

# Driven by Fandom: How Fan Motivation Shapes K-Pop Concert Experiences in Malaysia

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**A**bstract– K-pop concert tourism has grown rapidly in Malaysia, yet the psychological mechanisms shaping fans' concert experiences remain insufficiently understood. Hence, this study examines the influence of fan motivation on the fan experience in K-pop concert tourism in Malaysia, specifically whether it significantly affects the experience. Following the Stimulus Organism Response (S O R) framework, fan motivation is theorised as an inner psychological condition that influences the experiential reactions of fans attending concerts. The survey was a quantitative, cross-sectional study of 298 K-pop concert attendees in Malaysia. Analysis was performed in SPSS, and reliability testing and simple linear regression were used to examine the relationship between fan motivation (independent variable) and fan experience (dependent variable). The results show a strong, positive correlation between the variables ( $R = 0.707$ ), and fan motivation accounts for 49.9% of the variance in fan experience ( $R^2 = 0.499$ ). Regression findings also confirm a strong positive influence of fan motivation on fan experience ( $B = 1.033$ ,  $p < 0.001$ ). It concludes that fan motivation is a central factor in shaping the concert experience and offers guidance on maximising K-pop concert tourism in Malaysia.

**Keywords:** K-Pop concert tourism, fan motivation, fan experience, S-O-R theory, Malaysia

## 1.0 INTRODUCTION

K-pop concert tourism has become increasingly popular in recent years, with fans travelling both

domestically and internationally to see their favourite artists live. In addition to entertainment, K-pop concerts have become experiential tourism products that integrate music, emotional experiences, and destination-specific content. Even countries such as South Korea, Japan, Thailand, and Malaysia have begun to include large-scale concerts in their event tourism plans to promote destination image, boost local economies, and encourage repeat visits (Lee et al., 2023). In Malaysia, Kuala Lumpur is now a significant venue for K-pop concerts, with major groups including BTS, BLACKPINK, and TWICE, cementing it as a centre of concert tourism in the region.

The growth of K-pop concert tourism in Asia is rapidly growing, but empirical studies on psychological processes that influence the experiences of fans are scarce. Existing literature on K-pop events is more inclined towards the fan culture, the impact of celebrity and less on the psychological factors that shape the way fans perceive their concert experience (Jenol and Pazil, 2020; Lee et al., 2023). Specifically, the relationship between fan motivation as a psychological factor and the fan experience in K-pop concert tourism has not been adequately studied, particularly in the new concert tourism destinations like Malaysia. This restriction leaves a knowledge gap about the motivational aspects of the experiential results of concert-goers.

To fill this gap, the paper analyzes whether fan motivation has a major impact on fan experience among K-pop concert tourism in Malaysia. Fan motivation is conceptualised within the framework of the Stimulus-Organism-Response

(S-O-R) (Mehrabian and Russell, 1974) as the organismic psychological condition determining the experience of the fans in the concert setting. The study adds to the existing knowledge on psychological processes that affect music tourism experiences by empirically investigating this relationship.

## 2.0 LITERATURE REVIEW

Recent studies have also increasingly recognised K-pop concerts as experiential tourism products, where consumption is not the sole focus but is embedded in emotional, social, and cultural experiences. K-pop concerts offer high-stimulus settings through live performances, crowd interaction, stage effects, and fan activities, which together influence fans' perceptions and judgments of the experience. Such concert conditions are external stimuli that trigger internal psychological processes among fans, including emotional attachment, excitement, and a sense of social belonging, which ultimately shape their concert experience. Since K-pop concerts have become a source of great interest for fans both within and outside the country, it is imperative to understand how these stimuli can be translated into valuable experiences in the evolution of sustainable concert tourism.

In this context, fan motivation is an important factor in how people perceive and experience concert environments. Passionate followers will be more likely to become emotionally involved, tolerate inconveniences, and rate concerts positively. However, even with the increased popularity of K-pop concert tourism, scant empirical studies have investigated the psychological processes that shape how fan motivation influences the fan experience, especially by applying well-established behavioural theories.

