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“I had post-concert depression”: A study of Lucy fans after the Jakarta concert

"Saya mengalami post-concert depression": Studi terhadap penggemar Lucy pasca konser Jakarta

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Abstract: This study examines the impact of Hallyu, particularly K-pop, on fan communities in Indonesia, focusing on the phenomenon of Post-Concert Depression (PCD) often experienced by fans after major concerts. Using the netnography method, the study observes the interaction dynamics within a WhatsApp group of LUCY fans following the "We Are Landing in Jakarta" concert in January 2024. Findings show that social support within online communities helps alleviate PCD by sharing concert memories, photos, and emotional reflections. The group's activities evolved from concert discussions to other topics like artist news and fan events, creating a dynamic communication space. Over time, relationships within the group became more personal, transforming it into a digital family grounded in empathy. Digital communities like "Kepulauan LUCY" demonstrate the potential to build strong emotional bonds online.

Abstrak: Penelitian ini meneliti dampak Hallyu, khususnya K-pop, terhadap komunitas penggemar di Indonesia, dengan fokus pada fenomena Post-Concert Depression (PCD) yang sering dialami penggemar setelah konser besar. Menggunakan metode netnografi, penelitian ini mengamati dinamika interaksi dalam grup WhatsApp penggemar LUCY setelah konser "We Are Landing in Jakarta" pada Januari 2024. Temuan menunjukkan bahwa dukungan sosial dalam komunitas daring dapat membantu mengatasi PCD melalui berbagi kenangan konser, foto, dan refleksi emosional. Aktivitas di grup ini berkembang dari diskusi konser menjadi topik lain, seperti berita artis dan kegiatan penggemar, menciptakan ruang komunikasi yang dinamis. Seiring waktu, hubungan antar anggota grup semakin personal, menjadikan grup ini sebagai keluarga digital yang penuh empati. Komunitas digital seperti "Kepulauan LUCY" menunjukkan potensi besar dalam memperkuat ikatan emosional secara online.

INTRODUCTION

Hallyu, which is known as 'Korean Wave' encompasses a diverse range of cultural exports from South Korea. From music and television dramas to cuisine and fashion, Hallyu has become a global sub-culture that knows no boundaries. Its rapid growth and widespread adoption have made it a powerful soft power tool for the nation. According to a survey conducted by the Korean Foundation in December 2023, the number of global Hallyu enthusiasts surpassed a staggering 225 million, highlighting the widespread appeal and resonance of Korean cultural content across continents (The Korean Foundation, 2024). Subsequently, in April 2024, the Ministry of Culture, Sports and Tourism and the Korea Council for International Cultural Exchange unveiled the results of the 2024 Global Hallyu Survey, shedding further light on the pervasive influence of Hallyu on an international scale. This study was conducted on 25,000 people in 26 countries who were exposed to Korean cultural content. Notably, K-pop emerged as the foremost association with Korea, capturing 17.2% of respondents' minds, followed closely by food (13.2%), K-dramas (7%), information and communications technology products and brands (6.3%), and beauty products (5.2%) (Korea Net, 2024). The types of Hallyu that have spread globally are varied and multifaceted. One of the most prominent and impactful elements of Hallyu is K-pop, or Korean pop music. The rise of Korean pop music has become a hallmark of the spread of Hallyu worldwide (Kanozia & Ganghariya, 2021). The phenomenon of K-pop has also been supported by the strategic use of social media and online platforms, enabling fans from all corners of the world to engage with their favorite artists and participate in global fan communities (Jin & Yoon, 2016).

The pervasive reach of the Hallyu, or Korean Wave, phenomenon underscores its profound impact on global cultural landscapes, with Indonesia emerging as a key recipient of this cultural wave. In 2023, Indonesia notably ranked third among countries in the Asia and Oceania region experiencing a surge in Hallyu communities or fans, totaling an impressive 1.64 million individuals, trailing only behind China and Thailand (The Korea Foundation, 2024). The role of K-pop fans in spreading Hallyu, particularly in Indonesia, is significant. Fans actively participate in promoting their favorite artists through various activities, including social media campaigns, streaming parties, and fan gatherings. These activities help to increase the visibility of K-pop and contribute to its growing popularity. Social media platforms such as Twitter, Instagram, and TikTok play a crucial role in these efforts, allowing fans to share content, organize events, and connect with other fans worldwide. This active engagement not only strengthens the bond between fans and artists but also helps to spread Korean culture globally (Yoon, 2022).

In Indonesia, K-pop fandoms are known for their enthusiastic and organized activities. One of the most prominent activities is attending concerts. K-pop concerts are major events that attract thousands of fans from all over the country. When attending a music concert, fans will indirectly feel a special experience by feeling connected between fans, friends and strangers (Upham et al., 2024). A pivotal moment in Indonesia's Hallyu journey occurred in March 2023, when the globally renowned group BLACKPINK staged their highly anticipated World Concert Tour 'Blackpink World Tour Concert – Born Pink in Jakarta' at the

Gelora Bung Karno Main Stadium, Jakarta. The concert drew an astounding crowd of over 120 thousand fervent fans and non-fans alike (Katadata, 2023), underscoring the immense popularity and influence of K-pop in Indonesia.

