

Participatory Marketing of Pop Culture on X

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Abstract

This study examines how digital audiences in Indonesia collectively drive film promotion through the organically emerging hashtag #NontonJumboLagi, which encouraged viewers to repeatedly watch the animated film Jumbo. Using Digital Discourse Analysis and purposive sampling of 42 public Twitter/X posts, this research identifies six dominant categories of participation, collective invitations, affective expressions, humorous memes, competitive narratives, community-based actions, and nostalgic appeals. The findings show that these practices transform emotional attachment and social play into persuasive discourse that amplifies a film's visibility and box-office performance. Methodologically, the study integrates discourse analysis with reflexive triangulation through informal interviews to uncover how affect, identity, and humor circulate as rhetorical strategies within participatory communication. The results reveal that participatory promotion in the Global South operates not merely as fandom but as a grassroots cultural economy, where affection, solidarity, and cultural pride function as drivers of market outcomes. This study extends participatory culture theory by proposing the concept of Participatory Marketing of Pop Culture, a new framework for understanding user-driven promotional practices in the Global South.

Keywords: Participatory Marketing, Popular Culture, Social Media, Digital Discourse, Film Promotion

Introduction

In the digital age, the promotion and distribution of popular culture content is no longer entirely in the hands of producers or media institutions. Now, the public plays a much more active role, not only as viewers but also as disseminators, storytellers, and even drivers of collective enthusiasm. In film marketing studies, promotion is generally divided into two types: the first is content-based promotion, such as trailers, posters, or press conferences that introduce the story, actors, and release date of the film. The second is information-based promotion about the film, such as audience statistics, box office rankings, or popularity ratings, which, although they do not directly explain the

content of the film, are able to arouse curiosity and build the film's image in the public eye (Liao & Huang, 2021). In the past, such information only came from the production company or official media. Today, narratives about a film's popularity are alive and spread through social media, driven by the public itself.

The emergence of social media has changed the role of the audience from passive consumers to active participants who help produce, modify, and disseminate meaning about cultural objects in a more interactive, participatory, and user-centric way (Liao & Huang, 2021). One of the most prominent features in this digital communication dynamic is hashtags, which are useful for sorting and consolidating online information across websites. Several hashtag directory portals collect existing hashtags and organize them in various ways (Agustya et al., 2023). The viral phenomenon of the hashtag #NontonJumboLagi on the Twitter/X platform is the latest evidence of the power of digital public participation in reshaping the landscape of popular cultural communication. Hashtags are no longer just symbols that mark topics but have evolved into a medium for collective mobilization and articulation.

Since its revolutionary use on Twitter and Instagram, hashtags have been recognized as an important tool for directing user attention to specific issues or content, including by companies that utilize them in their communication strategies (Kumar et al., 2022). However, unlike corporate campaigns, the #NontonJumboLagi hashtag emerged from below, initiated and developed by the user community itself. Through this hashtag, the digital public not only distributes personal opinions or expressions, but also builds a shared narrative that encourages collective action. This organic mobilization highlights a new kind of participatory marketing in which audiences voluntarily promote cultural products without institutional direction, an area that remains underexplored in current communication and marketing literature.

Müller-Prove (2008) even states that hashtags have become a common phenomenon that plays an important role in shaping public opinion and awareness. Not only are hashtags a symbol of support for social issues, they also open up a more democratic space for communication, allowing anyone to express their opinions while connecting with communities that share similar interests or affiliations (Ta'amneh & Al-Ghazo, 2021). In this context, hashtags such as #NontonJumboLagi become more than just a digital navigation tool; they are bridges that connect individuals in a collective consciousness based on pop culture by encouraging audiences to rewatch the film *Jumbo*, create memes, and even create an atmosphere of symbolic competition with other films. This participatory phenomenon offers a unique context to analyze how the digital public functions as informal promoters in Indonesia's film industry, where such grassroots marketing practices have not yet been sufficiently documented in prior studies.

