



Analyzing poses in photocards as a main attraction to collectors

Dinda Sabila

Universitas 17 Agustus 1945, Surabaya

Email: dindaasabilaa666@gmail.com

Nabila Myisha

Universitas 17 Agustus 1945, Surabaya

Email: messshabil@gmail.com

Dinera Qurrotul Aini

Universitas 17 Agustus 1945, Surabaya

Email: dineraaini640@gmail.com

Muizzu Nurhadi

Universitas 17 Agustus 1945, Surabaya

Email: muizzu@untag-sby.ac.id

Mirza Fathima Jauhar Kamalia

Universitas 17 Agustus 1945, Surabaya

Email: mirza.kamalia@untag-sby.ac.id

Abstract. Analyzing the main attraction of photocards to collectors, in which the focus of this study is to analyze the poses of Enhypen's photocards and on why certain poses might trigger the desire for collectors within this community to buy them. Photocards is one of the items included in the production of the album when idol groups are making their music comebacks. Photocard consists of a picture with an interesting pose and usually comes in a 5.5 x 8.5 cm photo and printed on a carton paper; some are as thick as a debit card, with designs ranging from a hologram to a lenticular. This study based the research of this topic using Barthes's semiotics theory and the theory of the circuit of culture by Stuart Hall as well as focusing on the consumption of the collectors using the theory of consumption by Baudrillard. Qualitative methods such as semiotics will be used to collect data while also used ethnographic design to interview collectors within the community on why they decided to collect photocards. The researchers has conducted interviews to answer the questions in this topic to seven collectors inside the community regarding the reason on whether or not they decided to collect photocards based on their poses or because of their expensive price.

Keywords: Photocards, Enhypen, Pose, Collectors

INTRODUCTION

Korean Wave or commonly known as Hallyu, is a phrase that describes the phenomenal spread of Korean culture and popular culture, which includes everything from music, films, and dramas to online games and cuisine. Hallyu has spread across the globe where the popularity of Korean culture increased in the late 2000s and accelerated in the 2010s when major Korean television shows and music were introduced (Andira et al., 2023). These days K-Pop's popularity is no longer surprising, as the growth of the Hallyu or Korean culture wave is rising. In Asia, most of the world has been affected by K-Pop and even entered into a mainstream market to be able get a chance to compete with world-renowned musicians (Ardhiyansyah et al., 2021). K-pop fans are known for loyalty, by

supporting their idols through buying albums, streaming their music videos (MV's), attending their concerts, going to fan meetings, showing their support to their idols, and many more. They also are identified as fanatics, where they can't get rid of items or merchandise that are related to their idols such as albums, lightsticks, photocards, and other merchandise or by going to every fan meeting, fan sign, showcase, and concert that is held by their idols. K-Pop fans are always regarded as being excessive and consumptive. The fanatic behaviour of K-pop fans was also shown up by joining the K-Pop fan community as their presence in sharing information about K-Pop idols. K-pop agency companies are utilising the loyalty of fans to increase profits. For instance, they are collaborating to become a brand ambassador for a certain brand or producing an item that is related to their idols. These agencies are well aware of the fact that fans will buy these products. Becoming a fan is more than just a leisure activity but also creating a new form of culture called a participatory culture. Participatory culture means that fans not only consume media by listening and watching, but also use the media that they have chosen to recreate and reproduce their idol's content (Mohd Jenol & Ahmad Pazil, 2020). One of the most favourite products of K-pop fans is photocard. A photocard is one of the items included on an album that is produced by a K-pop idol when they release their new album or usually known as "comeback". A photocard itself has a size of around 6 x 8 cm and it uses a very diverse range of paper, starting from common carton paper to a paper which is almost the same as the paper of a debit card. These photocards are randomly placed into album packages and other merchandise that is similar, giving the buyer an indication that they will never know what they will be getting. The album inclusion of photo cards is perceived as a tactic that is used by K-pop companies to sell more copies, which helps artists reach the top of the charts. South Korea is the only music market in the world where physical CD sales keep increasing. Much like how an NBA card collector buys multiple packs of cards in the hope of finding the one they want, K-pop fans get enjoyment from buying multiple copies of the same album for a chance to "pull" a photo of their most favourite member. Of course, this can get a little much, leading them to trade and buy photo cards from other fans to complete their collections. Here's where online communities, such as Enhypen Merchandise Group, have come in (Gloria, 2022). On the K-pop photocard business, people would buy photocards of their favourite members-one, two, or even all of all of them. Instead of the local market, these collectors were able to get photocards by joining group orders, which functioned as pre-orders-where the admin would explore the international sites such as Mercari, Rakuten, Weibo, Xianyu, and more. They would also explore through Twitter searches and conduct dealings with sellers mostly from Korea, Thailand, United States, and even from the Philippines. Rareness and high demand are also very important considerations in pricing photocards. Some of the most favourite BTS members' photocard such as Jungkook and Taehyung's photocard from the album Love Yourself: Tear, the O version is sold at a higher price than the other members only because they look so good when lying on the ground. Also, the merchandise that was released over the years tends to be more expensive because everyone would like to have it, but on the other hand, it is no longer produced (Indita, 2022). This proposal was written by using a qualitative method, semiotics, and method used for collecting the data was an interview of 7 collector photocard of Enhypen members. The aim of this proposal is to determine the factors that led a collector to the decision of buying a photocard.

