



Crisis Management Implementation as a Brand Image Recovery Strategy: A Case Study of Mecimapro Promotor Following the 2025 DAY6 Concert

Liza Rizqi Ambarwati^{1*}, Andrik Purwasito², Sri Hastarjo³

Universitas Sebelas Maret

Corresponding Author: Liza Rizqi Ambarwati lizarizqi05@gmail.com

ARTICLE INFO

Keywords: Crisis Management, Brand Image Recovery, Crisis Communication, Event Management, K-Pop Concert

Received : 17, April

Revised : 19, June

Accepted: 21, August

©2026 Ambarwati, Purwasito, Hastarjo: This is an open-access article distributed under the terms of the [Creative Commons Atribusi 4.0 Internasional](https://creativecommons.org/licenses/by/4.0/).



ABSTRACT

Effective crisis management is essential for restoring organizational reputation and brand image following a crisis. This study examines the implementation of crisis management by Mecimapro following the 2025 DAY6 concert in Jakarta and its role in supporting brand image recovery. A qualitative case study approach was employed using in depth interviews, documentation and online observation. Data were analyzed through data reduction, data display, conclusion drawing and source triangulation. The findings reveal that Mecimapro implemented several crisis management measures including public apologies, refund processing, official communication and internal evaluation. However, these efforts were hindered by delayed responses, limited transparency and the lingering impact of previous crises, which weakened public trust. The study also found that while fans remained emotionally attached to the artist, their confidence in the promotor had declined.

INTRODUCTION

With the advancement of globalization, interactions among nations have become increasingly intensive, facilitating the widespread exchange of cultural values across national borders. This phenomenon has contributed to the growing influence of foreign cultural aspect of daily life. One of the most prominent forms of foreign cultural influence particularly among young people is South Korean popular culture. Commonly referred to as the Korean Wave or Hallyu this phenomenon has experienced remarkable growth and has spread rapidly across many countries including Indonesia, over the past several years (Valentina & Istriyani, 2017).

Jakarta as Indonesia's economic and cultural hub has become one of the destinations for international K-pop concert. This is reflected in the strong enthusiasm of young audiences who consistently fill major concert venues such as Gelora Bung Karno (GBK), ICE BSD, and JIEXpo. These venues have become gathering places for K-pop fans from various regions across Indonesia highlighting the country's growing demand for international live entertainment events (Zalianti, 2025).

Music concerts have become one of the most popular forms of entertainment among various segments of Indonesian society particularly in urban areas. The rapid development of information technology has made ticket purchasing more accessible through various online platforms enabling broader public participation in live music events. Despite fluctuations in economic conditions and changes in customers purchasing power, public interest in attending concerts has continued to grow. This trend suggests that high quality and affordable concert experiences have become an integral part of urban entertainment consumption. For many concertgoers, purchasing tickets is driven not only by economic considerations but also by emotional motivations such as self-reward and the desire to gain unique social and cultural experiences (Anang Muzaki et al., 2025).

The South Korean entertainment industry has developed into a cultural force with significant influence in Indonesia. The growing demand for international concerts has encouraged the emergence of promoters specifically targeting the Korean entertainment fan market. PT Melania Citra Permata (Mecimapro) is one of the major concert promoters that has actively introduced Korean artists to Indonesia since 2015 through concerts, fan meetings, and festivals that facilitate direct interactions between artists and fans. Mecimapro's popularity has been strengthened through collaborations with various South Korean entertainment agencies and extensive networks within local fan communities. However, behind its established reputation, the company has faced several ethical concerns that have raised questions regarding its commitment and professionalism. The relocation of the DAY6 concert venue in 2025 without adequate explanation, the cancellation of several promised facilities, and changes affecting consumer rights created uncertainty among attendees. These issues generated widespread criticism across various social media platforms, resulting in negative public responses toward the promoter. Such criticism reflects the challenges faced by entertainment businesses in

balancing economic objectives with the implementation of ethical principles and consumer-oriented practices. For music fans, concerts are highly anticipated events as they provide opportunities to engage directly with their favorite artists. Throughout 2025, numerous international artists held concerts in Indonesia, attracting large numbers of attendees. Although ticket prices were relatively high, this did not significantly discourage fans from purchasing tickets. The desire to witness their idols' performances and experience live events remained a strong motivation for concert attendance. However, the high cost of concert tickets is not always accompanied by adequate facilities and services for attendees. The credibility of concert organizers has also become an issue requiring greater attention. Several cases involving sudden concert cancellations and venue changes without sufficient notification indicate that consumers, particularly fans, may still lack adequate protection of their rights. Such situations can result in both material and non-material losses for consumers. Therefore, stronger and more comprehensive regulations are needed to ensure consumer protection and accountability within the concert industry (Agustien et al., 2025).

