

The Image of Music Promotor After Communication Crisis

Jade Nathania Sutanto, Inri Inggrit Indrayani, Astri Yogatama

Communication Science Departement, Petra Christian University

ABSTRACT

This study aims to understand the image of Mecimapro according to members of the X Day6 World Tour in Indonesia community following the communication crisis related to the Day6 concert payment system. The crisis sparked various public responses, reflected through the social media platform X (formerly Twitter), making it a significant medium in shaping public perception of the concert promoter's image. This research employs a quantitative method using an online survey of 100 respondents aged 17 and above who are members of the X Day6 World Tour in Indonesia community. Image analysis is based on six dimensions of image according to Fill (1999): dynamic, cooperative, business, character, successful, and withdrawn. The results indicate that Mecimapro's image after the payment system communication crisis is categorized as negative. The crisis communication, which was perceived as slow, due to delayed official responses and lack of timely clarification, contributed to a negative perception among community members contributed to the formation of a negative perception among community members. This study highlights the importance of effective crisis communication management and the strategic use of social media in shaping and maintaining a company's image, particularly in the entertainment industry.

Keywords: *Image, crisis communication, X social media, Mecimapro, Day6.*

INTRODUCTION

Public relations (PR) plays a critical role in shaping and sustaining an organization's public image, especially during times of crisis. As defined by Jefkins (2003), PR encompasses all forms of planned communication between an organization and its various publics, aimed at achieving mutual understanding and specific objectives. The strategic value of PR lies not only in building a favorable corporate image but also in defending and restoring it when reputational threats emerge. In the context of corporate communication, image is a pivotal construct — one that reflects how external stakeholders perceive a company based on their experiences, knowledge, and exposure to media. This perception may align or deviate from the image that the organization attempts to construct through its branding and communication strategies.

According to Jefkins (2018), corporate image is often a result of accumulated impressions shaped by customer interactions, media narratives, and crisis responses, making it a vital asset for organizational credibility and stakeholder trust.

Chris Fill (1999) offers a nuanced perspective on corporate image by breaking it down into six distinct dimensions: dynamic, cooperative, business, character, successful, and withdrawn. These dimensions provide a structured framework for analyzing how organizations are perceived. For example, an organization perceived as dynamic is seen as active, innovative, and goal-oriented. A cooperative image indicates that the organization is friendly and responsive to public needs. Meanwhile, the character dimension reflects ethical conduct and respectability, while business evaluates rational attributes such as persuasiveness and organization. A successful image points to financial confidence and effectiveness, and the withdrawn dimension pertains to an organization's ability to remain discreet, cautious, and independent. These aspects are crucial in determining whether a company maintains a favorable or deteriorating image, particularly during moments of public scrutiny.

The emergence of social media has significantly transformed how corporate image is constructed and challenged. Platforms such as X (formerly Twitter) function not only as information hubs but also as real-time spaces for public discourse, protest, and crisis amplification. In times of organizational failure, especially service-related crises, social media can act as both witness and judge. Coombs (2018) underscores the importance of prompt, honest, and empathetic crisis communication to manage public perception and mitigate reputational damage. When organizations fail to communicate effectively during crises, the resultant backlash on platforms like X can be swift and unforgiving, leading to severe image erosion. The stakes are particularly high in the entertainment industry, where public trust and emotional engagement with fans are essential for long-term brand loyalty.

In the context of the Korean Wave or Hallyu, which has seen exponential growth in Indonesia, public perception of K-pop promoters has become increasingly important. According to a 2024 report by GoodStats and the Ministry of Culture, Sports and Tourism (MCST) of South Korea, Indonesia ranks highest globally in terms of interest in Korean culture, with K-pop being the most consumed content. This cultural enthusiasm creates high expectations for concert experiences, where professionalism, transparency, and reliability of promoters such as Mecimapro are scrutinized closely by fans. Mecimapro, established in 2015, has positioned itself as a specialist in K-pop concerts, managing events for top-tier artists like Day6, SEVENTEEN, and Super Junior. The company has cultivated a loyal fanbase by offering exclusive benefits, such as early ticket access and premium merchandise packages for its MCP members. However, the trust cultivated over years can be rapidly undermined if service delivery fails.

A notable crisis occurred in early 2025, when Mecimapro encountered significant technical issues during the ticketing process for the Day6 World Tour in Indonesia. Despite announcing the ticket sales through official channels and promising prompt e-ticket delivery, many customers did not receive their tickets, resulting in widespread anxiety and frustration. Fans expressed their discontent on platform X, with tweets such as, "Give us our tickets!