LITERATURE REVIEW

Previous research has focused on the behaviour of fans' consumption of goods related to their idols. In research conducted by (Andira et al., 2023) indicates that by utilizing K-Pop Idol as a brand ambassador for e-commerce is one of the strategies used to enhance brand awareness which is proven to have a positive impact on consumer purchase intention. In this study, it was found that behavioural involvement, emotional involvement, and referential reflection will increase brand awareness and become a hedonic motivation that will influence consumer purchase intention. From this research, it is suggested to use K-Pop Idols as brand ambassadors to increase brand awareness which will have an impact on consumer purchase intention.

Furthermore, the research conducted by (Sara, 2022) examines fan engagement with their idols. Their analysis considered the insights that K-pop fans provided through a survey and it can be concluded that the majority of customers of fan engagement platforms in K-pop are subscribing to feel closer to their idols and have more benefits. These fans felt that they needed to be attached to their favourite artists and K-pop entertainment companies provided a way to intensify this parasocial relationship while generating revenue from it.

METHOD

This paper used three theories; one of them is Roland Barthes' semiotics. According to Roland Barthes, the audience's interpretation is influenced by the study of signs (Prasetyo, et al., 2022). The author used semiotics as a theory to emphasise the poses in the photocard and Barthes' theory because it is relevant to the author's research. Second is Circuit of culture by Stuart Hall. According to Stuart Hall (1997), Hall defines culture and discusses its correlation with language and society. In mentioning the "circuit of culture", Stuart Hall states that culture functions as a system of representation. This circuit is a circulation of how culture is controlled in society through a language. The authors used Stuart Hall's circuit of culture theory because it is the main foundation in this paper. Third is Jean Baudrillard's theory of consumption. According to Jean Baudrillard (2018), Postmodernity defined the current culture. This is characterised by a plurality, diversion, intense fragmentation, and lack of direction. He discovered that mass media creates the demands and seduction of objects and ultimately makes contemporary society a strong consumer society. The author chooses Baudrillard's theory of consumption because this is suitable for the discussion written by the authors.

This paper used a qualitative research approach, which is by using semiotics to analyse the symbols contained in Enhypen member photocards and using a qualitative approach, which is ethnographic designs to obtain data by interviewing 7 people who are collectors of each Enhypen member.

a) Semiotics

Etymologically, the term 'Semiotics' can be traced to the Greek word *semeiotikos* which represents "the study of signs" and formed the theory of semiotics. Semiotics, as defined by Hartmann and Stork (1974), "is the study of the systematic linguistic and non-linguistic signs". According to Eco (1976), signs are terms, words, ideas, sounds, and also visible pictures that accomplish the mission of a sign. Semiotics is also considered as a comprehensive and inclusive approach. It consists of the semiotics of texts, literature, and ideological themes. Any literary genre can be examined to see how signals are used to create the text (Rudrakumar & Venkatraman, 2022).

b) Ethnographic design

These data were collected through participatory observations and interviews, which were used to derive conclusions about how communities and individuals functioned. The ethnographic design assists in finding very complicated or complex designs (Sharma et al., 2019).

Therefore, this study aims to explore poses become the main appeal of photocards and analyze kinds of poses that attract the collectors to collect these photocards.

RESULT AND DISCUSSION

In this section, the researchers will discuss the main topic surrounding the research questions. The theory of “Circuit of Culture” by Stuart Hall will be used to give an overview of how poses in photocards are more than what it seems, the question around what makes a pose have an identity, what it represents, how it was produced, the regulation before producing the poses, as well as who consumes these poses, will be discussed in a later section. In the “Circuit of Culture” section, the aspect of consumption will be the main focus, and uses the “Theory of Consumption” by Jean Baudrillard to give further explanation. The researchers have conducted interviews with seven participants who are photocards collectors from different members of the idol group within the Enhypen’s fans community. The next section of this discussion will use the “Semiotics” theory by Roland Barthes to analyses signs and symbols on the samples of the participant’s favourite photocards that were taken from the interview section which makes the poses appealing to the participants. The researchers will further explain the main topic of this paper regarding research questions using theories and methods that have been mentioned before to suppose this paper’s analysis.

