

The Influence of Geographical Information System and Experiential Marketing on Interest in Watching Virtual Concerts during A Pandemic (Survey of Generation Z in Bandung City)

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Abstract

More than one year, worldwide faced with the Covid-19 Virus. The pandemic that occurred because of this virus resulted in many restrictions on activities in the community, including entertainment activities such as watching music concerts. Musicians around the world started losing job offers at the start of the pandemic. Organizers of music events and artists began to think about how to carry out these activities. People as music lovers feel the longing for live concert activities during the pandemic; virtual concerts are an alternative answer to anxiety, especially for Generation Z as music lovers. This research was conducted to find out how the experience of virtual concert goes towards the interest in watching virtual concerts again in the future; a survey was conducted on Generation Z in the city of Bandung. Additionally, the study has also investigated the role of geographical information system on the interest in watching concerts. The research design is descriptive and verification, with a sample of 120 respondents, namely community groups born from 1995 to 2005, who have watched virtual concerts. The results showed that experiential had an effect of 35.1% and the rest was influenced by other variables not examined. The results of the study showed that the geographical information system results in greater change in watching the virtual concerts as compared to the experiential marketing.

Keywords:

Geographical information system, experiential marketing, repurchase interest, virtual concerts

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Background

More than one year ago, almost all over the world, including Indonesia, began to be faced with the Covid-19 virus, resulting in changes in people's lifestyles which had to reduce activities outside the home for almost a year. One full year. This also has an impact on economic activity; various industries are starting to think about how to survive the pandemic conditions that are happening almost all over the world. Covid-19 has changed many things that happen in society, especially activities that involve gatherings with many people, such as weddings, music concerts, and other things, with the aim of reducing the risk of the virus growing. Most of the habits that were carried out in the years before the pandemic changed completely. Many artists such as musicians, singers, and other fields of entertainment do not accept job offers. Worse, there are several singers or musicians who have prepared themselves to hold a concert, due to the COVID-19 pandemic, the concert was finally delayed. Usually, music or art performances are also a way to collect donations when disasters and natural disasters occur. Until finally, ideas emerged, one of which emerged from the world of entertainment, namely virtual concerts.

By holding a virtual concert, artists who have prepared everything for concert preparation before the pandemic will not be in vain and can still hold concerts. With the increasing technology, the limitations of online concerts can be overcome by using digital technology such as augmented reality (AR) and extended reality (XR), the digital technology makes the stage look more magnificent and luxurious and has more appeal than an offline concert. One of the artist groups that have held online concerts is a boy group from South Korea, citing an online report, namely <https://www.pramborsfm.com> stating that the online concert entitled MAP OF SOUL ONE is the best concert. With an audience of 756,000 people from all over the world, BTS managed to become a nominee at the MTV Europe Music Awards (EMA) in 2020. In addition to the K-Pop group BTS, singer Billie Eilish has held a virtual concert. In order to present a real experience such as a physical concert or what is usually done offline, Billie Eilish utilizes extended reality (X) technology and several cameras as well as a 3D atmosphere in the concert he does.

The proliferation of virtual concerts adds an experience for the community to something new. Based on Schmitt (Albuquerque et al., 2018) quoted by (Brakus et al., 2009; Clark et al., 2021) in his research stating that Experiential Marketing is a process of offering products and services by marketers to consumers by stimulating consumer emotions that produce various experiences for consumers through the five senses (sense), affective/feeling, cognitive/creative thinking (think), physical, behavior, and lifestyle (act), and social identity resulting from relationships with reference groups or cultures (relates) known as strategic experience modules or Strategic Experiential Modules (SEMs). In line with research conducted by (Farooq et al., 2020; Finsterwalder, 2020; Abdi et al., 2020) experiential marketing is a marketing strategy that is wrapped in the form of activities that are able to provide experiences that make an impression on consumers' hearts. Virtual concerts provide a new experience that is considered capable of being a solution that is able to answer consumer desires related to entertainment in the music world.