This momentum was sustained later in September 2023, as SM Entertainment, one of the leading entertainment agencies in South Korea, brought their prestigious 'SMTOWN Concert – SMCU Palace' to the same stadium (Dyandra Global, 2023), further solidifying Indonesia's status as a prime destination for K-pop events. The increasing frequency of K-pop artists including Indonesia in their concert itineraries reflects the enthusiastic reception and growing demand within the Indonesian market. Consequently, Indonesia has emerged as a vibrant hub for Hallyu consumption, characterized by a fervent fanbase, robust social media engagement, and a thriving concert culture, highlighting the country's significant role in the global spread and reception of Korean popular culture. Previous studies have also indicated that the growing consumption of Hallyu in Indonesia highlights how local fan communities perceive and integrate the phenomenon into their everyday lives

(Jeong et al., 2017; Tertiano & Salehudin, 2023). This suggests that Indonesian fans are not merely passive consumers, but active cultural agents who construct meaning, build social relationships, and create new cultural spaces closely tied to the Hallyu experience itself.

Among the various genres of K-pop that have graced the Hallyu journey, K-pop bands have also made a significant impact. One such genre within K-pop is the band genre, which offers a distinct style compared to typical idol groups. Korean bands bring a fresh and dynamic element to the K-pop scene, showcasing a different musicality and performance style.

LUCY (루시) is a South Korean band known for their refreshing sound and heartfelt lyrics that often evoke the innocence of childhood. Their unique blend of musicality and emotional storytelling sets them apart from other K-pop acts. LUCY made their first international concert appearance in Indonesia with a show titled "We Are Landing in Jakarta," held on January 6th, 2024. The concert marked a major milestone in the band's career, resonating with fans worldwide and further cementing their place in the global music scene.

Figure 1

Announcement poster for the 1st Indonesia concert LUCY – We Are Landing in Jakarta



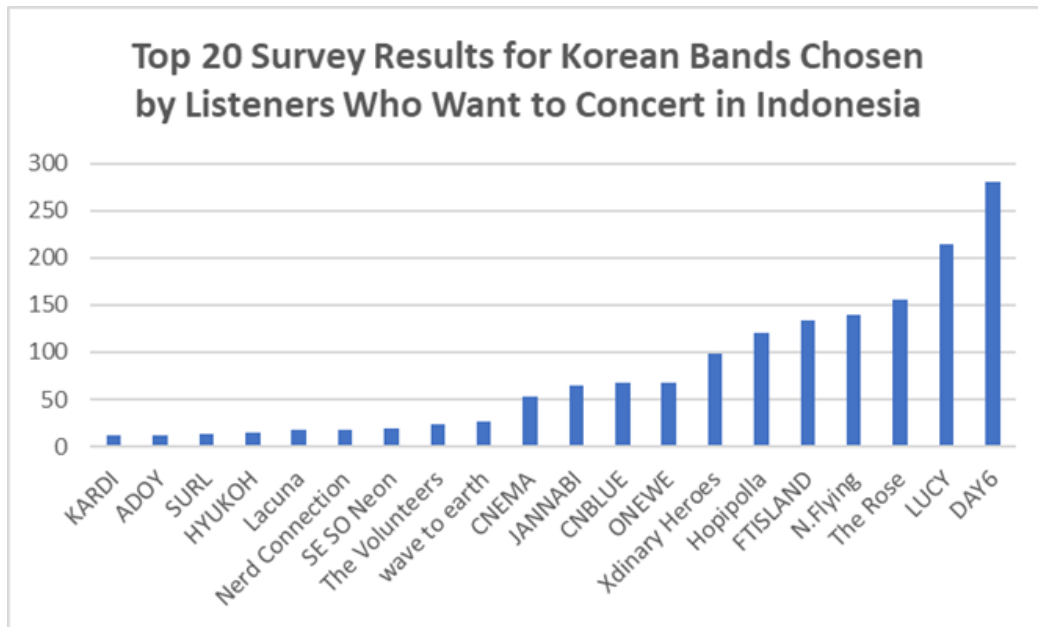
Source: Official Promoter Account @SynergEntGlobal (2023)

Many fans of LUCY (referred to as Wal-Wal or 왁왁) were genuinely surprised when the band announced their first international concert in Indonesia. This sense of disbelief appears contradictory when viewed alongside a 2022 survey conducted by the Indonesian Korean Band

Fan Community on platform X, which assessed listeners' preferences and their desire for Korean bands to hold concerts in Indonesia. In that survey, LUCY ranked second, only behind more established acts like DAY6 and The Rose, indicating a strong fan base and local demand.

