

**ANALISIS MOTIVASI PENGGEMAR DAN *AUDIENCE EXPERIENCE*
DALAM MENGHADIRI KONSER K-POP**

SKRIPSI

**Diajukan untuk Memenuhi Salah Satu Syarat Gelar Sarjana
Pariwisata pada Program Studi Manajemen Pemasaran Pariwisata**



Oleh:

Hana Kriscania Hartono

2109418

**PROGRAM STUDI MANAJEMEN PEMASARAN PARIWISATA
FAKULTAS PENDIDIKAN ILMU PENGETAHUAN SOSIAL
UNIVERSITAS PENDIDIKAN INDONESIA**

2025

LEMBAR HAK CIPTA
ANALISIS MOTIVASI PENGGEAR DAN *AUDIENCE EXPERIENCE*
DALAM MENGHADIRI KONSER K-POP

Oleh
Hana Kriscania Hartono
2109418

Sebuah skripsi yang diajukan guna memenuhi syarat untuk memperoleh gelar
Sarjana Pariwisata pada Program Studi Manajemen Pemasaran Pariwisata
Fakultas Pendidikan Ilmu Pengetahuan Sosial
Universitas Pendidikan Indonesia

© Hana Kriscania Hartono, 2025
Universitas Pendidikan Indonesia

Hak cipta dilindungi Undang-Undang. Skripsi ini tidak boleh diperbanyak
sebagian atau seluruhnya, dengan dicetak ulang, difotokopi, atau cara lainnya
tanpa seizin penulis.

LEMBAR PENGESAHAN
ANALISIS MOTIVASI PENGGEMAR DAN *AUDIENCE EXPERIENCE*
DALAM MENGHADIRI KONSER K-POP

Skripsi ini disetujui dan disahkan
oleh:

Pembimbing I



Taufik Abdullah, PhD.
NIP. 19851024 201404 1 001

Mengetahui,
Ketua Program Studi
Manajemen Pemasaran Pariwisata



Taufik Abdullah, PhD.
NIP. 19851024 201404 1 001

Tanggung Jawab Yuridis
Ada Pada Penulis



Hana Kriscania Hartono
NIM. 2109418

SURAT PERNYATAAN

Dengan ini saya menyatakan bahwa skripsi dengan judul: “**Analisis Motivasi Penggemar dan Audience Experience dalam Menghadiri Konser K-Pop**” beserta seluruh isinya adalah benar-benar karya penulis sendiri. Saya tidak melakukan penjiplakan atau pengutipan dengan cara-cara yang tidak sesuai dengan etika ilmu yang berlaku dalam masyarakat keilmuan. Atas pernyataan ini, saya siap menanggung risiko atau sanksi apabila dikemudian hari ditemukan adanya pelanggaran etika keilmuan atau ada klaim dari pihak lain terhadap keaslian karya saya ini.

Bandung, 10 Juli 2025
Yang Membuat Pernyataan



Hana Kriscania Hartono

2109418

ABSTRAK

Menghadiri konser K-pop merupakan salah satu cara utama bagi penggemar untuk mengekspresikan kekaguman mereka terhadap idola. Konser menawarkan pengalaman yang imersif dan menjadi pendorong utama keinginan untuk hadir, dengan motivasi penggemar yang sangat beragam. Penelitian ini menganalisis motivasi penggemar serta pengalaman mereka secara keseluruhan dalam menghadiri konser K-pop yang diselenggarakan di beberapa venue besar di Indonesia. Dengan menggunakan pendekatan kualitatif, penelitian ini menerapkan teknik purposive sampling untuk memilih 20 penggemar yang berpartisipasi dalam wawancara semi-terstruktur dan diamati secara langsung saat menghadiri konser K-pop. Temuan menunjukkan bahwa motivasi penggemar untuk menghadiri konser K-pop tidak hanya berkaitan dengan hiburan, tetapi juga mencakup aspirasi pribadi, pengaruh sosial, serta kebutuhan emosional seperti rasa takut tertinggal (FoMO). Pengalaman mereka dipengaruhi oleh berbagai faktor, mulai dari proses pembelian tiket hingga fase setelah konser. Kepuasan partisipan serta niat mereka untuk menghadiri konser di masa mendatang sangat dipengaruhi oleh persepsi terhadap kualitas manajemen acara dan kecukupan layanan yang diberikan selama keseluruhan pengalaman konser.

