Membangun Budaya Kolaborasi Digital Melalui Fandom: Kasus *Indonesian Dears with Love*

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A R T I C L E   I N F O

A B S T R A K

Dalam beberapa tahun terakhir, fandom telah mendapatkan tempat tersendiri dalam studi tentang perubahan budaya yang terjadi sebagai akibat dari transformasi digital. Fitur psikologis yang menggarisbawahi hubungan fandom telah menjadi motor yang mendorong percepatan adaptasi keterampilan digital. Di sisi lain, transformasi digital juga mendorong perubahan fandom dari pola hubungan lama yang dyadic menjadi triadic. Bagi fandom tokoh internasional, pola hubungan triadik ini telah melahirkan berbagai inisiatif kolaborasi digital di tingkat internasional dan lokal. Penelitian ini berupaya mengungkap berbagai aspek kolaborasi fandom digital menggunakan pendekatan etnografi virtual kualitatif. Pengumpulan data dilakukan dengan berbagai cara mulai dari observasi partisipatif, FGD, korespondensi email, dan autoetnografi. Studi ini menemukan bahwa budaya partisipasi dan kolaborasi digital dalam komunitas fandom memainkan peran utama dalam memotivasi anggota untuk meningkatkan keterampilan digital mereka. Studi ini juga menunjukkan bahwa partisipasi dan kolaborasi digital yang efektif dalam komunitas fandom dapat dilakukan karena kanon dan nilai-nilainya sebagai pengikat sosial, sumber daya manusia dengan kapasitas dan minat yang sesuai, serta adanya nilai-nilai bersama yang memandu proses. interaksi dan komunikasi dalam kolaborasi.

Kata Kunci : Indonesian Dears with Love; Kepenggemaran; Kolaborasi digital.

A B S T R A C T

In recent years, fandom has gained its own place in the study of cultural changes that occur as a result of digital transform ation. On the one hand, psychological features underlining fandom relations have become the motor that drives acceleration of digital skill adaptation. On the other hand, digital transformation also encourages changes in the fandom from old patterns of relationships that are dyadic to triadic. For fandom of international figures, this triadic relationship pattern has resulted in various digital collaboration initiatives at international and local levels. This study seeks to reveal various aspects of digital fandom collaboration using a qualitative virtual ethnographic approach. The data is gathered using various ways ranging from participatory observation, FGD, email correspondence, and autoethnography. The study found that the culture of digital participation and collaboration in the fandom community plays a major role in motivating members to improve their digital skills. This study also shows that effective digital participation and collaboration in the fandom community can be carried out due to the canon and its values as a social binder, human resources with appropriate capacities and interests, as well as the existence of shared values that guide the process of interaction and communication in the collaboration.

Keywords : Indonesian Dears with Love; Fandom; Digital collaboration.

A.   Pendahuluan

The increase in online activity since the COVID-19 pandemic in Indonesia has been accompanied by an increase in online crime cases such as cyber-based violence (Mustafainah, 2021), ethical violations as shown by the low Digital Civility Index of Indonesian netizens surveyed by Microsoft in 2020 (Pusparisa, 2021), and the increasing number of hoaxes (Hidayah, 2021), the proliferation of online fraud, and so on. This phenomenon has led to awareness of the importance of increasing public skills and resilience in using digital media. Many programs have recently been initiated by various parties in order to improve public digital literacy. Tular Nalar (freely translated as Spreading Critical Thinking) and Makin Cakap Digital (freely translated as Toward Digital Competence) are some examples of programs implemented during 2021. Not only preparing a specific curriculum, the programs have also turned it into practice in various forms of education.

In the digital literacy curriculum compiled by Japelidi that has been implemented in Makin Cakap Digital program, referring to the Deloitte concept, the four aspects covered are digital skills, digital culture, digital ethics, and digital security. Nationalism and cultural diversity are of particular concern in the digital culture component. The dimension of digital culture that focuses on digital participation and collaboration emphasizes the importance of applying Pancasila values in becoming a citizen in the internet (Astuti, Santi Indra. et.al., 2021).

