

Humanizing Live Commerce Through Fan-Mediated Spillover Effects: A Netnographic Study of Erigo x JKT48¹

Nurizky Adhi Hutama¹, Adrianto Prabowo²

¹*Department of Visual Communication Design, Faculty of Technology, Universitas Pertiwi, Bekasi, Indonesia*

²*Faculty of Digital Business, Bhakti Putra Bangsa Indonesia Institute of Technology and Health, Purworejo, Indonesia*

nurizkyhutama@gmail.com, adriantoprabowo88@gmail.com

Abstract—This study examines how digital fashion brands can sustain authentic consumer interaction and extend marketing efficacy beyond the synchronous, real-time boundaries of live commerce events. Adopting a qualitative netnographic approach within a rigorous multi-locus framework, this research audits data across two primary fan-curated YouTube archives, Azadel48 and R! Perjuangan, capturing the trailing asynchronous ecosystem of the Shopee Live collaboration between local apparel brand Erigo and the idol group JKT48. The findings reveal that fan-curated video archives act as organic cultural intermediaries that systematically prolong brand visibility. Specifically, hyperpersonal digital interactions preserved in these archives serve as persistent social stimuli that reactivate parasocial intimacy and spatial co-presence long after the broadcast ends. Furthermore, this asynchronous engagement reinforces collective group identity (Wota solidarity), which shifts consumers' behavioral outcomes from spontaneous buying into structural, delayed purchase intentions aimed at validating their idol's commercial success. Crucially, this study extends the traditional Stimulus-Organism-Response (S-O-R) framework by demonstrating how fan-mediated spillover effects bypass temporal limits, transforming highly volatile real-time streaming cues into sustained, community-driven emotional assets that drive long-term brand engagement in an asynchronous e-commerce landscape.

Keywords: Erigo x JKT48, Fan-Mediated Spillover, Live Commerce, Netnography, Parasocial Interaction, S-O-R Paradigm.

1. INTRODUCTION

Live streaming commerce has fundamentally restructured the global digital retail economy, transforming static transactional interfaces into dynamic, highly interactive social marketing ecosystems [1]. Globally, the live commerce market has experienced exponential growth, with its market valuation surging from \$31.2 billion in 2021 to over \$55.4 billion by 2022, and it is projected to maintain a compound annual growth rate (CAGR) exceeding 25% through the mid-2020s [2]. This global momentum reflects deeply in the Indonesian digital landscape, where social commerce penetration has reached unprecedented heights. Shopee remains the dominant platform driving this domestic shift, capturing a 64.4% year-on-year revenue increase alongside a 38.7% surge in gross transaction value (GMV) within its streaming sector [4]. Industry reports indicate that 69% of Indonesian digital consumers now identify Shopee Live as their primary live-

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*Corresponding Author: nurizkyhutama@gmail.com

streaming shopping channel [5], establishing it as a normative pipeline for domestic retail operations.

This structural evolution aligns seamlessly with the shifting behavioral profiles of Generation Z, who represent the most critical demographic driving social commerce engagement. Surveys show that over 70% of Gen Z consumers utilize live-stream frameworks not merely for product evaluation, but as fundamental digital environments for community building and collaborative interaction [6]. Within this cohort, conventional broadcast advertising faces high cognitive resistance, with nearly 84% of Gen Z shoppers actively bypassing traditional ads [7]. Instead, they prioritize interactive marketing models where online media personas foster social presence and psychological closeness [7]. Consequently, enterprises have pivoted toward the "fandom economy", a socio-economic ecosystem valued globally at over \$40 billion, defined by identity-driven consumer commitment and tight-knit group-circle dynamics [8]. The high-profile collaboration between the local apparel brand Erigo and the idol group JKT48 on Shopee Live exemplifies this paradigm, transcending superficial celebrity ambassadorship by utilizing hyperpersonal interactions to transform transactional commerce into community-driven experiences [9], [10].

Previous studies within the domain of social commerce have extensively deployed the Stimulus-Organism-Response (S-O-R) paradigm to analyze consumer behaviors. These pioneering works consistently demonstrate that technical platform features, broadcaster attractiveness, and real-time interactive affordances function as immediate social stimuli (S) that heighten consumer trust and social presence (O), thereby triggering immediate impulse purchases (R) [11], [12]. However, these existing scholarly models operate under a restrictive temporal assumption: they posit that the marketing efficacy of live commerce is strictly confined to the synchronous boundaries of the active live broadcast [13]. Current literature systemically overlooks the asynchronous long-tail lifecycle of live content. While classical marketing research traces firm-centric content marketing efforts, it fails to model how real-time broadcast interactions are organically hijacked, archived, edited, and redistributed by decentralized fan communities acting as "YouTube clipper" intermediaries [14]. The underlying mechanism of fan-mediated content spillovers, which sustains parasocial relationships and brand engagement over an extended timeline after the stream ends, remains a significant scholarly blind spot.

