

The effect of the YouTube subscriptions button in the real-world and cyberspace

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Abstract

The virtual subscribe button feature on the YouTube platform, which is only the smallest technological element in cyberspace, has turned into a technology capable of dominating interactions in cyberspace and the real world. This growing influence cannot be separated from the subscribe button's function, which is increasingly changing, not just running a function to subscribe to the YouTube channel. Technically, this key determinism has turned into something very social to become a means of moving community groups to influence the economy, politics, social and culture. That can be seen from the results of observations of eight informants who are YouTube users. The eight informants acknowledged the subscribe button's existence, which has influenced social and economic interactions on social media in the last decade. Although several informants also pointed out that humans' role is still visible in the development of the subscriber button as one of the most crucial features in social media, YouTube, and the internet as a whole.

Keywords: YouTube; subscribe; real-world; cyberspace

Introduction

Since it first started operating in 2005, YouTube has made impressive progress. Until 2019, YouTube has grown to become one of the largest video-sharing platforms in the world. According to alexa.com (a site that sees traces of visits to sites worldwide), YouTube ranks second as the site with the highest visitors and only lags behind Google.

This massive development is inseparable from YouTube's technology and business features on the "video sharing" platform. The YouTube business spreads its wings through partnerships with various media and film industries worldwide (including the biggest ones such as Metro Golden Mawyer, Sony Pictures, Universal, Warner Bros) (nytimes.com/2010/). YouTube allows content creators (individuals), the world of advertising, developers, to the press to upload as many videos as they want with a specified duration (youtube.com/creators/). The YouTube application also localizes its site to various countries, including Indonesia, on 14 June 2012 with the YouTube.co.id domain, and collaborates with various local media, music, and film industries (tekno.kompas.com/read/2012/).

On the technology side, YouTube provides features for users to watch videos of various qualities, from the lowest 3GP to 4K, with support for various video codecs, so they can support creator content when uploading videos. Apart from that, there are also various additional features on notifications, comments, and other buttons. This additional notification feature can help users when their favorite content creator has uploaded a new video on YouTube. Then, the comment feature can help users if they want to comment on videos, and other buttons, for example, the option buttons for window and full-screen displays, like and dislike buttons for users. The like and dislike buttons aim to provide an assessment of videos uploaded on YouTube. Besides, there is also a recommendation feature connected to an artificial intelligence algorithm that can present videos based on watching track records. Hence, the most substantial is the subscribe button.

Lapalelo: The effect of the YouTube subscriptions button in the real-world and cyberspace



Figure 1.
Some of the technology features in the YouTube user interface (youtube.com)

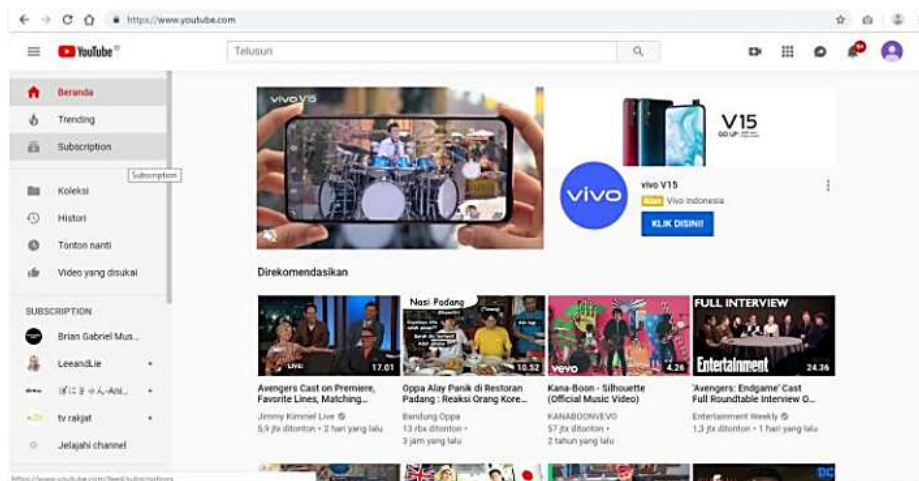


Figure 2.
Some of the technology features in the YouTube user interface (youtube.com)

Not without reason, the subscription or subscribe feature is one of the most substantial features on the YouTube platform. This technology has changed the social community's perspective, not only in accessing YouTube but also interacting in cyberspace.

Of course, with this subscription button's existence, users and content creators can find out how much loyalty is to one YouTube channel and can also create strong interactions between the creator's content and its subscribers (users who subscribe to the YouTube channel). This subscribe button also creates new jobs in the industry, such as buying and selling subscriptions and jobs as a content creator (tribunnews.com/2019). This subscription button has even taken an extreme impact on the real world.

One that can be observed because it has become one of the trending topics among the millennials community is the competition between 'Pewdiepie' and 'T-Series' as the owner of the most YouTube subscriptions in the world. The competition between the two has created intrigue in the real world. Starting from mass mobility to support the 'Pewdiepai' subscribe, for example, the action of hacking various public facilities for reasons of 'Pewdiepai' subscribe support (detik.com), to conflicts between large developers and individual content creators due to problems with the number of subscribers (tekno.kompas.com/read/2018/). Not only that, the existence of the subscribe button has become a tool for channel owners - especially content creators and developers - to advertise, used by owners of political interests as a benchmark to measure the mass of supporters, to measure the fame of a YouTube channel. The individuals with the most social subscriptions are considered famous personalities and are even labeled with the title of artist or celebrity.