Previous research has largely examined participatory culture in the context of fandom (Jenkins, 2006), transnational cultural flows, and corporate social media strategies, yet few have explored audience-driven film promotion within local cultural industries. This creates a clear research gap in understanding how organic,

community-based participation can influence the visibility and success of cultural products.

To address this gap, this study poses the following research questions: (1) How does the public construct and circulate promotional messages through the hashtag #NontonJumboLagi? (2) What categories of digital discourse emerge in this participatory campaign? (3) How do these discourses reflect the audience's affective and cultural motivations?

The hashtag emerged as an organic campaign encouraging the public to rewatch the animated film *Jumbo*, an Indonesian film that initially did not experience a significant surge in viewership during its run. Although the film did not achieve the highest viewership on its first day, it experienced a sharp increase following the public's collective engagement through the hashtag campaign. This surge was driven by digital participation that formed a movement to rewatch the film, motivated by nostalgia and a symbolic competitive spirit. This context illustrates that the hashtag served not only as an emotional expression but also as a digital instrument of cultural mobilization, transforming audience enthusiasm into measurable economic and symbolic outcomes.

Table 1. Number of screenings and viewers for *Jumbo*

Number of screenings	Number of viewers
Day 1	60,458
Day 3	255,084
Day 7	1,000,000
Day 14	3,275,697
Day 21	6,000,000
Day 30	7,740,044
Day 37	8,844,724
Day 42	9,293,830
Day 50	9,803,918
Day 61	10,028,321
Day 63	10,076,973

June 2, 2025, on its 63rd day of screening, Visinema announced that *Jumbo* had officially become the film with the highest number of viewers of all time in Indonesia.

Figure 1. Visinemaid Instagram Post



This surge was driven by digital public engagement, which, through the hashtag #NontonJumboLagi, formed a collective movement to rewatch the film. The hashtag was not merely an invitation but also a means of mobilization based on nostalgia and symbolic competitive spirit, particularly to surpass the record for the highest number of viewers for a box office film in Indonesia. The #NontonJumboLagi movement was first voiced by a Twitter/X account that explicitly stated its goal of surpassing Indonesia's box office audience numbers by obtaining more than 1,600 reposts, 10,000 likes, and 123 replies.

Outside of *Avengers: Endgame* as a Hollywood franchise film, *KKN di Desa Penari* previously held the record as the Indonesian film with the highest number of viewers of all time, at least until *Jumbo* managed to shift that position. Interestingly, the public's motivation to "beat" *KKN*'s achievement was not solely driven by numbers, but by a deeper symbolic drive.

In pre-research interviews, several informants assessed that *Jumbo* represents a type of film that rarely gets the spotlight at the top of the box office, namely films with family values, animation, and warm emotional messages. *"It seems that films that are safe for children or families are rarely noticed. We rewatch Jumbo to show that films like this can also be number one,"* said R (22), a student who actively campaigns for #NontonJumboLagi on Twitter. A similar sentiment was expressed by D (29), a private employee and Indonesian film enthusiast. According to him, *"KKN is popular because it's horror, hype, and viral. But I'm really happy to see Jumbo slowly rising because it's a warm, fun, and family-friendly film. So it's like sweet 'revenge'."*

This statement shows that the call to rewatch the film is not only emotional or nostalgic, but also a form of cultural support for a narrative that is considered more positive and inclusive. In this context, the #NontonJumboLagi digital movement is not merely an emotional expression, but also a symbolic form of collective awareness of the cultural representation desired by the public, mediated and driven through digital space. Through tweets, memes, and threads, the public not only shows their love for the film Jumbo, but also encourages it to become a topic of mass discussion. The promotion that occurs is not the result of the work of official promoters but arises from a digital community united on the basis of shared experiences, nostalgia, and aspirations for cultural content that they consider worthy of the highest place.