To bridge this critical empirical and theoretical gap, this study shifts the analytical lens from temporary, synchronous broadcasts to the trailing, asynchronous fan-curated ecosystems generated by participatory subcultures. Drawing on the principles of netnography and qualitative consumer research, this study directly investigates how synchronous live stimuli undergo a post-broadcast transformation into persistent archived assets, allowing brand visibility to flourish outside the real-time constraints of the primary e-commerce platform. Consequently, the primary objective of this study is to examine how synchronous hyperpersonal interactions maintain engagement within post-broadcast environments and to map the qualitative mechanisms through which fan-mediated spillovers convert archived emotional states into delayed purchase intentions within the decentralized fan economy.

1.1. RESEARCH GAP

1.1.1. THEORETICAL ANCHORS

Extant literature has extensively deployed the Stimulus-Organism-Response (S-O-R) paradigm to analyze social commerce. These studies consistently demonstrate that technical features, social attractiveness, and real-time interactive affordances function as

immediate social stimuli (S) that heighten consumer trust (O), directly triggering impulse purchases (R) [11], [12], [13].

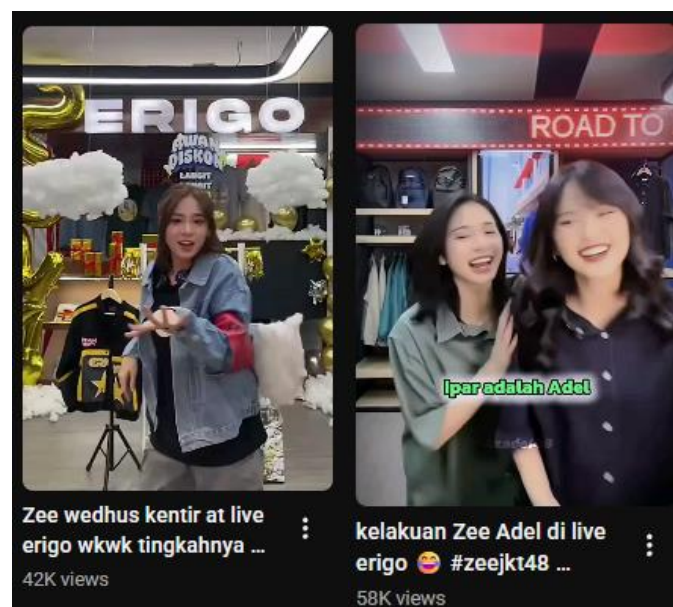
1.1.2. RESEARCH GAP

Existing theoretical models operate under a restrictive assumption: they posit that live commerce efficacy is strictly confined to the synchronous boundaries of the active live broadcast. Current literature systemically overlooks the asynchronous long-tail lifecycle of content. While classical models trace firm-centric content marketing efforts [14], they fail to model how real-time interactions are organically archived, edited, and redistributed by decentralized fan communities acting as "YouTube clipper" intermediaries. The underlying mechanism of fan-mediated content spillovers, which sustains parasocial relationships over an extended timeline, remains a significant scholarly blind spot.

1.1.3. THE PROPOSED STUDY

To bridge this gap, this study shifts the analytical lens from temporary, synchronous broadcasts to the trailing, asynchronous fan-curated ecosystems. Drawing on qualitative research foundations [15] and the principles of netnography [16], this study investigates how synchronous live stimuli undergo a transformation into persistent archived assets, allowing brand visibility to flourish outside the real-time constraints of the primary platform.

Figure 1. Asynchronous Engagement and Viewership Metrics of Erigo x JKT48 Content on "Azadel48" Channel (42,000 and 58,000 Views)



Source: youtube, 2026.

2. LITERATURE REVIEW

2.1. LIVE COMMERCE AFFORDANCES AND THE S-O-R PARADIGM

The application of the Stimulus-Organism-Response (S-O-R) paradigm, originally conceptualized by Mehrabian and Russell (1974), remains the foundational framework for analyzing how digital environments influence human behavior [20], [22]. Within live commerce, environmental stimuli (S) are defined by the platform's technological and social affordances, including real-time interactivity, visibility, metavoicing, and vivid

product demonstrations [5], [11], [12], [21]. As Zhang et al. [11] argue, these IT affordances are not merely supplementary features; they are essential structural cues that shape how users process information and structure their cognitive engagement during live broadcasts. Furthermore, in an era of saturated digital markets, the ability of a channel to foster intense customer engagement has become the primary driver of value creation [26].

