DAFTAR PUSTAKA

Adira, A., Putri, F., Khumaini, A., & Muhammad, F. (2020). *Diplomasi K-Pop sebagai Kebijakan Luar Negeri Korea Selatan terhadap Indonesia*. *5*(2), 102–113. https://doi.org/10.15642/jiir.2020.5.2.102-113

Agustien, S. D., Zahrah, H., Zahra, M. H., Asy, G. A., Bisnis, E., & Bandung, U. M. (2025). *Dampak Pelanggaran Etika Bisnis terhadap Konsumen : Studi Kasus Promotor Mecimapro dalam Penyelenggaraan Konser Musik Internasional di Indonesia*. *2*(2), 4107–4116.

Alfansyur, A., & Mariyani. (2020). Penerapan Triangulasi Teknik , Sumber Dan Waktu pada Penelitian. *Historis*, *5*(2), 146–150.

Archibald, M. M., Ambagtsheer, R. C., Casey, M. G., & Lawless, M. (2019). Using Zoom Videoconferencing for Qualitative Data Collection: Perceptions and Experiences of Researchers and Participants. *International Journal of Qualitative Methods*, *18*, 1–8. https://doi.org/10.1177/1609406919874596

Azizah, U. N., & Meltareza, R. (2025). *Manajemen Komunikasi Krisis JKT48 Operation Team Pasca Kasus No Encore pada Konser JKT48 Full House 2025*. (November).

Boyd, D. (2014). *it ' s complicated*.

Brough, M. M., & Shresthova, S. (2012). *Fandom* meets activism: Rethinking civic and political participation. *Journal of Transformative Works and Culture*, *10*. https://doi.org/https://doi.org/10.3983/twc.2012.0303

Click, M. A., & Scott, S. (2018). The Routledge companion to media *fandom*. *Routledge*. https://doi.org/https://doi.org/10.4324/9781315637518

Coombs, W. T. (2007). Protecting Organization Reputations During a Crisis: The Development and Application of Situational Crisis Communication Theory. *Corporate Reputation Review*, *10*(3), 163–176. https://doi.org/10.1057/palgrave.crr.1550049

Coombs, W. T. (2023). *Ongoing crisis communication: Planning, managing, and responding (6th ed.).* SAGE Publications.

Coombs, W. T., & Holladay, S. J. (2022). *The Handbook of Crisis Communication* (2nd ed.). Wiley-Blackwell. https://doi.org/10.1002/9781119678953

Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and Mixed Methods approaches*. SAGE Publications.

Deby, Puspitaningrum. (2023). Crazy Rich di Media Sosial Ditinjau dari Teori Encoding-Decoding. *Jurnal Inovasi Penelitian*. https://doi.org/4(2), 487-494.

Dicky Ardian. (2025). *Chaos Penukaran Tiket Konser SEVENTEEN Makan Korban, Ini Kata Promotor*. Detik.Com. https://www.detik.com/pop/korean-wave/d-7764038/chaos-penukaran-tiket-konser-seventeen-makan-korban-ini-

kata-promotor

Fat'hiyyah 'Asya Fakhriyah. (2024). *No Analisis Resepsi Penggemar Newjeans Terhadap Hubungan Parasosial dalam Video Musik Ditto (Side A & Side B) dan OMG*. *10*(5), 337–351.

Fearn-Banks, K. (2021). *Crisis communications: A casebook approach (6th ed.).* Routledge.

Febriani, A., Putri, R., Santosa, H. P., & Yusriana, A. (n.d.). *Analisis Dinamika Komunikasi Kelompok Penggemar K-Pop Generasi ke-4 (STAY, ATINY, dan MOA) dalam Menanggapi Fanwars di Media Sosial Twitter*. *4*.

Fink, S. (1993). *Crisis Management, Planning for The Inevitable*. Universe Inc.

Fish, S. (1980). *Is There a Text in This Class ? Interpretive Communities*.

