

## Analisis Semiotika Visual Poster Konser Bts “Bang Bang Con: The Live”

Newahyu Jamalika Shintia, Fuji Astutu, Ardipal, Indrayuda

Universitas Negeri Padang, Indonesia

Email: newajamalika@gmail.com, fujiastuti@fbs.unp.ac.id, Ardipal@fbs.unp.ac.id,

Yudaindra@fbs.unp.ac.id

### KEYWORDS

abuse of glue; regional policies;  
distribution control; sanctions;  
social rehabilitation.

### ABSTRACT

Glue abuse as an addictive substance among adolescents and marginalized communities is a social and health problem that requires comprehensive policy interventions. This paper aims to formulate strategies to counter glue abuse through a regulatory approach, distribution control, strengthening of the social environment, enforcement of sanctions, and rehabilitation. The method used is a policy analysis based on a normative review of laws and regulations related to public health and social rehabilitation, accompanied by the formulation of an implementation mechanism at the local government level. The results of the study show that the issuance of regional regulations/regional head regulations regarding sanctions for distributors, sellers, and consumers, as well as the implementation of a “one-tap” distribution system, can restrict access and suppress the circulation of glue. Environmental strengthening is carried out through the improvement of public facilities, the initiation of economic activities in vulnerable areas, and joint patrols. The enforcement of administrative and social sanctions, the provision of rewards and punishments for regional apparatus, the establishment of complaint channels, and the socialization of P4GN strengthen the preventive effect. On the curative side, the establishment of permanent rehabilitation facilities based on health and social regulations is a prerequisite for sustainable recovery. With the integration of prevention, enforcement, and rehabilitation, this policy has the potential to reduce the prevalence of glue abuse while enhancing public health protection at the regional level.

Attribution-ShareAlike 4.0 International (CC BY-SA 4.0)



## INTRODUCTION

The word entertainment in the Indonesian–English dictionary means “entertainment” or “performance.” Entertainment operating in the field of music includes BigHit. BigHit is a small entertainment company established in 2007. BigHit manages many artists, one of which is BTS. The name of the group, BTS, stands for the Korean expression Bangtan Sonyeondan, literally meaning “Bulletproof Boy Scouts.” The name was conceptualized with the idea that BTS would resist stereotypes, criticism, and expectations directed at teenagers, as well as protect the values and ideals of today’s youth. In July 2017, in addition to Bangtan Sonyeondan or “Bulletproof Boy Scouts,” the name BTS was also expanded to stand for “Beyond the Scene” as part of their

new identity. This addition signifies that “BTS are young people growing up to transcend the reality they face and move forward.”

The boy group, consisting of seven members, began its international success when they visited the United States to learn about Western culture in 2014. BTS performed at LA K-Con, and since then, they have collaborated with artists such as Nicki Minaj, Halsey, and Ed Sheeran. In 2017, the Billboard Award for Top Social Artist was given to the group, which officially debuted in 2013, surpassing Justin Bieber and Selena Gomez. Moving into 2018, BTS collaborated with UNICEF and planned a world concert titled Map of the Soul.

However, the concert could not be held due to the pandemic. A pandemic is a disease outbreak that occurs widely across the world. In other words, it becomes a common problem faced by all global citizens. Examples of diseases classified as pandemics include HIV/AIDS and COVID-19 (Hwang & Armen, 2022; Palmer, 2023; Ryu & Cho, 2022). The impact of COVID-19 on BTS was that the concert had to be postponed, forcing the group to hold an online concert on June 14, 2020. BTS presented an online concert titled Bang Bang Con: The Live. Bang Bang Con: The Live was an online concert providing an opportunity for BTS and ARMY to connect while maintaining safety and health, according to BigHit’s statement on Weverse. BigHit, as the agency, promoted the online concert by distributing digital posters on social media. This study, therefore, discusses the colors and illustrations used in the online poster for Bang Bang Con: The Live, published on BTS’s official Instagram, bts.bighitofficial.

The development of the increasingly digitized global entertainment industry has transformed the patterns of production, distribution, and consumption of cultural works, including the organization of music concerts (Onderdijk et al., 2021; Hansen et al., 2022; Souza et al., 2022). The COVID-19 pandemic accelerated this transformation by driving the migration of concerts from physical to virtual spaces, making visual media—especially digital posters—strategic instruments in constructing meaning, identity, and audience engagement. In this context, concert posters are no longer merely informative tools but visual communication media rich with symbols and ideologies, warranting in-depth study through a semiotic approach (Sidik, 2018).