Kata kunci: Konser K-pop; Motivasi Penggemar; Pengalaman Audiens; Fandom; *Event*

ABSTRACT

Attending K-pop concerts is a primary way for fans to express admiration toward their idols. Concerts offer immersive experiences and act as a motivating force for attendance, with fans' motivations varying significantly. This study analyzes the motivations of fans and their overall experiences when attending K-pop concerts held at several major venues across Indonesia. Employing a qualitative approach, this research utilizes purposive sampling to select 20 fans who participated in semi-structured interviews and were observed while attending K-pop concerts in person. The findings show that fan motivation to attend K-pop concerts extends beyond entertainment, encompassing personal aspirations, social influences, and emotional needs such as fear of missing out (FoMO). Experiences are shaped by various factors from ticketing to post-concert phases. Participants' satisfaction and intentions to attend future events are deeply shaped by their perceptions of event management quality and the adequacy of services provided throughout the experience.

Keywords: *K-pop Concert; Fan Motivation; Audience Experience; Fandom; Event*

KATA PENGANTAR

Puji syukur penulis panjatkan kepada Tuhan Yang Maha Esa yang telah memberikan rahmat dan berkah-Nya, sehingga skripsi yang berjudul “Analisis Motivasi Penggemar dan *Audience Experience* dalam Menghadiri Konser K-Pop” ini dapat diselesaikan. Skripsi ini disusun sebagai salah satu syarat untuk memperoleh gelar sarjana pariwisata di Fakultas Pendidikan Ilmu Pengetahuan Sosial, Universitas Pendidikan Indonesia. Melalui penelitian ini, penulis berupaya memahami lebih dalam mengenai motivasi penggemar yang mendorong kehadiran mereka dalam konser, serta bagaimana pengalaman yang mereka alami selama konser membentuk makna.

Penulis menyadari bahwa dalam proses penyusunan skripsi ini tidak terlepas dari dukungan, bimbingan, dan bantuan dari berbagai pihak. Oleh karena itu, penulis ingin menyampaikan ucapan terima kasih yang sebesar-besarnya kepada para dosen, keluarga, serta berbagai pihak yang memberikan dukungan dan bimbingan selama penyusunan skripsi ini. Penulis berharap skripsi ini dapat memberikan manfaat bagi siapapun yang membacanya. Penulis menyadari bahwa skripsi ini masih jauh dari sempurna. Maka dari itu, penulis terbuka terhadap kritik dan saran yang membangun demi menyempurnakan karya ini.

Bandung, 10 Juli 2025



Hana Kriscania Hartono

2109418

UCAPAN TERIMA KASIH

Segala puji dan syukur penulis panjatkan ke hadirat Tuhan Yang Maha Esa atas limpahan rahmat, kasih sayang, dan kekuatan-Nya. Penulis mengucapkan banyak terima kasih kepada dirisetiap pihak yang selalu memberikan apresiasi dan dukungan dimulai selama proses perkuliahan hingga pada penulisan skripsi ini, sehingga penulis dapat menyelesaikan skripsi yang berjudul “Analisis Motivasi Penggemar dan *Audience Experience* dalam Menghadiri Konser K-Pop”. Oleh sebab itu, peneliti ingin mengucapkan terima kasih khusus kepada:

1. Mama dan Papa yang tiada hentinya berjuang dan memberikan dukungan dari awal perkuliahan hingga penulisan skripsi ini selesai.
2. Cici, Koko, Emak, serta seluruh keluarga yang senantiasa mendukung segala cita-cita penulis.
3. Bapak Prof. Dr. H. Didi Sukyadi, M.A., selaku Rektor Universitas Pendidikan Indonesia.
4. Bapak Prof. Dr. Cecep Darmawan, S.H., S.I.P., S.A.P., S.Pd., M.Si., M.H., CPM. Selaku Dekan Fakultas Pendidikan Ilmu Pengetahuan Sosial Universitas Pendidikan Indonesia.
5. Bapak Taufik Abdullah, Ph.D., selaku Ketua Program Studi Manajemen Pemasaran Pariwisata sekaligus menjadi dosen pembimbing yang selalu berkenan untuk menyediakan waktu, memberikan arahan, serta bimbingan yang diberikan dalam setiap tahap penyusunan skripsi ini.
6. Ibu Heri Puspito Diyah Setiyorini, Ph.D. selaku wali dosen yang selalu membimbing dan membantu selama perkuliahan.
7. Ibu Heri Puspito Diyah Setiyorini, Ph.D, Bapak Dr. Gitasiswhara, SE.Par., MM, Bapak Rijal Khaerani, M.Stat. selaku dosen penguji yang telah membantu dalam penyempurnaan penelitian ini.
8. Untuk seluruh dosen Program Studi Manajemen Pemasaran Pariwisata, yang sudah memberikan ilmu, wawasan, serta pengalaman baru selama perkuliahan ini.
9. Para partisipan penelitian yang telah membantu dan meluangkan waktu serta berbagi pengalaman secara terbuka dalam penelitian ini.
10. Finkha, Isti, Kezya, Laura, dan Selly yang selalu membantu dan memberikan segala dukungan untuk penulis, mendengarkan segala cerita penulis dari awal perkuliahan hingga tahap penyelesaian skripsi ini.

