.

Fan-driven promotional techniques revolutionized youth involvement in political campaigns beyond mere exposure. In contrast to conventional unilateral promotional strategies, where campaign workers control the messaging, these K-pop-inspired initiatives cultivated a sense of ownership among young voters. Instead of remaining passive recipients of political propaganda, supporters actively influenced the perception of Anies Baswedan in the digital realm.



Figure 11. Screenshot of tweets from X users @sariLinc\_.

Source: X/@sariLinc\_. (2024)

This grassroots promotional initiative transcended traditional billboards and LED advertising, evolving into meme-driven digital activism, wherein young voters embraced fandom aesthetics and vernacular to generate viral political material. A viral tweet recontextualized Anies Baswedan as a K-pop idol, playfully dubbing him "Park Ahn Nice" and proposing him for the fictitious accolade "President of The Year (POTY)."

These digital promotional methods conflated entertainment with advocacy by integrating comedy, interactivity, and aesthetic branding. In contrast to conventional campaign advertising that typically highlights issue discussions and candidate credentials, these K-pop-inspired promotional strategies rendered political engagement more accessible, pleasant, and gratifying.

K-pop-inspired promotional strategies enhanced Anies Baswedan's visibility, but their primary effect galvanized youth participation. By emulating K-pop fan culture, these internet techniques facilitated young voters' engagement with politics in an organic and community-oriented manner rather than strictly institutionalized.

These promotional initiatives redefined political involvement as an interactive, participatory process, illustrating that contemporary electoral campaigns can no longer depend exclusively on traditional top-down techniques. The K-popification of political marketing demonstrates that grassroots, supporter-driven internet mobilization may be as powerful, if not more so, than conventional campaign strategies.

As political fandom evolves, future campaigns may adopt participative, fan-driven marketing methods, acknowledging the influence of youth-led internet mobilization on electoral outcomes. The 2024 Indonesian election illustrated that young voters are not merely

passive recipients of political messaging, but active contributors to a candidate's public identity, visibility, and digital momentum.

## **Conclusion**

The K-popification of Anies Baswedan's 2024 campaign underscores a transformation in Indonesia's youth political participation and digital political marketing. This study utilizes Philip Niffenegger's 4P Model of Political Marketing to illustrate how fandom culture has impacted electoral mobilization, transforming conventional campaign methods into a participatory, grassroots movement. Anies Baswedan was not only viewed as a political figure but was also depicted as a cultural-political icon, with his public persona actively shaped and endorsed by youthful fans. Instead of depending exclusively on formal campaign techniques, his awareness was enhanced by memes, fan-edited imagery, viral social media material, and grassroots mobilization initiatives. The emotional commitment of his followers was apparent through their time, creativity, and cultural contributions, as demonstrated by crowdfunded videotron advertisements, fan-organized food truck initiatives, and digital engagement projects like the HaveAniesDay website. These initiatives demonstrate that youth engagement in politics transcends mere voting, encompassing community-driven action and narrative construction, akin to the dedication observed in K-pop fan cultures.

However, this study is limited by its focus on digitally native, urban youth populations. The campaign's resonance among older, rural, or less digitally engaged demographics remains unclear, potentially limiting the generalizability of these findings. Additionally, the temporality of fandom activism, often surging during campaign seasons, raises questions about its long-term sustainability and impact on policy literacy. To address these gaps, future research should adopt a comparative demographic lens, incorporating perspectives from offline, intergenerational, and geographically diverse communities to evaluate the inclusivity and scalability of fandom-based political mobilization. Longitudinal studies are also recommended to examine whether the emotionally charged, aestheticized forms of engagement seen in campaign periods translate into enduring civic participation, informed policy engagement, and structural political change beyond the electoral moment.

Future research should investigate the durability of fandom-based political mobilization beyond the electoral cycle, particularly whether these emotionally invested movements translate into sustained civic engagement or institutional influence. Comparative studies across different political and cultural contexts would help assess how applicable

Niffenegger's 4P Model is in understanding similar youth-led, fandom-driven campaigns globally. Moreover, further empirical inquiry is needed into the ethical and psychological implications of personality-centered political marketing—especially its effects on policy discourse, voter rationality, and democratic accountability.

The K-popification of political participation has proven effective in mobilizing young voters; however, it raises significant concerns about the sustainability of fandom-driven activism beyond election cycles and the possible transition towards emotionally driven, personality-centric political engagement at the expense of substantive policy discussions. Future study should investigate fandom-driven political mobilization's enduring effects, internet activism's influence on electoral results, and how Niffenegger's 4P Model can elucidate emerging patterns in youth-led political campaigns globally. This study's findings demonstrate the increasing significance of participatory internet culture in influencing contemporary political campaigns. Political marketing is evolving, necessitating that campaigns adapt to digital-first, emotionally impactful, and fan-driven techniques to involve younger generations in the political process effectively.

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