Fombrun, C. J. (2012). The Building Blocks of Corporate Reputation: Definitions, Antecedents, Consequences. In M. L. Barnett & T. G. Pollock (Eds.), *The Oxford Handbook of Corporate Reputation* (pp. 94–113). Oxford University Press. https://doi.org/10.1093/oxfordhb/9780199596706.013.0005

Frandsen, F., & Johansen, W. (2017). *Organizational Crisis Communication: A Multivocal Approach*. SAGE Publications.

Fusch, P. I., & Ness, L. R. (2015). Are we there yet? Data saturation in qualitative research. *Qualitative Report*, *20*(9), 1408–1416. https://doi.org/10.46743/2160-3715/2015.2281

Getz, D., & Page, S. J. (2019). *Event studies: Theory, research and policy for planned events* (4th Editio). https://doi.org/https://doi.org/10.4324/9780429023002

Gray, J., Sandvoss, C., & Harrington, C. L. (2017). *Fandom: Identities and communities in a mediated world (2nd ed.).* New York University Press.

Guest, G., Bunce, A., & Johnson, L. (2006). How Many Interviews Are Enough?: An Experiment with Data Saturation and Variability. *Field Methods*, *18*(1), 59–82. https://doi.org/10.1177/1525822X05279903

Hall, S. (1980). *Encoding / Decoding*. 163–173.

Huang, Wenbo, Jianquan Zhou, X. Y., & Jing, X. (2025). Fans' self-identity crisis and reconstruction in the context of idol disgraced: Evidence for a self-identity configuration. *Acta Psychologica*, *257*. https://doi.org/https://doi.org/10.1016/j.actpsy.2025.105122.

Irvine, A., Drew, P., & Sainsbury, R. (2013). "Am I not answering your questions properly?" Clarification, adequacy and responsiveness in semi-structured telephone and face-to-face interviews. *Qualitative Research*, *13*(1), 87–106. https://doi.org/10.1177/1468794112439086

Jenkins, H. (2012). *Textual Poachers: Television Fans and Participatory Culture (2nd ed.)*. Routledge.

Jin, Y., Liu, B. F., & Austin, L. L. (2014). Examining the Role of Social Media in Effective Crisis Management. *Communication Research*. https://doi.org/10.1177/0093650211423918.

Jung, S. (2011). *K-pop, Indonesian fandom, and social media. Transformative Works and Cultures, 8*. https://doi.org/https://doi.org/10.3983/twc.2011.0289

Jungbong Choi, M. R. (2018). *K-pop: The International Rise of the Korean Music Industry.* https://doi.org/10.1017/S0021911818001171

Khairunnisa, K. Q., Santoso, H., Hadiyanto, Ulya, E. D., & Cholagi, F. F. (2025). Manajemen Krisis Mecimapro dalam Penyelenggaraan Konser DAY6 3rd World Tour Forever Young 2025 in Jakarta. *All Fields of Science*, *5*(4), 644–652.

Khalala, Y. (2025). *A Netnographic Study on Social Mediation in Online Conflict between Day6 Fans and Mecima Pro*. https://doi.org/https://doi.org/10.33767/osf.io/hb9w8_v1

Koilakonda, R. R. (2023). EFFECTIVE COMMUNICATION STRATEGIES FOR STAKEHOLDER International. *Journal of Core Engineering & Management*, (08), 1–9.

Krippendorrf, K. (2004). Content Analysis: An Introduction to Its Methodology. Sage Publications. In *Sage Publications* (Vol. 31, Number 6).

Lie, J. (2015). *K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea (1st ed.)*. University of California Press. http://www.jstor.org/stable/10.1525/j.ctt9qh2pr

Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic Inquiry* (1st ed.). SAGE Publications.

Liu, B. F., Austin, L., & Jin, Y. (2011). How publics respond to crisis communication strategies: The interplay of information form and source. *Public Relations Review*.