Digital participation and collaboration are integral parts of fandom activism. The interaction between fans facilitated by the internet results in very intense online activism. This activism which involves the interaction of local and international fans requires sufficient digital literacy so that digital participation and collaboration both at the local and international levels can be realized. In the Indonesian context where Pancasilais culture (a culture reflecting the Five Pillars of Indonesian Republic), online fan activism is very interesting to study in relation to some findings that fan activism is sometimes opposed to nationalism, especially when it comes to fangirling toward international celebrity (Silvia, 2014).

Figure 1. Indonesian Embassy Post

In one of the posts on the Indonesian Embassy's Instagram account in Kazakhstan about an endorsed book, a comment from the @indonesian.dears account revealed that the book is part of the community's endeavors to contribute in Indonesia's cultural diplomacy through literacy activities. The account belongs to Indonesian Dears with Love (IDWL), a community consisting of fans of a singer from Kazakhstan, Dimash Qudaibergen. This comment indicates that this community also has a nationalist vision even though the object of fangirling is an international celebrity. Understanding IDWL's digital collaboration practices becomes interesting to see how digital collaboration practices occur in a community which is challenged by the tension between nationalism on the one hand, and international fangirling/fanboying objects on the other side. This study can help uncover the prerequisites for such digital collaboration to occur. The findings of this study can be of help in designing programs aimed to increase digital participation and collaboration in Indonesia.

Before the first wave of fan studies, which was initiated partly by Henry Jenkins, the media and academics positioned fandom in a negative frame (Dilling-Hansen, 2014; Jenkins, 2012; (Sugihartati, 2019). As a special audience for the popular culture industry, fans and fandoms are considered as passive consumers. From a psychological point of view, fans are considered to have deviant behavior tendencies. After Jenkins, there have been attempts to examine fans and fandom from a more positive light (Sandvoss, C., & Kearns, 2014). The relationship between fans and corporations is no longer considered a dyadic interaction, but a triadic one. Fans are not only seen as passive consumers, but prosumers that actively create meaning. The digital era also has a big impact on fan activity. With internet and information technology developing rapidly, fans adapt very quickly to being seen as a subculture that tends to have high digital skills and have active political attitudes (Korobkova & Black, 2014) (Pearson, 2010).

Studies on fandom in Indonesia are also inseparable from this trend. In general, at least three trends can be found. Since fans and fandom are potential consumers, they are often studied from a marketing perspective as in Perdana (2016); and (Singer & Hidayat, 2021). Another tendency is to see fandom as a subculture that can be studied in terms of identity formation (Syahputra, 2016); cultural behavior (Dewanti, S. R., Santosa, H. P., Widagdo, M. B., & Rahmiaji, 2014); social activism (Lasut et al., 2021); etc. The high presence of fandom on the internet is also a special attraction, so there are also studies that focus on the use of digital media in fandom activities (Santoso, 2021). The position of this study is a combination of the second and third trends. On the one hand, this study seeks to portray the use of digital media in the digital collaboration of the IDWL community while at the same time trying to consider several cultural aspects.

B.   Metode Penelitian

This study applies qualitative methods in the form of virtual ethnographic research. Virtual ethnography is also often referred to as netnography (Nasrullah, 2018.). Netnography originates from traditional ethnography and is a method specifically adapted to the study of the online world (Kozinets, 2010). In other words, netnography, or virtual ethnography, adapts the conventional ethnographic principles of cultural immersion, participant observation, and progressive data collection and analysis are adapted to online environments (Hine, 2008)

Like other ethnographic studies, netnography emphasizes the importance of immersion (Kozinets, 2010). Immersion is when the researcher immerses himself in the community that is being studied so that the researcher can feel and reveal the perspective of the subject he is studying. According to Kozinet, immersion in ethnography is different from netnography. In ethnography immersion is achieved by coming to the location and participating in the activities of the subject under study (Nasrullah, 2018). In netnography, researchers are not faced with a unique field site or community. Researchers are dealing with a digital footprint that already exists when the researcher conducts research. This makes the form of immersion in netnography different from ethnography.