### 2.1 Stimulus–Organism–Response (S-O-R) Theory

The Stimulus-Organism-Response (S-O-R) theory accounts for the impact of environmental stimuli on an individual's inner psychological state, which, in turn, determines behavioural and experiential outcomes. In the S-O-R model, the external environmental conditions (stimulus S) are the internal response (O), which includes emotional and cognitive reactions, and the response (R). This theory has found broad application in tourism and event studies to explain how the experiential environment affects visitor satisfaction and quality of experience. Within the framework of K-pop concert tourism, environmental stimuli which trigger psychological responses among fans can be

the concert environment including live performances, stage design, and crowd atmosphere. In this context, fan motivation is the organismic aspect, which is the internal emotional and social motivators that influence the meanings and experiences of the fans with the concert setting. Such internal states in turn affect the fan experience which is the result of the response. The S-O-R framework will thus be helpful in describing the impact of psychological motivations on experiential judgments in live concert environments.

The relevance of the S-O-R model to the exploration of experiential outcomes in events is supported by prior research. According to Ayuni and Dewi (2023), emotionally and socially motivated concertgoers reported much higher levels of satisfaction, indicating that motivation is the key element in the experience evaluation process. On the same note, Morante et al. (2025) emphasised internal motivation, particularly emotional attachment and fandom affiliation, as a potent factor in shaping fans' perceptions and enjoyment of live concerts. These results support the appropriateness of the S-O-R theory for analysing the relationship between fan motivation and fan experience in K-pop concert tourism.

### 2.2 Fan Motivations and Experiences Attending K-pop Concerts

Previous research shows that fan motivation would be a key factor in determining engagement and experiences in K-pop related activities. The emotional attachment to idols, the escape process of everyday life, socializing with other fans, and the enjoyment of live performance are often the motivational factors that drive fans to attend concerts (Jenol and Pazil, 2020; Lee et al., 2023). These inspirations affect the perception of the fans within the concert setting and lead to the increased enjoyment, satisfaction, and recollections at the live concerts.

The studies of emotional and social motivation in influencing concert experiences have also been found to be an important part of empirical research. Concerts usually serve not just as entertainment but also help fans feel connected to idols more emotionally and communicate with other members of the fan community (Roslan, 2024; Putri and Setiawan, 2025). These motivations add depth to concerts making them more of an experience tourism product as opposed to just an entertainment product.

Pramesathi (2025) also examines the relationship between K-pop concerts, emotional attachment, and celebrity worship using Cultivation Theory in a quantitative study. The study used purposive sampling and employed descriptive statistics, correlation analysis, and multiple regression analysis to examine the impact of concert attendance and emotional attachment on celebrity worship among fans. It was discovered that K-pop concerts are effective factors of emotional arousal. Which motivates fans to visit live performances to receive firsthand contact with their idols. Through activities such as fan chanting, light sticks, and stage interaction, fans tend to become more emotionally attached to idols and, in turn, turn concerts into more than mere shows, making them memorable.

Muhammad et al. (2025) investigated how performance expectancy affects the behavioural intention of K-pop fans to use social media, based on an observational, qualitative research design grounded in the Unified Theory of Acceptance and Use of Technology (UTAUT). The patterns of thematic analysis were used to conduct the study through non-participant observation, which showed that fans are also active social media users, using it to shape their expectations and motivations before attending K-pop-related events, such as concerts. The fans thought that social media served as a powerful means to access real-time information, organise the fandom, and build anticipation for the concerts, which, in turn, indirectly reinforced their desire to attend live concerts. This emphasises that performance expectancy, especially the perceived usefulness of social media in facilitating fan engagement in fandom activities, is an important factor driving fans' motivational drive for concert-related behaviour.

Moreover, the results showed that the emotional intensity of K-pop concerts, including euphoria, excitement, and post-concert emotions, does not remain confined to the concert event itself but also extends to fans' experiences through online interactions. The discourse on social media about concert preparation, dress codes, fan chants, and collective emotional commentary helps build collective meaning and identity within the fandom. These mediated interactions online strengthen fans' emotional attachment, deepen parasocial relationships with idols, and make the concert experience more engaging. All in all, the research recommends that fan motivation and experience at K-pop concerts cannot be attributed solely to physical attendance, but are greatly influenced by

pre- and post-concert social media interaction, which enhances emotional involvement and satisfaction amongst fans.