Figure 2

Survey results of Korean band listeners



Source: Online Survey by the Indonesian Korean Band Fan Community (2022)

This gap between fan expectations and survey results can be explained by several contextual factors. Firstly, the likelihood of a K-pop group, whether an idol group or band, staging an international concert often depends on their popularity, global fan engagement, and the strategic policies of their managing agency (Kang, 2023). Smaller agencies, especially those outside the "Big 4" (HYBE, SM, JYP, YG), tend to have more limited resources for organizing overseas tours, making appearances by indie or lesser-

known bands feel more unlikely, regardless of fan enthusiasm.

Secondly, data collected by the researcher between 2019 and 2024 show that only a handful of Korean bands have actually held concerts in Indonesia. Compared to idol group tours, these events remain relatively rare, further contributing to the assumption among fans that bands like LUCY would not visit. The following table outlines Korean band concerts held in Indonesia within that period:

Table 1

Data on Korean Band Concerts in Indonesia in 2019-2024

No	Band Name	Concert Name	Venue	Date(s)
1	DAY6	Second World Tour "Gravity"	Tennis Indoor Senayan, Jakarta	30 Nov – 1 Dec 2019
2	The Rose	Heal Together World Tour	Balai Sarbini, Jakarta	6 Jan 2023
3	LUCY	We Are Landing in Jakarta	Balai Sarbini, Jakarta	6 Januari 2024
4	The Rose	'Dawn To Dusk' Asia Tour	The Kasablanka Hall, Jakarta	20 Jan 2024
5	Wave to Earth	The First Era Concert	Uptown Park, Tangerang	29 Feb 2024
6	XDINARY HEROES	<Break the Brake> in Jakarta	The Kasablanka Hall, Jakarta	2 Mar 2024
7	F.T. Island	2024 FTISLAND LIVE 'HEY DAY'	Gandaria City Hall, Jakarta	16 Mar 2024

Source: Researcher data (2024)

These examples illustrate that, while there is a growing presence of Korean bands on the Indonesian stage, such events remain relatively rare compared to idol group concerts. Therefore, when LUCY announced their concert in Jakarta, it marked not only a significant milestone in their international journey but also an emotional highlight for their fans. The concert attracted not only domestic fans but also international ones. However, like other concerts, this intense and emotional experience also posed mental challenges for fans, one of which is known as post-concert depression. Post-concert depression is a condition where fans feel sadness and emptiness after the euphoria and joy of the concert end. This emotion can arise due to the sharp contrast between the excitement during the concert and the return to a mundane daily routine. This experience is often exacerbated by the strong emotional bonds formed during the concert. When fans gather to celebrate their love for music and their favorite artists, they feel a deep connection not only with the artists but also with fellow fans.

After the concert ends, the loss of these shared moments and intense interactions can lead to a profound sense of loss (Kaleńska-Rodzaj, 2018). Fans of LUCY, like other K-pop fans, may experience post-concert depression after attending such a highly anticipated event. To cope with these feelings, many fans turn to fan communities on social media to share memories, photos, and videos from the concert and discuss their favorite moments. These activities help them extend the concert euphoria and strengthen their bonds with the fan community even after the concert has ended (Björklöf, 2023).

A Whatsapp group for LUCY fans emerged through a fanbase account on the day of the concert. This group, named "Kepulauan LUCY," includes LUCY fans with various characteristics. Initially formed as a community group, after the LUCY We Are Landing concert, it transcended its function as a community. It became a platform for fans to share their fandom activities, such as planning to attend the next concert or engaging more

deeply in fan community activities. These activities not only help cope with post-concert depression but also strengthen support for their favorite artists.

The phenomenon of Post-Concert Depression (PCD), although not included in formal medical diagnoses, describes a common emotional experience among music fans after attending a highly anticipated concert. According to an article in *Choosing Therapy*, PCD can cause deep sadness and nostalgia due to the sudden change from the euphoric concert atmosphere back to a mundane daily routine. This feeling can be exacerbated by the emotional intensity and connections felt during the concert (Talcherkar, 2024).

Brown & Knox (2017) explained the emotional bonding experienced at concerts can lead to heightened post-event affective responses, particularly when fans have developed parasocial relationships with the performers. These parasocial ties, non-reciprocal emotional attachments to media figures, intensify fans' emotional investment, particularly when fans perceive a sense of intimacy or personal connection with the artist despite the one-sided nature of the relationship. Liu (2023) explains that parasocial interaction often mirrors real-life social relationships in terms of emotional depth, even though it lacks direct reciprocity. This illusion of closeness can make fans feel as if they "know" the artist personally, leading to powerful affective reactions when that perceived connection is disrupted, such as after a concert ends.

Packer and Ballantyne (2011) was found that post-event emotional lows often stem from what they describe as a "temporary liminal experience"—a moment when individuals step outside their everyday roles and become immersed in a communal, emotionally intense space.

Once the event ends, the return to routine life may feel jarring and disorienting. PCD can be triggered by the excitement and euphoria felt during and after the concert. During these moments, individuals release happy hormones like endorphins and dopamine (Fancourt et al., 2014). However, it is natural to feel sad after an event that brought such joy, especially when the intensity of these hormones decreases (England & Boland, 2023). When someone experiences PCD, they may exhibit clinical depression symptoms. According to the American Psychiatric Association (APA), these include: 1) feelings of sadness or emptiness, 2) disinterest in daily activities, 3) difficulty concentrating or making decisions, 4) feeling easily fatigued, unmotivated, and worthless, 5) experiencing sleep difficulties, and 6) changes in appetite (Weber, 2023).