Respect your customers!” going viral and triggering hashtags like #MECIMA_Not_Responding and #MECIMA_Not_PROfessional to trend nationally. While Mecimapro issued an official statement two days later, their response was perceived by many as deflective, placing the blame on their payment partner, iPay88. In contrast, iPay88's communication was viewed as more professional and transparent. This incident not only exposed weaknesses in Mecimapro's crisis communication but also posed a serious threat to its corporate image, particularly in the dimensions of character, cooperative, and business.

This research aims to explore how such a crisis has impacted the perceived image of Mecimapro within a specific virtual community, the X Day6 World Tour in Indonesia community, which consists of approximately 24,000 active members. As a highly engaged fanbase, their discussions and reactions on X serve as a reliable reflection of public sentiment. The study employs Fill's (1999) six-dimensional image model to assess shifts in perception and seeks to highlight the vital role that crisis communication, digital engagement, and relationship management play in reputation recovery. This study also builds upon prior research, distinguishing itself by using probability sampling and focusing on an online community rather than social media followers in general. Ultimately, it contributes to the broader discourse on how organizations in the entertainment industry can maintain a resilient image in the face of digital-age crises.

LITERATURE REVIEW

Public Relations

Public Relations (PR) is a strategic communication function that plays a critical role in building, maintaining, and restoring the public image of an organization. According to Frank Jefkins (2003), PR encompasses all forms of planned communication, internal and external, aimed at fostering mutual understanding between an organization and its stakeholders. It serves as a bridge that connects organizations with the public, utilizing effective communication to support organizational goals. Cutlip, Center, and Broom (2006) further emphasize PR as a management function designed to promote cooperation, prevent misunderstandings, and support decision-making during times of organizational challenges. Rosady Ruslan (2014) adds that PR aims to cultivate a positive image and repair any damage through transparent and consistent communication. The roles of PR professionals, as identified by Dozier and Broom (1995), include acting as expert advisors, communication facilitators, problem-solving partners, and communication technicians. These roles highlight the multifaceted nature of PR in influencing public perception. Furthermore, PR is responsible for managing relationships not only with external stakeholders such as customers and media but also with internal publics like employees. The effectiveness of PR determines how well an organization can prevent crises, respond to public concerns, and shape long-term trust and reputation. In the context of this study, PR becomes especially relevant in the entertainment industry, where fan expectations are high and reputational risks are amplified by real-time social media engagement. A strong PR strategy grounded in research, ethical communication, and responsiveness is essential for organizational sustainability and stakeholder confidence.

Communication Crisis

Crisis communication refers to the strategic process of gathering, processing, and disseminating information during a crisis to mitigate its negative impact and protect the organization's reputation. Coombs and Holladay (2010) define it as the management of communication under pressure, where clarity, timeliness, and transparency are essential. Poor crisis communication can intensify public backlash and further damage an organization's image. In contrast, well-managed responses can help rebuild trust and demonstrate accountability. According to Heath and O'Hair (2010), stakeholders seek clear and accurate information during a crisis. Therefore, organizations must provide timely updates and show empathy and responsibility to reduce uncertainty. Effective crisis communication not only addresses the immediate issue but also contributes to long-term image recovery. In this regard, crisis communication is not just a reactive measure but a strategic function that supports relationship building and organizational resilience. In the context of digital media, the speed and reach of platforms like social media significantly raise the stakes. Negative responses can spread rapidly, making immediate, transparent communication even more critical. For companies such as Mecimapro, failure to handle crisis communication appropriately such as during the Day6 concert ticketing issue can result in severe reputational damage, as public sentiment is shaped quickly and loudly through online platforms.

Image

The concept of image in public relations refers to the public's perception of an organization, formed through a combination of direct experiences, media coverage, corporate communication, and social discourse. Bill Canton (in Soemirat & Ardianto, 2016) defines image as a deliberately constructed impression or emotional response held by the public toward an organization. It is not merely a spontaneous perception, but one that can be shaped through strategic and consistent communication. A positive image is regarded as one of the most valuable intangible assets an organization can possess, as it directly affects public trust, brand loyalty, and competitive advantage (Sukatendel in Soemirat & Ardianto, 2012). Various scholars argue that a company's image is influenced not only by its product quality and customer service, but also by ethical practices, transparency, and corporate social responsibility. Frank Jefkins (2003) categorizes image into several types: mirror image (internal perception), current image (public perception), wish image (ideal perception), corporate image (holistic perception of the organization), and multiple image (perceptions shaped by decentralized experiences across branches or individuals). To assess image comprehensively, Fill (1999) proposed six dimensions: dynamic (active, attention-getting, goal-oriented), cooperative (friendly and well-liked), business (strategic, organized, persuasive), character (ethical and reputable), successful (financially competent and confident), and withdrawn (cautious, discreet, and independent). These dimensions offer a structured framework for evaluating how an organization is perceived across functional and emotional criteria. In the digital age, public image is highly susceptible to rapid change, especially due to the influence of online reviews, social media commentary, and viral discourse. As such,