Changes in social interaction due to the subscribe feature can be observed from the perspective of technological determinism. Technological determinism sees technology as changing perspectives, social interactions, and even the basis of human rite (Smith & Marx 1994; Hess 2015). The subscribe feature, which has changed people's interactions, has made it influential in various social spheres, including presenting new jobs. It has attracted researchers to see how the technological approach to the subscribe technology feature's determinism on this YouTube platform.

Methods

Researchers conducted interviews with eight informants. Informants were selected with various educational and cultural backgrounds, with the hope of providing various answers regarding the YouTube subscribe button technology. To complement this mini qualitative research, researchers conducted observations and interviews with informants who had used the YouTube subscriber feature. The goal is to find out how they interact on YouTube and how they use the subscribe button, whether to prove the subscribe button is technological determinism, all will be explained in the discussion. The following is a description of the informants the researchers interviewed.

Table 1.
List of informants

No.	Name	Age	Location	Qualification	Profession
1	AK	32 years	Madiun	Bachelor degree	Design teacher
2	YA	24 years	Banjar	Bachelor degree	Graphic design freelancer
3	MU	35 years	Jember	Bachelor degree	Government employees
4	NA	22 years	Samarinda	Bachelor degree	Voice over
5	BR	25 years	Surabaya	Bachelor degree	Amateur musician
6	MA	24 years	Surabaya	Senior High School	Private employees or Admin of several music-related social media groups
7	FE	26 years	Surabaya	Bachelor degree	Go-jek drivers
8	LI	14 years	Ambon	Junior High School	-

Results and Discussion

Technological determinism in the new media era

Technology affects human life; how we act, interact, and even our social life is determined by technology. Many experts who come from technological determinism develop views or theories based on this foundation. For example, the technological determinism by Kline (2001), which in the extreme shows that 1) technology develops or is developed with an internal logic that is independent of outside social influences, 2) technology development, along with all its forms of change, has determined social change in the manner decided by the technology. Still, in the same perspective, Bimber (1990) has seen that history is determined by law, and laws come from artifacts which are another form of technology. Technological determinism with a very extreme perspective does not open up opportunities for humans as social change agents, where the social system is fully influenced by technology. This view is not unanimous of the majority of deterministic technologists.

On the other hand, the author sees that technological determinism is not completely that extreme, borrowing some experts such as Smith & Marx (1994). They say that when technology was introduced to society, this technology would take over its own life. Alternatively, Winner (1977) argues that the core assumption of technological determinism is that technology forms the basis of social life and that "technological change is the most important basis for change in society." However, he sees that there are still many factors that need to be observed in this regard. The concepts introduced by both of them regarding determinism technology show that technology is an artifact raised by social life before the technology can shape social life. Based on Smith & Marx's ideas, Dafoe (2015) has stated that technological determinism can still be defined more moderately by emphasizing the idea of autonomy from technological change and that technology "shapes" society. Hess (2015) also sees that technological determinism should also consider the interactions and complex factors in technological change. Of course, these various arguments show a gap, even if technological determinism still allows for greater control and social context.

Two perspectives of technological determinism that are widely developed in these experts, the authors present to explain how the development of technological determinism among experts and the possibilities that arise during these developments. These developments have shown that many critics have approached assumptions and hypotheses from a determinism technology perspective, which too discredits humans and even eliminates humans as the determinants of the history of social change. Dafoe (2015) has looked at more than 60 popular scientific journals with high ratings on technology determinism, and more than 70% have criticized the question and the essence of technological determinism theory. However, Dafoe chose to define determinism's technology in a more refined (moderate) way instead of directly rejecting this determinism technology perspective.

Just as the followers of "moderate" determinism technology think, the writer sees that determinism technology cannot necessarily be eliminated just because many of its assumptions have collapsed or have become the target of criticism by many experts who doubt technology's capabilities. If we take this perspective seriously - like those of moderates - there are many examples of how technology affects human life. For example, in the perspective of mass media, especially new media. Hauer (2017) has stated that instead of eliminating the technological perspective of determinism in new media, he emphasizes the "bi-directional" of technology. On the one hand, there is technology that forms social society.

On the other hand, social life forms technology. An example of this, Muljono et al. (2017) study that in Indonesia has shown that determinism technology's perspective is still contrasting. The communication of Indonesian society in certain areas is much influenced by technology, while on the one hand, there are still people who determine the direction of technology use.

In mass communication and new media, the technological determinism approach, which is often used as a reference, comes from Marshal McLuhan's viewpoint. McLuhan has presented views that many experts consider relevant today and have even become a reference for discussing technological developments in the last few decades. However, it does not directly define the theory as a theory with the perspective of technological determinism. Some of his views on media and medium such as 'Medium is the Massage', 'The Extensions of Man', and 'Global Village' (McLuhan & Fiore 1967; McLuhan 1964; McLuhan 1962) have contributed greatly to communication science, especially how technology affects human life.

McLuhan (McLuhan & Fiore 1967; McLuhan 2001) sees that media, especially electronic media, has changed the form and restructured social interdependency and almost every aspect of our personal lives. The media have organized ourselves, our neighbors, and the environment to the wider community. In this context, the media change perceptions and govern how we act, determine how we interact with other members of our family, and even build our perceptions of unfamiliar environments. In one of his views on media, 'Medium is the message', which is sometimes twisted into massage or mass age (McLuhan 1967). He even mentions that the Medium is sometimes more important than its content - a term that shows the massive influence of technology on human life.

McLuhan's technological determinism assumptions are seeing that technology is a means of extending the hands of humans to reach space and time. Technology is a reflection of the human self-included in the concept of man's extension (McLuhan 1964; McLuhan 1994). Technology will not be known until the technology becomes dominant in social life. In this condition, the community will follow the dominant technology which is included in the concept of Medium is the message (McLuhan & Fiore 1967; McLuhan & Fiore 2001), and finally, technology unites us in the concept of the global village (global village), where the boundaries between space and time are in the social sphere will fade (McLuhan 1962; McLuhan & Fiore 1968).