These stimuli subsequently trigger internal states (O) within the consumer, encompassing cognitive and affective evaluations such as trust, expectation confirmation, perceived usefulness, and psychological distance [5], [11], [12], [13], [20]. Research consistently indicates that reducing psychological distance and enhancing social presence during live interactions significantly strengthens the organism's internal evaluations [5], [20]. Ultimately, this process drives the behavioral response (R), manifesting as both immediate purchase intentions and continuous usage patterns [5], [11], [12]. Unlike static e-commerce, live commerce reintroduces a dynamic, human-centric element, shifting the consumer journey from a solitary browsing loop into a meaningful, collective experience [1], [5], [13], [21].

2.2. PARTICIPATORY CULTURE, THE PROSUMER MECHANIC, AND IDOL CULTURE

To thoroughly analyze the JKT48 phenomenon, marketing frameworks must integrate the theory of participatory culture within the modern fan economy [8]. This paradigm marks a shift from passive media consumption to a hybrid ecosystem where consumers function as active creators, curators, and distributors of digital content [8]. Within Japanese-style idol subcultures, this structural mechanic manifests uniquely through the co-creation of the idol's career trajectory, where fans do not merely admire a finished product but actively participate in the growth process of their favored members (*Oshi*). This cultural shift is propelled by "prosumers", individuals who move beyond mere consumption to engage in the appropriation, reproduction, and transformation of original commercial media texts [14], [19].

These fan practices have now migrated beyond traditional community boundaries, permeating the daily economic and cultural structures of their lives [18]. The rise of YouTube "clipper" channels is a striking manifestation of organized participatory labor within the JKT48 fandom [17], [18]. These fans do not simply consume; they domesticate corporate content, transforming transient promotional broadcasts into long-tail cultural artifacts that circulate organically [17], [18]. This process highlights how digital participatory culture dismantles the traditional barriers between production and reception, establishing fan-generated content as a key mechanism for persistent brand engagement [8], [19].

2.3. FANDOM AND THE CONSUMER COMMUNITY AS CULTURAL INTERMEDIARIES

Fandoms today represent complex social phenomena and specialized consumer communities bounded by deep emotional investment and collective intelligence [8], [10]. Within the JKT48 participatory subculture, the consumer base exhibits a highly structured internal hierarchy. While the general collective audience is subculturally identified under the broader term *Wota*, the community further fractionates into highly specialized micro-fandoms centered around structural emotional loyalty toward specific individual members, known as *Oshi*. Drawing on Social Identity Theory within "fan circle culture," members exhibit strong social identification, aligning themselves with specific group categories to

enhance self-esteem and forge a psychological connection to the collective fate of the group and their chosen idols [8], [10].

This multi-layered identity significantly dictates their consumption patterns. To validate their subcultural standing and demonstrate group solidarity, these fans actively engage in systemic economic contributions, purchasing official corporate merchandise such as photocards, birthday t-shirts, and theater memorabilia. Furthermore, decentralized fan-circle networks routinely organize autonomous production loops to co-create custom fan-made merchandise, establishing a robust, self-sustaining fan economy that blurs the boundary between commercial consumers and cultural co-producers.

In commercial collaborations, these communities function as organic cultural intermediaries, facilitating customer-to-customer identification (CCI) and customer-to-community identification (CMI) [10]. Within the idol ecosystem, CMI is deeply rooted in group solidarity and mutual validation of loyalty. Evidence suggests that when CCI is robust, it strengthens CMI, which in turn significantly boosts both attitudinal and behavioral engagement [10]. This identification nurtures an emotional attachment where fans experience brand-based self-realization [8], [10]. Consequently, brand purchases by fans transition from functional transactions into acts of loyalty validation that sustain the commercial success of their idols [4], [23], [24], [25]. Credible brand ambassadors who possess emotional resonance serve as crucial stimuli, accelerating purchase decisions and elevating brand awareness in hyper-competitive markets [4], [23], [24], [25].

2.4. PARASOCIAL INTERACTION AND FAN-MEDIATED SPILLOVER EFFECTS

The essence of humanizing digital commerce is Parasocial Interaction (PSI), the psychological illusion of a reciprocal, face-to-face relationship with a media persona [3], [6], [7]. In live commerce, streamers cultivate "intimacy at a distance" through real-time communication and telepresence, creating an immersive sense of shared reality [7], [13], [20]. Within the JKT48 subculture, this intimacy is structurally reinforced by localized hyperpersonal interaction cues, such as direct live comment call-outs and customized fanservice, which heighten the individual fan's perceived emotional bond with their *Oshi*. Hadiyati and Luthfia [7] emphasize that these interactions are primary mediators of impulsive buying, as the perceived social presence generates a sense of obligation toward the persona.