The emotional turbulence that follows a concert can have profound effects on community dynamics, especially within fan groups. As fans process the aftermath of the concert, their interactions within these communities often shift. This transition can impact group cohesion and the way individuals relate to one another. To fully understand this shift, it is important to consider the dynamics of fan groups and how emotional states like PCD influence group behavior.

Group dynamics, as Moreland (1996) explains, refers to the behaviors and responses that emerge within a group of individuals. Within fan communities, these dynamics can be shaped by the emotional bonds formed during the concert experience. A group here refers to a collection of at least two or more members who come together for a common reason and purpose, interact with each other, influence each other, and depend on one

another (Jonas, 2016). Wellman (2001) expands this concept of a group into a network or bond formed through interpersonal relationships that provide support, information, a sense of belonging, and even social identity.

Group identity plays a crucial role, where individuals feel they are part of something larger than themselves. Social norms within a community regulate member behavior, while social network structure determines patterns of relationships and interactions among community members. Thus, a group creates an active space for its members to navigate who they are and establish connections with others who share similar interests and goals (Parsakia & Jafari, 2023).

K-pop fans, or K-pop fandoms, represent a dynamic example of modern communities that are highly organized and cohesive. The cohesion within K-pop fan communities is often reinforced by the use of social media, which allows members to interact and share experiences directly (Ismail & Khan, 2023). This cohesion fosters a sense of unity and solidarity among its members. Consequently, in relation to PCD, this can enhance community dynamics by encouraging members to engage more in community activities as a way to cope with negative feelings. Post-concert interactions, such as sharing photos, videos, and memories on social media, can help extend the concert euphoria and mitigate the impact of PCD.

Previous research has observed how K-pop fan communities and other fandom activities can impact fans' mental health. These studies found that involvement in fan communities can provide emotional support and enhance mental well-being through social interactions and a sense of belonging (Dewi & Puspita, 2024; Haulenbeek, 2022; Rahyadi et al., 2022). While these findings highlight the positive

effects of fan engagement on mental health, there is a notable gap in the literature regarding the emotional aftermath of concerts, specifically PCD, and how it affects fan communities. Most studies have focused on fan behavior and activities during the concert (Björklöf, 2023; Kim et al., 2013) or even explored the therapeutic role of music itself (Dieleman, 2022; Lou, 2024). However, research that specifically addresses the impact of PCD on the cohesion and dynamics of fan communities is still limited. This gap presents an opportunity for further exploration into how the emotional turbulence of PCD can influence interactions and group cohesion within fandoms after the concert experience.

Unlike previous research, this study delves deeper into the condition of Post-Concert Depression as part of fandom activity after concerts. The significance of this research lies in providing a more specific understanding of how the intense emotional experience during concerts affects fans' mental well-being after the event ends. By focusing on the dynamics of fan communities post-concert, this research explores the interactions and emotional support that occur in WhatsApp groups, and how fans support one another in coping with the emotional impact after the concert.

METHOD

This study employs the method of netnography with a qualitative approach to observe the interactions and behaviors of LUCY fans in a WhatsApp group following the Lucy We Are Landing Jakarta 2024 concert. Netnography, introduced by Robert Kozinets in the late 1990s, is an adaptive research method derived from traditional ethnography to study online communities and cultures (Kozinets, 2017). This method involves the collection and analysis of data from social

interactions occurring on digital platforms, such as social media groups, online forums, and instant messaging applications. In the context of this research, netnography will enable the researcher to understand the dynamics of the LUCY fan community post-concert, with a focus on the phenomenon of PCD.

The study is conducted by observing activities within the LUCY fan WhatsApp group from January to June 2024. This six-month period was strategically chosen to capture the fan community's emotional arc before, during, and after the LUCY We Are Landing Jakarta 2024 concert, which serves as the emotional peak for the fandom. By covering this specific timeframe, the study aims to examine the build-up of anticipation, the immediate post-concert emotional responses, and the longer-term coping mechanisms shared within the group. During this period, the researcher will monitor conversations, document interactions, and analyze the content shared by group members to identify key themes and behavioral patterns.

To ensure research integrity and protect the rights of participants, this study has undergone an ethical review and has been approved by the Research Ethics Committee of the Faculty of Social and Political Sciences, Universitas Airlangga, with reference number 3159/B/UN3.FISIP/III/PT./2024. Prior to data collection, the researcher communicated with the group administrator and members to explain the purpose, scope, and methods of the study. All members were informed about their voluntary participation, the confidentiality of their identities, and the use of data solely for academic purposes. Informed consent was obtained through explicit agreement from group members, and participation

was limited only to those who provided their consent. All identifiable information was anonymized to ensure the privacy and confidentiality of the participants.