organizations must actively manage their image by aligning behavior, messaging, and stakeholder engagement with public expectations to maintain credibility and relevance.

Reputation

Reputation refers to the collective assessment of an organization's credibility, reliability, and integrity over time, formed through consistent experiences, interactions, and public discourse. Unlike image, which may be short-term or situational, reputation is a long-term construct built upon sustained performance and stakeholder trust. Charles Fombrun (1996) defines reputation as an intangible asset that grants organizations a competitive advantage by reinforcing stakeholder confidence and loyalty. A favorable reputation enhances an organization's ability to attract customers, investors, and partners, while simultaneously serving as a buffer during crises. As Dowling (2001) notes, strong reputations act as reputational capital, protecting organizations when their image is under threat. Reputation is shaped by key factors such as transparency, accountability, ethical behavior, and corporate social responsibility. In this context, Coombs (2018) emphasizes that consistent, honest communication and responsible behavior are essential for maintaining a solid reputation. When organizations fail to meet public expectations, especially in times of crisis, reputational damage can be swift and severe. Thus, reputation management must be proactive, involving continuous monitoring of public sentiment, strategic communication, and stakeholder engagement. A well-managed reputation not only strengthens brand equity but also fosters resilience and trust, enabling organizations to recover more effectively from reputational setbacks.

Relationship Management

Relationship management is a strategic process that focuses on establishing, nurturing, and sustaining mutually beneficial relationships between an organization and its stakeholders. Grunig and Hunt (1984) emphasize that effective public relations must employ symmetrical two-way communication, allowing organizations not only to disseminate messages but also to actively listen and respond to public needs and concerns. This dialogic approach fosters mutual understanding, trust, and cooperation essential components of strong, lasting relationships. According to Cutlip, Center, and Broom (2006), effective relationship management enhances public support, strengthens loyalty, and mitigates conflicts by ensuring that organizational actions align with stakeholder expectations. In the context of digital communication, this management involves continuous engagement, conflict resolution, and monitoring public sentiment, particularly through social media platforms. Coombs (2015) further highlights that relationship management during a crisis must be guided by clear, timely, and transparent communication to reduce uncertainty and maintain stakeholder trust. In industries where emotional connection with the audience is crucial such as entertainment and fan-based communities relationship management plays an even more vital role. Building and maintaining positive interactions with audiences enables organizations to foster community loyalty, navigate reputational threats more effectively, and reinforce their long-term presence in a competitive marketplace.

Social Media

Social media is a critical tool in modern public relations, enabling real-time communication, audience engagement, and image management. It allows organizations to directly interact with stakeholders, distribute information, and respond to public sentiment. Grunig (2009) highlights its role in fostering two-way communication and community building. Within this space, virtual communities defined by Rheingold (1993) as groups formed through ongoing online interaction have become powerful in shaping public perception. In the entertainment industry, fan communities on platforms like X (formerly Twitter) play a crucial role in influencing brand reputation. The X Day6 World Tour in Indonesia community, for example, became a vocal space for fans expressing dissatisfaction during Mecimapro's ticketing crisis. With thousands of active members, the community amplified public discourse and pressured the promoter to respond. This shows that social media and its virtual communities are not only communication platforms, but key stakeholders in brand perception especially during crises.

METHODOLOGY

This study employed a quantitative research approach using a survey method to measure public perceptions of Mecimapro's image after the Day6 concert payment system crisis. The researcher distributed an online questionnaire via Google Form as the primary instrument for data collection. The questionnaire was designed to assess six dimensions of corporate image based on the framework by Fill (1999): dynamic, cooperative, business, character, successful, and withdrawn.

The sample consisted of 100 respondents, selected through probability sampling, specifically simple random sampling. All participants were members of the X Day6 World Tour in Indonesia virtual community, aged 17 years or older, and had knowledge of the payment system issue involving Mecimapro. This sampling approach was chosen to ensure the findings could be generalized to the larger population of community members.