This study aims to analyze public messages disseminated through the #NontonJumboLagi hashtag using Paveau's (2009) discourse analysis approach, which emphasizes that discourse developed through texts in the online environment has distinctive differences from texts developed in the conventional media environment (Dwityas et al., 2023). The main focus of this study is to explore how the public produces messages that indirectly function as re-promotion of the film Jumbo. By doing so, this research contributes to the broader understanding of audience agency in participatory marketing and offers a conceptual framework to explain how collective affect and communication practices shape popular culture distribution in Indonesia.

Literature Review

Participatory Culture: Contributions and Limitations

The theory of participatory culture marks a key transition in media studies, emphasizing how audiences move from passive consumers to active participants who produce, remix, and circulate meaning (Burgess & Green, 2010; Jenkins, 2006). Its strength lies in explaining creativity, convergence, and the social dimensions of user agency. However, this framework has been critiqued for its Western-centric bias: it often centers on fan practices in highly mediated contexts (Hollywood or K-pop) and tends to view participation primarily as cultural expression rather than as a form of market-making agency. This study critically extends the framework by positioning audience participation not only as symbolic or expressive but also as a form of informal marketing labor, in which collective enthusiasm generates measurable promotional outcomes.

Word-of-Mouth (WOM), e-WOM, and the Affective Economy

Traditional WOM research conceptualized interpersonal recommendation as a persuasive form of information exchange (Arndt, 1967), later evolving into electronic WOM (e-WOM) that highlights online reviews and social influence (Litvin et al., 2008). Yet these approaches often understate the affective dimension of digital participation. Drawing on Ahmed (2004) affective economy, emotions can circulate as social capital that fuels collective action and brand momentum. In participatory marketing, affect does not merely accompany information, it becomes the persuasive mechanism itself. Repeated acts such as rewatching, posting memes, or expressing emotional

attachment transform personal enjoyment into community-driven publicity. This redefines WOM from a dyadic communication model into a collective, performative, and emotionally charged discourse.

Socio-Technical Mediation and Digital Discourse Analysis

Digital Discourse Analysis (DDA) offers a methodological bridge between text and platform. Paveau (2009) model is particularly valuable because it theorizes online discourse as a “discursive continuum,” where meaning emerges from the interaction between textual form, technological affordances, and social practice. In contrast to traditional Critical Discourse Analysis, DDA recognizes that features such as hashtags, retweets, and threading are not neutral tools but active participants in meaning construction. This study applies DDA to examine how linguistic patterns (invitation, humor, rivalry) operate alongside platform affordances to construct participatory promotion as both a communicative and socio-technical practice.

Community, Nostalgia, and Identity Work

Theories of brand community (Muniz Jr. & O’Guinn, 2001) highlight shared consciousness, rituals, and moral responsibility among consumers, while Boym (2001) frames nostalgia as a cultural strategy that binds collective memory to emotional belonging. In Indonesian film culture, these dynamics manifest as moral support for “family-friendly” narratives and local representation. Unlike brand-led communities, the #NontonJumboLagi movement exemplifies an audience-led community that constructs promotion as identity work, transforming affection into symbolic resistance against dominant genres (e.g., horror) and globalized entertainment hierarchies (Tryon, 2009). This shift positions collective viewing not only as fandom but as an act of cultural advocacy.

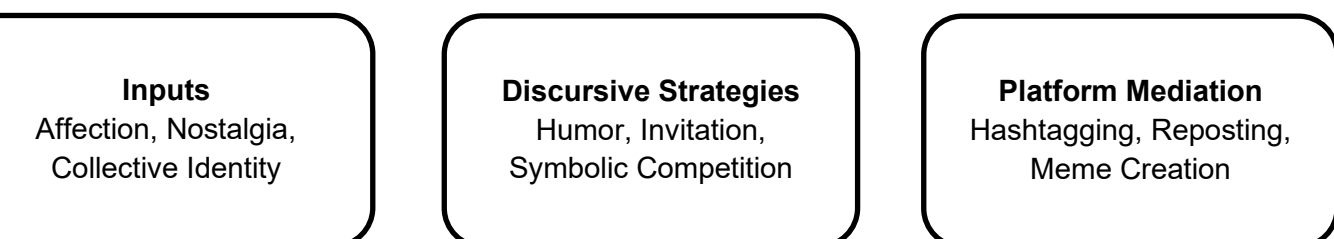
Global South Perspectives on Participatory Practice