11. Dela, Kinanti, Fayza, Hilda, Alya, Meitha, Savina, Shakira, Shakila, Fikri, dan Zalwa yang selalu membantu, kebersamai, berbagi cerita suka maupun duka selama perkuliahan hingga selesainya pengerjaan skripsi ini.
12. Teman-teman Manajemen Pemasaran Pariwisata Angkatan 2021 yang turut memberikan pengalaman dan kebersamaan dari awal perkuliahan.
13. Kepada kang fahri, serta kakak dan adik tingkat yang tidak bisa disebutkan satu persatu, terima kasih atas bantuan dan dukungan selama perkuliahan dan penulisan skripsi ini.
14. Nashwa dan teman-teman SMA penulis yang selalu memberikan dukungan dari awal mulai perkuliahan hingga saat ini.
15. Teman-teman yang tidak dapat disebutkan satu persatu yang sudah kebersamai dan membantu peneliti dalam menyelesaikan skripsi ini.
16. Dan yang terakhir, kepada diri saya sendiri terima kasih karena telah berjuang sampai sekarang.

Semoga segala kebaikan dan bantuan yang telah diberikan oleh segala pihak dapat dibalas oleh Tuhan Yang Maha Esa. Meskipun karya ini masih memiliki keterbatasan, penulis berharap skripsi ini dapat memberikan manfaat dan menjadi bahan referensi yang berguna bagi para pembaca.

Bandung, 10 Juli 2025



Hana Kriscania Hartono

2109418

DAFTAR ISI

LEMBAR HAK CIPTA.....	Error! Bookmark not defined.
LEMBAR PENGESAHAN	Error! Bookmark not defined.
SURAT PERNYATAAN	Error! Bookmark not defined.
ABSTRAK	Error! Bookmark not defined.
<i>ABSTRACT</i>	Error! Bookmark not defined.
KATA PENGANTAR.....	Error! Bookmark not defined.
UCAPAN TERIMA KASIH	Error! Bookmark not defined.
DAFTAR ISI.....	x
DAFTAR TABEL	xii
DAFTAR GAMBAR.....	xiii
DAFTAR LAMPIRAN	xiv
BAB I.....	Error! Bookmark not defined.
PENDAHULUAN.....	Error! Bookmark not defined.
1.1 Latar Belakang	Error! Bookmark not defined.
1.2 Rumusan Masalah	Error! Bookmark not defined.
1.3 Tujuan Penelitian.....	Error! Bookmark not defined.
1.4 Manfaat Penelitian.....	Error! Bookmark not defined.
1.5 Struktur Skripsi.....	Error! Bookmark not defined.
BAB II	Error! Bookmark not defined.
KAJIAN PUSTAKA	Error! Bookmark not defined.
2.1 Motivasi Menghadiri Konser.....	Error! Bookmark not defined.
2.2 Pengalaman Audiens dalam Menghadiri konser	Error! Bookmark not defined.
BAB III.....	Error! Bookmark not defined.
METODE PENELITIAN	Error! Bookmark not defined.
3.1 Desain Penelitian	Error! Bookmark not defined.

3.2 Lokasi Penelitian	Error! Bookmark not defined.
3.3 Partisipan Penelitian	Error! Bookmark not defined.
3.4 Teknik Pengumpulan Data	Error! Bookmark not defined.
3.4.1 Wawancara.....	Error! Bookmark not defined.
3.4.2 Observasi	Error! Bookmark not defined.
3.5 Etika Penelitian.....	Error! Bookmark not defined.
3.6 Analisis Data	Error! Bookmark not defined.
3.7 Kredibilitas	Error! Bookmark not defined.
3.8 Refleksi Diri	Error! Bookmark not defined.
BAB 4	Error! Bookmark not defined.
HASIL DAN PEMBAHASAN	Error! Bookmark not defined.
4.1 Motivasi penggemar untuk menghadiri konser K-pop	Error! Bookmark not defined.
4.2 Rangkaian pengalaman dalam menghadiri konser K-pop.	Error! Bookmark not defined.
BAB V.....	Error! Bookmark not defined.
KESIMPULAN, IMPLIKASI, DAN LIMITASI ..	Error! Bookmark not defined.
5.1 Kesimpulan.....	Error! Bookmark not defined.
5.2 Implikasi Praktis.....	Error! Bookmark not defined.
5.3 Limitasi Penelitian dan Arah Penelitian Selanjutnya	Error! Bookmark not defined.
DAFTAR PUSTAKA	47
Lampiran 1 Lembar Bimbingan Skripsi	Error! Bookmark not defined.
Lampiran 2 Informed Consent Form.....	Error! Bookmark not defined.
Lampiran 3 Pedoman Wawancara (Semi-structured)	Error! Bookmark not defined.