This observation follows a passive-active participatory approach, where the researcher participates in the conversations while also observing and recording relevant data. This technique aligns with the netnographic approach, which enables researchers to gain deep insights into fans' experiences and emotions within the digital context. Netnography is highly relevant in fandom studies because fan communities often form and thrive in digital spaces. Whatsapp groups, as a fast and personal communication platform, provide an ideal environment for fans to share experiences, emotions, and support with each other. In the case of LUCY fans, this group may serve as a space where members can cope with feelings of sadness or loss that often follow peak experiences like concerts (Baym, 2018). Through netnographic analysis, the researcher can explore how the social dynamics within this group help members manage PCD and shape their collective identity as a fan community.

RESULTS AND DISCUSSION

The term PCD, which has been used within fan culture, has become the subject of numerous studies. Yap (2020) explains that it can be a phenomenon overlapping with Major Depressive Disorder, although PCD is typically transient and directly related to intense emotional experiences during concerts. Yap also explained that MDD is characterized by several emotional stages, (1) a depressed mood, (2) a reduced interest in activities, (3) a loss of energy, and (4) feelings of worthlessness or emptiness. In this study, the process of PCD is delineated into three stages:

Emotional Echoes, Shifting Interactions, and Growing Bonds.

Emotional Echoes: Sharing Feelings Post-Concert

The WhatsApp group "Kepulauan LUCY" became active immediately following the "We Are Landing in Jakarta" concert on January 6th, 2024. Within hours after the event, members began sharing emotional reactions, personal reflections, and requests for fan-taken videos or photos. These early exchanges reflect the lingering emotional resonance of the concert experience. Where individuals release the emotional experiences they have accumulated collectively, facilitated through interactions with fellow fans (Luo et al., 2022).

PCD is a phenomenon frequently experienced by fans after attending highly anticipated concerts. This condition is characterized by feelings of sadness, nostalgia, and emptiness as fans transition from the euphoria of the concert back to their daily routines. Concerts provide a strong sense of community and belonging, which vanishes after the event, leaving behind a void (Fleiss, 2024). The intensity of the emotions felt during the concert, combined with the sudden return to normalcy, can exacerbate these feelings. The initial dynamics observed in the WhatsApp group "Kepulauan LUCY" reflect the immediate responses of fans who directly experience this emptiness and desire to revisit or re-experience the moments from the concert.

Table 2

Data findings of fan conversations that have not been able to forget the concert

No	Data Excerpts
1	Ada yang punya fancam waktu LUCY lagi/kelar nonton fan project gak? Mau memulai pagi dengan menangis – L (7 Januari 2024) <i>Does anyone have a fancam from when LUCY was/is watching the fan project? Want to start the morning by crying – L (January 7, 2024)</i>
2	Ada yang punya fancam Hero sama Ending gak guys? – I (7 Januari 2024) <i>Does anyone have a Hero and Ending fancam guys? – I (January 7, 2024)</i>
3	Aaakkk tolong aku belum bisa move on 🥺 secantik itu gatau semuanya indah banget semalem tuh – Y (7 Januari 2024) <i>Please. I can't move on 🥺 Last night everything was very beautiful – Y (January 7, 2024)</i>
4	인정 (Setuju) !! Shoo pwetty 🥺 – S (7 Januari 2024) <i>Agree!! So pretty 🥺 – S (January 7, 2024)</i>
5	Yang FYP di Tiktok makin banyak yang komen. Terharu banget mau nangis banyak yang nanyain lucy – Y (8 Januari 2024) <i>The comments on the TikTok FYP are increasing. So touched, want to cry. Many are asking about Lucy – Y (January 8, 2024)</i>
6	Heran banget padahal dah mau move on biar gak PCD lagi tapi tiba-tiba Synergy upload foto ini kan jadi PCD lagi – S (2 Februari 2024) <i>It's so strange. I was about to move on to avoid PCD, but then Synergy uploaded this photo, and now I'm experiencing PCD again – S (February 2, 2024)</i>
7	BEHIND UDAH ADA GUYSSS – S (20 Februari 2024) <i>BEHIND IS OUT GUYSSS – S (February 20, 2024)</i>
8	PCD jilid berapa ini? – G (20 Februari 2024) <i>What volume of PCD is this? – G (February 20, 2024)</i>

Source: Netnography Record, 2024

The data collected through netnographic observation of the WhatsApp group "Kepulauan LUCY" between January and February 2024 revealed frequent expressions of emotional vulnerability and longing among fans. This was evident in messages such as, *"I can't move on, everything was so beautiful last night"* (January 7, 2024) or *"Synergy just uploaded this photo and now I'm back in PCD mode"* (February 2, 2024). These recurring sentiments illustrate fans' attempts to revisit the concert experience and process the emotional void left behind.