However, in this study, immersion as in ethnography can be fully applied. This study has benefited a lot from the existence of the author as a fan and also a member of the IDWL community for quite a long time before conducting the research. In fan studies this position is referred to as aca-fans (academic fans). Despite getting some criticism as a data collection method, aca-fans are being cherished in fan studies because it has several advantages, especially in relation with ethical issues related to informed consent (Evans & Stasi, 2014). In addition, this position also allows researchers to easily identify existing cultural artifacts and use autoethnographic materials. Aca fans were criticized on the basis of concerns that fans would tend to glorify and promote the object of fangirling or their group (Brennan, 2014). This concern can be minimized by always doing self-reflexive interpretation (Evans & Stasi, 2014)

The data in this study came from online observations of community conversations on IDWL's Instagram accounts, WhatsApp group conversations and private WhatsApp conversations, online meetings via zoom and google meet, and also offline observations during face-to-face meetings with other IDWL members, as well as FGDs attended by seven informants and correspondence via email with international fans. The real names of the informants in this study were withheld. FGDs and email correspondence

collected data using the prepared instruments. The instrument includes basic questions about the background and ways of informants joining the community, and questions related to digital participation and collaboration.

C.   Hasil dan Pembahasan

Background and Demographics of Indonesian Dears with Love (IDWL) Community
Dears is a term given by Dimash Qudaibergen to his fans. The name Indonesian Dears with Love comes from that name, accompanied by the locality attribution. The addition of "with Love" serves to emphasize the message of love and peace as the values that underlie interactions between fans and with external parties. This community was founded on December 2, 2019 as a forum for communicating, exchanging information, a forum for member creativity, as well as to introduce and promote Dimash to Indonesian audiences. IDWL currently has more than 100 members spread throughout Indonesia. This community is not the only place for Dimash fans in Indonesia. There are also other communities as well as individual fans who don't belong to a particular fandom community.

Demographically, IDWL is dominated by adult female fans. But young fans and adult male fans are also found in this community. They also actively participate in online interactions, but the number is smaller than female fans aged 30 years old and over. Fans also have various professional backgrounds including students, university students, housewives, businessmen, teachers, lecturers, art workers and so on.

Based on the level of participation in the community, fans at IDWL can be categorized into dedicated fans, casual fans, and lurkers. Devoted fans are fans who consistently participate in carrying out special functions based on assignments in the community such as admins, content creators, donors, certain activity committees, or who actively participate and curate contents on personal initiative. Devoted fans generally interact by using real identities. Several online gatherings and offline gatherings validate this. Supporter fans have a lower engagement rate than dedicated fans. They are not involved in content curation or specific tasks but are actively interacting, appreciating, and enjoying the abundance of information shared within the community. Lurkers are more passive. They do not actively participate, but listen and enjoy the abundance of information shared in the community.

Many of the IDWL members are new fans who decide to join the fan community after finding Dimash. The most common reason is the admiration and affection they feel for the figure of Dimash Qudaibergen either because of the impact his music has on them, or the character that includes his values, or his appearance. Fans are motivated to join the community due to various motivations, ranging from wanting to get as much information as possible about the object of fangirling/fanboying, wanting to support the artist in various ways possible, to social affirmations.

"I join this fandom because I don't want to be crazy alone. I am very happy to know that I am actually a normal person, LOL" (Sari, FGD with IDWL members).

Dimash combines various genres in his music. He called it a crossover, where listeners often find classic nuances, as well as pop, rock, and folk in a single song, which are poured to voice instrumentation with a very wide octave range and different tonality. For some fans, this new experience made them unable to turn to other singers and consider them to be on a much different level from Dimash. For others, the experience of listening to Dimash actually opens their musical horizons and makes them appreciate different music genres even more. Joining a fandom is considered to be able to help share these experiences, both among fans within the community, fans outside the community, and non-fans.