While traditional literature often views PSI as ephemeral, the fan economy enables a significant spillover effect, extending marketing influence well beyond the primary broadcast [2], [14]. When brands like Erigo utilize JKT48 as celebrity endorsers, they trigger hyperpersonal interactions within computer-mediated communication (CMC) that exponentially increase social media reach [9]. Fan-mediated spillover occurs when fan-curated channels archive these hyperpersonal moments [2], [9], [14]. This curation mitigates the synchronous limitations of live commerce, establishing a trailing asynchronous ecosystem. Within these digital archives, the social stimulus of a broadcast can be reactivated asynchronously [2], [14]. In this space, narrative involvement and shared communication networks (SCN) continuously sustain social influence, credibility, and group identification [3], [7]. This process converts lingering parasocial intimacy into delayed purchase intentions, as fans view their transactions as retroactive loyalty affirmations [2], [14].

2.5. CONCEPTUAL FRAMEWORK

Synthesizing the literature, this study proposes a multidimensional conceptual framework extending the S-O-R paradigm into the asynchronous, fan-driven ecosystem. The structural linkages and analytical flow of the framework are systematically operationalized through the following:

2.5.1. SOCIAL STIMULUS (S)

Synchronous hyperpersonal interactions, high streamer effort, and technological-social affordance cues delivered during the Erigo x JKT48 Shopee Live session function as the primary external environment triggers [2], [9], [11], [20].

2.5.2. MEDIATING MECHANISM (FAN CURATION)

The domestication and transformation of corporate content by prosumers into permanent YouTube archives (e.g., Azadel48) act as organic cultural intermediaries that extend the brand promotion into an asynchronous, long-tail lifecycle [8], [14], [17].

2.5.3. ORGANISM (O)

The cultivation of persistent parasocial intimacy, enhanced social presence, heightened trust, expectation confirmation, and deep communal belonging (*Wota* group identity and *Oshi* loyalty) are sustained and reactivated within the trailing digital footprint [3], [7], [12], [13], [20].

2.5.4. RESPONSE ®

Delayed consumer purchase intention and continuous support for Erigo apparel serve as the final behavioral response, triggered by CMI and the collective desire to validate the idol group's commercial success through economic solidarity [5], [10].

3. RESEARCH METHOD

3.1. RESEARCH DESIGN AND METHODOLOGICAL JUSTIFICATION

This study adopts a qualitative research design utilizing netnography, a specialized ethnographic approach adapted to investigate the unique cultural behaviors and digital traces within online communities [16]. Netnography is selected as the primary methodology because it allows for the non-interventive, observational analysis of consumer interactions in their naturalistic digital habitat, ensuring that the gathered data remains authentic and free from the inherent biases of formal interview settings [15]. Following the rigorous procedures established by Kozinets [16], this research prioritizes deep interpretive immersion over clinical data detachment to uncover the emotional and communal "heartbeat" of the JKT48 fandom within the digital space.

3.2. DATA LOCUS AND SELECTION CRITERIA

To address the limitations of synchronous live-stream tracking, the observational field is directed toward fan-generated digital archives on YouTube, commonly referred to as "clipper channels". Two prominent archives serve as the primary research loci: Azadel48 (primary locus, >125,000 subscribers) and R! Perjuangan (triangulation locus, 60,600 subscribers). To achieve the primary research objectives, this study audits a multi-locus digital corpus of 30 stabilized video nodes and 850 user comments sampled across these channels. The data selection and inclusion process was strictly governed by the following structural criteria:

3.2.1. CONTENT RELEVANCE

Video content chosen for this empirical study must be derived directly from the historical Erigo x JKT48 Shopee Live commerce sessions to ensure thematic alignment with the core research questions.

3.2.2. PLATFORM ORIGIN

The selected archived videos must originate exclusively from the secondary fan-curated YouTube channels specified in the data locus to maintain control over the decentralized fan economy environment.

3.2.3. ENGAGEMENT DENSITY

Selected video nodes must exhibit high organic engagement metrics, with at least one node exceeding 40,000 views, to guarantee a robust, dense, and active corpus of trailing textual comments.

3.2.4. DATA TYPE SUFFICIENCY

The archived content must contain active, stabilized asynchronous consumer text traces (user comments) that are fully accessible for qualitative auditing and post-broadcast interaction analysis.