The early stages of PCD are characterized by an intense longing to relive the concert experience, as seen in the fans' requests for concert recordings and emotional reactions to related content (Yap, 2020). This is a critical period where the euphoria of the concert begins to wane, and feelings of emptiness and longing set in. Fans might initially feel a rush of joy when watching videos or seeing photos from the concert, but this can quickly turn into a deep sense of nostalgia and sadness as they realize that the experience has ended. This phase can be particularly intense for fans who had highly positive and emotional experiences at the concert, making the return to daily routines feel mundane and unsatisfying (Tubiera, 2024).

Communication within online communities, such as the WhatsApp group "Kepulauan LUCY," demonstrates that digital communication mediums can extend and deepen emotional bonds among community members. One aspect of online communication dynamics is how community members experience different feelings and interactions merely from viewing or sharing content. This form of

communication allows individuals to express themselves in ways they might not in face-to-face interactions (Bargh & McKenna, 2004). This is relevant to the dynamics within the WhatsApp group "Kepulauan LUCY," where fans find it easier to openly share their feelings of sadness and nostalgia within a supportive digital environment.

The interpretation that digital communication deepens emotional bonds and functions as a coping space is therefore derived from observed behaviors: fans continuously returned to the group to post, reminisce, and support each other emotionally. For example, on February 20, a member humorously asked, *"What PCD volume is this?"*, acknowledging the ongoing emotional cycle shared by the group. Repeating pleasurable experiences can extend the euphoria and happiness felt during the concert (Ng, 2024).

Social media and online communication platforms have transformed how we interact and share feelings. In this regard, social media has become a new medium for reinforcing feelings of attachment and togetherness, particularly within virtual communities (Boyd & Ellison, 2007). Online communication also provides a space where emotions can be openly expressed. Table 1 illustrates the depth of emotional experiences generated by concerts and how online media allows fans to share these feelings openly (January 8, 2024). This expression reflects feelings of nostalgia and strong emotional attachment to concert moments, which are amplified through digital media. Thus, online communication forms allow community members to support and validate each other, which is

crucial in dealing with feelings such as PCD.

Lazarus and Folkman (1984) explain that in efforts to manage or cope with emotions resulting from stress or pressure, individuals will respond with coping strategies. These strategies can be particularly evident in the context of PCD to help fans cope with their post-concert sadness. Coping strategies that involve seeking social support can be highly effective in managing stress and negative emotions. Fans using this strategy may seek ways to divert their attention.

Sharing feelings on social media can also be seen as a coping strategy employed by individuals to manage their emotions. Online communication can strengthen social connections and provide significant emotional support (Valkenburg & Peter, 2009). Sharing these feelings allows individuals to receive emotional support from others, which can help them feel better, cope with challenging situations, and recover more quickly from PCD. The presence of digital mediums like social media and group chats allows fans to remain connected with concert experiences through shared content, creating a sense of continuity and extending the positive effects of the concert experience. As fans share their feelings and experiences, they validate each other's emotions and provide a supportive environment where they can collectively cope with the post-concert blues. This collective coping mechanism can mitigate the intensity of PCD and help fans transition back to their daily lives with a sense of shared understanding and emotional support.

Shifting Interactions: Dynamics in Whatsapp Group

Observational data from the WhatsApp group "Kepulauan LUCY" between March and April 2024 show that interactions among fans shifted

significantly over time. While the group initially centered on concert-related content, such as sharing videos, reactions, and memories, it gradually expanded into broader discussions. Members began posting about comeback announcements, other K-pop artists, local fan events, and even personal matters such as university updates or everyday struggles. Malinen (2015) explains that the dynamics of online communities can enhance emotional engagement and foster closer interactions. When group dynamics are firmly established, interactions among members become more intense. Fans who previously felt lonely or unheard can find a space to freely express their feelings.

After the concert, the dynamics of interaction within the LUCY fans' WhatsApp group become more intense and diverse. Activities occurring in the "Kepulauan LUCY" WhatsApp group, particularly more than two months after LUCY's concert, demonstrate increasingly diverse interaction dynamics. As recorded in the findings shown in Table 2, these activities reflect a variety of communication patterns and themes. For instance, requests for stickers (March 2, 2024), announcements about comebacks (March 13, 2024), and discussions about cover songs (March 18, 2024) illustrate how fans engage in both routine and significant conversations. These interactions highlight the group's role in fostering a sense of community and shared identity among its members.

The topics discussed within the group are not limited to LUCY's music and performances. Members also engage in broader conversations, such as planning events in Surabaya (March 19, 2024), addressing security concerns on social media (March 22, 2024), and discussing the work of music producers (April 7, 2024). This diversity in discussions illustrates how the group functions as a

multifaceted communication hub where fans can explore various interests and concerns.