Circuit of Culture and Consumption

Using the circuit of culture theory by Stuart Hall to break down how poses of photocards are related to society, this section will give focus on the consumption aspects of these poses.

- Identity: Poses done by these idols in their photocards have their own identity according to the theory of the circuit of culture. These idols take cute pictures of themselves in the form of self-portraits and are usually called selca within the community. The identity of these poses in their photocards is identified as “Cute guys”.
- Representation: In this section of the circuit of culture, representations are related to the identity of the poses. These cute pictures done by the idols in their photocards represent as “Cute boyfriend material” pictures within the community.
- Production: These poses done by these idols were taken not just solely because of the sake of just having cute pictures for the community but it is also regularly and widely produce as photocards around the world.
- Regulation: Before these poses are taken by these idols and getting produced widely as photocards, there are some regulations that need to be done before starting to take pictures to produce these poses.
 - Musical Comeback: First, the company of the idol group will announce a schedule for the group’s musical comeback.
 - Photo-shoot: Later on, the company that manages the idol group will ask them to take self-portraits pictures of themselves individually, which produces the poses for the photocards.

- Production of the album: After announcing comebacks and producing those poses in their pictures, it is ensured that physical copies of the albums are produced. Inside every physical album that is produced includes physical photocards of random members within the idol groups.
- Consumption: The consumption of these poses in photocards is consumed and bought by the collectors within the fans of these idol groups.

Focusing on the consumption aspect of the circuit of culture above, this section will use the theory of consumption by Jean Baudrillard. As mentioned before in the method section that according to Baudrillard, mass media creates the demands and seduction of objects and ultimately makes contemporary society a strong consumer society. The consumerism of collectors within this community surrounding photocards matches with Baudrillard's theory. Using this theory, it could be assumed that the reason why collectors are constantly purchasing photocards is because of the poses in it that create huge demand within the community. Considering this huge demand within the collectors, it is apparent that the reason behind it was created by the main attraction of the photocards which is the poses in them. However, to make sure that whether or not does poses affect the value and consumerism of photocards collectors, the researchers have done an interview with seven participants. In a later section, the researchers will break down on the samples that were collected from the participants on what makes the poses they choose as their favourites make it special to them by analysing the signs and symbols on what makes it interesting to the participants.

Interview of Collectors

The researchers have conducted online interviews with seven different photocards collectors of every member of Enhypen to answer the question on the reason why were they attracted to collect these photocards. Below are the questions that were asked in the interviews to the collectors of different members as well as their reasoning regarding the topics.

- a) Question 1: What makes you interested in buying photocards?

Data Response 1

Participant 1 (**myglxxxxx**; Heeseung's photocard collector)

- Response: "Tertarik untuk mengkoleksi semua photocard dari setiap version album yang ada dan membeli karena tertarik dari keunikan beberapa konsep photocard itu sendiri"
- Translate: "I was intrigued on collecting every photocards from every album version because of the unique concepts of the photocards itself"

Participant 2 (**leaxxxx_**; Jay's photocard collector)

- Response: "Karena berawal dengan membeli photocard official untuk belakang case agar terlihat lucu"
- Translate: "At first I bought the official photocards because they were cute to be put on the back of the phonecase"

Participant 3 (**ikexxx**; Jake's photocard collector)

- Response: “I think it’s for my own happiness, because whenever I buy a photo card I always feel happy and I buy a photo card as a reward for myself that I’ve done a good thing. ALSO whenever I’m sad, I often look at my photo cards and it gives me chills”

Participant 4 (**shyyxxxx**; Sunghoon’s photocard collector.)

- Response: “Hihii karena mungkin karena membeli photocard membuat aku senang!”
- Translate: “Hihii because purchasing photocards makes me happy”

Participant 5 (**miyyxxxx**; Ni-ki’s photocard collector)

- Response: “Awalnya aku cuma mau coba dan ngerasain beli photocard! dan kebetulan juga dari dulu pengen beli photocard tapi belum paham tentang photocard sama sekali abis itu sempet baca baca dan makin lama makin tertarik buat beli”
- Translate: “At first I just want to try and experience what it’s like to buy photocards! And coincidentally I always want to buy them but I was not well informed in photocards at all. However, as time went on I got more interested in buying them”

Participant 6 (**yjwxx**; Jungwon’s photocard collector.)