3.3. DATA CORPUS, OBSERVATION PERIOD, AND DATA SATURATION

To empirically capture the asynchronous long-tail lifecycle of live commerce content, the netnographic fieldwork was conducted over a two-month observation period from April 1 to May 31, 2026. This period was strategically selected to audit the trailing digital footprint and lingering consumer text traces left within fan-curated archives. The multi-locus corpus focuses on 30 stabilized video nodes containing historical archives of the Erigo x JKT48 Shopee Live sessions, yielding a total dataset of 850 textual user comments systematically extracted during the observation window. This chronological gap between the original live broadcast and the 2026 data collection window serves as a methodological control to ensure that the analyzed purchase responses represent genuine delayed consumer purchase intentions rather than immediate, synchronous impulse buying.

The chosen two-month observation period and the corpus scale (30 videos and 850 comments) were deemed structurally sufficient to achieve complete **data saturation**. During the qualitative auditing process, repetitive thematic patterns, specifically regarding parasocial intimacy reactivation, subcultural community identification, and delayed purchase loyalty validation, began to recur heavily within the first few hundred audited text traces. Beyond this point, expanding the dataset did not yield any new conceptual codes, distinct subcultural idioms, or emergent behavioral response categories. This static thematic variation confirmed that the field had reached a state of informational redundancy, thereby justifying the boundaries of the corpus as theoretically saturated.

3.4. DATA TRUSTWORTHINESS AND VALIDITY

To satisfy the rigorous validity requirements of netnographic inquiry and eliminate single-source observer bias, the following operational mechanisms were implemented:

3.4.1. PROLONGED ENGAGEMENT

The researcher maintained continuous passive immersion within the target YouTube communities for the duration of the study, monitoring daily conversational shifts and localized cultural idioms to ensure contextual accuracy.

3.4.2. MEMBER CHECKING

Preliminary interpretations of localized fan vernacular, subcultural jargon, and emoticons were shared with and validated by two active community moderators from the Azadel48 network to prevent individual interpretive bias.

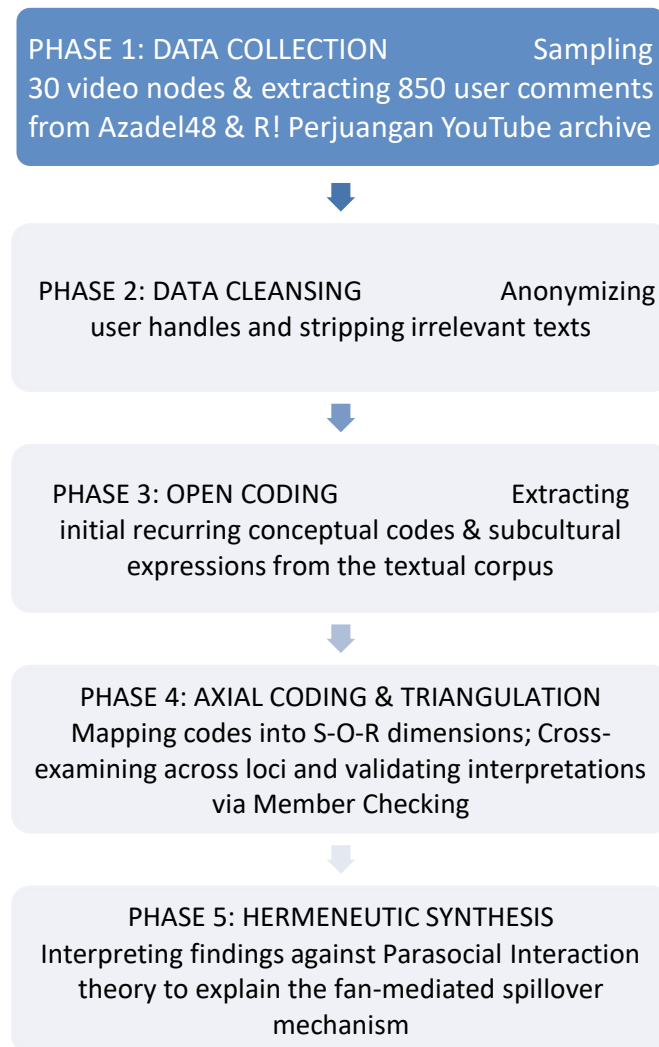
3.4.3. DATA TRIANGULATION

A multi-locus framework was employed by cross-examining data from Azadel48 and R! Perjuangan. Furthermore, qualitative text interpretations were triangulated against quantitative platform metrics, such as view counts and upload timestamps, to ensure a robust, non-sweeping analysis as recommended in qualitative consumer research standards [15].

3.5. DATA ANALYSIS TECHNIQUE AND RESEARCH FLOWCHART

The research architecture is structured systematically across five core operational phases, as illustrated in the procedural flowchart below (see Figure 2).