The geographical information system helps an individual to take decisions. This is the tool that offers number of functions to the individuals using it. Additionally, geographical information system allows an individual to store and analyze the spatial and non-spatial data for decision making (Hacker et al., 2020; Hartley et al., 2010). However, the presence of virtual concerts held by several singers both at home and abroad still has problems that must be addressed, including the condition of the internet from both parties, both from the organizers and the audience. Previously, researchers had conducted a pre-survey to 30 respondents by distributing several short questions with the aim of knowing their experiences in attending virtual concerts and how interested they were in watching or attending virtual concerts in the future. Based on the results of the pre-survey, the following research results are obtained:

Based on the results of a preserve conducted on 30 people who have watched a virtual concert, the majority responded that the virtual concert they witnessed provided an experience for the audience, this is in line with what was stated by (Samuel et al., 2020; Acar & Kayaoglu, 2020) that experiential marketing is able to provide a unique, positive and memorable emotional experience to consumers. However, this experience is not in line with the public's interest in watching virtual concerts in the future. According to (Szostak & Sulkowski, 2021; Aksoy et al., 2020) repurchase interest is the desire and action of consumers to repurchase a product because of the satisfaction received according to what is desired from a product.

Table 1.

Pre-survey Research

Statements	Agree	Disagree
A virtual concert that you have witnessed creates a feeling that is almost the same as a live/offline concert in terms of sound and stage?	73%	27%
The virtual concert you've seen answered your desire for musical entertainment?	81%	19%
In a virtual concert, you can interact with musicians who are performing a concert?	78%	12%
In a virtual concert, you can see other audience members who are in the concert?	88%	11%
Based on your experience watching a virtual concert, will you attend a virtual concert with the same artist or a concert with a different artist?	42%	58%

Source: research pre-survey (2021)

Based on this background, further research problems can be identified on how the role of experiential marketing can increase public interest in watching virtual concerts during the pandemic; a survey was conducted on Generation Z in the city of Bandung. Then the research problem is formulated as follows:

1. How is the public's response to the experience felt in participating in virtual concerts during the pandemic?
2. How is a public interest in watching virtual concerts returning during the pandemic?
3. How big is experiential marketing to the interest in re-watching virtual concerts during a pandemic?

Literature

Experiential marketing experience

Based marketing (*experiential marketing*) is an approach to providing information that is more than just information about a product or service. Meaning of experience according to (Zwanka & Buff, 2021; Turn, 2020; Weiss, 2020; Yangin et al., 2020) experiences are events that occur in response to stimulation or stimulation (for example, as created by pre-and post-purchase efforts). Experience is often the result of direct observation and/or participation in activities, whether real, imaginary, or virtual. Experiential Marketing is a process of offering products and services by marketers to consumers by stimulating consumer emotions that produce various experiences for consumers through the five senses (sense), affective/feeling (feel), cognitive/creative thinking (think), physical, behavioral and lifestyle (act), and social identity resulting from relationships with reference groups or cultures (relates) known as strategic experience modules or Strategic Experiential Modules (SEMs). The steps in creating an unforgettable experience for customers are that they must first successfully stimulate the senses (*sense marketing*), then it is hoped that good feelings will arise that encourage the emergence of *moods* and emotions expected by customers (*feel marketing*). The next step is to encourage customers to think positively and creatively (*think marketing*), then customers are encouraged to achieve *memorable experiences up* to the stage of expression (*act marketing*) and continue to try to repeat their experiences in various forms (*relate marketing*).

Buying Interest Buying

Interest with reference to opinion is the possibility that buyers are interested in buying a product. Repurchase interest is the desire and action of consumers to repurchase a product because of the satisfaction received according to what is desired from a product. Brands that are already

embedded in the hearts of customers will cause customers to continue purchasing or repeat purchases. Repurchase interest is basically customer behavior where customers respond positively to the quality and satisfaction that consumers get from the company where it will make consumers make return visits or consume the company's products. The creation of customer satisfaction can provide several benefits, between the relationship between the company and its customers to be harmonious and will form a recommendation that can also benefit the company.