To analyze the data, the researcher used descriptive statistical analysis, including frequency distributions and mean scores for each image dimension. Validity and reliability tests were conducted to ensure the accuracy and consistency of the measurement instrument. This structured and data-driven methodology allowed the researcher to capture and interpret the perceived image of Mecimapro in a systematic and replicable manner.

RESULTS AND DISCUSSION***Validity Test*****Table 1.1 Cross Tabulation of attitude indicators with age classifications**

Dimensi	Item Pertanyaan	R hitung	R Tabel	Keterangan
<i>Dynamic</i>	1	0.376	0.306	Valid
	2	0.309	0.3061	Valid
	4	0.605	0.3061	Valid
	5	0.399	0.3061	Valid
	6	0.691	0.3061	Valid
	7	0.766	0.3061	Valid
	8	0.779	0.3061	Valid
<i>Cooperative</i>	1	0.757	0.3061	Valid
	2	0.796	0.3061	Valid
	3	0.595	0.3061	Valid
	4	0.571	0.3061	Valid
	5	0.810	0.3061	Valid
	6	0.662	0.3061	Valid
<i>Business</i>	1	0.751	0.3061	Valid
	2	0.819	0.3061	Valid
	3	0.370	0.3061	Valid
	4	0.861	0.3061	Valid
	5	0.653	0.3061	Valid
	6	0.775	0.3061	Valid
	7	0.627	0.3061	Valid
<i>Character</i>	1	0.783	0.3061	Valid
	2	0.414	0.3061	Valid
	4	0.767	0.3061	Valid
	5	0.760	0.3061	Valid
	6	0.710	0.3061	Valid
<i>Successful</i>	1	0.488	0.3061	Valid
	2	0.549	0.3061	Valid
	3	0.707	0.3061	Valid

Dimensi	Item Pertanyaan	R hitung	R Tabel	Keterangan
	4	0.750	0.3061	Valid
<i>Withdrawn</i>	1	0.728	0.3061	Valid
	2	0.692	0.3061	Valid
	3	0.432	0.3061	Valid
	4	0.658	0.3061	Valid
	5	0.686	0.3061	Valid

Source : Author's Analysis (2025)

A valid instrument is defined as one that measures precisely what it is intended to measure (Sugiyono, 2013). In this study, validity testing was applied to each item statement associated with the six image dimensions: dynamic, cooperative, business, character, successful, and withdrawn. The validity test was conducted using Pearson's product-moment correlation coefficient through the JASP statistical software. An item is considered valid if the correlation coefficient, which was 0.306 in this study. The results in Table 4.1 indicate that all statements across all dimensions achieved values above the threshold, confirming their validity. Therefore, the instrument was deemed appropriate for further analysis and interpretation.

Reliability Test

Table 1.2 Cross Tabulation of attitude indicators with age classifications

Frequentist Scale Reliability Statistics

Estimate	Cronbach's α
Point estimate	0.952

Note. Of the observations, pairwise complete cases were used.

Source : Author's Analysis (2025)

A reliable instrument consistently yields similar results when repeated under the same conditions (Sugiyono, 2013). This study used Cronbach's Alpha coefficient to test the reliability of the instrument, with analysis conducted using the JASP software. According to Arikunto (2016), a reliability coefficient (Cronbach's Alpha) of 0.60 or higher is considered acceptable. The results presented in Table 4.2 indicate that each dimension—dynamic, cooperative, business, character, successful, and withdrawn—achieved Cronbach's Alpha values above 0.60. Therefore, it can be concluded that the questionnaire is reliable and suitable for measuring the intended variables in this study.

*Image***Table 1.3 Image Mean**

No	Image	Interval	Mean
1	Dynamic	Netral	2.43
2	Cooperative	Negatif	1.66
3	Business	Negatif	1.77
4	Character	Negatif	1.71
5	Successful	Negatif	1.81
6	Withdrawn	Negatif	1.65
TOTAL MEAN			1.84

Source : Author's Analysis (2025)

The findings of this study revealed that the overall mean image score of Mecimapro, as perceived by members of the X Day6 World Tour in Indonesia community, was 1.84 on a 4-point Likert scale. This result places Mecimapro within the negative image category, signifying a notable decline in public trust and corporate reputation following the payment system crisis during the Day6 concert. This score was calculated across six dimensions of corporate image as outlined by Fill (1999): dynamic, cooperative, business, character, successful, and withdrawn. Each of these dimensions plays a distinct role in how an organization is evaluated by its stakeholders, particularly in crisis contexts.