DAFTAR TABEL

Tabel 3.1 Karakteristik Partisipan.....	Error! Bookmark not defined.
Tabel 3.2 Struktur Data	Error! Bookmark not defined.

DAFTAR GAMBAR

Gambar 1.1 Statistik negara dengan streaming tertinggi untuk lagu Thunder oleh Seventeen dan Stray Kids di YouTube.**Error! Bookmark not defined.**

DAFTAR LAMPIRAN

Lampiran 1 Lembar Bimbingan Skripsi.....	Error! Bookmark not defined.
Lampiran 2 Informed Consent Form	Error! Bookmark not defined.
Lampiran 3 Pedoman Wawancara (Semi-structured)	Error! Bookmark not defined.

DAFTAR PUSTAKA

- Abreu-Novais, M., & Arcodia, C. (2013). *MUSIC FESTIVAL MOTIVATORS FOR ATTENDANCE: DEVELOPING AN AGENDA FOR RESEARCH*. 8(1).
- Allmark, P., Boote, J., Chambers, E., Clarke, A., McDonnell, A., Thompson, A., & Tod, A. M. (2009). Ethical Issues in the Use of In-Depth Interviews: Literature Review and Discussion. *Research Ethics*, 5(2), 48–54.
<https://doi.org/10.1177/174701610900500203>
- Aluwihare-Samaranayake, D. (2012). Ethics in Qualitative Research: A View of the Participants' and Researchers' World from a Critical Standpoint. *International Journal of Qualitative Methods*, 11(2), 64–81.
<https://doi.org/10.1177/160940691201100208>
- Anderman, E. M. (2020). Achievement motivation theory: Balancing precision and utility. *Contemporary Educational Psychology*, 61, 101864.
<https://doi.org/10.1016/j.cedpsych.2020.101864>
- Aspers, P., & Corte, U. (2021). What is Qualitative in Research. *Qualitative Sociology*, 44(4), 599–608. <https://doi.org/10.1007/s11133-021-09497-w>
- Auslander, P. (2022). Liveness: Performance in a mediatized culture. *Oxford, UK: Routledge*. <https://doi.org/10.4324/9781003031314>
- Bai, Y., Maruskin, L. A., Chen, S., Gordon, A. M., Stellar, J. E., McNeil, G. D., Peng, K., & Keltner, D. (2017). Awe, the diminished self, and collective engagement: Universals and cultural variations in the small self. *Journal of Personality and Social Psychology*, 113(2), 185–209.
<https://doi.org/10.1037/pspa0000087>

- Bang, Y. Y., Joo, Y., Seok, H., & Nam, Y. (2021). Does K-pop affect Peruvians' Korean images and visit intention to Korea? *Current Issues in Tourism*, 24(24), 3519–3534. <https://doi.org/10.1080/13683500.2021.1881451>
- Bannister, S., & Eerola, T. (2023). Vigilance and social chills with music: Evidence for two types of musical chills. *Psychology of Aesthetics, Creativity, and the Arts*, 17(2), 242–258. <https://doi.org/10.1037/aca0000421>
- Blanchard, S. J., Dyachenko, T. L., & Kettle, K. L. (2020). Locational Choices: Modeling Consumer Preferences for Proximity to Others in Reserved Seating Venues. *Journal of Marketing Research*, 57(5), 878–899. <https://doi.org/10.1177/0022243720941525>
- Borges, A. P., Cunha, C., & Lopes, J. (2020). The main factors that determine the intention to revisit a music festival. *Journal of Policy Research in Tourism, Leisure and Events*, 13(3), 314–335. <https://doi.org/10.1080/19407963.2020.1817051>
- Bragaru, M., Van Wilgen, C. P., Geertzen, J. H. B., Ruijs, S. G. J. B., Dijkstra, P. U., & Dekker, R. (2013). Barriers and Facilitators of Participation in Sports: A Qualitative Study on Dutch Individuals with Lower Limb Amputation. *PLoS ONE*, 8(3), e59881. <https://doi.org/10.1371/journal.pone.0059881>
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- Braun, V., & Clarke, V. (2021). To saturate or not to saturate? Questioning data saturation as a useful concept for thematic analysis and sample-size