According to repurchase intention (repeat intention to buy) can be identified through the following indicators:

1. Transactional interest: that is, a person's tendency to always repurchase products that have been consumed.
2. Referential interest: the tendency of a person to refer a product he has bought so that others will also buy it, with reference to his consumption experience.
3. Preferential interest: the interest that describes the behavior of someone who always has a primary preference for the product that has been consumed. This preference can only be changed if something happens to the product of its preference.
4. Explorative interest: this interest describes the behavior of someone who is always looking for information about the product he is interested in and looking for information to support the positive characteristics of the product he subscribes to.

Research Paradigm and Hypothesis

Based on the explanation above, it can be seen that the research paradigm is as follows:



Figure 1- Research Paradigm

Based on the above paradigm, the research hypothesis is that there is an effect of experiential marketing on being interested in watching virtual concerts again. Z in the city of Bandung, Indonesia.

Research

Methods the research method used in this research is descriptive analysis and verification, where the results will be processed and then drawn conclusions. Descriptive research has the aim of knowing how people respond to experiential marketing and the variable of repurchasing interest, wherein this study, what is meant is interest in watching virtual concerts again. At the same time, the verification analysis is used to determine how each indicator of the experiential marketing variable will have an influence on the interest in watching the virtual concert again. The research model used is multiple linear regression, and the hypothesis is tested to determine whether the hypothesis is accepted or rejected.

Sampling in this study used the iteration sampling technique, which was carried out three times, and the method must have a match between the analytical tools used in testing the hypothesis. The results of the calculation of the iteration in this study found that the minimum sample was 116 respondents with the sampling technique using purposive sampling, which means that the sample will be someone who has the information criteria needed in this study.

Research Results and Discussion

The results of data processing show that the recapitulation of variables interested in watching virtual concerts again. This shows that preferential interest has the largest value compared to other indicators. This preferential interest shows how a person behaves towards something right, which in this study shows an interest in watching virtual concerts again. In preferential interest, the

behavior of watching virtual concerts can be replaced if there are things that are not desired by consumers; for example, there is a high price for a virtual concert that will be witnessed at the next event. This shift in interest can change to other things, such as broadcasting concerts on television for free or through YouTube shows. Meanwhile, the lowest indicator in this variable is referential interest, which can be interpreted as a form of the respondent's unwillingness to refer to the product he bought.

Based on data processing on the collected questionnaires, it is known that the results of descriptive research are as follows:



Diagram 1 – Experiential Marketing Variable Recapitulation

Based on the results of data processing carried out, it shows that of all experiential marketing indicators, the highest is a sense; this shows that sensory experience is through the five senses. Since marketing is used to differentiate a product or event to motivate the audience so as to provide an understanding of how to achieve sensory influence. In virtual concerts performed by artists, stage setting is one that is considered important to be able to increase the sense of the audience. Meanwhile, the lowest indicator in the experiential marketing variable is related; this indicator is able to connect a person to the wider social system and ultimately create a strong relationship between the audience and the event.

As for the variable of interest in watching virtual concerts again, the following results were obtained:

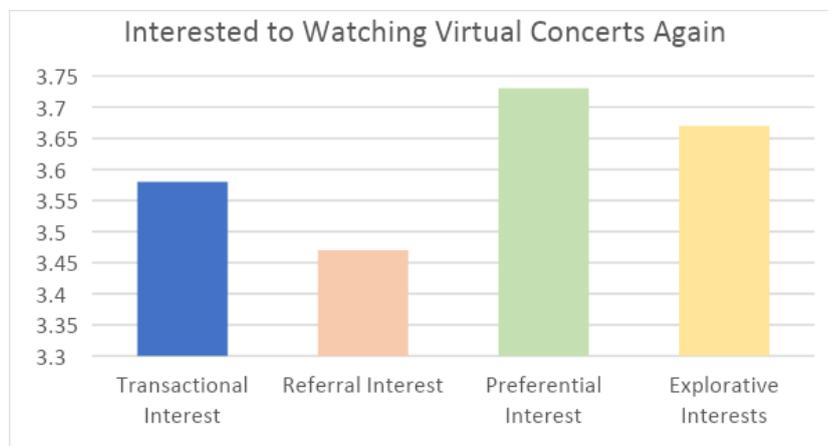


Diagram 2 – Recapitulation of Variable Interested in Watching Virtual Concerts Again