In its development, McLuhan's assumptions continue to be debated among experts who make it the center of study. Some scholars consider determinism technology too "extreme" to attach to McLuhan's perspective. For example, his sons, Eric McLuhan (McLuhan & McLuhan 1988) who saw McLuhan's view of technology as an environment. Moreover, Postman (1970) saw McLuhan's perspective more as media ecology than technology determinism. That because there is a cultural context inherent in it - they even form the ecological consequences of media. However, many see McLuhan's perspective as a technology of determinism (West & Turner 2009). The author himself sees that McLuhan's perspective still deserves to be pinned as deterministic technology by looking at the impact technology has on shaping humans and their social lives. Although it will not be as extreme as the perspective that eliminates forms of human agency, the author shares the viewpoint of moderate determinist technologists who see that technology shapes social life, with factors that do not remove the form of human agency from a technology (Smith & Marx 1994; Dafoe 2015; Hess 2015). Furthermore, West & Turner (2009) have seen that the concept and thought can be used in newer media, "new media," including the internet.

"Society has evolved as its technology has evolved. From the alphabet to the Internet, we have been affected by, and affect, electronic media. In other words, the medium is the message. The laws of media—enhancement, obsolescence, retrieval, and reversal—demonstrate that technology affects communication through new technology. McLuhan Theory centers on the principles that society cannot escape the influence of technology and that technology will remain central to virtually all walks of life" (p. 429).

On the other hand, Barichello & Carvalho (2013) have seen new media in the perspective of McLuhan's determinism technology. In the context of new media, the medium is the message as

Lapalelo: The effect of the YouTube subscriptions button in the real-world and cyberspace

technological determinism must be taken beyond the suggestion of technological determinism (technology fully affects humans). In this context, the authors see that McLuhan's technological determinism should be brought to a more moderate definition by considering the control and human cultural context.

In the end, the subscriber's analysis as a feature of this new media technology will be analyzed using the determinism technological approach to the definition of the moderate class. The reason is that the authors see that the existence of subscribers has influenced user interaction (people in the world who access YouTube). However, on the other hand, subscribers' existence cannot be separated from the existence of the people who use them.

YouTube Subscribe button as technology in Cyber Space

YouTube is present as a platform based on video sharing services. To make this service easier for users, YouTube presents many features. That includes video quality, notifications, settings for entering subtitles, AI-based recommendations, comment fields, features for sharing videos to other social media, several virtual buttons like dislike collections, history, trading, and others. Furthermore, the currently being phenomenal is the virtual subscribe button.

Subscribe is one of the features in the YouTube platform's user interface, with its main function to make users subscribe to a channel. Subscribe on YouTube is not a physical technology (in the form of artifacts). It is many programming codes arranged in such a way as to become a virtual button that is used to legitimize the user's position on a YouTube channel. Subscribe is a concept that comes from the real world of how users rent and use (subscribe to / subscribe) the services of a media.

In the determinism technology perspective, there is one important assumption related to this subscribe feature's existence. This perspective is that new technology is the result of the development of previous technologies. Heilbroner (1967) has presented that,

“All inventions and innovations, by definition, represent an advance of the art beyond existing base lines. Yet, most advances, particularly in retrospect, appear essentially incremental, evolutionary. If nature makes no sudden leaps, neither, it would appear, does technology. To make my point by exaggeration, we do not find experiments in electricity in the year 1500, or attempts to extract power from the atom in the 1700. On the whole, the development of the technology of production presents a fairly smooth and continuous profile rather than one jagged peaks and discontinuities.” (p. 337-338)

Whittaker (2004) sees that technological changes do not necessarily eliminate the existence of previous technology. Whittaker gave an example of how telegram and morse have turned into electric media. However, their function as means of sending long-distance messages has not disappeared. In the same conception, Subscribe as a technology feature would not exist if previously there was no subscribe concept in the mainstream media. Subscribe exists as a transformation from mainstream to new media. From a language concept, it will be a loyal connoisseur of mainstream media to a virtual button that legitimizes users as loyal viewers of a new media channel YouTube.

The existence of the subscribe feature as technology may not be separated from the existence of YouTube as part of cyberspace. In order to explain this, the author first explains the definition of cyberspace. Whittaker (2004) has stated that cyberspace is a small technology element (hardware and software) combined with broader political, social, economic, cultural, and financial networks. Cyberspace is not just a piece of hardware but also a series of symbolic or 'figurative' definitions. Likewise, Ploug (2009) states that cyberspace will always be associated with electronic devices, computers, and the internet as technology. However, all these instruments will not define *cyberspace* as a whole - because he sees social interactions in cyberspace.

On the other hand, a definition also sees the relationship between the real world and the virtual world as part of cyberspace. For example, William Gibson (in Lyon 2002) states that the definition of cyberspace is not limited to e-mail, internet, or World Wide Web considerations, but rather leads to the centrality of social interactions mediated by technology. Gibson also provides the possibility to discuss new technology from a social perspective, which has its roots in the real world. These various definitions illustrate that technology no longer has to be an artifact, or object, something in the form of a concept or an idea, in this case, in the form of software. More than that, technology exists and affects human interaction in cyberspace and the real world.

The use of technology features such as the subscribe button, in general, may be associated with convenience issues. Users no longer need to have intense communication with a channel to claim subscriptions to the YouTube channel. Just by clicking the subscribe button, the user has been declared a subscriber.