Liu, C. (2023). *The Research on the Influence of KPOP (Korean Popular Music) Culture on Fans*. *0*, 63–68. https://doi.org/10.54254/2753-7064/4/20220177

Lobe, B., Morgan, D., & Hoffman, K. A. (2020). Qualitative Data Collection in an Era of Social Distancing. *International Journal of Qualitative Methods*, *19*, 1–8. https://doi.org/10.1177/1609406920937875

Malik, R., Susanti, R., Hidir, A., Resdati, Ihsan, M., & Dzulqarnain, M. F. (2025). Triangulasi dan Analisis Domain; Meningkatkan Kredibilitas dan Kedalaman Penelitian Kualitatif. *KAMBOTI: Jurnal Sosial Dan Humaniora*, *6*(1), 33–41. https://doi.org/10.51135/kambotivol6issue1page33-41

Mayer, R. C., & Davis, J. H. (1995). *AN INTEGRATIVE MODEL OF ORGANIZATIONAL TRUST*. (3).

McQuail, D. (1997). *Audience Analysis*. SAGE Publications, Inc.

Meltareza, R., & Sagara, P. (2025). *Manajemen Komunikasi Krisis dalam Acara Konser Musik Playlist Live Festival 2024*. *11*(April), 33–49.

Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook (3rd ed.)*. SAGE Publications.

Moleong, L. J. (2018). *Metodologi Penelitian Kualitatif (Edisi Revisi)*. PT Remaja Rosdakarya.

Muhammad Isa Bustomi, A. N. K. M. (2022). *Konser NCT 127 di ICE BSD Boleh Dilanjutkan, Syaratnya Penonton Dilarang Dekati Panggung*. Kompas.Com. https://megapolitan.kompas.com/read/2022/11/05/11583211/konser-nct-127-di-ice-bsd-boleh-dilanjutkan-syaratnya-penonton-dilarang

Mulyana, A., Vidiati, C., Danarahmant, P. A., Agussalim, A., Apriani, W., Fiansi, Fitra, Aryawati, N. P. A., Ridha, N. A. N., Milasari, L. A., Siagian, A. F., & Martono, S. M. (2024). *METODE PENELITIAN KUALITATIF*. https://www.shutterstock.com

Mustafa Emre Civelek, Murat Çemberci Lecturer, N. E. E. (2016). *The Role of Social Media in Crisis Communication and Crisis Management*. *5*(3), 111–120. https://doi.org/10.20525/ijrbs.v5i3.279

Nia Idmayanti, M. R. (2025). DINAMIKA RESEPSI AUDIENS DALAM MENGONSUMSI KONTEN INFORMATIF AKUN X @ KAI121 Nia Idmayanti , Muthia Rahayu Fakultas Ilmu Komunikasi Universitas Mercu Buana. *Reputasi*, *21*(02), 78–83.

Nugraha, R. P., & Komsiah, S. (2023). *Utilization Of New Media As Digital Fandom Among Korean Pop (K-POP) Fan Groups On The Social Media Platform Twitter*. *40*(1), 200–207.

Nur Fitriana Ananda, A. N. (n.d.). *PENGARUH RESPONS KRISIS MECIMAPRO PADA KONSER DAY6 FOREVER YOUNG IN JAKARTA DAN BRAND ATTITUDE TERHADAP CUSTOMER PURCHASE INTENTION*.

Nurani, N. (2017). *Fanatisme Fans K-pop: Candu dan Bumbu Remaja.* https://kumparan.com/kumparanK-pop/fanatisme-fans-K-pop-candu-dan-bumbu-remaja

Nurfajriani, W. V., Ilhami, M. W., Mahendra, A., Afgani, M. W., & Rusdy. (2024). Triangulasi Data Dalam Analisis Data Kualitatif. *Jurnal Ilmiah Wahana Pendidikan*, *10*(September), 826–833.

Patton, M. Q. (2015). *Qualitative Research & Evaluation Methods* (4th ed.). SAGE Publications.