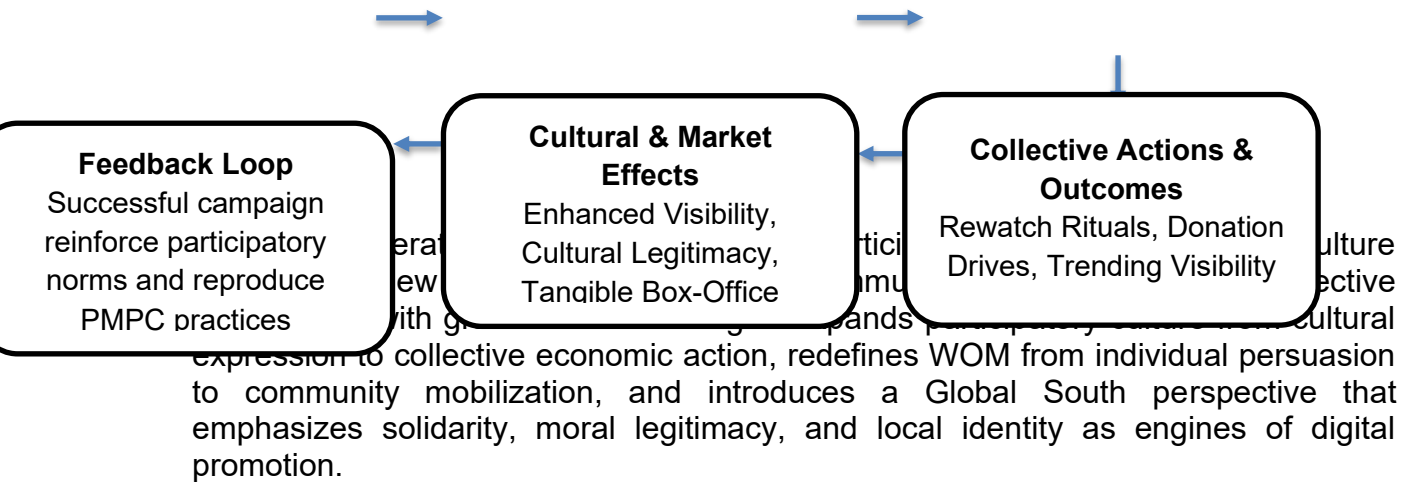
Existing scholarship often assumes an individualistic, market-driven model of participation. However, in the Global South, particularly Indonesia. Participatory engagement is shaped by collectivism, moral economy, and national cultural pride. As Putra (2024) observes, Southeast Asian digital activism, merges affective participation and civic engagement, where the production of memes, trending topics, and shared online narratives strengthen mobilization and collective resistance. In this context, participatory marketing becomes a mode of cultural legitimation: rewatch campaigns and donation drives are less about transactional outcomes and more about validating the worth of local creative industries. By foregrounding these moral and communal dimensions, the study challenges Western models that equate participation with personal expression or brand loyalty.

Participatory Marketing of Pop Culture (PMPC)

PMPC bridges participatory culture and WOM marketing theory by reframing audience activity as both cultural and promotional agency. It conceptualizes the audience as “cultural marketers” who leverage affect, identity, and digital affordances to generate bottom-up publicity. This framework foregrounds emotional labor and social solidarity as critical drivers of value creation, especially in non-Western media ecosystems.

Figure 2. Conceptual Map of Participatory Marketing of Pop Culture (PMPC)





Methodology

This study uses a qualitative approach with the Digital Discourse Analysis method, referring to the framework developed by (Paveau, 2009). In the perspective of communication, digital discourse cannot be understood only as a form of language, but as part of a living, social, and technological communication practice. Paveau (2009) views digital discourse as a discursive continuum, an intertwined relationship between message, medium, and context. This approach was chosen because it allows researchers to analyze how meaning is produced not only through text but also through the affordances of digital platforms and social interactions that sustain them. Compared to traditional discourse analysis (e.g., Fairclough’s critical discourse analysis), Paveau’s framework offers a more adaptive model for studying online communication, emphasizing the role of digital affordances and user agency in shaping meaning circulation.