To find out how much influence experiential marketing has on the interest in watching virtual concerts again, a simple regression test was conducted, with the following results:

Based on the results of data processing, it can be seen that the relationship between independent variables and related variables is 0.593, which indicates a fairly strong relationship between the two variables. As for the effect value, it shows that the experiential marketing variable has an influence of 35.1% on the interest in watching the virtual concert again, and the significance value is 0.000. It can be interpreted that the research hypothesis can be accepted with a low influence of independent variables. This gives an illustration that the experience received by virtual concert audiences during the pandemic is still quite low, so the organizers of these activities must create something new that can increase the public's desire to watch virtual concerts during the pandemic, such as preparing a magnificent stage setting like a concert that is held. Carried out offline or by utilizing VR technology so that the audience will feel like a live concert.

Table 2.
Model Summary

Model	R	Adjusted R Square	Std. Error of the Estimate	Change Statistics		
				R Square Change	F Change	Sig. F Change
1	.593 ^A	.346				
		.54611				
		.351				
		63,920.00				
				1	118	.351

a. Predictors: (Constant), Experiential marketing

b. Dependent Variable: Interest_to_watch_virtual_concert_again

Source: SPSS Output

Conclusions and Suggestions drawn: The conclusions re-watching highest

Based on the results of the previous discussion on how experiential marketing influences interest in virtual concerts, the following conclusions can be

1. Experiential marketing indicator is a sense; this indicates that sensory experience is through the five senses. Meanwhile, the lowest indicator in the experiential marketing variable is related; this indicator is able to connect a person to the wider social system and ultimately create a strong relationship between the audience and the event.
2. Preferential interest has the greatest value compared to other indicators. This preferential interest shows how a person behaves towards something right, which in this study shows an interest in watching virtual concerts again. Meanwhile, the lowest indicator in this variable is referential interest, which can be interpreted as a form of the respondent's unwillingness to refer to the product he bought.
3. The magnitude of the relationship between the independent variables and related variables is 0.593; this indicates a fairly strong relationship between the two variables. As for the effect value, it shows that the experiential marketing variable has a low influence, with a value of 35.1%. The research hypothesis can be accepted, with a significance result of 0.000.

Suggestions

Based on the results of research conducted as well as the results of previous discussions, suggestions for research can be seen as follows:

1. Lowest indicator in the experiential marketing variable is related, this indicator is able to connect a person to the wider social system and ultimately creates a strong relationship between the audience and the audience. The event. Therefore, it is recommended for virtual concert organizers to be able to provide technology that is able to display audience interaction, such as the live chat feature or audience access with a live camera when the concert starts so that there is an interaction between the audience and other audiences as well as with artists who are at the venue, on stage.
2. The lowest indicator in the variable of interest in re-watching virtual concerts is referential interest, which can be interpreted as a form of respondents' unwillingness to refer to the products they buy, so the advice given to virtual concert organizers is to provide concerts with concepts that are similar to offline concerts so that they will create an interesting experience and the audience who has participated in the event wants to share their experiences with many people. Or giving prizes to the audience who do live reports on interesting social media during the concert.
3. Meanwhile, based on the results of the study, it shows that the influence of the experiential marketing variable is still considered low to influence the respondents' desire to watch the concert

virtually again, so the advice given is to be better able to create a virtual concert concept that resembles an offline concert, such as the use of VR technology, the existence of live chat between the audience and prepares a good stage and camera layout.

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