Figure 2. Flowchart of the Systematic Netnographic Research Stages.



Source: Processed by authors, 2026.

The extracted digital traces underwent a systematic four-stage analytical process consistent with established qualitative protocols [15], [16], moving operationalized data from structural cleansing to high-level conceptualization:

3.5.1. DATA CLEANSING

This introductory stage involved anonymizing all user handles to protect participant identity and privacy, alongside removing duplicate text spams or broken hyperlinks.

3.5.2. OPEN CODING

This stage focused on line-by-line reading of the comments to extract recurring raw conceptual codes, emotional cues, and idiomatic expressions natively present within the textual corpus.

3.5.3. AXIAL CODING

This phase refined the initial codes by systematically mapping and grouping them into the core established dimensions of the Stimulus-Organism-Response (S-O-R) paradigm (e.g., separating social stimuli from organic psychological states).

3.5.4. HERMENEUTIC SYNTHESIS

The final stage focused on deeply interpreting the interconnected dimensions against parasocial interaction theory and digital participatory culture literature. This interpretive synthesis provided a comprehensive explanation of how trailing asynchronous fan-mediated spillover effects functionally operate in the social commerce sector.

4. RESULTS AND DISCUSSION

4.1. RESULTS

The thematic analysis of the multi-locus corpus, comprising 30 video nodes and 850 user comments systematically audited between April 1 and May 31, 2026, from the *Azadel48* and *R! Perjuangan* YouTube archives, identifies three primary dimensions of trailing consumer engagement under the Stimulus-Organism-Response (S-O-R) framework. To provide empirical grounding and illustrate how these textual traces translate into subcultural mechanisms, a qualitative hermeneutic matrix was generated. Table 1 details representative textual nodes extracted during the 2026 observation window, illuminating how platform-driven or fan-archived stimuli penetrate the internal organism of the consumer, subsequently generating concrete commercial responses.

Table 1. Qualitative Matrix of Consumer Text Traces and Hermeneutic Coding under the S-O-R Framework

S-O-R Category	Digital Interaction / Comment Snippet (Netnographic Data Sampled in 2026)	Grounded Themes & Subcultural Idioms	Hermeneutic & Analytical Interpretation
Stimulus (S)	"Zee's explanation about the Erigo hoodie material is so detailed, she even tried it on directly!"	Streamer effort; Unscripted product authenticity; Vividness affordance.	High-traffic video highlights capture unscripted streamer effort, establishing immediate asynchronous perceptions of product utility and brand credibility [1], [11].
Organism (O)	"It feels like chatting directly with my Oshi in my bedroom, her responses are so warm."	Parasocial intimacy (Oshi integration); Virtual co-presence; Spatial blurring.	The trailing digital archive successfully reactivates historical interaction cues, triggering deep, persistent parasocial intimacy and a heightened sense of social presence within the fan's

			individual environment [7], [12].
Response (R)	"Alright, definitely checking out right now while JKT48 is accompanying us to shop!"	Delayed purchase commitment; Loyalty validation; Fan-circle economy (Wota identity).	Consumer behavioral conversion transitions from immediate impulse buying into structural, delayed purchase intentions aimed at validating the idol group's commercial success through group solidarity [10], [14].

Source: Processed by authors, 2026.

4.1.1. Social Stimulus (S)

The empirical data indicates that a significant portion of the textual traces recorded during the 2026 observation window (24.9%) focus directly on the high streamer effort, playful authenticity, and personal traits displayed by JKT48 members during the historical Shopee Live sessions. Comments frequently highlight specific unscripted moments frozen in time by digital community clippers, such as Zee's detailed product explanations or Adel's spontaneous interactions.

As shown in Table 1, these archived highlights function as re-activated environmental stimuli that successfully recapture audience attention long after the primary broadcast has concluded. Fans consistently emphasize the "warmth" and "sincerity" of the members' communication style rather than the technical or material specifications of the Erigo apparel, demonstrating that the streamer's interactive labor remains a powerful stimulus years after the event.

4.1.2. Emotional Attachment (O)

The qualitative results reveal an exceptionally high density of expressions denoting intense parasocial intimacy and a sense of shared reality among consumers browsing the archives in 2026, accounting for the largest share of the corpus (46.0%). Digital traces extracted from the R! Perjuangan playlist and Azadel48 channel reveal a deeply personalized connection, where fans articulate feelings of virtual co-presence and spatial blurring (e.g., perceiving the interaction as a private chat within their personal living spaces).