- Response: “Pada awalnya aku casual listener tp aku ada temen kpop yg deket sm aku, udh koleksi poca lumayan lama, jadi aku interested gitu may nyelem di dunia sbt jadi aku nanya-nanya akhirnya coba beli”
Term: sbt (Sell, Buy, Trade), poca (photocards)
- Translate: “At first I was just a casual listener but at the time I have a close friend who was a kpopper that has been collecting poca for a long time, and this intrigued me in diving into the sbt community. I ended up asking for information regarding the topic and finally make a purchase”

Participant 7 (**yjwcoxxxxx**; Sunoo’s photocard collector)

- Response: “Karena saya menyukai photocard dan kebetulan punya uang lebih jadi beli ajh”
- Translate: “Because I like photocards and have the money to use”

- b) Question 2: Of all the photocards that you’ve collected, were there any poses that become your favorite?

Data Response 2

Participant 1 (**myglxxxx**; Heeseung’s photocard collector)

- Response: “Ada, photocard heeseung charybdis regular version karena pose & tone warnanya bagus jujur ak suka bgt+krna orngny emg ganteng.”
- Translate: “There is photocard heeseung charybdis regular version because the pose and the tone of the colour is good, honestly I like it very much plus because he's a handsome guy.”

Participant 2 (**leaxxxx_** ; Jay’s photocard collector)

- Response: “Semua photocard selca dan konsep saya suka. tetapi photocard” ini yang paling favorit karena memiliki banyak arti dalam mendapatkan nya.”
- Translate: “I love all the selfie and concept photocards, but this one is my favorite because it means a lot to me when I get it.”

Participant 3 (**ikexxx**; Jake’s photocard collector)

- Response: “Yes! m2u r1 is my favorite photo card of Jake and the reason why I love that photo card so much is because the pose (heart cheek thing), his hair colour (I love him in silver hair), the background! (I hate simple background) and the last thing is that he looks good in that photo card! :)”
- Translate: “Yes! m2u r1 is my favourite photocard of Jake and the reason why I like the photocard a lot is because of the pose (heart cheek), his hair colour (I like him with silver hair), that background! (I don't like simple backgrounds) and last but not least he looks good in that photocard! :)”

Participant 4 (**shexxxx**; Sunghoon’s photocard collector.)

- Response: “Ada, pose pout!”
- Translate: “There is, its the pout pose!”

Participant 5 (**miyyaxxxx**; Ni-ki’s photocard collector)

- Response: “Adaa!! pose pout sama heartcheek ><”
- Translate: “There is!! it’s the pout and heartcheek pose”

Participant 6 (**yjwxx**; Jungwon’s photocard collector.)

- Response: “Jungwon tuspi! pas awal” masuk dunia sbt, aku nyari poca” uwon dan tbtb liat ada yg jual poca ituu. Karena ini adalah poca pertama yang pernah aku beli, aku suka bawa pocanya kemana-mana dan membuat banyak kenangan”
Term: Tuspi (tusuk pipi or cheek poke).
- Translate: “Jungwon tuspi! When I first entered the sbt world, I was looking for that jungwon photocard and I saw someone selling it. Since this was the first photocard I ever bought, I liked to carry it around and created a lot of memories.”

Participant 7 (**yjwcoxxxxx**; Sunoo’s photocard collector)

- Response: “Ada, saya suka pose pose gemesssh”
- Translate: “Yes, I love the cute poses”

- c) Question 3: Have you ever bought another member's photocard aside from the member you collected and why?

Data Response 3

Participant 1 (**myglxxxxx**; Heeseung’s photocard collector)

- Response: “Iya, karena menarik perhatian dengan konsep yang berbeda dengan member yang sebelumnya sudah pernah dikoleksi”
- Translate: “Yes, because it attracts attention with a concept that is different from the members that I have previously collected.”

Participant 2 (**leaxxxx**; Jay's photocard collector)

- Response: "Pernah, karena terlihat lucu, cantik dan ganteng"
- Translate: "I have, because it looks cute, pretty and handsome."

Participant 3 (**ikexxx**; Jake's photocard collector)

- Response: "Sering, jay enniv & Niki sokes. alesannya karena they look good on that photo card, I like the background and i want it, that's why I bought it"
- Translate: "Quite often, it's jay anniv & Ni-ki showcase. It was because they looked good on the photo card, and I liked the background and I wanted it, so I bought it"

Participant 4 (**sheyxxxx**; Sunghoon's photocard collector.)