The data in this study was collected using purposive sampling techniques by setting a number of criteria relevant to the focus of the analysis. The selected content was public posts on the Twitter/X platform that explicitly included the hashtag #NontonJumboLagi (Watch Jumbo Again), which could be accessed without privacy restrictions. Posts were included if they represented one or more of the following analytical categories: (1) invitations to rewatch the film, (2) expressions of affection toward Jumbo, and (3) competitive narratives comparing it with other films (particularly KKN di Desa Penari). A total of 42 posts were analyzed. This number was determined based on the point of thematic saturation, when no new sub-themes or discursive variations emerged during coding. The data collection period spanned from May 2 to June 2, 2025, coinciding with the peak of hashtag activity and audience interaction.

To enhance interpretive validity, triangulation was carried out through informal interviews with two active social media users who participated in the #NontonJumboLagi conversation. The interview questions explored three key dimensions: (1) motivations for joining the hashtag movement, (2) perceptions of the

film’s symbolic meaning, and (3) how participants perceived the act of rewatching as a collective or persuasive gesture. Data from these interviews were used to contextualize textual findings, not as separate data but as supporting interpretive evidence that enriched discourse analysis.

The analytical process employed open thematic coding derived from participatory culture theory (Jenkins et al., 2015) and the Participatory Marketing of Pop Culture framework proposed in this study. Coding focused on identifying: (1) patterns of invitation and call-to-action language, (2) emotional and affective expressions, (3) humor, irony, and memetic creativity, and (4) audience framing of rewatching as a moral, cultural, or symbolic act.

Data were coded manually in two iterative cycles: (1) Initial coding, identifying recurring linguistic and symbolic markers; (2) Focused coding, clustering those markers into broader participatory functions (promotion, humor, identity, resistance, etc.). Triangulation was achieved by cross-checking digital post interpretations with interview narratives, ensuring thematic consistency and reducing researcher bias. Interpretive notes were written reflexively to document researcher assumptions during analysis, following Braun & Clarke’s (2019) reflexive thematic analysis principles. To support the interpretation of digital data, quotes from anonymized users were included as illustrative evidence. These excerpts were selected to demonstrate how language choices and emotional tones convey persuasive intent and collective identity within the hashtag community.

Table 2. Summary of Data Collection and Analysis Process

Stage	Procedure	Details
Data Source	Public posts with hashtag #NontonJumboLagi	Platform: Twitter/X; open-access posts only
Sampling Technique	Purposive sampling	Focused on relevance to three analytical categories
Sample Size	42 posts (saturation reached)	Collected between May 2–June 2, 2025
Complementary Data	Informal interviews	2 participants; interviews
Analytical Framework	Digital Discourse Analysis	Focus on discourse, platform, and context
Coding Stages	Open coding to focused coding	Based on participatory culture and marketing lens
Triangulation	Digital text + interview insights	To ensure interpretive validity
Ethics	Anonymization and informed consent	No real names disclosed in publication

In the context of this study, Paveau’s (2009) approach was applied to explore how the digital public produced and disseminated promotional messages through the #NontonJumboLagi hashtag. This perspective views digital discourse as a socio-technical practice in which meaning production occurs through the dynamic interaction between textual forms, technological affordances (e.g., retweeting, tagging,

threading), and collective participation. The act of rewatching, driven by social media, demonstrates that digital communication is not merely a vehicle for information dissemination but a space of negotiation, affective exchange, and symbolic mobilization. By combining DDA with reflexive triangulation, this study contributes methodologically to expanding the interpretive scope of discourse analysis in digital communication, especially within participatory cultural contexts of the Global South.