- rationales. *Qualitative Research in Sport, Exercise and Health*, 13(2), 201–216. <https://doi.org/10.1080/2159676x.2019.1704846>
- Brown, S. C., & Knox, D. (2017). Why go to pop concerts? The motivations behind live music attendance. *Musicae Scientiae*, 21(3), 233–249. <https://doi.org/10.1177/1029864916650719>
- Brown, S., & Hutton, A. (2013). Developments in the real-time evaluation of audience behaviour at planned events. *International Journal of Event and Festival Management*, 4(1), 43–55. <https://doi.org/10.1108/17582951311307502>
- Cai, T. (2024). A Study of How Concerts Can Be Used to Promote Economic Growth. *SHS Web of Conferences*, 193, 01026. <https://doi.org/10.1051/shsconf/202419301026>
- Carissa, A., Natalia, J., Lasini, M., & Gunadi, W. (2020). *Understanding The Role Of Sensory, Emotional, Social And Memorable Experiences In Behavioural Intention Of Indonesia's Music Concert Industry*. 9(01).
- Chen, Y., & Cabrera, D. (2022). Environmental factors affecting classical music concert experience. *Psychology of Music*, 030573562211106. <https://doi.org/10.1177/03057356221110631>
- Choi, H. (2024). Do K-Pop Consumers' Fandom Activities Affect Their Happiness, Listening Intention, and Loyalty? *Behavioral Sciences*, 14(12), 1136. <https://doi.org/10.3390/bs14121136>
- Ciesielska, M., Boström, K. W., & Öhlander, M. (2018). Observation Methods. In M. Ciesielska & D. Jemielniak (Eds.), *Qualitative Methodologies in*

- Organization Studies* (pp. 33–52). Springer International Publishing.
https://doi.org/10.1007/978-3-319-65442-3_2
- Coelho, M. D. F., Meira, K. C. O., & Gosling, M. D. S. (2018). Experiências memoráveis de viagens de casais. *Revista Brasileira de Pesquisa Em Turismo*, 12(1), 157–179. <https://doi.org/10.7784/rbtur.v12i1.1368>
- Colombo, A., & Marques, L. (2020). Motivation and experience in symbiotic events: An illustrative example grounded in culture and business events. *Journal of Policy Research in Tourism, Leisure and Events*, 12(2), 222–238. <https://doi.org/10.1080/19407963.2019.1657437>
- Creswell, J. W., & Creswell, J. D. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Fifth edition). SAGE Publications.
- Crompton, J. L., & McKay, S. L. (1997). Motives of visitors attending festival events. *Annals of Tourism Research*, 24(2), 425–439. [https://doi.org/10.1016/S0160-7383\(97\)80010-2](https://doi.org/10.1016/S0160-7383(97)80010-2)
- Deci, E. L., & Ryan, R. M. (2000). The “What” and “Why” of Goal Pursuits: Human Needs and the Self-Determination of Behavior. *Psychological Inquiry*, 11(4), 227–268. https://doi.org/10.1207/S15327965PLI1104_01
- Denzin, N. K., & Giardina, M. D. (2007). *Decolonizing and politics of knowledge: Ethical futures in qualitative research*. Walnut Creek, California: Left Coast Press.
- Earl, P. E. (2001). Simon’s travel theorem and the demand for live music. *Journal of Economic Psychology*, 22(3), 335–358. [https://doi.org/10.1016/S0167-4870\(01\)00037-X](https://doi.org/10.1016/S0167-4870(01)00037-X)

- Elands, B., & Lengkeek, J. (2000). *Typical tourists: Research into the theoretical and methodological foundations of a typology of tourism and recreation experiences*. Maastricht Graduate School ; Distribution, Backhuys Pub.
- England, A., & Boland, M. (2023). *Post-Concert depression is real—Here's why it happens*. *Healthline*.
- Fedorenko, O. (2017). Korean-Wave celebrities between global capital and regional nationalisms. *Inter-Asia Cultural Studies*, 18(4), 498–517.
<https://doi.org/10.1080/14649373.2017.1388070>
- Gellel, A.-M. (2013). Traces of spirituality in the Lady Gaga phenomenon. *International Journal of Children's Spirituality*, 18(2), 214–226.
<https://doi.org/10.1080/1364436X.2013.796309>
- Getz, D. (2012). *Event studies: Theory, research and policy for planned events* (2nd ed.). Routledge.
- Getz, D., & Cheyne, J. (2002). Special event motives and behaviour. *The Tourist Experience*, 2, 137–155.
- Geus, S. D., Richards, G., & Toepoel, V. (2016). Conceptualisation and Operationalisation of Event and Festival Experiences: Creation of an Event Experience Scale. *Scandinavian Journal of Hospitality and Tourism*, 16(3), 274–296. <https://doi.org/10.1080/15022250.2015.1101933>
- Gómez, E., Grachten, M., Hanjalic, A., Janer, J., Jorda, S., Julia, C. F., Liem, C., Martorell, A., Schedl, M., & Widmer, G. (2013). Phenix: Performances as highly enriched and interactive concert experiences. *Open Access*.