Among all six dimensions, only the dynamic component reached a neutral rating with a mean of 2.43. This indicates that despite the payment crisis, the public still perceived Mecimapro as active and relatively visible in the concert promotion landscape. The company may still be credited for its consistency in organizing large-scale K-pop events and maintaining industry relevance. However, this neutral evaluation did not translate into a holistic positive image, as the remaining five dimensions cooperative (1.66), business (1.77), character (1.71), successful (1.81), and withdrawn (1.65) all received mean scores in the negative range.

The cooperative and character dimensions, which relate to ethical behavior, stakeholder responsiveness, and interpersonal warmth, scored particularly low. This suggests that Mecimapro's crisis communication strategy was perceived as insufficiently empathetic and lacked accountability. The delay in delivering e-tickets and the absence of timely, transparent clarification compared to their payment partner iPay88 may have contributed to this negative sentiment. According to Coombs (2018), a company's failure to respond swiftly and clearly in a crisis can significantly damage its relational capital with key publics. The data in this study reflects that pattern.

The business and successful dimensions also suffered, pointing to a loss of perceived competence and confidence in the company's operational and financial integrity. This is critical

in the entertainment industry, where logistical reliability and strong reputation are prerequisites for audience trust. Participants may have viewed the payment issue as a sign of deeper organizational mismanagement, reinforced by the lack of professional follow-through. Furthermore, the withdrawn dimension associated with secrecy and inaccessibility garnered the lowest average score. This underscores the perception that Mecimapro became increasingly distant, uncommunicative, and hesitant during the peak of the public backlash on social media.

Taken together, these findings illustrate how a single failure in communication and service delivery can unravel the multifaceted corporate image built over time. From a public relations perspective, this aligns with Fill's assertion that a positive image requires consistency across all symbolic and behavioral dimensions. When even one element particularly communication breaks down, it can create a ripple effect that diminishes the credibility and attractiveness of the entire organization. For Mecimapro, the challenge lies not only in technical problem-solving but in rebuilding public perception, particularly among loyal fan communities who are emotionally invested. The results emphasize the urgency of implementing a transparent, empathetic, and multi-platform crisis communication approach to restore trust and reposition the company in the eyes of its audience.

These findings correspond closely with William Benoit's Image Restoration Theory, which emphasizes that during image-threatening situations, organizations must accept responsibility, issue a sincere apology, and offer corrective actions (Benoit, 1995, as cited in Coombs, 2018). The character and cooperative dimensions in this study both of which received low ratings reflect the community's dissatisfaction with Mecimapro's perceived lack of accountability and ethical response. Rather than restoring its image, Mecimapro's deflection of blame onto the payment gateway provider (iPay88) was seen as evasive. According to Coombs (2018), failing to "accept responsibility when responsibility is expected" can lead to even greater damage than the original crisis itself.

Moreover, the results can be interpreted through the lens of Situational Crisis Communication Theory (SCCT), which classifies crises based on attribution of responsibility. As Coombs (2018) explains, preventable crises where the organization is deemed fully responsible demand highly accommodative responses such as apology, transparency, and corrective action. Since ticketing and payment systems are within Mecimapro's operational domain, stakeholders likely placed full blame on the company. The absence of a timely and empathetic response violated what SCCT suggests as appropriate strategy, thus worsening the perceived image, especially in dimensions like business and withdrawn, where strategic capability and transparency were questioned.

From the perspective of relationship management theory, the damage to Mecimapro's image reflects a breakdown in its ability to sustain mutual understanding and long-term relational trust. Grunig and Hunt (1984) argue that public relations should be built on two-way symmetrical communication, where feedback from stakeholders is acknowledged and addressed transparently. In this case, fans voiced their concerns extensively via X (formerly Twitter), but Mecimapro's responses were perceived as inadequate or delayed. This one-way,

defensive communication approach likely exacerbated the perception of distance and secrecy, consistent with the withdrawn dimension's low score (mean = 1.65).

Additionally, corporate image theory as described by Fill (1999) posits that a company's image is shaped not only by what it communicates, but how it behaves in response to public expectations. Fill's six dimensions, dynamic, cooperative, business, character, successful, and withdrawn are symbolic representations of public perception. The significant decline across five of these six dimensions in this study illustrates that image is fragile and multifactorial. As Baines, Egan, and Jefkins (2007) highlight, "image is built over time but can be destroyed in moments of mismanagement or silence," especially in industries where emotional loyalty is high, such as music and entertainment.