Table 3

Findings from the "Kepulauan LUCY" WhatsApp group conversations with topics extending beyond concerts

No	Data Excerpts
1	Misi, mau minta stiker LUCY dong, thank you – N (2 Maret 2024) <i>Anyone, may I got a LUCY sticker, thank you</i> – N (March 2, 2024)
2	Tau-tau LUCY kambekk – S (13 Maret 2024) <i>Immediately LUCY comeback</i> – S (March 13, 2024)
3	Dokyeom (Member grup Seventeen) cover lagu LUCY – N (18 Maret 2024) <i>Dokyeom (Member of Seventeen) covering a LUCY song</i> – N (March 18, 2024)
4	Mau tanya nih, ada yang berdomisili Surabaya atau sekitarnya? Karena kami dari WalWal Jatim rencana mau buka cafe event untuk anniversary-nya LUCY di Surabaya. Kira-kira teman-teman yang ada di Surabaya dan sekitarnya ada yang tertarik dateng gak? – M (19 Maret 2024) <i>I'd like to ask, is there anyone residing in Surabaya or nearby? Because we from WalWal Jatim plan to open a café event for LUCY's anniversary in Surabaya. Are there any friends in Surabaya or nearby interested in coming?</i> – M (March 19, 2024)
5	Btw di luar topik nih, IG kalian ada yang iseng nge hack akun kalian gak? – E (22 Maret 2024) <i>By the way, off-topic, is anyone's IG account being hacked?</i> – E (March 22, 2024)
6	Wonsang produserin Doyoung ges – D (7 April 2024) <i>Wonsang producing Doyoung's</i> – D (April 7, 2024)
7	Asli kayaknya bisa deh di list jalur-jalur jadi Wal-Wal tuh dari mana aja – R (18 April 2024) <i>Actually, it seems possible to list how we become as a Wal-Wal</i> – R (April 18, 2024)

Source: Netnography Record, 2024

Digital communities such as "Kepulauan LUCY" have a profound impact on fan engagement. They provide a platform for fans to actively participate in discussions, share creative works, and organize events. This active participation builds a deeper sense of camaraderie and loyalty among fans. Active participation in digital communities can also enhance a sense of belonging and loyalty through direct involvement in community activities, such as discussions, content creation, and event organization (Smith et al., 2017). This participation not only facilitates closer relationships among community members but also enriches the overall fan experience.

The dynamics of communication in online communities, such as WhatsApp groups, can be highly dynamic when reciprocal relationships or mutual ownership exist. In the context of a

WhatsApp group, this reciprocity can be observed in how group members respond to each other's messages and engage in ongoing conversations. This balanced and reciprocal relationship not only strengthens the bonds between community members but also creates a more supportive and inclusive environment. Members feel more connected and have a greater sense of ownership over the community, which in turn enhances their participation and engagement in various group activities.

In a broader context, the intense and diverse interactions within online fan communities reflect how digital platforms can strengthen social bonds and facilitate collective identities. These interactions provide stronger emotional support and foster a sense of togetherness, contributing to the formation of social and cultural identities among fans through sustained

interactive activities (Kim et al., 2023). Fans engaged in online communities often experience an increased sense of ownership and social support, which positively impacts their psychological well-being.

The "Kepulauan LUCY" WhatsApp group has become a platform for fans to stay connected and share experiences. Not only does it discuss concert experiences, but the group also facilitates a broader and more diverse range of discussions, creating a dynamic and multifaceted interaction pattern. With the advent of instant messaging apps like WhatsApp, traditional modes of communication have been revolutionized. These platforms offer a more immediate and interactive way for individuals to connect, transcending geographical boundaries. WhatsApp groups, in particular, provide a space for collective communication, where members can share information, experiences, and emotions in real-time. This immediacy and interactivity are crucial in maintaining the vibrancy and relevance of fan communities.

Growing Bonds: Expanding Interpersonal Communication

Between April and July 2024, the WhatsApp group "Kepulauan LUCY" displayed increasingly personal and emotionally supportive interactions among its members. Activities in this group, particularly after the LUCY concert, show increasingly diverse and intense interaction patterns. Table 3 illustrates how communication topics have begun to expand into members' personal lives. For instance, on (April 27, 2024), there was communication regarding members experiencing the earthquake, demonstrating concern and solidarity among group members. This was followed by Eid al-Adha greetings on (June 17, 2024), and congratulations extended to new college students who are also LUCY fans on (June 21, 2024). These examples reflect a shift from fandom-centered dialogue to more personal and emotionally supportive exchanges. Such patterns highlight how fan communities, particularly in closed platforms like WhatsApp groups, can transform into affective communities where social identity, emotional support, and a sense of belonging are cultivated and sustained.

Table 4

Findings from WhatsApp group conversations "Kepulauan LUCY" discussing more personal topics