However, the extreme use of the subscribe button feature can be seen from many perspectives, ranging from social, cultural, economic, and political perspectives. When pressing the subscribe button, we can discuss the social closeness between users and creators and how much “money flows” from pressing the subscribe button once. Moreover, discussing SARA (or ethnicity, religion, race, between groups) identity politics, government politics, just observing what kind of channel we press the button subscribers.

This perspective was also presented when Schuler & Day (2004) explained the technological features of a web blog. That the capabilities and features of blogs develop very fast. Many interactive features include posting reader comments on blog posts, creating hyperlinks to other Websites that include comments on blog posts, and others. These features have transformed the interaction of using blogs as cyberspace and have created a “social” software rather than just a diary.

To interact in cyberspace, software technology (technology features) must support each other so that communication can be carried out properly, reducing noise when exchanging symbol exchanges. YouTube, with its user interface, adding a subscribe button is a form and way of YouTube creating interaction between creators and users. Whittaker (2004) also explains the same concept that the user interface can use as easily as possible to use, even with just a touch of a click, instead of using the keyboard by typing a series of batch commands. That is because cyberspace is built as a joint “business” space for humans rather than a gathering place for technology-loving communities. That means that cyberspace exists for all, not only for those who are capable and expert in using and accessing technology.

In the end, technology features greatly influence not only interactions in cyberspace, but beyond that, the effects of technological features in cyberspace have seeped out into the real world. For example, Lyon (2002) states that features of the virtual world (cyberspace) have been combined with programs of positive social change in some countries. Boyd-Barrett (2004) has seen how cyberspace features have made America able to rule the world by hegemonizing globalization to society. In this perspective, cyberspace technology features have been calculated to impact the social life of society, even on a very massive scale.

The subscribe button feature is one of the smallest features on YouTube as a feature-laden platform and in cyberspace as a whole. With this condition, there will be doubt about its influence on virtual and social realities. However, various data and preliminary findings show that this feature has influenced both virtual and real realities. For example, creating a new work environment, creating solidarity with certain channels, and even creating movements in cyberspace and the real world. So it will be interesting to see how to subscribe button feature is analyzed using the determinism technology approach.

Discussion

YouTube Subscriber Button Features in Cyberspace and Determinism Technology

Lately, the virtual world has been enlivened by news about the battle between Pewdiepie, a Swedish Youtuber, and the T-Series, a label industry company in India. Both of them are fighting for the first position of the owner of the most subscribers. Pewdiepie, who in the last nine years has become the owner of the most subscribers, has recently been caught up by an Indian label company. Until now, the difference between the two subscribers is only one million. The battle for subscribers between the two has attracted many parties' attention, including making headlines in several international media (nytimes.com/2018/; forbes.com; theguardian.com; bbc.co.uk).

“To date, Kjellberg (Pewdiepie) has amassed 77 million subscribers on his platform – more than Taylor Swift and Ed Sheeran combined. Last month, the near-daily filmed vignettes of his life playing video games and performing skits, primarily popular with 18- to 24-year-old men, had been watched 19bn times. T-Series and its satellite *channels*, meanwhile, garnered 4bn views but, according to video analytics firm Tubular Labs, is growing at around 120,000 subscribers each day to Kjellberg’s 20,000. Despite explosive growth, and with just days left, the Indian challenger is trailing by some 1 million.” (theguardian.com).

The struggle for the most subscribed “seats” has attracted the attention of the world community. Several solidarity movements on the internet, from around the world, have spoken out in support of the Pewdiepie Channel to remain at the top. This extreme support has led Tens of thousands of Pewdiepai supporters to sign a petition to “overthrow” the T-Series from YouTube (change.org). Not only that, the mass movement has even reached an extreme level, carried out promotions in the mainstream media, and carried out hacking as a form of support.

“One fan claimed to have hacked hundreds of thousands of internet-connected printers worldwide to automatically print out messages rallying support for PewDiePie’s campaign. Dozens posted the evidence on social media. “Attention!” reads the desperate call to action, “PewDiePie is in trouble and he needs your help to defeat T-Series!”” (theguardian.com).

“While Donaldson is planning his trip to India where he intends to buy more billboard space to popularise his hero, one is not quite sure of his motives beyond this extreme fandom for the Swedish Youtuber. He has started awarding titular rewards to members of the ‘Bro Army’, the group of people who join him in his crusade against T-Series.” (forbes.com).

Several Pewdiepie supporters and YouTube creators have brought the battle for subscribers to the battle between “creator vs. developer” content from the turmoil that has occurred. Some think that Pewdiepie’s defeat has topped the most subscribers, meaning defeat for creators (detik.com). On the other hand, this subscriber battle has made T-Series a local Indian company known to the world. The Pewdiepie vs. T-Series battle has become a means of promotion for the Indian label company.

According to the researcher, events that occur both in cyberspace and in the real world between Pewdiepie vs. T-Series are due to YouTube’s features, namely the “subscribe” button. The battle between the two will automatically disappear if this subscription feature does not exist. This researcher only shows an example of how the subscriber button feature has worked from technological determinism.

Loyalty by pressing the virtual Subscribe button has become a clear example of how “medium is the message” works. Medium is the message, has seen that in its development, technology has become more important than the message content delivered by the technology (McLuhan & Fiore 1967). A real example of the subscribe button illustrating this perspective is that it becomes more important and main than the essence of supporting a particular channel when clicking the subscribe button. Support can only be confirmed when the user presses the virtual subscribe button. That has shown how technology dominates message content. In the end, the legitimacy of “supporting” someone in cyberspace needs to be done very technologically - it is necessary to press the subscribe button.