The successful organization of Western and K-pop concerts in Indonesia cannot be separated from the role of concert promoters as key actors responsible for coordinating the overall event production process. The growing number of promoters operating in Indonesia has resulted in varying levels of service quality, strengths, and challenges in organizing concerts. As a result, fans often evaluate and compare different promoters based on their previous experiences attending various events. These comparisons contribute to the formation of public perceptions regarding the credibility, professionalism, and reliability of concert organizers (Sabil & Parmitasari, n.d.).

The entertainment industry, particularly international music concerts, is not immune to the potential emergence of communication crises caused by various operational challenges during event implementation. Incidents such as sudden venue changes, seat plan adjustments, and disorganized ticket exchange procedures can become major triggers of public dissatisfaction. Such situations may develop into broader crises that directly affect public perceptions and the brand image of concert promoters. In the context of K-pop concerts in Indonesia, communication crises are increasingly exposed due to the role of social media in accelerating the spread of negative opinions among fans.

One notable example is the crisis surrounding the SEVENTEEN "RIGHT HERE" World Tour in Jakarta, which was also promoted by Mecimapro. During the first day of ticket exchange, several fans reported unclear procedures, inadequate staff coordination, and various communication issues that resulted in losses of time, effort, and audience convenience. The increasing volume of public complaints caused the issue to escalate rapidly and gain widespread attention on social media platforms. Although Mecimapro released an official statement on the same day, the response was perceived as insufficient by some fans, as it was considered to emphasize the promoter's reputation management rather than providing concrete solutions for affected attendees (Kusumadewi et al., 2025).

The crisis demonstrated that the research and stakeholder analysis processes had not been optimally conducted prior to establishing partnerships with sponsors. In event management theory, the research stage serves as a fundamental foundation for understanding the needs, perceptions, and potential resistance of all involved stakeholders. Insufficient attention during this initial stage may expose promoters to serious consequences, including reputational threats, declining public trust, and financial risks arising from potential partnership termination. This situation highlights that a lack of preparedness in understanding stakeholder expectations can intensify the impact of a crisis and hinder efforts to restore brand image (Harahap et al., 2025).

LITERATURE REVIEW

Crisis Management

Crisis communication is an ongoing process that must be continuously implemented throughout the crisis management process. The continuity of crisis communication should be reflected in every stage of crisis management. Furthermore, crisis communication involves the development and implementation of appropriate communication strategies to effectively respond to crisis situations (Juliana Rifka, 2022).

One of the most influential and useful crisis typologies was initially introduced by Coombs and later refined and further developed by Coombs and Holladay. This typology is based on crisis responsibility attribution, which refers to the extent to which an organization is perceived as responsible for the occurrence of a crisis. Coombs explained that the higher the level of responsibility attributed to an organization, the stronger the public's anger and the lower the evaluation of the organization's reputation. Therefore, by identifying the type of crisis at an early stage, crisis managers can anticipate the level of responsibility that stakeholders may assign to the organization and determine the initial degree of crisis responsibility that must be addressed. A crisis is often perceived as a threatening situation because most organizations seek to avoid negative consequences associated with crisis events. However, crises can also serve as valuable learning opportunities that enable organizations to improve their preparedness, prevent similar incidents in the future, and develop more effective response strategies. Efforts to prevent and manage crises while protecting organizations and their stakeholders can be categorized into three phases of crisis management: pre-crisis, crisis, and post-crisis (Coombs & Holladay, 2012).

When a crisis occurs, organizations often become the primary focus of media attention, requiring well-developed management strategies to address the situation effectively. According to Wilcox, crisis management is a public relations practice developed through detailed planning to anticipate various potential crises that can be predicted within certain limitations. Therefore, the primary objectives of crisis management are to provide optimal protection against the impacts of a crisis, ensure rapid and appropriate responses during the crisis, and prepare recovery and rehabilitation efforts after the crisis has ended (Wilcox, 2005).