- Response: "Pernah, aku suka banget koleksi diluar member hehee suka penasaran dan naksir ajaa"
- Translate: "Once, I really liked the collection outside the members that I collected because I was curious and had a little crush on it"

Participant 5 (**miyyaxxxx**; Ni-ki's photocard collector)

- Response: "Pernahh, itu karena photocard yg mau aku beli harus take all jadi aku ambil photocard member lain yg ada di take all-an ituu."
- Translate: "Well, I did, because the photo card that I wanted had to be taken, so I took another member's photo card that was included in it"

Participant 6 (**yjwxx**; Jungwon's photocard collector.)

- Response: "Pernah, soalnya aku bukan collector poca yg bener" fokus di satu member doang. jadi meskipun aku liat poca yang aku suka, meskipun itu bukan member yang biasa aku beli, aku tetap akan dengan senang hati membelinya."
- Translate: "Yes, since I'm not a photocard collector who focuses on one member only, so if I see a photocard that I like, although it's not a member that I usually buy, I'll still buy it"

Participant 7 (**yjwcoxxxxx**; Sunoo's photocard collector)

- Response: "Iya, karena pengen aja beli"
- Translate: "Yes, just because I wanted to buy it."

d) Question 4: Does the price of a photocard influence its value? and please provide us with a reason

Data Response 4

Participant 1 (**myglxxxxx**; Heeseung's photocard collector)

- Response: "Iya karena dari beberapa orang yang juga mengkoleksi photocard sudah mengetahui jika harga photocard tersebut mahal sudah dipastikan photocard tersebut high value karena diminati oleh banyak orang sedangkan jumlah photocard tersebut terbatas"
- Translate: "Yes, because some people who also collect photocards already know that if the price of the photocard is expensive, it is certain that the

photocard is high value because it is in demand by many people while the quantity of the photocard is limited.”

Participant 2 (**leaxxxx**; Jay’s photocard collector)

- Response: “Tergantung photocard tersebut jika dicetak hanya 50 di album nya akan mahal dan akan banyak dicari. (pose tidak berpengaruh)”
- Translate: “Depending on the photocard, if only 50 are printed in the album, it will be expensive and will be in high demand. (pose has no effect)”

Participant 3 (**ikexxx**; Jake’s photocard collector)

- Response: “Hm kalau mau ngomongin masalah value dr suatu produk kan banyak ya indikator yang harus diliat, tapi menurutku nggak sih karena aku liat dr segi kualitas aja photo card yang lebih mahal tuh ngga menjamin lebih bagus daripada yang murah. malah kadang yang murah kualitasnya lebih bagus dari segi bahan dan lainnya. tapi balik lagi ke masing-masing orang liat suatu produk tersebut sih kalo kita liat dr estetikanya ya karena beli pc kan sesuai selera kita & kepuasan kita tersendiri dan aku sering banget kok beli pc yang menurut orang biasa aja tapi menurut aku wow jadi aku pikir every photo card has their own value & harga gak mempengaruhi.”
- Translate: “Well, if you want to talk about the value of a photocard, there are many indicators that must be looked at, but I don't think so because I think in terms of quality, a more expensive photo card does not guarantee that it is better than a cheap one. Sometimes the cheap ones have better quality in terms of materials and others, but it goes back to each person looking at a product. If we look at the aesthetics, yes because buying a pc is according to our taste & our own satisfaction and I really often buy pc's that people think are ordinary but I think are great so I think every photo card has their own value & price does not affect it”

Participant 4 (**shexxxx**; Sunghoon’s photocard collector.)

- Response: “Iyaaa, semisal harganya mahal tetapi pose tidak menarik bisa saja photocard tersebut menjadi tidak banyak peminatnya”
- Translate: “Yes, if the price is expensive but the pose is not attractive, it could be that the photo card will become unpopular”

Participant 5 (**miyyaxxx**; Ni-ki’s photocard collector)

- Response: “Menurutku tidak, karena ada beberapa photocard yg punya harga tinggi tapi valuenya rendahh. karena aku collect ni-ki, aku liat beberapa photocard dia yg harganya tinggi agak kurang dicari dan diminati, jadi menurutku beberapa photocard yg harganya tinggi gak memengaruhi value dari photocard itu karena kembali lagi ke selera masing masing”
- Translate: “I don't think so, because there are some photocards that have a high price but low value. Since I collect ni-ki, I see that some of his high-priced photocards are a bit less wanted and in demand, so I think that some high-priced photocards do not affect the value of the photocard because it all comes up to each individual's taste”

Participant 6 (**yjwxx**; Jungwon’s photocard collector.)