Results

An analysis of 42 anonymized tweets containing the hashtag #NontonJumboLagi revealed six dominant thematic categories that capture how audiences acted as informal promoters: (1) collective calls to rewatch, (2) expressions of affection and repetition of consumption, (3) competitive narratives, (4) humor and digital creativity, (5) community-based practices, and (6) nostalgia and collective identity. These categories were identified through open coding and represent recurring rhetorical and emotional strategies used by the digital public to mobilize participation.

Table 3. Categories and Interpretation of X Post of #NontonJumboLagi

Category	Frequency (n=42)	Example of X Post (Paraphrase)	Brief Interpretation
Call to rewatch	9	"Hey, can we start a #NontonJumboLagi movement?" (Si Juki); "Let's fill the cinemas again!"	The hashtag is used as a collective call; an egalitarian invitation triggers participatory mobilization.
Expression of affection for the film	7	"I've watched it 3 times, aiming for 5!"; "This movie is heartwarming and family friendly"; "Thank you so much!"	Affection becomes energy for participation; the public frames the film as a symbol of family and nostalgia.
Competitive narrative	6	"We beat the Avengers!"; "Jumbo must move KKN"; "Local films vs. imported films"	Participation is positioned as symbolic resistance against the dominance of certain box office hits.
Humor and Memes	8	"JUMBO = Honestly Entertaining and Awesome"; Jumbo character memes; wordplay	Humor serves as a rhetorical strategy to broaden appeal and normalize the campaign.
Community practices	5	"Let's watch together, I'll treat you to tickets"; "Donate to orphanages so children can watch"	Participation extends to the offline realm, becoming an affective social and economic practice.
Nostalgia and collective identity	7	"Movies like this rarely get released, let's support it"; "Sweet revenge for family films"	Participation as a representation of public values and identity that seeks to promote alternative films.

Discursive Strategies and Micro-Level Features

Beyond thematic categorization, a micro-discursive analysis highlights how users employed irony, repetition, symbolic language, and emotional intensifiers to strengthen participation:

1. Irony and Playful Framing

Tweets often framed the campaign with self-aware humor. This ironic stance created in-group solidarity while deflecting accusations of excessive fandom. It also reflects what Paveau (2009) calls performativity of discourse, language that simultaneously narrates and acts.

2. Narrative Framing of Competition

Many posts constructed Jumbo as the underdog in a moral competition, positioning viewers as heroes of cultural justice. This symbolic rhetoric turned entertainment into activism, reinterpreting consumption as collective advocacy.

3. Affective and Symbolic Language

Frequent use of heart emojis and repetition of phrases like “lagi” (again) or “ayo” (let’s go) reinforced collective emotion. Linguistic patterns of repetition intensified urgency and belonging, echoing the affective economy described by Ahmed (2004).

Integration of Quantitative Descriptors

Out of 42 analyzed tweets:

- 21 (50%) contained explicit calls to action (rewatching, inviting, or sharing).
- 15 (36%) embedded emotional expressions such as nostalgia, affection, or pride.
- 11 (26%) used humor or memes.
- 9 (21%) extended participation to offline practices (group watching, ticket giveaways).

Several tweets overlapped across multiple categories, showing hybrid discourse forms. This quantitative descriptor strengthens analytical transparency and illustrates how participatory word-of-mouth operates through intertwined affective and symbolic mechanisms.

Box Office Context and Public Mobilization

To situate this discourse, data from Visinema (2025) show that Jumbo initially ranked below other Eid releases but rapidly rose to the top of the Indonesian box office:

Table 4. Number of Viewers for Movie that launched in Eid al-Fitr 2025

Film Title	Number of Viewers	Production House
Jumbo	60,458	Visinema
Sugar Factory	203,799	MD Pictures

Qodrat 2	72,377	Magma Entertainment
Norma: Between Mother-in-Law and Daughter-in-Law	29,774	Dee Company
Komang	48,420	Starvision

Within 63 days, the film reached 10,076,973 viewers, surpassing KKN di Desa Penari as the highest-grossing Indonesian film of all time. This growth coincides with peak social media engagement under #NontonJumboLagi, suggesting a correlation between participatory discourse and box office outcomes. The digital discourse around #NontonJumboLagi demonstrates that participatory marketing of popular culture functions as a hybrid phenomenon, part emotional mobilization, part symbolic contestation. Users employed discursive strategies such as humor, affect, and cultural narrative to transform online chatter into collective action. Rather than top-down persuasion, the campaign thrived through peer-to-peer emotional contagion, where affection, irony, and national pride became persuasive mechanisms in themselves.