Finally, the findings also reinforce the power of social media in image construction and destruction. As Grunig (2009) noted, digital platforms have transformed PR into a space where publics participate in shaping narratives. In this case, members of the X Day6 community actively expressed frustration and disappointment in real-time, making X a digital arena for crisis discourse. According to Rheingold (1993), virtual communities hold strong emotional ties and personal investment, which means that a single failed interaction like the mishandling of ticketing communication can spark collective backlash. Mecimapro's inability to adapt to the dynamics of social media-driven crisis communication ultimately hindered its ability to control the narrative and preserve its brand equity.

The overall mean image score of 1.84 indicates a clearly negative perception of Mecimapro following the concert payment system crisis. This figure reflects a failure to meet stakeholder expectations in key areas of corporate behavior and communication. Given that a neutral midpoint would be 2.33, the score signifies more than mild dissatisfaction it suggests a reputational deficit across multiple fronts. Among the six image dimensions assessed using Fill's (1999) framework, the lowest scores appeared in withdrawn, character, and cooperative. These reflect perceptions of the company as unapproachable, ethically questionable, and lacking empathy dimensions that are particularly sensitive in crises where customer experience and emotional engagement are deeply intertwined.

This is especially significant within fan-driven virtual communities such as X Day6 World Tour in Indonesia, where members demonstrate high affective commitment and expect brands to reciprocate with transparency and responsibility. In such communities, poor crisis communication especially when delayed, impersonal, or defensive can lead to intensified backlash and sustained reputational damage. The perceived failure of Mecimapro to acknowledge its accountability, alongside the more structured and apologetic response from its payment partner iPay88, may have further deepened the trust gap. As Coombs (2018) notes, the speed and tone of crisis responses are critical in shaping post-crisis reputation. In Mecimapro's case, the insufficient communication strategy likely prevented any buffering effect that might have softened public outrage, thereby allowing negative sentiment to dominate across all six dimensions of corporate image.

From a relationship management perspective, the findings also highlight the fragility of organizational image in high-stakes entertainment contexts. Trust and emotional connection—

once broken—require more than operational fixes; they demand deliberate, sustained efforts in rebuilding dialogue and re-establishing credibility. This underscores the need for crisis communication strategies that are not only corrective but also relational, especially when addressing digital communities whose collective voice significantly shapes public perception in real-time.

Table 1.4 Cross Tabulation of Age and Corporate Image Dimensions

Age	Dynamic	Cooperative	Business
> 25 years old	2.50	1.61	1.82
15-19 years old	2.39	1.33	1.41
20-24 years old	2.51	1.73	1.81
Grand Total	2.50	1.66	1.78

Source : Author's Analysis (2025)

The cross-tabulation analysis examined how different age groups perceived the corporate image of Mecimapro across six image dimensions defined by Fill (1999): dynamic, cooperative, business, character, successful, and withdrawn. Respondents were categorized into three age groups: 15-19 years, 20-24 years, and over 25 years. This segmentation aimed to identify any perceptual differences influenced by age regarding Mecimapro's handling of the concert payment system crisis.

Respondents aged 15-19 years showed relatively neutral perceptions toward the dynamic dimension but tended to rate other dimensions, such as business and character, negatively. This may reflect a younger audience's initial enthusiasm for the event, which was later overshadowed by their disappointment in how Mecimapro handled the payment issues. Their expectations for efficiency and transparency may have been unmet, affecting their overall trust in the promoter.

The 20-24 age group, which constituted the largest proportion of respondents, consistently gave the most negative evaluations across all six dimensions. This group is generally more informed, vocal, and active on social media platforms such as X (formerly Twitter), making them more critical of the crisis response. Their dissatisfaction particularly stood out in the cooperative and character dimensions, where Mecimapro was perceived as unresponsive and lacking ethical accountability.

Respondents over the age of 25 showed slightly more moderate views compared to the younger groups. While they still leaned toward negative assessments, especially in the successful and withdrawn dimensions, their responses suggested a somewhat more forgiving stance. This could be attributed to a more experienced and pragmatic outlook on crisis situations, where they may be more understanding of operational difficulties but still expect professional communication.

Age plays a significant role in shaping public perceptions of corporate image, particularly in crisis contexts. The youngest group prioritized excitement and performance, while the middle group (20-24) demonstrated the highest sensitivity and critical awareness toward brand accountability. Older respondents, though still disappointed, offered relatively more balanced views. These findings suggest that tailored crisis communication strategies may be more effective if demographic factors like age are taken into account.