- Response: “Menurut aku tidak, Karena menurut aku pose poca itulah yang meningkatkan jumlah orang yang menginginkan poca itu”

- Translate: “I don't think so, because I think the pose of the photocard is the one that increases the number of people who want the photocard”

Participant 7 (**yjwcoxxxxx**; Sunoo's photocard collector)

- Response: “Iyaa dapat mempengaruhi, biasanya semakin mahal photocard semakin bagus posenya”
- Translate: “Yes, it can have an effect, normally the more expensive the photocard, of course, the better the pose is.”

e) Question 5: Do you think a specific pose can determine the price for the photocards?

Data Response 5

Participant 1 (**myglxxxxx**; Heeseung's photocard collector)

- Response: “Untuk sejauh ini jelas iya, karena dari beberapa photocard dengan pose yang lucu pasti dijual dengan harga yang lucu juga alias super mahal atau diatas pasaran photocard lainnya”
- Translate: “So far, obviously yes, because from several photocards with cute poses, they must be sold at a very expensive price or above the market for other photocards”

Participant 2 (**leaxxxx_**; Jay's photocard collector)

- Response: “Menurut saya photocard yang memiliki harga mahal karena photocard tersebut hanya dicetak 100 maupun 50 itu yang membuat photocard tersebut mahal”
- Translate: “I think the photocard has an expensive price because the photocard is only printed in 100 or 50, which makes the photocard expensive”

Participant 3 (**ikexxxx**; Jake's photocard collector)

- Response: “Yes! kadang pose yang lucu / aneh bikin suatu pc jadi lebih mahal (tapi sebenarnya depends how we see the photo card sih) soalnya kan ngga semua orang pemikirannya sama tapi MOSTLY yes, kalau pose aneh & lucu pasti jadi mahal & high demand”
- Translate: “Yes, sometimes a cute pose will make a pc more expensive (but it depends on how many people think the same way) but mostly yes, if the pose is cute, it will be expensive and in high demand”

Participant 4 (**shexxxx**; Sunghoon's photocard collector.)

- Response: “Yaaa, mungkin semakin banyak dicari semakin mahal jadi wajar yaa”
- Translate: “Well, maybe the more popular it is, the more expensive it might be”

Participant 5 (**miyyaxxxx**; Ni-ki's photocard collector)

- Response: “Iyaa, ada banyaakk photocard dengan pose pose tertentu yg harganya cukup tinggi dibanding dengan photocard lain yg hampir mirip (hanya berbeda pose). jadi menurutku, iya, pose tertentu pada photocard bisa menentukan harga dari photocard tersebut”

- Translate: “Yes, there are many photocards with certain poses that are quite high in price compared to other photocards that are almost similar (just different poses). so I think, yes, certain poses can determine the price of the photocard”

Participant 6 (**yjwxxx**; Jungwon’s photocard collector.)

- Response: “Ya, karena seperti yang saya katakan, semakin bagus posenya, semakin banyak orang yang menginginkannya. dan orang biasanya memberi harga pocas lebih mahal jika lebih banyak orang menginginkannya”
- Translate: “Yes, as I said, the more good poses, the more people will want them. Also, people tend to charge higher prices for photocards if there are more people who want them”

Participant 7 (**yjwcoxxxxx**; Sunoo’s photocard collector)

- Response: “Iya, biasanya kalo posenya bagus bakalan jadi mahal harganya”
- Translate: “Yes, if the pose is good, it will become expensive”

- f) Question 6: Were the reason you bought photocards because of their appeal or because of their expensive price?

Data Response 6

Participant 1 (**myglxxxxx**; Heeseung’s photocard collector)

- Response: “Karena posenya lucu”
- Translate: “Because the pose is cute”

Participant 2 (**leaxxxx_** ; Jay’s photocard collector)

- Response: “Saya membeli karena saya suka dan beberapa ada yang lucu dan juga mahal karena tergantung ver photocard tersebut, broadcast, maupun pre-order benefit, dan album”
- Translate: “I buy them because I like them and some are cute and also expensive because it depends on the version of the photocard, whether it's a broadcast, pre-order benefits, or albums”

Participant 3 (**ikexxxx**; Jake’s photocard collector)

- Response: “Aku beli photo card karena aku suka, biasanya aku lihat dari pose-nya, mukanya of course is s/he look pretty or not in the pc, backrgound (aku ga beli pc kalo bg jelek, bagus apapun dia pose), tone dari pc itu & harga (kalau harganya ga masuk akal, aku skip karena aku udah trauma beli pc mahal terus dijual sangaaaat murah its my fault jg sih jadi aku agak pny budget utk saat ini beli suatu pc)”
- Translate: “I buy photo cards because I like them, usually I look at the pose, the face of course is s/he look pretty or not in the pc, the backrgound (I won't buy a pc if the background is ugly, however posed they are), the tone of the pc & the price (if the price doesn't fit, I skip it because I've been through a trauma of buying an expensive pc and then selling it very cheap, its my fault too so I have quite a budget for now to buy photocards)”

Participant 4 (**shexxxx**; Sunghoon's photocard collector.)