No	Data Excerpts
1	Ada yang ngerasa gempa juga? – G (27 April 2024) <i>Does anyone feel the earthquake too? – G (April 27, 2024)</i>
2	Stay safe temen-temen semuanya yang kena gempa – N (27 April 2024) <i>Stay safe everyone affected by the earthquake – N (April 27, 2024)</i>
3	Guys mau tanya dong, kalian ada yang pernah ambil paket di Drop Point ekspedisi terdekat gak ya? – D (4 Mei 2024) <i>Guys, I want to ask, has anyone picked up a package at the nearest Drop Point? – D (May 4, 2024)</i>
4	Ada masalah apa gerangan Wwkwkwkw – G (4 Mei 2024) <i>What's the issue? Wwkwkwkw – G (May 4, 2024)</i>
5	Lagi gemes paket sendiri padahal udah di Drop Point deket rumah kok gak ke sortir-sortir – D (4 Mei 2024) <i>Annoyed with my package; it's been at the Drop Point near my house but hasn't been sorted – D (May 4, 2024)</i>
6	Selamat Idul Adha teman-teman walwal – V (17 Juni 2024) <i>Happy Eid al-Adha, friends – V (June 17, 2024)</i>
7	Happy banget temen baru kuliah ada walwal – G (21 Juni 2024) <i>So happy to have new friends at college, walwal – G (June 21, 2024)</i>
8	Ada rekomendasi atau saran motto yang ada unsur LUCYnya dong hehe, buat MPLS – A (15 Juli 2024) <i>Any recommendations or suggestions for a motto with LUCY elements, hehe, for MPLS – A (July 15, 2024)</i>

Source: Netnography Record, 2024

In the rapidly evolving digital era, the concept of communication bonds has undergone significant changes (Amelia & Balqis, 2023). Previously, communication bonds were more common in face-to-face contexts and limited to specific geographic areas. Today, digital technology allows these bonds to extend globally, involving a more diverse range of participants. This transformation is driven by various digital platforms that facilitate interactions among individuals from different backgrounds and locations, creating a more inclusive and dynamic communication network.

This shift leads to the evolution of communication dynamics over time, potentially creating increasingly broad and diverse interpersonal bonds. In digital community spaces, this phenomenon also serves as a venue where members can build deeper relationships through ongoing and meaningful communication. The growth of bonds within such digital communities is rooted in the active and reciprocal participation of its members. User-generated content on social media and active participation in online communities can enhance the sense of belonging and engagement through repeated interactions

and creative collaboration (Smith et al., 2012).

Post-LUCY concert in January, interactions in the WhatsApp group "Kepulauan LUCY" demonstrate how interpersonal bonds among fans have grown closer. After experiencing euphoria together during the concert, fans have developed a strong sense of shared memories and experiences, which strengthens their bonds. Ongoing discussions and support in the WhatsApp group help extend this sense of attachment, with fans sharing and responding to each other in various situations.

Active online communities often evolve into social support networks where members feel safe to share personal issues (Rainie & Wellman, 2012). In the 'Kepulauan LUCY' WhatsApp group, this means that members feel comfortable sharing personal experiences. This engagement not only strengthens fan relationships but also highlights how communities can serve as significant sources of emotional support. Through deeper and more personal conversations, members feel more connected to each other, helping them cope with post-concert feelings and fostering long-term camaraderie.

The changes in communication patterns also reflect how technology is altering social structures (Hampton & Wellman, 2018). They observed that within digital communities, members often engage more emotionally and form stronger bonds because they frequently share experiences and support each other in a more personal context. Technology has transformed the way we interact, allowing us to stay connected with others across different places and times (Turkle, 2014). This consequence demonstrates that social media, as a digital realm, has been able to project emotional experiences and self-identity among fans through the process of

socio-cultural digitalization (Sumardiono, 2022). The active participation in this group also shows how digital communities can function as inclusive social spaces. In the "Kepulauan LUCY" group, members come from diverse backgrounds and locations, yet they can connect and build strong bonds through ongoing and meaningful interactions.

CONCLUSION

The WhatsApp group "Kepulauan LUCY" exemplifies fan interaction dynamics in the digital era. The activities recorded in the netnographic notes reflect various communication patterns and themes. The growth of bonds in such digital communities is rooted in the active and reciprocal participation of its members. This digital community demonstrates how social media and online communication platforms can deepen emotional connections and expand social networks among fans.

Emotional experiences like Post Concert Depression (PCD) can be managed with the social support obtained through interactions in online communities. This was particularly evident in the Emotional Echoes stage, where fans expressed feelings of sadness and nostalgia by sharing concert memories, fancams, and emotional reflections immediately after the event. Furthermore, the community's evolution into a space for broader interaction illustrates the phase of Shifting Interactions. Over time, conversations extended beyond concert discussions to include artist news, local fan events, and even everyday concerns—highlighting the group's role as a dynamic and responsive communication environment. In the final phase of Growing Bonds, interpersonal relationships within the group grew more personal and emotionally supportive. Fans began expressing care, solidarity, and friendship beyond the initial scope of

fandom, turning the group into an affective digital family grounded in mutual empathy and shared experience.

This transformation in communication reflects a shift from traditional face-to-face interactions to more inclusive and global forms of connection, allowing fans to support each other across distances. Thus, digital communities like "Kepulauan LUCY" not only serve as spaces for shared interests but also for building meaningful and deep

relationships among members. Digital communities have significant potential in building strong bonds. As Boyd & Ellison (2007) noted, "Social networks enable relationships that enrich users' lives, facilitating communication and collaboration in unprecedented ways." This suggests that online communities can be effective tools for strengthening relationships and supporting members' emotional well-being, making them more than just fan groups but also a tight-knit digital family.

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