Table 1.5 Cross Tabulation of Gender and Corporate Image Dimensions

Gender	Dynamic	Cooperative	Business	Character	Successful	Withdrawn	TOTAL
Laki-laki	2.63	1.86	2.10	1.92	2.01	1.97	2.08
Perempuan	2.45	1.59	1.67	1.60	1.73	1.53	1.76
Grand Total	2.50	1.66	1.78	1.68	1.81	1.65	1.923

Source : Author's Analysis (2025)

The gender-based crosstab analysis aimed to examine the differences in perception between male and female respondents regarding Mecimapro's corporate image following the Day6 concert payment system crisis. The assessment was based on the six image dimensions developed by Fill (1999): dynamic, cooperative, business, character, successful, and withdrawn. A total of 100 respondents participated in the study, consisting of 21% males and 79% females. This demographic reflects the gender composition of the Day6 fanbase in Indonesia, where female fans generally dominate K-pop fan communities. Although male respondents were fewer in number, the comparison provides valuable insight into how gender may influence the evaluation of a company's crisis response and public image.

The results show that both male and female respondents gave their highest scores to the dynamic dimension, indicating that despite the payment system failure, Mecimapro was still perceived as active, visible, and goal-oriented. Males rated this dimension slightly higher (mean = 2.63) than females (mean = 2.45), suggesting that male respondents were more tolerant or less emotionally affected by the incident in terms of the company's activeness and market presence. This could reflect differences in expectations or emotional investment, as female fans are often more engaged in fandom culture and may have felt a stronger sense of betrayal when expectations were not met.

In contrast, the lowest score from male respondents was in the cooperative dimension (mean = 1.86), indicating dissatisfaction with how Mecimapro engaged with its stakeholders, particularly in providing support or clear communication during the crisis. Meanwhile, female respondents gave the lowest score to the withdrawn dimension (mean = 1.53), which highlights a perception that Mecimapro became overly silent, unapproachable, or secretive. This suggests that female respondents may have expected more openness, reassurance, and emotional

responsiveness from the promoter, especially in moments of public confusion and concern. The sharp drop in this dimension among females underscores their disappointment not just in the company's actions, but in its failure to maintain transparency and connection.

Furthermore, the overall mean image score from male respondents was 2.08, which falls into the neutral category, whereas females rated Mecimapro's image lower, with an overall score of 1.76, clearly within the negative range. This discrepancy points to a gendered difference in how the crisis was internalized and judged. One possible explanation is that female respondents were more personally invested in the concert experience and therefore felt more impacted by the disorganization and lack of accountability. In contrast, male respondents might have approached the issue from a more detached perspective or placed more emphasis on the company's long-term track record rather than its immediate handling of the crisis.

This gender-based gap in perception underlines the need for targeted communication strategies in crisis management. Brands that operate in emotionally driven industries like music and entertainment must understand that their audience's emotional attachment significantly affects brand perception. Particularly in fan communities with a strong female majority, communication that is empathetic, transparent, and emotionally attuned becomes critical. Failure to recognize and address these expectations can lead to disproportionate reputational damage among key segments. Therefore, Mecimapro—and similar organizations—should consider designing gender-sensitive crisis communication approaches that ensure responsiveness, clarity, and emotional engagement to maintain trust and repair brand image across their audience spectrum.

CONCLUSION

The study concludes that Mecimapro's image, as perceived by members of the X Day6 World Tour in Indonesia community after the concert ticketing crisis, falls into the negative category across multiple dimensions of corporate image. Using the six-dimensional framework by Fill (1999) dynamic, cooperative, business, character, successful, and withdrawn, the findings reveal that community members viewed Mecimapro as lacking responsiveness, transparency, and operational reliability during the crisis. The slow and unclear communication regarding ticket issues contributed significantly to the erosion of public trust.

Among the most affected dimensions were character (reflecting ethics and reputation), cooperative (indicating friendliness and accountability), and business (suggesting professionalism and organizational competence). Many respondents felt that Mecimapro failed to take full responsibility and showed poor crisis communication performance, especially when compared to its payment partner, iPay88, which delivered a more structured and apologetic response.

The study highlights the crucial role of crisis communication and social media engagement in maintaining a positive brand image. In the age of digital communities and real-time public feedback, companies must act quickly and transparently to protect their reputation. The researcher suggests that organizations like Mecimapro should improve their stakeholder

relationship management and invest in proactive communication strategies to prevent further reputational damage in the future.