- Grebenar, A. (2020). Lost in music: Mapping the 21st century house music event experience. *Journal of Policy Research in Tourism, Leisure and Events*, 12(3), 363–381. <https://doi.org/10.1080/19407963.2020.1727604>
- Grossoehme, D. H. (2014). Overview of Qualitative Research. *Journal of Health Care Chaplaincy*, 20(3), 109–122. <https://doi.org/10.1080/08854726.2014.925660>
- Gursoy, D., Spangenberg, E. R., & Rutherford, D. G. (2006). The Hedonic and Utilitarian Dimensions of Attendees' Attitudes Toward Festivals. *Journal of Hospitality & Tourism Research*, 30(3), 279–294. <https://doi.org/10.1177/1096348006287162>
- Harmon, J., & Scott, D. (2017). The extended leisure experiences of music scene participation. *Leisure/Loisir*, 41(4), 585–605. <https://doi.org/10.1080/14927713.2017.1399818>
- Harmon, J. T., & Dox, D. (2016). Spirituality, Fan Culture, and the Music of Jerry Joseph & the Jackmormons. *Leisure Sciences*, 38(3), 268–283. <https://doi.org/10.1080/01490400.2015.1092404>
- Iyanda, J. (2021). *The Power of Research Triangulation*.
- Jaimangal-Jones, D. (2014). Utilising ethnography and participant observation in festival and event research. *International Journal of Event and Festival Management*, 5(1), 39–55. <https://doi.org/10.1108/IJEFM-09-2012-0030>
- Jang, W., & Song, J. E. (2017). With the Case of Philippine Kpop Convention, Inc. *Korean Association of Regional Sociology*.

- Jeong, J.-S., SEUL-HI, L., & SANG-GIL, L. (2017). When Indonesians Routinely Consume Korean Pop Culture: Revisiting Jakartan Fans of the Korean Drama Dae Jang Geum. *International Journal of Communication*.
- Kitterlin, M., & Yoo, M. (2014). Festival motivation and loyalty factors. *Management Studies*.
- Klopper, H. (2008). The qualitative research proposal. *Curationis*, 31(4), 62–72. <https://doi.org/10.4102/curationis.v31i4.1062>
- Knapik, M. (2006). The Qualitative Research Interview: Participants' Responsive Participation in Knowledge Making. *International Journal of Qualitative Methods*, 5(3), 77–93. <https://doi.org/10.1177/160940690600500308>
- Knox, S., & Burkard, A. W. (2009). Qualitative research interviews. *Psychotherapy Research*, 19(4–5), 566–575. <https://doi.org/10.1080/10503300802702105>
- Kulczynski, A., Baxter, S., & Young, T. (2016). Measuring Motivations for Popular Music Concert Attendance: *Event Management*, 20, 239–254. <https://doi.org/10.3727/152599516X14643674421816>
- Laffan, D. A. (2021). Positive Psychosocial Outcomes and Fanship in K-Pop Fans: A Social Identity Theory Perspective. *Psychological Reports*, 124(5), 2272–2285. <https://doi.org/10.1177/0033294120961524>
- Lan, Y. (2024). Construction, control and identification: The generation mechanism of para-intimate relationships between idols and fans. *SHS Web of Conferences*, 183, 02016. <https://doi.org/10.1051/shsconf/202418302016>
- Lashua, B., Spracklen, K., & Long, P. (2014). Introduction to the special issue: Music and Tourism. *Tourist Studies*, 14(1), 3–9. <https://doi.org/10.1177/1468797613511682>

- Lester, J. N., Cho, Y., & Lochmiller, C. R. (2020). Learning to Do Qualitative Data Analysis: A Starting Point. *Human Resource Development Review*, 19(1), 94–106. <https://doi.org/10.1177/1534484320903890>
- Li, Y.-N., & Wood, E. H. (2016). Music festival motivation in China: Free the mind. *Leisure Studies*, 35(3), 332–351. <https://doi.org/10.1080/02614367.2014.962588>
- Liu, C. (2023). The Research on the Influence of KPOP (Korean Popular Music) Culture on Fans. *Communications in Humanities Research*, 4(1), 63–68. <https://doi.org/10.54254/2753-7064/4/20220177>
- Malik, Z., & Haidar, S. (2023). Online community development through social interaction—K-Pop stan twitter as a community of practice. *Interactive Learning Environments*, 31(2), 733–751. <https://doi.org/10.1080/10494820.2020.1805773>
- Mallen, C., & Adams, L. J. (2023). *Event Management in Sport, Recreation and Tourism: Theoretical and Practical Dimensions* (4th ed.). Routledge. <https://doi.org/10.4324/9781003391098>
- Matthews, J., & Nairn, A. (2023). Holographic ABBA: Examining Fan Responses to ABBA’s Virtual “Live” Concert. *Popular Music and Society*, 46(3), 282–303. <https://doi.org/10.1080/03007766.2023.2208048>
- Menchik, D. A. (2021). Authority beyond institutions: The expert’s multivocal process of gaining and sustaining authoritativeness. *American Journal of Cultural Sociology*, 9(4), 490–517. <https://doi.org/10.1057/s41290-020-00100-3>