Participation
Fans of community members interact online through various platforms. IDWL has accounts on Instagram, Facebook, Twitter, and YouTube, and WhatsApp groups. Most interactions occur on Instagram and WhatsApp groups. This interaction becomes a bridge of communication and participation of members in the community. Participation skill is a form of participatory culture that refers to the ability to engage interactively and critically in a new media environment. For example, individuals are expected to actively build and discuss other people's ideas about issues of culture in various media platforms and digital platforms (Astuti, Santi Indra. et.al., 2021). Fans participate in the community in various ways. Lurkers participate by listening or simply by giving a like. Their presence can be seen from the list of likes for IDWL content on

Instagram, Twitter, or from the viewer list of video contents on Instagram or the list of readers who have seen messages in WhatsApp groups.

Supporter fans have a higher engagement rate than lurkers. They participate by giving likes, comments, sharing content, and being involved in events held by IDWL for the benefit of artists such as voting on MTV Friday Livestream, or streaming the artist's songs on Spotify; or events that are held just for fans' pleasure, such as give-aways or quizzes.

Devoted fans actively participate by sharing important information and also doing content creation. Memes, fanart, fanfiction, quizzes, articles, song covers are forms of content created by dedicated fans. Devoted fans and supporter fans benefit from their active participation in the community. Fans aged 30 and over are digital immigrants who were not too familiar with the various features of the social media platforms used. They are also unfamiliar with various image and video editing tools such as Inshot, CapCut, Kinemaster, PicsArt, etc. Their engagement in the community gives them the opportunity to improve their digital skills, especially when it comes to content creation. Other fans stated that they know more about the ins and outs of transferring funds between countries and the ins and outs of shipping goods after being involved in the packaging and shipping process of IDWL books to several countries.

These various forms of participation are carried out for various purposes. Activities that require participation in the form of voting or streaming aim to promote and support the object or canon of the fandom. Information sharing activities such as important dates for concerts or other events are sometimes purely informative. Information about the achievements of fans of community members is also often shared as a form of appreciation and support to members, even if it is not related to canon or fandom activities. For example, information about the achievements of a company managed by one of the members. Quizzes, memes, stickers, and give-aways are made for fans' pleasure. Participation is also found in activities that have the purpose of social activism, such as contributions to cultural diplomacy, fundraising for members of the fans who are affected by disasters, and so on.

Digital Collaboration

Collaboration is an important aspect of digital culture. Collaboration skill refers to the ability to create content culture in digital media together with other parties. This collaboration skill usually requires our own initiative rather than relying on the initiative of others (Astuti, Santi Indra. et.al., 2021). In this ethnographic study, the digital collaboration in the IDWL community can be identified from several cultural artifacts. According to Nasrullah (2018: 11), culture is values embodied within a community and cultural artifacts are the representation of those values. From the several observable cultural artifacts, digital collaboration within the IDWL fandom can be categorized into two groups, national and international. National collaboration involves parties within the scope of Indonesia's territory or under the authority of the Indonesian government, both fans and non-fans; community members or non-members. International collaborations also involve parties outside Indonesia such as international dears, international fan clubs, or non-fan organizations abroad. National collaborations found in the IDWL community include the Dimash Birthday Song project; publication of the book Dimash Beyond Music; and the Protect the Forest Campaign "Dari Dears untuk Dimash dan Bumi." International collaborations include the publication of the fanfiction book "A Room to Grow"; the fanfiction book ``The Big Heart and The Little Soul"; and Gift Tickets Project for Dimash Digital Show concert.
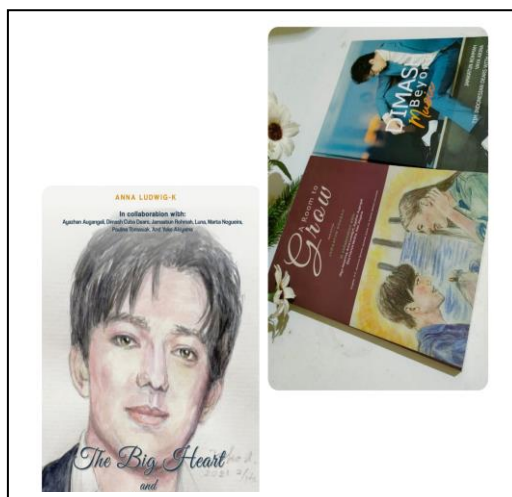
Figure 2. Books published by IDWL