Situational Crisis Communication Theory

The Situational Crisis Communication Theory (SCCT) was introduced by Timothy W. Coombs and Sherry J. Holladay. The fundamental assumption of this theory is that a crisis represents a negative event that encourages the public to attribute responsibility to an organization regarding the occurrence of the crisis. Attribution refers to the public's perception and interpretation of a crisis event (Kriyantono et al., 2017). Therefore, SCCT considers attribution as a key aspect in determining whether an organization's reputation can be protected or further damaged. This theory emphasizes the importance of understanding public evaluations of crisis events and how organizational decisions and responses are formulated to prevent additional negative consequences. Appropriate crisis response strategies are necessary to avoid creating a boomerang effect that may further harm the organization's reputation.

Brand Image

The efforts made by companies to build brand image are essential because brand image serves as a repository of value for an organization. Through a brand name, companies indirectly invest through accumulated advertising expenditures and continuous improvements in product quality. This investment can be considered a long-term asset that plays an important role in supporting marketing strategies and creating competitive advantages in the marketplace (Rekarti et al., 2018).

According to Rangkuti (2008), brand image is understood as a set of associations that are formed and stored in consumers' minds. This indicates that brand image represents consumers' perceptions of a brand, which are reflected through the associations embedded in their memory. Meanwhile, Kotler and Keller (2008) further explain that brand image refers to the impressions formed in consumers' minds through the messages and experiences they obtain regarding a brand, resulting in a particular perception of the brand from the consumers' perspective.

According to Ferrinadewi (2008), one of the factors that contributes to the formation of brand image is the presence of uniqueness and distinctive appeal that enables a product to possess characteristics that are difficult for competitors to imitate. This uniqueness creates a strong and memorable impression among customers, thereby strengthening the brand image in consumers' minds.

Kartajaya (2003) explained that one of the factors influencing brand image development is the position of the brand in relation to the product itself. A brand functions as an umbrella that represents and strengthens the value of a product in consumers' perceptions. Through the presence of a brand, consumers tend to compare the actual performance of the product they experience with the promises communicated through the brand's slogans and messages.

METHODOLOGY

In line with Yin's (2003) perspective, the case study approach is considered relevant for this research because it focuses on an in-depth examination of the crisis management phenomenon experienced by Mecimapro following the organization of the DAY6 concert. This phenomenon represents a contemporary event occurring within a real-life context and involving various actors and social interactions, including relationships between the company, the public, media, and other stakeholders. Through a case study approach, this research enables a comprehensive understanding of how crisis management is implemented and how these efforts contribute to the brand image recovery process by utilizing various relevant sources of data.

RESEARCH RESULT

The Implementation of Crisis Management By Mecimapro

To gain a deeper understanding of this phenomenon, the researcher categorizes the case into three stages: the pre-crisis, crisis, and post-crisis phases. This categorization aims to explain how the crisis initially emerged, how it developed over time, and the efforts undertaken to manage and recover the situation after the crisis occurred.

The pre-crisis phase represents the initial stage of crisis management, in which several signs or indications of potential problems begin to emerge before a crisis fully occurs. During this stage, organizations start to identify early warnings that may develop into a crisis if they are not recognized and managed appropriately. Therefore, this phase emphasizes the importance of monitoring situations, identifying potential risks, and preparing preventive measures to minimize the possibility of a more severe crisis during the implementation of an event.

The crisis phase represents the peak of a series of problems, in which the crisis fully emerges and generates direct negative impacts on the organization. During this stage, issues that previously appeared as early warning signs develop into a crisis that attracts significant attention from the public and media. Consequently, the organization's reputation becomes increasingly affected as criticism, complaints, and negative sentiments spread across social media platforms and public spaces. Therefore, the crisis phase is considered the most critical stage, as organizations must respond to the situation quickly, appropriately, and effectively to manage the impacts and prevent further damage to their reputation.

The evaluation and preventive action phase occurs after the crisis has begun to subside, in which organizations focus on managing long-term impacts, restoring their reputation, and reviewing compliance with applicable laws and regulations.

Mecimapro's action of issuing a public apology through social media represents a form of crisis communication aimed at acknowledging the issues that occurred. From the perspective of brand image, this action has the potential to improve public perceptions of the company's responsibility by demonstrating its willingness to respond to consumer complaints. However, based on interview findings and research documentation, an apology alone was insufficient to restore consumer trust without being followed by a comprehensive refund resolution process. This indicates that brand image recovery is influenced not only by communication efforts but also by the consistency of organizational actions in fulfilling its commitments.