Furthermore, various supports are directed to Pewdiepie - or all other YouTube channels. This support will feel more real and more legitimate if support is directed by providing subscribe (by pressing the subscribe button) to the YouTube channel that the user wants to support. That is why from this perspective, it can be seen that the subscribe button has a very strong impact on interactions in cyberspace. The subscribe button has changed the interaction between cyberspace viewers, especially those using YouTube. Furthermore, it seeps out at the extreme, creating mass bases based on just how many clicks these virtual buttons are. In general, cyberspace theories relating to technological features have discussed that the effects of technological features in cyberspace will take place and affect interactions in two realities, virtual or real (Whittaker 2004; Ploug 2009; Lyon 2002).

From the user's perspective, the subscribe button stands for their "loyalty" to a YouTube channel. In McLuhan's (1964; 1994) perspective, this condition was introduced to the concept of man's extension, which has explained that technology is an extension and a reflection of human beings. The process technology will replace parts of the human body when interacting in reality. In this perspective, the subscribe button has become an extension of support voices for a YouTube channel while at the same time providing strong legitimacy for this support.

On the other hand, nearly 80 million subscribers to Pewdiepie and T-Series cannot be identified from which country and affiliated with what identity. All people from various parts of the world have voiced support for both of them through the subscribe button, but it cannot be mapped in plain view, even it is not easy to see the boundaries between the supporters of the two. The subscribe button also removes boundaries, both SARA identity, political affiliation, socioeconomic status, and culture. This concept follows McLuhan's (1962; McLuhan & Fiore 1968) prediction regarding determinism technology, which states that one day there will be technology that removes social boundaries and creates a global village.

Finally, although it looks very technological determinism, the authors see that the factor of human agency cannot be separated from "how technology shapes the social life of society." As the authors also mentioned in the first chapter of the literature review, regarding the author's support for a more moderate determinism definition. The researcher noticed that the subscribe button, however, moves in two directions (bi-directional). On the one hand, this feature has massively changed interactions in cyberspace and the real world. However, on the other hand, this feature can become even more phenomenal due to the massive growth of users accessing cyberspace in developing countries such as Indonesia and India. Das et al. (2018) has noted that the growth of internet users in Indonesia has greatly influenced cyberspace interactions. On the other hand, some international media have noted that the number of T-Series subscribers, which is growing by more than 100,000 per day, is the result of growing internet use in India, which has increased since 2016 (nytimes.com/2018/; forbes.com; theguardian.com; bbc.co.uk). That shows that there is human influence so that the subscribe button is reaching the peak of its glory.

The researcher's view regarding human agency cannot be separated from technological development. In this case, it acknowledges the existence of technological determinism but, on the other hand, also sees the possibility of human agency influencing the development process of a technology (moderate

Lapalelo: The effect of the YouTube subscriptions button in the real-world and cyberspace

technological determinism). It is reflected in the miniature findings of qualitative research in the field by asking eight research subjects who use YouTube and access the YouTube subscribe feature.

Based on interviews with subjects, the authors found that the subscribe button feature, at least, has influenced the way users interact on social media, including YouTube. At least an illustration of how the to subscribe button technology has affected users can be seen from the answers of the following sources:

“Saya menggunakan YouTube sejak 2012, dulu subscribe ya, Cuma untuk memberikan notifikasi kepada kita kalau ada video dari channel tersebut, namun sejak Subscribe di monetizing sama YouTube, saya lihat ada bedanya ya video-video sekarang itu kayak apa-apa subscribe sama like, apa-apa minta subscribe. Kalau saya biasanya subscribe akun otomotif karena kebetulan saya juga ikut komunitas motor lawas Honda. Saya subscribe biar nantinya bisa liat video-video baru tentang rakit-rakit motor. Kadang-kadang video-video yang akunnya saya subscribe memberikan semacam informasi, atau bahkan rekomendasi dimana bisa beli sparepart motor.” (Hasil wawancara dengan AK).

(“I have been using YouTube since 2012, I used to subscribe, just to notify us of videos from the channel, but since Subscribe is monetizing with YouTube, I see there is a difference. Yes, now videos are like anything, subscribe to like, anything asks to subscribe. I usually subscribe to an automotive account because I happen to be part of the old Honda motorcycle community. I subscribe so that later I can see new videos about motorbike rafts. Sometimes videos whose accounts I subscribe to provide some kind of information or even recommendations on where to buy motorbike spare parts.” (Result of the interview with AK)).

“Saya mengakses YouTube sudah lama, diriku agak lupa kapan tapi kayaknya 2012 atau 2013-an, Cuma kalau punya akun YouTube sendiri itu ketika YouTube mulai connect sama G-mail, kan kalau beli HP android itu daftar semuanya pake akun email Google gitu. Kalau saya sih seringkali menggunakan Subscribe buat akun-akun yang ngasih tutorial make up, ngasih tutorial hijab, sama akun yang nampilin kucing-kucing lucu, soalnya saya suka kucing. Sekarang ini penggunaan tombol subscribe itu terasa ya, biasanya saya subscribe juga buat dukung pembuat channelnya, kan subscribe sama like kita kan bisa mendatangkan uang buat mereka, jadi semacam support saja.” (Hasil wawancara dengan YA)

(“I have been accessing YouTube for a long time, I forgot when it was, but it seems like in 2012 or 2013, only if I have my own YouTube account when YouTube starts to connect with G-mail, if I buy an Android cellphone, I list everything using a Google email account. I often use Subscribe for accounts that provide makeup tutorials, hijab tutorials, and accounts that show cute cats because I like cats. Now I feel like using the subscribe button, I usually subscribe to support the channel creators, right? Subscribe to like we can make money for them, so it's a kind of support.” (Result of the interview with YA)).