Here are some national collaboration projects. On December 26, 2020, IDWL launched Dimash Beyond Music (ISBN 978-6237807-42-1) composed by Jamaatun Rohmah and Vaya Arina. The book is dedicated to spread Dimash's inspiring words throughout his international career, as well as his dedication to peace and humanity. This book received enthusiastic response from Dimash Indonesian and international fans, so that the book was reprinted 2 times. The book also became an official part of the library of the Embassy of Kazakhstan in Jakarta, the library of the Embassy of the Republic of Indonesia in Nursultan, as well as the National Library (Perpusnas) of the Collections of Kazakhstan.

To celebrate Dimash Kudaibergen's 27th birthday on May 24, 2021, the IDWL team released a song composed and recorded by IDWL FC members. This activity was carried out taking into account the pandemic conditions, so that Dears could celebrate Dimash's birthday creatively and happily even from their respective homes. The lyrics of the song are made in two languages, composed by a poet fan and sung by two singer fans. The song was uploaded on IDWL's IGTV and YouTube account (https://youtu.be/OWt0OkclYyg).
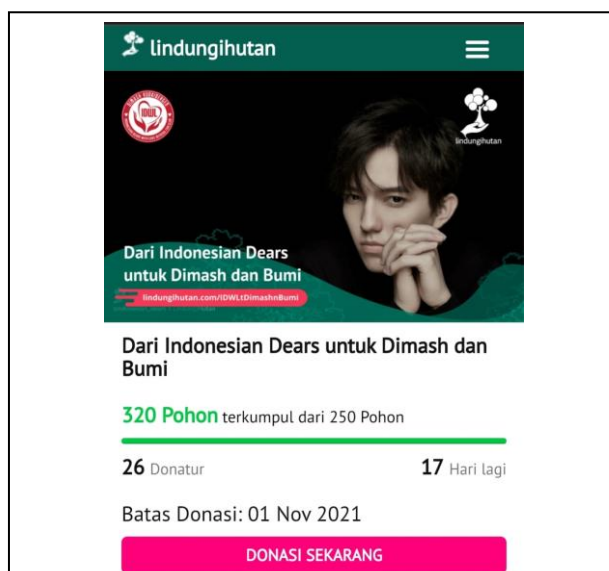

Figure 3. "Protect The Forest" Campaign

Protect the Forest Campaign. This campaign was held to celebrate the community's birthday. IDWL opens participation both internally and externally. Participation can be done by donating mangrove trees at a

certain price through the lindungihutan.com platform. Inspired by canon's environmental activism, fans in IDWL thought that affection for canon must also be manifested by contributing to the surrounding community.

IDWL's international digital collaboration projects are as follows. In January 2021, Dimash held its first digital concert via the tixr.com platform. Many Indonesian fans experienced difficulty getting tickets because they did not have a credit card. The gift tickets feature was used by international fans to buy tickets for other fans who have difficulty getting tickets. IDWL administrators then took the initiative to connect donor fans and fans who needed tickets. With this activity, dozens of fans of IDWL members were able to watch the concert.

On March 17, 2021, IDWL launched the second book entitled A Room to Grow (ISBN 978-623-7807-53-7). The book is a fanfiction inspired by Dimash's music video, Akkuym (My Swan). This book is published in seven languages; Indonesian, English, Chinese, German, Russian, Kazakh, and Spanish languages which involved fans from several countries and coordinated by one of the IDWL administrators. This book was released in the form of an e-book and is available in print on demand.

In May 2021, IDWL were in collaboration with an international writer team to launch an inspiring story entitled The Big Heart and A Little Soul, which is inspired by Dimash Kudaibergen's exemplary values. This book was released in several languages.