Several previous studies have demonstrated that visual semiotic analysis is effective in dissecting denotative and connotative meanings in popular culture products (Yang & Hsu, 2015; Wen et al., 2022; Dondero, 2017). Putri (2018), for example, revealed that visual elements such as color, illustration, and composition in animation can represent social values and the construction of specific identities. These findings reinforce semiotics’ position as a relevant analytical lens for understanding how visual messages are designed and interpreted by audiences in popular media (Berlanga-Fernández & Reyes, 2024; Yang et al., 2025).

Nevertheless, most previous visual semiotic research has focused on print media, commercial advertising, or television animation, often with limited reference to local cultural contexts. Studies that specifically examine digital music concert posters—particularly online concerts on a global scale—remain relatively rare, even though this phenomenon involves distinct visual characteristics, audiences, and communication strategies (Nandra, 2016). This condition highlights a research gap in the field of visual semiotics within the global digital entertainment industry.

Based on this gap, this study offers novelty by focusing on the BTS online concert poster Bang Bang Con: The Live as a representation of visual communication practices in global popular culture during the pandemic (Silva et al., 2022; Souza et al., 2022). The analysis was conducted using Roland Barthes' semiotic approach to uncover denotative and connotative meanings of color and illustration elements. Thus, this study not only explores the aesthetic aspects but also deconstructs the ideological meanings constructed by entertainment agencies through digital poster design (Barthes, in Nandra, 2016).

The purpose of this study is to identify and analyze the semiotic meanings contained in the colors and illustrations on BTS's concert poster Bang Bang Con: The Live and to explain how these visual elements represent communication strategies, emotional connection with fans, and the music industry's adaptation to social changes during the pandemic (Han, 2017; Lee, 2022; Oh & Lee, 2020; Jin, 2024). Accordingly, this research is expected to contribute theoretically to the study of visual semiotics and practically to the development of visual communication design in the digital era (Putri, 2018).

## **METHOD**

In this study, the researcher employed qualitative research with a case study approach. According to Cresswell, qualitative research is a method used to explore and understand meaning (Sidik, 2018). The qualitative research process involves collecting data, analyzing it inductively—from specific themes to general themes—and interpreting the meaning of the data. To collect data, the researcher gathered qualitative documents and audio-visual materials. These documents may include public materials, which, in the context of this research, refer to posters. The researcher further narrowed the study's scope by focusing solely on BTS's online concert posters from the past year for the purpose of novelty. Therefore, one poster was analyzed—BTS's online concert titled Bang Bang Con: The Live, held in mid-2020. The poster was obtained from BTS's official Instagram platform. The method used is qualitative descriptive analysis concerning the meaning of colors and illustrations in BTS's concert poster Bang Bang Con: The Live.

## **RESULTS AND DISCUSSIONS**

### **BTS**

BTS in Korean, Bangtan Sonyeondan, also known as Bantan Boys, is a seven-member boy band from South Korea formed by BigHit Entertainment. The name was later changed to Beyond the Scene in July 2017. June 13, 2013 was their debut in the music world with their debut song "No More Dream" from the first album "2 cool 4 skool". BTS gained worldwide attention when it managed to reach the top of the Billboard charts in 2018. BTS became the only South Korean group to surpass the record of The Beatles, who topped the Billboard Top 200 chart for three songs of less than one year. Because of this success, BTS, who was fully supported by their fans, namely ARMY, managed to become Korea's top celebrities and increase South Korea's popularity abroad. The BTS phenomenon also sent them as a cover for TIME magazine in 2018 with the title "Next Generation Leaders".


## Color




The colors on the BTS Bang Bang Con: The Live online concert poster consist of purple, yellow, and white. The purple color contained in BTS's online concert poster gives the effect of feminism, romance and luxury where luxury is presented by Bighit to the audience by using the weverse application which provides an unusual concert viewing experience, namely ordinary viewers choose six different viewpoint options when watching Bang Bang Con: The Live (Sentell, 2016; Brown et al., 2013; Kakembo, 2025; Mohamed, 2025).

The yellow color on BTS's concert poster gives an effect of optimism, light, and joy. The joy given by BTS members to fans through this online concert, where one of the members, J-Hope, said "I'm grateful that people around the world are watching us and our concert, let's meet again" he said. The optimism they provide leads them to 756,600 thousand fans from 107 different regions around the world. The white color in BTS's online concert poster symbolizes honesty in terms of the date and time of the concert being held.