- Response: "Tergantung mood, tapi lebih suka karena yang lucu"
- Translate: "It depends on my mood, but I prefer cute ones"

Participant 5 (**miyyaxxxx**; Ni-ki's photocard collector)

- Response: "Karena posenya lucu! aku lebih suka dengan photocard pose lucu dibanding harga mahal tapi posenya kurang bagus"
- Translate: "Because the poses are cute! I prefer cute pose photocards over expensive but unflattering poses"

Participant 6 (**yjwxx**; Jungwon's photocard collector.)

- Response: "Pose yang lucu, karena aku tidak terlalu keberatan dengan harganya, dan hanya membeli pocas yang menurut aku lucu"
- Translate: "A cute pose, because I didn't mind the price too much, and just bought some photocards that I thought were cute"

Participant 7 (**yjwcoxxxxx**; Sunoo's photocard collector)

- Response: "Karna posenya lucu lucu dan memang bias aku"
- Translate: "Because the pose is cute and it's my bias"

Signs and Symbols

This section used the semiotics theory by Roland Barthes to analyses the interpretation of signs and symbols of poses in photocards that were taken as samples for this section. According to the interviews that have been conducted with the participants, the researchers will continue this section using the samples of photocards provided by the participants from the table on Data Response 2 in the interview section.



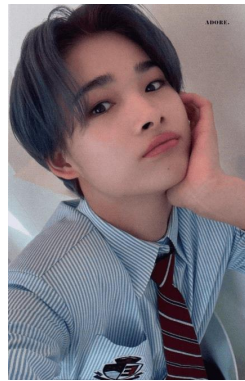
Participant 1 Sample



Participant 2 Sample



Participant 3 Sample

*Participant 4 Sample**Participant 5 1.1 Sample**Participant 5 1.2 Sample**Participant 6 Sample**Participant 7 Sample*

A. Pose

The first thing that is commonly recognized first by the consumer of photocards are the poses in them. According to the data that has been collected from different participants through online interviews, they selected these photocards as their favorites because of their poses. The majority of them stated that the reason on why they selected these photocards as their favorites is because of their cute pose and how handsome they looked. It could be seen in these samples that there are similarities in poses even if they are from different members. The similarities in poses that can be pointed out are samples (4), (6), and (7). Each of those poses has all of them poking the side of their cheeks and can be seen as cute according to the participants. Another thing that can be pointed out from (6) and (7) is how similar their angles are and they also did the pose smiling while closing their eyes. In samples (4) and (5 1.1) there are also similarities in poses that could be pointed out. This pose is more subtle if people do not pay attention, however, the participants are collectors so they are able to notice the detail in the poses. Both of those poses have the idols pouting their lips which the participants stated was cute. However, (5 1.2) does not have any similarities with the others but the half-heart hand pose on the side of his cheek is the main appeal of the pose. The way that he dresses is also more detailed than the others making him not just look cute but handsome at the same time.

B. Colours

Colour provides tremendous value to visual messages while delivering the message. When it comes to non-verbal communication, colour is the most efficient way to convey messages and meanings. There are two kinds of colour undertones in these selected photocards namely the warm and cool undertones. In samples (1), (2), (4), (6), (7), the

colour of these photocards holds the warm undertones. The warm undertones, which span from yellow, red to purple, are associated with the feelings of danger, warmth, fury, and courage (Wahidiyat, 2021). However, in this scenario, the undertones on five of those photocards represented as the feeling of warmth for the participants. The colours that are apparent in five of those photocards are yellow and orange. Commonly, the colour yellow represents optimism and joy, while the colour orange tends to be associated with a fun and friendly colour (Wahidiyat, 2021). According to the interviews that have been conducted, one of the participants within these warm undertones photocards commented that the colours are great and some of them associated these warm undertones photocards to hold memories for them. However, warm colour combinations tend to have high levels of colour intensity, and can tire the eyes. When employed to demand attention, these colours frequently convey an image of energy, activity, and dynamic movement. Meanwhile from the sample of (3), (5 1.1), and (5 1.2) picked from two different participants, are photocards that are leaning more towards the cool undertones. Cool undertones, range from purple to green and yellow and are associated with calmness, coolness, the sky, and the ocean (Wahidiyat, 2021). In this case, these three photocards represent the calm and cool colours to the participants. These feelings of calmness were triggered by the majority of blue being used in these photocards. As explained before, cool undertones elicit the feeling of calmness; therefore, the colour blue that was used in them makes sense. One of the participants claimed that they liked the silver hair in samples (h). Silver is often associated with coolness, meaning the participant liked the coolness and calm vibes it gave off.