Fandom Practices as Third Space

Collaboration can work well because each party holds on to the same values. Value is a concept or belief about the expected goal or behavior which is considered as transcendent and becomes a parameter to evaluate a behavior or an event with its structured meanings (Schein, 2010: 24). The values that seem to underlie digital participation and collaboration in the IDWL community include the following:

Volunteerism. Volunteerism is an important value in IDWL's participation and collaboration. Members are never forced to participate or contribute. But the willingness to participate and collaborate is being cherished and greatly appreciated. One of the IDWL administrators said:

"What members give must be voluntary. Anyone who likes Dimash can join this community or not" (Dani, WhatsApp conversation transcript).

Fun. Many of the members of this community joined because they wanted to share their passion. This co-fangirling activity is usually carried out by discussing things about canon that are considered extraordinary, sharing photos, stickers, memes, sharing jokes or feelings about it. All of that brings the effect of pleasure and happiness.

Sense of Family. "Fans support fans" has become a fairly popular motto in this community. In WhatsApp or Instagram groups, it is not uncommon for admins to share the achievements of a member, who then gets feedback from others. When a member is experiencing a certain suffering, there are also initiatives to provide assistance from other members.

Nationalism. The most prominent Dimash value is nationalism (Nair, B., Janenova, S., & Serikbayeva, 2020). As Dimash once said, "Wherever I go, first of all I am Kazakh." This value inspires his fans greatly so that they are encouraged to reflect the value on their own cultural roots and appreciate it more. Fans of international celebrities in Indonesia are also often being accused as less nationalists. Therefore, there have been efforts to promote Indonesian-ness and encouragement to contribute to the Indonesian public. Protect the Forest Campaign, for example, as Nur, one of the initiators said: "Our concept is not to force us to immerse Dimash into our culture or to force ourselves to be immersed in his culture. But it's more about how the nationalism that Dimash brings to us is applied in our own culture" (Transcript of a private WhatsApp conversation). This view is translated into an effort to help fishermen who often experience difficulties due to tidal flooding by holding a mangrove tree planting program along the coast of Semarang, Central Java, Indonesia.

Nationalism can also be seen in Dani's expression of happiness, one of IDWL's administrators, when the Dimash Beyond Music book reached customers from 20 countries. "I am very happy because with this book, at least the Indonesian language can be read by people from different countries around the world" (Transcript of WhatsApp group conversation).

Multiculturalism. The demographics of Dimash fans in IDWL is very diverse. Not only in terms of age and profession, but also culture. Therefore, respect for cultural differences is a very important value.

Addition to that, Dimash as a canon also shows his interest in cultural diversity. Dimash and his management have dedicated a certain website (dimashnews.com) to update information about Dimash and his activities, as well as to provide a space to showcase various cultures from various parts of the world.

Cultural diversity is more evident in interactions and collaborations on an international scale. Annie, one of the international fans who was involved in one of the collaborations with IDWL said that her interactions and collaborations with other fans strengthen her vision of multiculturalism. "It gave me the possibility to realize my vision of a multicultural society/community" (Correspondence via email).

Humanity and Love. Dimash once said "If we talk to each other with a smile, if we communicate with each other friendly, if we wish each other good, there can be no war at all. We are all equal" (Rohmah, J. & Arina, 2020). Fans think that fans must represent the values of their idols. That is why there are many aspects of digital collaboration that reflect this value. Generosity and social contribution are how they manifest. The concert gift tickets program that was initiated by international fans was well received by IDWL administrators so that many members had the opportunity to watch the concert with free tickets.

Fruitfulness. *Bucin fruitful* (freely translated as a productive fan) is a very common phrase echoed in the WhatsApp group. Creative work is something that is highly appreciated here. Many IDWL members share their reluctance to reveal their fangirling activities because they are faced with negative stereotypes that fangirling does not bring any benefits in their lives except for pseudo pleasure, excessive fanaticism, and a consumptive lifestyle. Therefore, there is a kind of encouragement to show that fangirling brings tangible and intangible benefits in life.