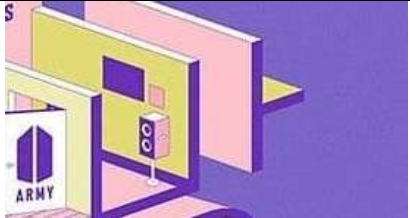


The meaning of connotations and denotations conveyed on the Bang Bang Con: The Live online concert poster is as follows:

**Table 1 of the online concert Bang Bang Con: The Live is as follows:**

	<p>The Meaning of Denotation</p> <p>The image is identical to a study room complete with a desk, computer. The walls are pink and yellow, the study table is white and the tepian is purple. A white computer with a purple screen and also exactly the keyboard and mouse.</p>
	<p>Meaning of Connotations</p> <p>The attributes in the study space give the meaning of working from home as part of the main job, and during this pandemic it is mandatory to do all work at home. BTS illustrated a learning space to be able to connect with their fans "ARMY" through online concerts that can be viewed through a computer screen or smartphone. The study room is a private space that can explore the freedom and liveliness of fans while watching concerts without disturbing the people around them. Pink is a color that under normal conditions is related to femininity. Femininity means femininity that shows femininity, so it is aimed at fans who are mostly women. The yellow color is a representation of the BTS members' intellect, optimism, and idealism. The yellow color</p>

	<p>associated with the sun identifies that BTS is the main character in the online concert. The purple and white colors on the computer represent a strong nature. The purple color associated with the kingdom indicates that ARMY is a companion character to the main character, BTS, in the online concert.</p>
	<p><b>The Meaning of Denotation</b> Illustrations showing clouds, balconies, stairs, hanging petrommax lights and the BTS logo on the wall. In the illustration there are four colors, namely yellow, purple, white and pink.</p>
	<p><b>Meaning of Connotations</b> Balcony can beautify and beautify, in other words it can beautify BTS concerts and clouds can measure the condition or</p>
	<p><b>The Meaning of Denotation</b> In the illustration there is an air funnel that exits air.</p>
	<p><b>Meaning of Connotations</b> The air vent gives a fresh effect in the sense of a new show to give to the Army.</p>
	<p><b>The Meaning of Denotation</b> In the illustration there is a door with an open army logo, large speakers, and a guitar and a sleeper.</p>
	<p><b>Meaning of Connotations</b> In the illustration there is a door which is a door specifically for the Army to enter the room. This room is a music venue dedicated to the Army. The guitar is a musical instrument used to produce instruments in the BTS concert, and the large speakers provide a loud sound effect that provides an offline concert experience.</p>
	<p><b>The Meaning of Denotation</b> In the illustration there are 2 adjacent walls and a speaker standing in the corner of the wall. There are four colors in the illustration, namely pink, yellow, white and purple.</p>



	<p>Meaning of Connotations</p> <p>Provide a limit to block the sound when the online concert is not heard until you leave the room. The speakers provide a loud and resonant effect on the music that will be played during the online concert.</p>
	<p>The Meaning of Denotation</p> <p>In the illustration there are books arranged in a bookcase.</p>
	<p>The Meaning of Denotation</p> <p>In the illustration there is the inscription "The Live"</p>
	<p>Meaning of Connotations</p> <p>Streaming live broadcasts at the BTS online concert.</p>

## CONCLUSION

In this modern era, posters are no longer limited to print form but have advanced into the digital stage. BTS utilizes social media-based technology, such as Instagram, to distribute their concert posters, which also convey connotative and denotative meanings through Roland Barthes' semiotic approach. The posters shared via Instagram are targeted toward their fans, known as ARMY. In accordance with the function of semiotics, posters not only provide information about a product or service but also serve as an analytical tool to dissect a design work—particularly in this discussion.

## REFERENCES

- Berlanga-Fernández, I., & Reyes, E. (2024). For a semiotic AI: Bridging computer vision and visual semiotics for computational observation of large scale facial image archives. *Computer Vision and Image Understanding*, 248, Article 104116. <https://doi.org/10.1016/j.cviu.2024.104116>
- Brown, S., Kozinets, R. V., & Sherry, J. F. (2013). Teaching old brands new tricks: Retro branding and the revival of brand meaning. *Journal of Marketing*, 67(3), 19–33.
- Dondero, M. G. (2017). The semiotics of design in media visualization: Mereology and observation strategies. *Information Design Journal*, 23(2), 208–218. <https://doi.org/10.1075/idj.23.2.09don>
- Han, B. (2017). K-Pop in Latin America: Transcultural fandom and digital mediation. *International Journal of Communication*, 11, 2250–2269.