Discussion

Reframing Participatory Promotion as Bottom-Up Cultural Marketing

The #NontonJumboLagi campaign demonstrates how digital publics in Indonesia can transform everyday social media interactions into participatory marketing ecosystems. Rather than reproducing official messages, audiences collectively redefined film promotion as an act of cultural participation. This finding advances Jenkins et al.'s (2015) participatory culture theory by showing that, in the Global South, audience participation extends beyond creative expression into market-making agency. In this context, participatory marketing functions as a bottom-up economic and cultural force, driven not by institutional design but by communal solidarity and shared affect.

Emotional Economies and Affective Circulation

The repetitive viewing behavior and emotionally charged posts observed in the data show how affection circulates as a form of economic capital. This supports Ahmed's (2004) notion of affective economy, in which emotions produce value by mobilizing collective action. However, unlike previous Western-centric studies emphasizing fandom's emotional intensity (e.g., Jenkins, 2006), the Indonesian context displays a more communal and moral affect, audiences frame their actions as cultural advocacy rather than consumer obsession. This distinction reveals that in emerging markets, affective participation is intertwined with moral economies of cultural legitimacy, not merely entertainment enthusiasm.

Symbolic Resistance and Cultural Identity

Competitive narratives such as “Let’s beat KKN” or “Support local animation” illustrate that participatory marketing in Indonesia involves symbolic resistance to cultural hierarchies. This resonates with Tryon’s (2009) argument that film culture reflects ongoing negotiations between global and local media flows. Yet here, the resistance is not directed toward corporate domination alone but toward genre and value hierarchies, where audiences champion “family-friendly” content as morally superior. Thus, participatory marketing also operates as identity politics, reaffirming local pride and cultural worth in a globalized media ecosystem.

Humor, Irony, and Memetic Persuasion

Humor and memes serve not merely as promotional tools but as rhetorical devices that translate persuasion into play. Shifman, (2014) views memes as digital folklore that circulate cultural meanings through humor and irony. In the #NontonJumboLagi discourse, jokes and puns (e.g., JUMBO = Jujur Menghibur Banget Oke) normalized participation and reduced the emotional cost of engagement. This illustrates that participatory marketing in digital publics is sustained not through direct persuasion but through emotional ease and cultural playfulness, making promotional discourse feel communal rather than commercial.

From Online Solidarity to Offline Social Action

Tweets referencing ticket donations or collective viewings show how online participation extended into offline collective practices. This finding strengthens Paveau’s (2009) concept of the discursive continuum, where digital discourse materializes in real-world behaviors. Such hybrid engagement transforms affective enthusiasm into tangible economic outcomes, an emerging pattern in participatory marketing across Southeast Asia (Morfoulaki et al., 2022). In this sense, digital participation becomes an infrastructure of cultural economy, where public enthusiasm generates both social value and measurable market effects.

While the #NontonJumboLagi phenomenon demonstrates the empowering capacity of participatory publics, it also raises critical questions. First, the blurring of audience labor and unpaid promotion poses the risk of commercializing fan participation. As noted in global fan studies, corporate entities often co-opt grassroots enthusiasm for profit without compensation. Although Jumbo’s campaign emerged organically, future institutional imitation could exploit the same emotional mechanisms.