DISCUSSION

In this section, the study discusses the research findings by relating them to the Situational Crisis Communication Theory (SCCT). This analysis aims to examine how Mecimapro's crisis communication strategies were perceived by the public and to explain the process of brand image recovery based on the empirical findings. By integrating the research findings with the theoretical framework, this discussion provides a deeper understanding of the factors that influenced public responses to Mecimapro's crisis management efforts.

Based on the research findings, the crisis that occurred during Mecimapro's organization of the DAY6 concert exhibits characteristics consistent with the *Preventable Cluster* in the Situational Crisis Communication Theory (SCCT). This category describes crises that are perceived to result from factors within the organization's control, leading the public to attribute a high level of responsibility to the organization. The findings indicate that the informants associated the crisis with several internal factors, including weaknesses in operational management, the suboptimal implementation of standard operating procedures (SOPs), and inadequate risk management that failed to anticipate potential challenges throughout the concert organization process.

However, the findings indicate that Mecimapro's crisis response was not entirely consistent with the recommendations proposed by the Situational Crisis Communication Theory (SCCT). The empirical evidence reveals a discrepancy between the crisis response strategies recommended by the theory and the responses perceived by the informants throughout the crisis management process.

The findings indicate that Mecimapro's crisis response was perceived as relatively slow and, at times, defensive. In addition, the company's communication through social media was regarded as largely formal, serving primarily as an expression of organizational accountability. However, it did not fully meet public expectations for communication that was empathetic, transparent, and responsive.

The findings indicate that delays in communicating information and a lack of transparency during the initial stage of crisis management led the public to perceive that Mecimapro's response was inadequate. The informants viewed the organization as initiating its crisis communication efforts only after the issues had escalated and attracted widespread media attention.

This situation negatively affected the credibility of the organization's crisis communication. As a result, Mecimapro's official public apology was perceived as insufficient to alleviate public disappointment or rebuild trust, as it was viewed primarily as a formal expression of accountability rather than a genuine demonstration of commitment to resolving the crisis.

CONCLUSIONS AND RECOMMENDATIONS

This study aimed to explore Mecimapro's crisis management strategies in responding to the issues that emerged following the DAY6 concert in Jakarta, while also identifying the key factors influencing the company's reputation recovery. Based on the qualitative data analysis and the Situational Crisis Communication Theory (SCCT), the findings indicate that Mecimapro's crisis response—including issuing an official public apology, providing refunds, and implementing internal improvements—was insufficient to effectively restore stakeholder trust. This outcome was primarily attributed to delayed responses, limited transparency, inconsistent communication, and the incomplete resolution of compensation issues.

Overall, the findings suggest that brand image recovery depends not only on effective crisis communication but also on the organization's ability to maintain stakeholder trust through transparency, good governance, and concrete actions that fulfill consumer rights. These findings highlight that sustainable reputation recovery requires consistency between organizational communication and corrective actions following a crisis. Based on the findings of this study, several practical and academic recommendations are proposed. Practically, event organizers and concert promoters should strengthen crisis management practices by prioritizing transparent communication, timely responses, and effective stakeholder engagement. Academically, future research is encouraged to further examine crisis management, crisis communication, and brand image recovery across different organizational and crisis contexts to broaden the understanding of post-crisis reputation recovery.

ADVANCED RESEARCH

Future research is encouraged to expand the scope of investigation by examining crisis management and brand image recovery across different event organizers, industries, or crisis contexts to enhance the generalizability of the findings. Comparative studies involving multiple organizations or countries may provide a broader understanding of how cultural, organizational, and contextual factors influence the effectiveness of crisis communication strategies. In addition, future studies may adopt mixed-methods or quantitative approaches to examine the relationships between crisis response strategies, stakeholder trust, and brand image recovery more comprehensively.

ACKNOWLEDGMENT

The authors would like to express their sincere gratitude to all participants who generously shared their experiences and insights throughout this study. Special appreciation is extended to the academic supervisors for their valuable guidance, constructive feedback, and continuous support during the research process. The authors also acknowledge all individuals and institutions whose contributions made this research possible..