“Kalau ditanya akses YouTube kapan, sejak dulu sih, pas pertama kali YouTube muncul, tahun 2005-2006 an lah, kalau tau tentang video YouTube pertama tentang orang yang pergi ke kebun binatang ('Me at the Zoo' 23 April 2005), diriku dulu nonton waktu pertama kali keluar, aku juga ikutin Pewdiepai sejak dia mulai rintis karir di YouTube. Tapi kalau ditanya kapan punya akun YouTube sendiri, sejak tahun 2011-2012 an lah, dulu sempat mau coba jadi vlogger tapi gak jadi ha .. ha.. kalau sekarang sih diriku kelola empat akun YouTube dua punya saya sendiri, satunya fake akun, satunya lagi akun YouTube komunitas, dan satunya akun YouTube punyanya kantor. Aku biasanya gunain keempatnya buat subscribe akun-akun yang nampilin video-video shitpost, video-video yang kontennya nunjukin effort dari yang buat. Kalau saya lihat Subscribe itu aslinya fitur biasa ya, tapi bisa ada tuh orang yang sampai ngeheck videotron, sampai running teksnya yang dipertamina buat nge-subscribe Pewdiepai, dan bicara Pewdiepai, keempat YouTube yang saya kelola semuanya saya gunakan untuk subscribe dia, saya merasa kontennya sesuai dengan saya. Selain itu orang juga mulai banyak beralih ke YouTube, artis-artis kayak raffi ahmad, dedy, bahkan lucinta luna udah ke YouTube semua karena

bisa lebih cepat populer di YouTube, apalagi ada konsep monetizing subscribe.” (Hasil wawancara dengan NA)

(“When asked when to access YouTube, since a long time ago, when YouTube appeared for the first time, it was in 2005-2006. If you know about the first YouTube video about people going to the zoo ('Me at the Zoo' 23 April 2005), I watched it when I first came out. I also followed Pewdiepai since he started his career on YouTube. But if you ask me when I have my own YouTube account, since 2011-2012, I wanted to try to be a vlogger, but it didn't work out ... ha ... now I manage four YouTube accounts, two have mine, one is a fake account, one is a fake account. Again a community YouTube account, and the other one has an office YouTube account. I usually use all four of them to subscribe to accounts that display shitpost videos, videos whose content shows the effort they made. If I look at the Subscribe, it was originally a normal feature, yes. Still, people check the Videotron until the running text is maintained to subscribe to Pewdiepai and discuss Pewdiepai. The four YouTube that I manage are all I use to subscribe to him. I feel the content suits me. Besides, people have also started to switch to YouTube a lot. Artists like Raffi Ahmad, Dede, even Lucinta Luna have all gone to YouTube because they can get popular faster on YouTube, especially with the concept of monetizing subscriptions.” (Result of the interview with NA)).

“2014-an waktu saya mengakses YouTube, itu juga pertama kali punya akun YouTube karena di HP android kan minta langsung di daftarin. Saya kan punya usaha Travel haji dan umroh, youtubenanya saya gunakan buat nampilin video-video haji. Saya juga sempat nge-vlog perjalanan haji tapi akhirnya berhenti, video saya di YouTube tidak banyak, karena subscriber saya juga Cuma puluhan. Kalau ditanya masalah subscribe siapa di YouTube, saya biasanya subscribe pendakwah-pendakwah terkenal sama, agen travel haji dan umroh lain, sama mungkin subscribe teman saya yang juga ngevlog di YouTube. Saya subscribe sesama travel agen biar bisa liat saja promosi-promosinya seperti apa, kalau saya subscribe teman karena kebetulan teman saya itu dulu haji menggunakan travel agen punyanya saya. Saya subscribe supaya videonya ngak hilang dan bisa saya pakai juga buat promosi travel agen yang saya jalankan bersama istri saya.” (Hasil wawancara dengan MU)

(“In 2014, when I accessed YouTube, it was also the first time I had a YouTube account because, on Android's cellphone, I asked to register directly. I have a Hajj and Umrah travel business, I use YouTube to show Hajj videos. I also had time to Vlog the pilgrimage trip, but finally, it stopped. I didn't have many videos on YouTube because my subscribers were only tens. When asked whose subscriber problem is on YouTube, I usually subscribe to the same famous preachers, travel agents for Hajj, and other Umrah, maybe subscribe to my friends who blog on YouTube. I subscribe to fellow travel agents to see the promotions if I subscribe to a friend because my friend happened to have had a pilgrimage using my travel agent. I subscribe so that the video won't be lost, and I can also use it for travel agency promotions that I run with my wife.” (Result of the interview with MU)).

“Sudah kenal YouTube sejak lama, SMP kalau tidak salah 2007-2008, kebetulan suka musik, jadi YouTube buat liat-liat video musik, kadang juga buat lihat-lihat trailer film. Saya mulai gunakan YouTube itu tahun 2012, ketika mulai-mulai berkarya lagu-lagu EDM, biasanya tak upload di YouTube sama soundcloud. Sejak 2012 juga mulai kenal subscribe, biasanya support teman-teman yang juga berkarya musik EDM. Subscribe itu fenomenalah di internet, orang juga jualan subscribe, ngebotsubscriber, kayak Atta halilinta itu katanya juga ngebot subscriber, orang-orang berubahlah karena subscribe, artis-artis pindah YouTube, karena subscribe bisa hasilin duit, ada tuh yang kerjanya jual beli subscribe. Saya juga kepengen sebenarnya berkarir di YouTube, Cuma subscribarnya gak banyak jadi ngak jadi, musiknya buat saya nikmati sendiri saja.” (Hasil wawancara dengan MA)

(“I have known YouTube for a long time, junior high, if I'm not mistaken, 2007-2008, I happen to like music, so YouTube is for watching music videos, sometimes also for viewing movie trailers. I started using YouTube in 2012. When I started working on EDM songs, I usually didn't upload them on YouTube with SoundCloud. Since 2012 he has also started to know to subscribe, usually support friends who also work on EDM music. Subscribing is a phenomenon on the internet. People also sell subscriptions and subscribe to them, like Atta Halilinta. He says he is also a fan of subscribers. People change because they subscribe, artists move YouTube because subscriptions can make money for those who sell and buy subscriptions. I also really want to have a career on YouTube, but there aren't many

Lapalelo: The effect of the YouTube subscriptions button in the real-world and cyberspace

subscribers, so it doesn't work. The music is just for me to enjoy myself. "(Result of the interview with MA)).