- Mohd Jenol, N. A., & Ahmad Pazil, N. H. (2020). Escapism and motivation: Understanding K-pop fans well-being and identity. *Malaysian Journal of Society and Space*, 16(4). <https://doi.org/10.17576/geo-2020-1604-25>
- Monroy, M., & Keltner, D. (2023). Awe as a Pathway to Mental and Physical Health. *Perspectives on Psychological Science*, 18(2), 309–320. <https://doi.org/10.1177/17456916221094856>
- Montero, B. G. (2019). The Paradox of Post-Performance Amnesia. *Midwest Studies In Philosophy*, 44(1), 38–47. <https://doi.org/10.1111/misp.12118>
- Morgan, M. (2006). Making space for experiences. *Journal of Retail & Leisure Property*, 5(4), 305–313. <https://doi.org/10.1057/palgrave.rlp.5100034>
- Mulder, M., & Hitters, E. (2021). Visiting pop concerts and festivals: Measuring the value of an integrated live music motivation scale. *Cultural Trends*, 30(4), 355–375. <https://doi.org/10.1080/09548963.2021.1916738>
- Murray, E. (1964). Motivation and Emotion Prentice-Hall. Inc., Englewood Cliffs, NJ.
- Navy, S. L. (2020). Theory of Human Motivation—Abraham Maslow. In B. Akpan & T. J. Kennedy (Eds.), *Science Education in Theory and Practice: An Introductory Guide to Learning Theory* (pp. 17–28). Springer International Publishing. https://doi.org/10.1007/978-3-030-43620-9_2
- Nguyen, M. A. (2020). *Kpop's impact on tourists flow from Finland to Korea*.
- Nicholson, R. E., & Pearce, D. G. (2001). Why Do People Attend Events: A Comparative Analysis of Visitor Motivations at Four South Island Events. *Journal of Travel Research*, 39(4), 449–460. <https://doi.org/10.1177/004728750103900412>

- Nimoni, F. (2023, June 1). *Taylor Swift fans report “amnesia” following Eras show*. BBC News. <https://www.bbc.com/news/entertainment-arts-65765368>
- Onderdijk, K. E., Bouckaert, L., Van Dyck, E., & Maes, P.-J. (2023). Concert experiences in virtual reality environments. *Virtual Reality*, 27(3), 2383–2396. <https://doi.org/10.1007/s10055-023-00814-y>
- O’Neill, K., & Egermann, H. (2022). Development of the Social Experience of a Concert Scales (SECS): The Social Experience of a Live Western Art Music Concert Influences People’s Overall Enjoyment of an Event but not Their Emotional Response to the Music. *Music & Science*, 5, 20592043221106478. <https://doi.org/10.1177/20592043221106478>
- Perkins, A. (2012). *Exploring motivations for popular music concert attendance*. Proceedings of the Australia New Zealand Marketing Academy Conference (ANZMAC 2012).
- Pesonen, J., & Tussyadiah, I. (2017). Peer-To-Peer Accommodation: Drivers and User Profiles. In D. Dredge & S. Gyimóthy (Eds.), *Collaborative Economy and Tourism* (pp. 285–303). Springer International Publishing. https://doi.org/10.1007/978-3-319-51799-5_17
- Pine, B. J. (1998). II, & Gilmore, JH (1998). Welcome to the experience economy. *Harvard Business Review*, 76(4), 97–105.
- Pitts, S. E. (2010). Understanding Audience Experience: Editorial. *Journal of New Music Research*, 39(2), 109–110. <https://doi.org/10.1080/09298215.2010.501896>