These comments indicate a persistent state of perceived social presence within the consumer's cognitive domain. Furthermore, the asynchronous comment section serves as an organic platform for users to reinforce their shared subcultural identity as fans (*Wota*), which successfully converts the transient emotional security of a live stream into a permanent, communal asset linked with the brand collaboration.

4.1.3. Purchase Response ®

As shown in Table 1, these archived highlights function as re-activated environmental stimuli that successfully recapture audience attention long after the primary broadcast has concluded. Fans consistently emphasize the "warmth" and "sincerity" of the members' communication style rather than the technical or material specifications of the Erigo apparel, demonstrating that the streamer's interactive labor remains a powerful stimulus years after the event.

The audited corpus contains extensive explicit statements of delayed consumer purchase intention captured during the 2026 tracking window, representing 29.1% of the total dataset. These responses are characterized by a clear transition from emotional attachment to explicit commercial commitment. Rather than reflecting impulsive, synchronous "checkouts" during an active live session, these comments capture fans stating they intend to buy Erigo products specifically to retroactively support the member's campaign or validate the archival content.

As captured in the hermeneutic matrix, consumer behavioral conversion transitions from immediate, platform-driven impulse buying into structural, delayed purchase intentions aimed at validating the idol group's commercial success through group solidarity. Examples include users actively asking for current stock availability or confirming they have completed transactions after watching the fan-curated highlight clips.

4.2. DISCUSSION

4.2.1. Purchase Response (R) in Asynchronous Environments

The empirical findings suggest that the S-O-R mechanism in live commerce is not temporally restricted to synchronous interaction. Through archival preservation and digital curation by platform communities [15], [16], the Social Stimulus (S), driven by streamer effort and authenticity, successfully accesses the consumer's Organism (O) asynchronously. This directly aligns with the foundational work of Zhang et al. [11] and Liang et al. [12], who posit that technological and social affordances trigger internal psychological states that dictate behavioral outcomes.

However, this study extends this classical framework by demonstrating that fan-curated YouTube archives act as a secondary, decentralized vehicle for this mechanism. This structural shift turns short-term, volatile media environments into a long-term marketing pipeline that remains highly active and commercially viable into 2026.

4.2.2. Parasocial Interaction and Humanized Commerce

The high concentration of emotional attachment observed in the text traces provides strong support for Parasocial Interaction (PSI) theory, which defines the psychological illusion of a reciprocal, face-to-face relationship with media personas [3], [6], [7]. The textual data indicates that the "intimacy at a distance" established by JKT48 members effectively lowers audience cognitive resistance toward promotional messages.

This result is highly consistent with Yu et al. [6], who determined that digital idol characteristics, particularly similarity and active engagement, significantly impact brand attitude and purchase intention through the strict mediation of PSI. By re-watching these clipped archives, consumers continuously re-experience this intimacy, stabilizing their affective attachment to the endorsed brand over an extended timeline.

4.2.3. Comparison with Previous Studies

The results resonate with Uddin's [1] assertion that live streaming fundamentally reshapes business landscapes by prioritizing human connection over static cataloging. Furthermore, the dominance of narrative-driven interaction over simple product utility aligns with Hadiyati and Luthfia [7], who found that narrative involvement is a powerful driver of purchase intention in live environments.

While traditional models like those used by Zhang et al. [21] focus heavily on real-time popularity and synchronous checkouts, our results indicate a trailing spillover effect as theorized by Wang [2] and Geng et al. [14]. This demonstrates that fan communities

act as decentralized cultural intermediaries that sustain brand equity through voluntary, participatory labor [8], [10]. Consequently, the text data audited in 2026 proves that the Erigo x JKT48 collaboration showcases a complete transition from firm-centric marketing to a fan-mediated economy. Here, the post-broadcast lifecycle of content is as strategically significant as the live event itself, transforming historical commercial broadcasts into active, long-tail commercial drivers.

4.2.4. Practical and Managerial Implications

To systematically capitalize on fan-mediated spillover effects for long-term customer engagement, digital marketing ecosystems must pivot from rigid corporate content control to decentralized community enablement. Concrete strategic operationalization can be structured across three key pillars:

For digital fashion brands, enterprises should transition from transactional, hard-selling scripts to relationship-driven entertainment frameworks during live broadcasts. Brands must grant creative autonomy to high-affinity streamers or idol figures, allowing them to deliver unscripted, highly authentic interactions that breed intense parasocial intimacy. More crucially, digital-first apparel brands should actively co-opt the decentralized fan economy by providing organic community "clippers" with official high-resolution media kits, loose copyright enforcement guidelines, or exclusive localized discount codes. This tactical support weaponizes fan-made channels into cost-free, long-tail marketing channels that continually drive retroactive loyalty validation long after the official stream goes offline.