"aku ya punya akun YouTube, dulu sempat digawe(dipakai) mosting cover lagu-lagu jepang sama lagu Indonesia yang lagi populer. Cuma sekarang tak arsip, tak sembunyikan soalnya sekarang lagi berkarya IDM, jadi video-video yang tak posting yo lagu-lagu IDM. Kalau awakmu takok (kalau dirimu tanya) kapan makainya, sudah sejak SMP (2006-an) kenal YouTube. Dulu di babatan mukti (Surabaya Barat) ada warnet besar, kalau kesana sering buat main game sama liat YouTube. Kalau video yang dilihat apa saja, kebanyakan sih musik, sama trailer film. Ya buat senggang sih, soal e awakmu yo keakehan (diriku kebanyakan) diwarnet ya buat ngegame. Kalau punya akun YouTube kapan ?, sejak SMA (2010-an) ya, itu pas gawe (buat) video cover gitar sama dance. Sejak itu ya sudah kenal apa itu subscriber, like, comment. Cuma sekarang saja yang rame, orang bondong-bondong YouTube-an. Beli-belian subscriber. Banyak tuh video yang kontennya gitu-gitu saja tapi kayak ngemis like subscribe. Kalau awakmu gawe YouTube yo biar karyaku di ndelok tok, klo subscriber nambah yah ancenere rejeki ya gak oleh ditolak (kalau diriku buat YouTube supaya karyaku bisa dilihat oleh orang lain, kalau akhirnya subscribarnya nambah ya, namanya juga rejeki tidak boleh ditolak." (Hasil wawancara dengan BR)

("I do have a YouTube account. In the past, I was almost used to post covers of Japanese songs and popular Indonesian songs. But now there are no archives, don't hide it because now IDM is working, so videos don't post IDM songs. If you ask when to use it, you have been familiar with YouTube since junior high (2006). Back in Babatan Mukti (West Surabaya), there was a large internet cafe. If you go there, you often play games and watch YouTube. If you watch videos, mostly music, as well as movie trailers. Yes, for free, because I am mostly in Internet cafes, so I play games. When did you have a YouTube account? Since high school (2010), yes, it was a guitar cover video with dance. Since then, you have known what a subscriber, like, the comment is. Only now is the crowd. People are flocking to YouTube. Buy subscribers. There are many videos with content like that, but it's like begging to like subscribe. If I make YouTube so that my work can be seen by other people, if in the end, the subscribers increase, yes, the name is also fortune, I can't be rejected. (Result of the interview with BR)).

"Awaku agak gaptek (gagap teknologi) kalau bicara soal teknologi, jadi ya awakmu ndelok (aku melihat) YouTube yo baru-baru ini, 2016 lah, pas pertama kali pakai HP android. Dulu mungkin pernah buat kerja tugas, awakukan (diriku) kuliah komunikasi, jadi disuruh ndelok YouTube terus dianalisis, kayak gitu gitu tapi sering liat YouTube ya 2016-an. Kalau awakmu takon (dirimu bertanya) tau subscribe apa ngak ?. taulah, diriku yo siring ngesubscribe akun-akun prank-prank, sekarangkan yang lagi booming, itu yo yang ngeprank nyanyi jelek, moro-moro nyanyie apik (tiba-tiba nyanyiannya bagus). Video-video kayak gitu awakmu sering ngesubscribe. Awaku ancene pengen ndelok konco buat video-video prank kayak ngono sisan, kan lumayan kene di subscribe, iklan masuk kene dapet duit (diriku aslinya kepingin mencari teman untuk membuat video-video prank seperti yang ditampilin di YouTube, kan lumayan kita di subscribe, iklan bisa masuk, dan kita dapat uang)." (Hasil wawancara dengan FE)

("I am a bit clueless (not technologically) when it comes to technology, so I saw YouTube recently, 2016, when I first used an Android cellphone. In the past, maybe I did work assignments, I did studying communication, so I was told to watch YouTube and continue to analyze it, but I often watch YouTube, 2016. If you ask, do you know what your subscription is or not? You know, I subscribe to prank-prank accounts, now the booming ones, who sing badly, suddenly the singing is good. I often subscribe to videos like that. I originally wanted to find friends to make prank videos like what is shown on YouTube, right? We are subscribed to, advertisements can enter, and we get money. (Results of the interview with FE)).

"kalau beta pake YouTube itu par lia-lia video lucu-lucu dan par dengar lagu-lagu ambon lah (kalau saya gunakan YouTube untuk melihat video-video lucu, dan mendengar lagu-lagu Ambon). Beta biasa subscribe orang yang pung video lagu-lagu ambon (saya biasanya subscribe akun yang membawakan lagu-lagu ambon). Ya beta dengar-dengar kata orang subscribe itu bisa jadi uang, Cuma b z tau cara

pake akang par dapa uang (ya saya pernah dengar kata orang kalau subscribe itu bisa menghasilkan uang, Cuma saya tidak tau cara untuk menggunakan subscribe untuk menghasilkan uang)." (Hasil wawancara dengan LI)

("If I use YouTube to watch funny videos and listen to Ambonese songs. I usually subscribe to accounts that perform Ambon's songs. Yes, I've heard people say that subscribing can make money, but I don't know how to use subscriptions to make money. "(Result of the interview with LI)).