- Pitts, S. E., Dobson, M. C., Gee, K., & Spencer, C. P. (2013). Views of an audience: Understanding the orchestral concert experience from player and listener perspectives. *Participations: Journal of Audience and Reception Studies*, 10(2), 65–95.
- Przybylski, A. K., Murayama, K., DeHaan, C. R., & Gladwell, V. (2013). Motivational, emotional, and behavioral correlates of fear of missing out. *Computers in Human Behavior*, 29(4), 1841–1848.
<https://doi.org/10.1016/j.chb.2013.02.014>
- Rai, N., & Thapa, B. (2015). *A STUDY ON PURPOSIVE SAMPLING METHOD IN RESEARCH*.
- Reason, M. (2010). *ASKING THE AUDIENCE: AUDIENCE RESEARCH AND THE EXPERIENCE OF THEATRE*.
- Richards, G. (2020). Measuring the dimensions of event experiences: Applying the Event Experience Scale to cultural events. *Journal of Policy Research in Tourism, Leisure and Events*, 12(3), 422–436.
<https://doi.org/10.1080/19407963.2019.1701800>
- Ryu, J., Capistrano, E. P., & Lin, H.-C. (2020). Non-Korean consumers' preferences on Korean popular music: A two-country study. *International Journal of Market Research*, 62(2), 234–252.
<https://doi.org/10.1177/1470785318796951>
- Shea, T. (2022). The potential for qualitative triangulation to mitigate investigative negligence. *Police Practice and Research*, 23(2), 195–211.
<https://doi.org/10.1080/15614263.2021.1915786>

- Shim, D. (2006). Hybridity and the rise of Korean popular culture in Asia. *Media, Culture & Society*, 28(1), 25–44.
<https://doi.org/10.1177/0163443706059278>
- Showkat, N., & Parveen, Dr. H. (2017). *In Depth Interview*.
- Shuker, R. (2008). New Zealand Popular Music, Government Policy, and Cultural Identity. *Cambridge University Press*, 27, 271–287.
- Singley, C. R. (2010). *Satisfaction and Motivation of Attending the Summer Concert Series at Mount Hermon, California*.
- Smit, B., & Onwuegbuzie, A. J. (2018). Observations in Qualitative Inquiry: When What You See Is Not What You See. *International Journal of Qualitative Methods*, 17(1), 160940691881676.
<https://doi.org/10.1177/1609406918816766>
- Soman, D., & Cheema, A. (2004). When Goals Are Counterproductive: The Effects of Violation of a Behavioral Goal on Subsequent Performance. *Journal of Consumer Research*, 31(1), 52–62. <https://doi.org/10.1086/383423>
- Swarbrick, D., & Vuoskoski, J. K. (2023). Collectively Classical: Connectedness, Awe, Feeling Moved, and Motion at a Live and Livestreamed Concert. *Music & Science*, 6, 20592043231207595.
<https://doi.org/10.1177/20592043231207595>
- Tanisha, S., & Yuliati, A. L. (2018). *ANALISIS FAKTOR - FAKTOR YANG MEMOTIVASI FANSCLUB A.R.M.Y MENONTON KONSER BTS THE WINGS TOUR IN JAKARTA*. 17(2).

- Toelle, J., & Sloboda, J. A. (2021). *The audience as artist? The audience's experience of participatory music. Musicae Scientiae*, 25(1), 67–91. <https://doi.org/10.1177/1029864919844804>
- Toledo Pereyra, L. H. (2012). Research Design. *Journal of Investigative Surgery*, 25(5), 279–280. <https://doi.org/10.3109/08941939.2012.723954>
- Tomaszewski, L. E., Zarestky, J., & Gonzalez, E. (2020). Planning Qualitative Research: Design and Decision Making for New Researchers. *International Journal of Qualitative Methods*, 19, 160940692096717. <https://doi.org/10.1177/1609406920967174>
- Tracy, S. J., & Hinrichs, M. M. (2017). Big Tent Criteria for Qualitative Quality. In J. Matthes, C. S. Davis, & R. F. Potter (Eds.), *The International Encyclopedia of Communication Research Methods* (1st ed., pp. 1–10). Wiley. <https://doi.org/10.1002/9781118901731.iecrm0016>
- Ülkümen, G., & Cheema, A. (2011). Framing goals to influence personal savings: The role of specificity and construal level. *Journal of Marketing Research*, 48(6), 958–969.
- Weining, C. (2022). Listening Modes in Concerts. *Music Perception*, 40(2), 112–134. <https://doi.org/10.1525/mp.2022.40.2.112>
- Welthagen, L., & Lotter, M. J. (2020). Examining the relationship between music festival attributes and attendee satisfaction. *Journal for New Generation Sciences*, 18.
- Williams, J. P., & Ho, S. X. X. (2016). “Sasaengpaen” or K-pop Fan? Singapore Youths, Authentic Identities, and Asian Media Fandom. *Deviant Behavior*, 37(1), 81–94. <https://doi.org/10.1080/01639625.2014.983011>

Yap, L. (2020). ARMYs post-concert depression as a clinical phenomenon.
Revolutionaries [Medium], July, 1–6.