For live commerce platforms, e-commerce networks, such as Shopee Live, must innovate past the synchronous limitations of their current interfaces. Rather than treating streaming sessions as ephemeral occurrences, platforms should integrate structural, native post-stream hub features. This operational framework involves developing automated "highlight clipping" tools driven by platform engagement spikes, such as chat volume surges, and establishing dedicated community-curated video tabs within the e-commerce application. By allowing user-generated archives to be pinned directly alongside product listings, platforms can structurally bridge the temporal gap between historical streaming stimuli and ongoing consumer behavioral responses.

For marketing practitioners, agencies and specialists evaluating influencer return on investment (ROI) must look beyond immediate, in-stream conversion and sales metrics. Evaluative frameworks should implement trailing engagement key performance indicators (KPIs) that audit the secondary visual and textual footprint of the collaboration across decentralized social media networks. Practitioners should deliberately curate brand-fandom touchpoints, such as offering special apparel lines bundled with collective subcultural assets like official photo cards or member-exclusive merchandise, which organically incentivize fan circles to capture, archive, and cross-promote the content. This strategic alignment ultimately optimizes long-term brand awareness and transforms short-term promotional budget outlays into active, long-tail commercial drivers.

5. CONCLUSION

This study explicitly demonstrates that the marketing efficacy of live commerce is not temporally restricted to the synchronous boundaries of active broadcasts, marking a critical conceptual departure from traditional social commerce models. By exploring the trailing asynchronous digital footprint of the Erigo x JKT48 collaboration through a netnographic lens [16], this research uncovers the profound significance of decentralized fan-curated YouTube archives as organic cultural intermediaries [8], [10]. These "clipper" channels successfully domesticate transient corporate media streams into long-tail cultural artifacts [15], ensuring that environmental social stimuli remain accessible for

ongoing audience re-activation. The true significance of these findings lies in their capacity to explain how real-time digital interactivity is systematically transformed into persistent parasocial intimacy, which structurally channels subcultural group solidarity into delayed consumer purchase intentions long after the primary broadcast platform has gone offline.

The primary theoretical contribution of this research is the explicit extension of the Stimulus-Organism-Response (S-O-R) paradigm into asynchronous digital environments [11], [12]. While classical theoretical frameworks operate under restrictive temporal assumptions that focus strictly on immediate, in-stream impulse buying [13], [20], this study proves that the consumer's internal organism state can be mobilized asynchronously through systematic community curation. By bridging social commerce literature with participatory culture and social identity theories, this research expands the conceptual boundaries of fan-mediated spillover effects [2], [14]. It provides a robust theoretical blueprint clarifying how decentralized prosumer labor, subcultural *Oshi* loyalty, and voluntary content curation co-create brand equity, shifting the broader academic focus away from firm-centric content deployment toward long-tail, user-driven content loops independent of formal corporate media infrastructure [8], [17], [19].

On a practical level, these insights establish actionable parameters for contemporary fashion enterprises and digital marketing practitioners implementing live commerce and influencer marketing strategies [26]. Brands must look beyond short-term, in-stream conversion metrics when evaluating campaign return on investment (ROI) [26]. Rather than relying on over-engineered, hard-selling scripts, companies should maximize influencer efficacy by granting substantial creative autonomy to high-affinity streamers to foster authentic human connections and intense parasocial intimacy [1], [9]. Culturally, organizations must formally embrace and facilitate the decentralized fandom ecosystem [15]. By proactively providing community clippers and moderators with official high-resolution assets or collaborative support, enterprises can weaponize voluntary consumer labor into highly efficient, zero-cost marketing agents that optimize long-term brand awareness and maintain audience trust [4], [23].

Despite its contributions, this study is subject to several methodological limitations inherent in qualitative netnographic inquiries [15], [16]. The empirical investigation remains bounded by the highly specific and active subcultural traits of the JKT48 fandom, which limits direct statistical generalizability across traditional, non-fandom commercial retail sectors [8], [10]. Furthermore, the dataset relies strictly on active textual digital traces, leaving the psychological frictions and consumer experiences of passive, non-commenting viewers unexamined. To expand the boundaries of these findings, future research should implement rigorous mixed-method empirical validations, such as combining netnography with structural equation modeling (PLS-SEM), across larger, cross-industrial datasets over extended timelines. Finally, future scholarly inquiries should explore cross-platform comparisons and algorithmic flows within emerging short-form video ecosystems, tracing the transition of full-stream content into localized YouTube Shorts or TikTok clips to capture a more granular, tech-forward understanding of humanized corporate brand equity [7], [21].

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