CONCLUSION

In conclusion, the question around why poses become the main attraction of photocards and how it attracts collectors to purchase them is because the poses themselves can determine the appeal of the photocards and not because of their expensive price value. According to the participants, photocards themselves are not that intriguing to them if the only determining value of them were just because of their expensive prices. The majority of them stated that photocards that are valuable are the ones with interesting poses. Some participants even stated that the price of a photocard can be determined by the high demands of the buyers because of a certain pose. The signs and symbols of the poses also play a great role in attracting collectors. Starting from its main appeal namely the poses, the colour composition, and even the sentimental value it gave to the participants. Aside from collecting just one member as their main collection, the participants are also willing to purchase photocards with different members than they usually collect simply because of their cute poses. The participants also stated that they do not necessarily need to buy photocards solely from their expensive price. Many of them stated that they collected photocards because it makes them happy to own cute photos of their idols.

REFERENCES

- Andira, N. P., Prasetyo, R. A., & Ananda, A. S. (2023). *The Impact of K-Pop Idol on Brand Awareness, Hedonic Shopping Motivation, and Purchase Intention*. 5(1), 1–15.
- Ardhiyansyah, A., Maharani, D. P., Sari, S. P., & Mansur, U. (2021). *K-Pop Marketing Tactics That Build Fanatical Behavior*. 2021, 66–70.
<https://doi.org/10.11594/nstp.2021.1007>

- Eco, U. (1976). *A theory of semiotics*. Bloomington : Indiana University Press.
- Gloria, G. (2022). No Why K-Pop Fans Are Buying, Trading, and Selling Photos of Their Idols. *Vice*. <https://www.vice.com/en/article/qjbenx/what-kpop-photocard-why-collect-price-expensive>
- Habib, M. M. (2018). Culture and Consumerism in Jean Baudrillard: A Postmodern Perspective. *Asian Social Science*, 14(9), 43. <https://doi.org/10.5539/ass.v14n9p43>
- Hutasuhut, M. L. (1997). Language, culture and society: A theoretical analysis of Stuart Hall's Representation and signifying practices. *Journal Bahas Unimed*, 75th(XXXVI).
- Indita, H. (2022). KPOP Photocards Business Phenomenon. *Cxomedia*. <https://www.cxomedia.id/art-and-culture/20220126174226-24-173455/kpop-photocards-business-phenomenon#:~:text=Besides the initial cost of,than the least famous members.>
- Mohd Jenol, N. A., & Ahmad Pazil, N. H. (2020). Escapism and motivation: Understanding K-pop fans well-being and identity. *Malaysian Journal of Society and Space*, 16(4). <https://doi.org/10.17576/geo-2020-1604-25>
- Prasetyo, A. A., Prastiwi, A., Kusumastuti, A., Putra, M. F., & Nurhadi, M. (2022). A SHIFTING STANDARDS PERSPECTIVE OF MASCULINITY IN AVOSKIN YOURSKINBAE SHIELD OF SUN ADVERTISEMENT. *Proceeding of Undergraduate Conference on Literature, Linguistic, and Cultural Studies*, 1. <https://doi.org/10.30996/uncollcs.v1i.1231>
- Rudrakumar, S., & Venkatraman, R. (2022). A semiotic analysis of Saussure and Barthes's theories under the purview of print advertisements. *Journal of Language and Linguistic Studies*, 18(1), 386–396. <https://doi.org/10.52462/jlls.189>
- Sara, M. P. (2022). *Fan engagement strategies in the K-pop industry*.
- Sharma, H. L., Sarkar, C., & Behavior, A. H. (2019). *Ethnography research: an overview*. June.
- Smith, N. V. (1974). R. R. K. Hartmann & F. C. Stork, Dictionary of language and linguistics. New York: John Wiley & Sons, 1972. Pp. xviii + 302. *Journal of Linguistics*, 10(1), 190–194. <https://doi.org/10.1017/S0022226700004138>
- Wahidiyat, M. P. (2021). Warm Colors, the Encouragement. *Humaniora*, 12(1), 61–67. <https://doi.org/10.21512/humaniora.v12i1.6973>