Second, participatory campaigns can inadvertently reproduce misinformation or exaggerate success narratives. The celebratory tone of “beating KKN” tweets demonstrates how collective excitement can construct symbolic truths that may not align with data accuracy, revealing a potential ethical dilemma in user-driven marketing. Third, by examining this case in Indonesia, the study contributes to Global South media scholarship by illustrating that participatory marketing here is shaped by communal collectivism, cultural nationalism, and religious-moral undertones, differing

significantly from individualistic self-expression dominant in Western contexts. This contextual difference underscores the need for decolonized media theory that accounts for collective moral agency rather than market-based participation alone.

Finally, theoretically, Participatory Marketing of Pop Culture emerges as a hybrid concept integrating three key dimensions:

1. **Affective economy:** emotions as social capital that drives participation;
2. **Memetic circulation:** humor and digital creativity as rhetorical persuasion;
3. **Community participation:** public collectivity as an alternative promotional infrastructure.

These dimensions reveal how popular culture audiences in Indonesia act simultaneously as cultural advocates and informal marketers, blurring boundaries between fandom, citizenship, and consumerism.

This study acknowledges limitations in scope and data scale. The dataset focuses only on 42 tweets during peak campaign activity, which may not fully represent all participation modes across other platforms. Moreover, the qualitative discourse analysis emphasizes meaning-making over measurable causal effects. Future research could employ computational discourse mapping or mixed-method triangulation to quantify affective diffusion and cross-platform resonance. Comparative research between institutional versus grassroots campaigns in other Southeast Asian contexts could further clarify how participatory marketing evolves across differing socio-political and cultural structures.

Conclusion

This study examined how audiences participating in the hashtag #NontonJumboLagi collectively transformed a local Indonesian film into a nationwide phenomenon through digital discourse and participatory promotion. By analyzing user-generated tweets using Paveau's (2009) discourse analysis framework, the study revealed how humor, affect, nostalgia, and collective identity function as persuasive tools within participatory marketing.

Theoretically, this research advances the understanding of participatory marketing by proposing the new concept of Participatory Marketing of Pop Culture, a hybrid framework that integrates affective economy, memetic circulation, and community participation. Unlike existing models of participatory culture (Jenkins, 2006) that focus on fan creativity or media convergence, this concept highlights the economic and cultural agency of audiences as informal marketers who actively shape meaning, value, and exposure of cultural products. It also contributes to Global South communication scholarship by contextualizing how collectivist cultural values, moral economies, and national pride influence participatory practices differently from Western individualistic frameworks.

Methodologically, this study extends digital discourse analysis by demonstrating how meaning-making in online spaces can be systematically examined through the interplay of linguistic form, emotional expression, and social mobilization. The inclusion of both qualitative thematic mapping and quantitative descriptors (e.g.,

category frequencies) offers a more transparent and multidimensional approach to analyzing participatory communication on social media. Practically, this study provides valuable insights for film marketers, cultural producers, and digital communication strategists in understanding how organic public enthusiasm can drive promotional outcomes. It suggests that audience-driven campaigns grounded in emotional connection and cultural authenticity may outperform top-down institutional marketing, particularly in contexts where trust and communal identification shape media consumption.

This study acknowledges several limitations. The dataset of 42 tweets provides a focused yet limited view of participatory activity on Twitter/X and does not account for cross-platform interactions (e.g., TikTok, Instagram). As the researcher, reflexivity is essential: while the analysis sought to minimize bias, my interpretive engagement with Indonesian digital culture inevitably shapes how affect and humor are read within the dataset. Future studies could incorporate computational or mixed-method approaches to map affective diffusion, or conduct cross-cultural comparisons across Southeast Asian contexts to deepen the regional theoretical grounding.

In conclusion, this study introduces the original concept of Participatory Marketing of Pop Culture, which reframes audience activity not merely as fan engagement but as a grassroots cultural economy where affection, humor, and collective identity become persuasive marketing forces. This concept advances current scholarship by bridging the gap between participatory culture and marketing communication, demonstrating that in the digital Global South, the boundary between cultural participation and promotional labor is increasingly fluid. Ultimately, the study positions audience collectivity as a central driver in the co-creation of media value, a shift that calls for rethinking traditional models of promotion, cultural labor, and communication power in digital society.

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