REFERENCES

- Agustien, S. D., Zahrah, H., Zahra, M. H., Syifa, G. A. A., & Amalia, R. K. (2025). Dampak Pelanggaran Etika Bisnis Terhadap Konsumen: Studi Kasus Promotor Mecimapro Dalam Penyelenggaraan Konser Musik Internasional Di Indonesia. *Jurnal Ekonomi Dan Manajemen*, 2(2), 4107–4116.
- Anang Muzaki, Christiana Imanuella Larasati Rubino, Edward Cristaldo Sutanto, Glorya Angela Marshanda Anandha, Minggar Anggita Negayanti, Raditya Pandita Zaim, Reza Nafi Rizqi Musyaffa, & Teofilus Sonata Adi. (2025). Menavigasi Dinamika Industri Hiburan: Strategi Inovatif Pt Ekis Muda Berkarya Dalam Menjawab Tantangan Event Dan Ticketing Digital. *Ekopedia: Jurnal Ilmiah Ekonomi*, 1(2), 317–325. <https://doi.org/10.63822/Xfjd6135>.
- Coombs, W. Timothy., & Holladay, S. J. . (2012). *The Handbook Of Crisis Communication*. Wiley-Blackwell.
- Ferrinadewi, E. (2008). *Merek & Psikologi Konsumen: Implikasi Pada Strategi Pemasaran*. Graha Ilmu.
- Harahap, L. M., Napitu, C. Y., Butarbutar, D. A., Purba, D. R. M., & Hutagalung, S. L. B. (2025). Strategi manajemen penyelenggara event dalam menjaga kepercayaan stakeholder: Studi kualitatif pada krisis pesta pora 2025. *Jicn: Jurnal Intelek Dan Cendikiawan Nusantara*.
- Juliana Rifka. (2022). *Manajemen Komunikasi Krisis Direktorat Jenderal Pajak Dalam Mengatasi Dampak Negatif Dari Pemberitaan Pajak Pertambahan Nilai Barang Kebutuhan Pokok*. Jurnal Komunika.
- Kartajaya, H., Yuswohady, Madyani, D., & Indrio, B. D. (2003). *Marketing In Venus*. Gramedia Pustaka Utama.
- Kotler, P., & Keller, K. L. (2008). *Manajemen Pemasaran Edisi 12 Jilid 1 (1st Ed., Vol. 12)*. Pt Indeks.
- Kriyantono, R., Riani, Y. A., & Safitri, R. I. (2017). Public's Attribution Vs Punitive Behavior In Indonesian Public Relations Practice. *Jurnal Ilmu Komunikasi*, 14(1), 43–60. <https://doi.org/10.24002/jik.V14i1.1180>.
- Kusumadewi, S., Hardiyanti, R., & Suseno, A. (2025). Pengaruh Kualitas Komunikasi Krisis Terhadap Reputasi Promotor Mecimapro (Studi Kuantitatif Pada Kasus Konser K-Pop Seventeen Right Here In Jakarta). *EduTik: Jurnal Pendidikan Teknologi Informasi Dan Komunikasi*, 5(5), 1600–1607.

- Rangkuti, F. (2008). *The Power Of Brands : Teknik Mengelola Brand Equity Dan Strategi Pengembangan Merek + Analisis Kasus Dengan Spss* (2nd Ed., Vol. 2). Erlangga.
- Rekarti, E., Meiwanto D, Oktoralina, C., & Badawi Saluy, A. (2018). Development Model Of Marketing Capabilities And Export Performance Of Smes: A Proposed Study. 10(22). [Www.iiste.org](http://www.iiste.org).
- Sabil, Z. A., & Parmitasari, I. (N.D.). Perlindungan Konsumen Terhadap Hak Memperoleh Informasi Dalam Pembatalan Konser Secara Sepihak (Studi Kasus Konser K-Pop We All Are One). Prosiding Seminar Hukum Aktual. Retrieved [https://Store.Sirclo.Com/Blog/Peluang-Bisnis-Promotor-Musik/Amp](https://store.sirclo.com/blog/peluang-bisnis-promotor-musik/amp).
- Valentina, A., & Istriyani, R. (2017). Gelombang Globalisasi Ala Korea Selatan. *Jurnal Pemikiran Sosiologi*, 2(2), 71. <https://doi.org/10.22146/jps.v2i2.30017>.
- Wilcox, D. L. (2005). *Public Relations Strategies And Tactics Pdf Scan To Download*.
- Yin, R. K. . (2003). *Case Study Research : Design And Methods*. Sage Publications.
- Zalianti, S. F. U. M. (2025). Faktor-Faktor Yang Mempengaruhi Minat Generasi Z Menghadiri Konser K-Pop Di Jakarta. *Innovative: Journal Of Social Science Research* , 5(4), 8669–8677.