From the answers of the subjects above, the eight informants admit or even have shown that the subscribe button affects them in acting on social media. For example, their action to "subscribe" to their favorite channel, and wait for videos to leave the channel, is an action that was not done or even thought of before the subscribe button appeared. NA, MA, MU, and AK, who have used YouTube for a long time, have even explained that YouTube interactions have changed because of the subscribe button. Finally, they mention that now many videos ask to be subscribed to each of their videos. MU has mentioned that he uses the subscribe button as one of the ways he advertises on YouTube.

In contrast, NA and MA have seen that many artists in the real world switch to using YouTube because YouTube has made money for them. Some of the sources (NA, FE, and BR) were even interested in having a career on YouTube because the subscribe feature was "able to make money." Besides, support that previously needed to be voiced now only needs to be done by pressing the subscribe button. Several subjects (NA, YA, BR, MA) have mentioned using the subscribe button to provide "support" to multiple channels, resulting in quality content.

However, the researchers saw that even though some of the speakers were aware of the subscribe button's ability and how subscribing could bring about change, both in interaction and in creating job opportunities. They still realistically choose not to have a career or even not to use the technology. For example, NA, MA, BR, and MU ultimately did not take advantage of this feature to make money because they felt that their work (video) did not necessarily bring enough subscribers as a condition for making money. Through this statement, the authors see that the subscribe button will actually be a very social construct because it is precisely the use of the subscribe button to make money decided by the human mind who uses it and the user who will subscribe to a channel. Not as stated in the theory of determinism technology that technology will influence humans to act.

Through the explanation of the eight research subjects above, it can be seen that the virtual subscribe button feature on the YouTube platform is a determinism technology that works in the realm of new media. From this perspective, the subscribe button has influenced interactions in the virtual world and in the real world. The subscribe button dominantly legitimizes support messages. User reflects support for individual and corporate YouTube creator content, releases boundaries of identity, and combines communities in one cyberspace. This condition follows McLuhan's assumptions regarding technological determinism, that technology is a message, that technology has become an extension and a reflection of humans, until technology unites humans in a global village. Even though it looks very technological determinism, a subscriber's existence as a technological feature does not necessarily eliminate humans as one factor that influences the development of technology. That is just like some experts' views who define determinism technology more moderately by holding other factors, including humans as agencies that influence change (Smith & Marx 1994; Winner 1977; Dafoe 2015; Hess 2015). The researcher looks that the presence of the subscribe button has seen from two directions. First, the subscribe button has formed a pattern of interaction in the virtual and real world. The second, from the oppositional direction, that the subscriber button's existence and its current dominance cannot be separated from human existence, where internet users' development in several developing countries has supported growth. Use of subscribers in cyberspace. This is also reflected in the interview result with eight YouTube users. The eight informants' answers show that they are influenced by the subscribe button's technological determinism. That shows by the way they interact with certain channels on YouTube via the subscribe button.

Lapalelo: The effect of the YouTube subscriptions button in the real-world and cyberspace

On the other hand, they also showed that the subscribe button is also inseparable from human construction. Some of them refuse to use YouTube for careers because they feel that their content does not necessarily attract people to subscribe to their channel. In this case, the user decides to use YouTube, and the subscribers feature on the user's conditions and situation (creating content). That condition actually shows the social construct of technology where humans play a role in developing technology.

Finally, through the deterministic technological perspective of the subscribe button. The virtual subscribe button feature on the YouTube platform, which is only one of the small technologies on the YouTube platform (even the smallest when looking at cyberspace as a whole which has millions of platforms inside), has turned into a technology capable of dominating interactions in cyberspace and in the real world. This growing influence cannot be spared from the subscriber button's function, which is increasingly changing, not just running a function to subscribe to the YouTube channel. This button has turned into a very social tool to move community groups to influence the economy, politics, society, and culture. That can also be seen from interviews with several sources such as YA, NA, BR, and MA, who showed that they use subscriptions to "support" certain channels with the same vision. This condition is exactly what McLuhan & Fiore (1967; 2001) said that technology will not be known until it becomes dominant. The dominant technology will then affect humans in a socio-cultural context.

Conclusion

Based on the findings and discussion above, there are two main points found in this mini-research. The theory of determinism technology, born half a century ago, according to McLuhan's (1964) thought, can still be applied to current technology, new media. That is illustrated through the subscribe button, which has influenced the interaction of at least eight informants on social media, especially YouTube and the real world, and many community phenomena that are greatly influenced by the appearance of the subscribe button on YouTube. For example, Pewdiepai and the T-Series' case has moved the world's community groups. Although the technology of determinism is still valid in new media technology. Its application cannot be complete "determinism." Like the exposure of moderate determinism technology experts, technology cannot be separated from the influence of human agency (bi-directional), so the subscribe button is also shown as a technology. This mini-research shows that some informants have shown an 'independent attitude' to subscribe feature, even though many people use this for promotion or job. Some informants say they are still thinking or waiting to produce good videos before taking advantage of this feature as a moneymaker. On the one hand, subscribers' growth in the world is also influenced by the emergence of people who are aware of technology, especially in Indonesia and India, which makes the subscriber button not entirely deterministic technology.

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Lapalelo: The effect of the YouTube subscriptions button in the real-world and cyberspace

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