Pramesthi, J. A. (2025). *From Stage to Heart : K-Pop Concerts and Emotional Attachment in Celebrity Worship*. *4*(4), 1396–1410. https://doi.org/10.54259/mukasi.v4i4.5654

Pratiwi, P. Y., Haninda, A. R., & Komunikasi, I. (2021). *STRATEGI MANAJEMEN KRISIS PUBLIC RELATIONS DALAM MENGEMBALIKAN KEPERCAYAAN KARYAWAN*. *3*(1), 39–58.

Putri, D. A., & Kusuma, R. S. (2022). *Analysis Reception Cancel Culture Kpop Idol*. *3*(1), 577–588.

Richards, G., Marques, L., & Mein, K. (2007). *Introduction Designing events , events as a design strategy*. 1–13.

Rifandi, D. A. (2021). *Research and Learning in Comunication Study Perkembangan Media Sosial pada Humas Digital dalam The Development of Social Media in Digital Public Relations*. *7*(2), 141–151. https://doi.org/10.31289/simbollika.v7i2.5376

Sahombu, J. M. (2025). *The Influence of Promoter Reputation , Ticketing System , Price , and Celebrity on Repurchase Intention of Concert Tickets by Mecimapro*. *5*(03), 402–419. https://doi.org/10.58471/jms.v5i03

Salsabila, N., & Junaedi, F. (2025). *ANALISIS RESEPSI PEMBACA TERHADAP PEMBERITAAN MEDIA ONLINE CNNINDONESIA . COM TERKAIT ISU RASISME DI AMERIKA SERIKAT DAN KEMUNCULAN KAMPANYE # STOPASIANHATE*.

Sandvoss, C., & Kearns, L. (2022). *Fandom* in the age of social media: From participatory culture to networked activism. *Convergence*. https://doi.org/28(2), 456–471

Setyaningrum, A. H. (2025). STRATEGI PEMULIHAN CITRA ORGANISASI BERBASIS IMAGE REPAIR THEORY : TINJAUAN PUSTAKA SISTEMATIS 2021-2025. *Riset Mahasiswa Dakwah Dan Komunikasi*, *7*(2), 185–201.

Shynthia Kusumadewi, Rini Hardiyanti, A. S. (2025). *Pengaruh Kualitas Komunikasi Krisis Terhadap Reputasi Promotor Mecimarpo (Studi Kuantitatif pada Kasus Konser K-Pop Seventeen Right Here in Jakarta)*. *5*, 1600–1607.

Siregar, I. K. (2021). *KOMUNIKASI KRISIS PT . JOUSKA FINANSIAL INDONESIA DALAM*. *4*(1), 1–10.

Steriopoulos, E., Strickland, P., Lewis, C., & Lategan, G. (2026). *Towards the Development of Crisis Communication Plans for Events*. *29*, 1107–1112.

Sugiyono. (2013). *Metode Penelitian Kuantitatif Kualitatif dan R&D*.

Sugiyono, & Lestari, P. (2021). *Metode Penelitian Komunikasi*.

Wohl, D. H. & R. R. (2016). Mass communication and para-social interaction: Observations on intimacy at a distance. *Psychiatry*, *19*(3), 215–229. https://doi.org/https://doi.org/10.1080/00332747.1956.11023049

Xie, Y., Yasin, M. A. I. Bin, Alsagoff, S. A. B. S., & Ang, L. H. (2022). An Overview of Stuart Hall's Encoding and Decoding Theory with Film Communication. *Multicultural Education*, *8*(1), 2022. https://doi.org/10.5281/zenodo.5894796

Yoon, K. (2019). *Transnational fandom in the making: K-pop fans in Vancouver. International Communication Gazette*. https://doi.org/https://doi.org/10.1177/1748048518802964

Yoon, K. (2022). *Between universes : Fan positionalities in the transnational circulation of K-pop*. https://doi.org/10.1177/20570473221136667