- Hansen, N. C., Wald-Fuhrmann, M., & Davidson, J. W. (2022). Editorial: Social convergence in times of spatial distancing: The role of music during the COVID-19 pandemic. *Frontiers in Psychology*, 13, Article 910101. <https://doi.org/10.3389/fpsyg.2022.910101>
- Hwang, Y., & Armen, S. (2022). Life goes on: How BTS has turned virtual live concerts during the COVID-19 pandemic into showbiz dynamite. *Journal of the Music and Entertainment Industry Educators Association*, 22(1), 77–109.
- Jin, D. Y. (2024). The rise of digital platforms as a soft power apparatus in the New Korean Wave era. *Global Media and Communication*, 20(2), 163–178. <https://doi.org/10.1177/20570473241234204>
- Kakembo, A. A. (2025). Psychology of color: Its influence on marketing and design. *Kampala International University Journal of Applied Sciences*, 3(1), 45–62.
- Lee, H. J. (2022). K-pop, affect, and intimacy in transnational social media: BTS and ARMY during the COVID-19 pandemic. *The Yonsei Journal of International Studies*, 13(1), 53–76.
- Mohamed, K. M. M. (2025). Visual storytelling and cultural connection in GCC social media advertising. *Frontiers in Communication*, 10, Article 1584156. <https://doi.org/10.3389/fcomm.2025.1584156>
- Oh, C., & Lee, T. (2020). BTS as method: A counter-hegemonic culture in the network society. In B. C. Han (Ed.), *K-pop idols: Popular culture and the emergence of the Korean music industry* (pp. 145–162). Routledge.
- Onderdijk, K. E., Swarbrick, D., Van Kerrebroeck, B., Mantei, M., Vuoskoski, J. K., Maes, P.-J., & Leman, M. (2021). Livestream experiments: The role of COVID-19, agency, presence, and social context in facilitating social connectedness. *Frontiers in Psychology*, 12, Article 647929. <https://doi.org/10.3389/fpsyg.2021.647929>
- Palmer, L. (2023). @Concert: Liveness in the time of coronavirus. [in] *Transition: Journal of Videographic Film & Moving Image Studies*, 10(1). <https://doi.org/10.3998/intransition.3467>
- Ryu, S., & Cho, D. (2022). The show must go on? The entertainment industry during (and after) COVID-19. *Media, Culture & Society*, 44(3), 591–600. <https://doi.org/10.1177/01634437211024211>
- Sentell, E. (2016). Making memories: Writing and designing more memorable documents. *Technical Communication*, 63(2), 136–153.
- Silva, J. H., Favoretto, C., Amancio, I. R., Ganga, G. M., Lizarelli, F. L., & Mendes, G. H. (2022). Consumer behavioral intention to use restaurant, concert and education services online during and after the COVID-19 pandemic: Evidence from Brazil. *International Journal of Quality and Service Sciences*, 14(4), 504–523. <https://doi.org/10.1108/IJQSS-03-2021-0045>
- Souza, F. M., Dolnicar, S., & Seaton, S. (2022). The rise and fall of live online music event consumption during the pandemic: An analysis from the perspective of practice theory. *Cadernos EBAPE.BR*, 20(3), 401–416. <https://doi.org/10.1590/1679-395120210161>
- Wen, L., Wang, J., Chen, W., & Song, L. (2022). Research on the visual imagery of posters based on the culture code theory of design. *Frontiers in Psychology*, 13, Article 861366. <https://doi.org/10.3389/fpsyg.2022.861366>

- Yang, B., Zhang, Z., & Gong, Z. (2025). Visual communication design of dynamic images using digital media technology. *Computer-Aided Design and Applications*, 22(S2), 111–125. <https://doi.org/10.14733/cadaps.2025.S2.111-125>
- Yang, C.-M., & Hsu, T.-F. (2015). Applying semiotic theories to graphic design education: An empirical study on poster design teaching. *International Education Studies*, 8(12), 117–129. <https://doi.org/10.5539/ies.v8n12p117>