REFERENCES

- Babbie, E. R. (2016). *The practice of social research* (14th ed.). Cengage Learning.
- Baines, P., Egan, J., & Jefkins, F. (2007). *Public relations* (1st ed.). Routledge. Retrieved from <https://www.perlego.com/book/1626404> (Accessed: 10 March 2025).
- Coombs, W. T. (2018). *Ongoing crisis communication: Planning, managing, and responding* (4th ed.). SAGE Publications.
- Cutlip, S. M., Center, A. H., & Broom, G. M. (2013). *Effective public relations*. University of Wisconsin - Madison.
- Fill, C. (1999). *Marketing communications: Contexts, contents and strategies*. Spain: Grafos S.A.
- Ghozali, I. (2011). *Aplikasi analisis multivariate dengan program IBM SPSS 19*. Semarang: Badan Penerbit Universitas Diponegoro.
- Ghozali, I. (2016). *Aplikasi analisis multivariate dengan program SPSS & AMOS*. Semarang: Badan Penerbit Universitas Diponegoro.
- Grunig, J. E. (2009). Paradigms of global public relations in an age of digitalisation. *PRism*, 6(2). Retrieved from http://hraxis.massey.ac.nz/prism_on-linejourn.html
- IDN Times. (2024). Kisruh pembayaran tiket konser DAY6 di Jakarta, fans keluhkan sistem pembayaran. Retrieved March 23, 2025, from <https://www.idntimes.com/korea/kpop/aulia-supintou-1/kisruh-pembayaran-tiket-konser-day6-jakarta>
- IDN Times. (2024). Profil Mecimapro, promotor konser Korea yang sering jadi sorotan. Retrieved from <https://www.idntimes.com/hype/entertainment/sierra-citra/profil-Mecimapro>
- Jefkins, F. (2003). *Public relations* (5th ed.). Erlangga.
- Jefkins, F. (2018). *Public relations for management success* (1st ed.). Routledge.
- Rheingold, H. (1993). *The virtual community: Homesteading on the electronic frontier*.
- Kapanlagi.com. (2025). *Getting to know Mecimapro, one of Indonesia's leading K-pop concert promoters*. Retrieved from <https://www.kapanlagi.com/korea/mengenal-Mecimapro-salah-satu-promotor-konser-k-pop-terkemuka-di-indonesia-72329b.html>
- Kumparan. (2024). *List of popular K-pop concert promoters in Indonesia*. Retrieved March 24, 2025, from <https://kumparan.com/berita-terkini/daftar-promotor-konser-k-pop-di-indonesia-yang-terkenal-22TxfIFCE6/full>
- Meadows, C. W. (2016). Corporate reputation on mass media, public opinion, and YouTube: Examining the factors influencing reputation of Fortune 500 companies. *Corporate Reputation Review*, 19(4), 345–356. <https://doi.org/10.1057/S41299-016-0011-2>
- Ruslan, R. (2005). *Public relations management and media communication*. Jakarta: PT Raja Grafindo Persada.
- Saladin, D. (2006). *Marketing management*. Bandung: Linda Karya.

-
- Sekaran, U., & Bougie, R. (2016). *Research methods for business: A skill-building approach* (7th ed.). Wiley.
- Soemirat, S., & Ardianto, E. (2004). *Fundamentals of public relations*. Bandung: PT Remaja Rosdakarya.
- Soemirat, S., & Ardianto, E. (2012). *Fundamentals of public relations*. Bandung: PT Remaja Rosdakarya.
- Soemirat, S., & Ardianto, E. (2016). *Fundamentals of public relations*. Bandung: PT Remaja Rosdakarya.
- Storey, J. (2010). *Cultural theory and popular culture: An introduction* (5th ed.). Pearson Education.
- Sugiyono. (2017). *Quantitative, qualitative, and R&D research methods*. Bandung: Alfabeta.
- Syahputra, G. (2023). *Communication patterns in enhancing corporate image at PT. Tri Adi Bersama* (Undergraduate thesis, Universitas Muhammadiyah Sumatera Utara). UMSU Repository.
- Weber, L. (2007). *Marketing to the social web: How digital customer communities build your business*. Canada: John Wiley & Sons, Inc.
- Yunita, R. (2019). Self-disclosure activity among teenage girls through Twitter social media. *Jurnal Komunikasi*, 10(1), 26–32.
- Zhang, J. (2024). Crisis management and opportunity grasp of network public opinion: Strategic response of enterprise flexibility. *Interdisciplinary Humanities and Communication Studies*. <https://doi.org/10.61173/6394e708>