Appreciation for Copyright. Because creative works are highly appreciated, credit to content creators is very important. The issue of copy rights also seems to get special attention in the context of international fandom. Any content shared from the original account must always be accompanied by credit to the original creator. This copyright issue is also what makes the projects A Room to Grow and The Big Heart and A Little Soul use fanart from fans who give permission to use their work.

These values are not institutionally written, but are quite effective in guiding interaction and communication between fans both within the IDWL community or with fans outside the community, domestically and internationally, especially in collaborating through digital media. "No rules needed. We are open minded and respect and love each other," said Annie.

How do these values emerge and be understood by fans inside and outside the community? There are a few things that might be the driving factors. First, inspiring Canon values. Many fans shared how they were inspired by Dimash' nationalism, humanism, love for family, and dedication to music. *Second,* the nature of the fandom itself which is very diverse in terms of demographics. It takes a social bond that can bring fans together in a common ground. Third, the tension faced by the fandom members. Negative stereotypes such as lack of nationalism, fanaticism, and a consumptive lifestyle are the impetus for IDWL community members to create a kind of space where they can do fangirling but remain nationalist, productive, and have social contributions.

This is in line with what Homi K Bhabha said about cultural hybridity. The hybrid moment is where the transformational value of change lies in the rearticulation and reinterpretation of elements that are neither the One nor the Other, but something else besides, which contests the terms and territories of both (Bhabha, 1994). It also conforms the theory of social practice where behaviors, performances, and representations are linked through (1) discursive knowledge; (2) understandings—knowledge of what to say and do, skills and projects, or know-how; and (3) engagements—ends and purposes that are emotionally tied people to be committed to (Duguid, 2005) ; (Warde, 2005). Schatzki (1996) underlined how practices create and perpetuate both collective identity and individuality. To engage in practices, people must develop shared understandings and demonstrate competencies that reinforce social order while allowing them to distinguish themselves through adroit performances

The above description at the same time shows that the prerequisites for the occurrence of digital collaboration with such a pattern include at least three things. *First,* there are resources with appropriate capacities and interests. The existing projects required people who have expertise in their fields. The Dimash birthday song project required a skilled poet, arranger, and singer who can sing it. Skills that have not been obtained from community members such as music arrangement were compensated by paying for arranger

services from outside the group. A number of book publication projects required human resources of writers and translators. Tree planting campaign projects can involve more people. However, the management is carried out in collaboration with a tree donation start-up.

Secondly, full support from the community and its members in the form of various participations. In the Dimash Beyond Music project, for example, there were those who participated as donors, persons in charge of delivery, quality control, liaison with publishers, and so on.

Thirdly, the existence of common values as detailed above. Apart from those stated in contracts or agreements with service providers outside the community, existing values are not institutionalized in written rules. However, these values have been understood together so that when small ripples occur due to differences in perception, they can be managed properly.

D.   Kesimpulan

Conducted a systematic review of various studies on media literacy and digital literacy in Indonesia (Limilia & Aristi, 2019). From their study, there are several areas that they recommend for further research. One of the interesting things was when the researcher expressed their surprise at the finding that housewives who were often considered less digitally literate, in many studies turned out to have quite high digital skills. Suggested that future research should explore variables which can cause the difference in digital competences (Limilia & Aristi, 2019). Given that the community members studied in this study are housewives or women who are digital immigrants, this study is very relevant to help answer this question. This study shows that the culture of digital participation and collaboration in the fandom community plays a major role in motivating members to improve their digital skills.

This study also shows that effective digital participation and collaboration in the IDWL fandom community can be carried out due to the canon and its values as a social binder, human resources with appropriate capacities and interests, as well as the existence of shared values that guide the process of interaction and communication in the collaboration. In other words, if you want people to perform certain behaviour, you need to give them something of cultural and social value and things that stimulate the activities they want to do; give them things to build an identity with, to offer up for collective interpretation, to pool into collective intelligence. Since these findings are still limited to the fandom experience, it is necessary to conduct in-depth studies on other types of communities that show significant digital transformation of their members so that a more stable model is obtained on how to improve various public digital literacy competencies.

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