Putri and Setiawan (2025) investigated consumer motivation in the decision to attend NCT concerts among K-pop fans in Indonesia within a qualitative research design that included a series of in-depth interviews and data source and method triangulation. The study found that consumer motivation is a blend of rational and emotional factors that affect ticket purchase decisions. Financial planning, budgeting, and weighing the value of the concert against its cost were rational motivations. The results, however, showed that the emotional motivations were more dominant, especially the psychological need to be entertained, to derive self-fulfilment and emotional satisfaction, and social motivations such as the need to be recognised, to belong to the fan group, and to sustain a preferred self-image in the fandom society.

Moreover, the research emphasised that attending K-pop concerts is viewed by the audience not only as a form of entertainment; it is also an emotionally significant event that helps foster personal well-being and form social identity. Attending concerts was characterised as a form of emotional therapy and relief, as it enabled fans to forget their everyday problems and become more emotionally connected to idols and fellow fans. Such experiences also foster a sense of community and a long-term desire to be part of the fandom, making the concert experience even more fulfilling. Comprehensively, the research shows that fan motivation, especially emotional and social motivations, plays a major role in shaping the decision to attend K-pop concerts and the experiential outcomes for fans during and after the concerts.

### 2.3 Gaps in Existing Research

Though the S-O-R framework has been widely used in tourism and consumer behaviour studies, its application in K-pop concert tourism is less common, especially among the Malaysian population. The literature on K-pop concerts so far has centred chiefly on fan culture, the influence of celebrities, and the destination brand, but has placed little emphasis on the psychological processes that mediate between motivation and experiential consequences. Consequently, the contribution of fan motivation as an organismic factor to fan experience has not been fully investigated.

Even though past research has been associated with motivation to satisfaction in tourism and event settings, there is scarcity of research that has been conducted concerning how fan motivation directs fan experience in K-pop concert tourism. This gap needs to be addressed in order to comprehend the role of psychological motivations in determining experiential results in concert tourism. This paper thus uses the S-O-R framework to analyze how fan motivation affects fan experience of K-pop concert tourism in Malaysia.

### 3.0 METHODOLOGY

This study adopted a quantitative design to cross-sectionally investigate the role of fan motivation in the fan experience of K-pop concert tourism. The quantitative method was considered suitable, as it facilitates statistical examination of the correlation between variables and hypothesis-based research in tourism and event research. Using K-pop concert attendees in Malaysia as the study’s population, they must have attended at least one K-pop concert. This population was selected because attending K-pop concerts offers fans relevant experiential experiences shaping their motivations and general experiences at concerts. Using convenience

sampling, this study reached K-pop supporters through online platforms and fan groups. The respondents were identified through social media, where the K-pop fans are active. This methodology is suitable for fan-based tourism research, whose target population is determined not by geographic boundaries but by shared interests and experiences.\

A structured online questionnaire was adapted and adopted from past scholars to collect data and comprised three major sections (see Table 1). While Part A collected respondents' demographic data, Part B assessed fan motivation using seven items (FM1 to FM7) that represented emotional relationship, escapism, social interaction, performance quality, cultural interest, and sense of belonging, as well as travel motivation. Part C measured a dependent variable (fan experience) using 10 items (FE1-FE10) based on event management, value of money, memorability, safety, facilities, destination image, and tourism experiences. All measurements employed a five-point Likert scale that included strongly disagree and strongly agree. Content validity of the measurement items was ensured by relevance to prior research on event tourism and fan experience.

Table 1: Structure Questionnaire

PART	ITEMS NAME	LABEL	SOURCES
PART B: FAN MOTIVATION	FM1	I attend concerts to feel connected to my favourite K-pop artist.	Adopt: (Ayuningtyas et al., 2024)
	FM2	I attend K-pop concerts to escape from my daily routines.	Adapt: (Jenol & Pazil, 2020)
	FM3	I enjoy sharing concert experiences with other fans.	Adapt: (Nabila & Tresna, 2024)
	FM4	I am motivated to attend concerts because of the high-quality performances.	Adapt: (Lee et al., 2023)
	FM5	I am motivated to attend concerts to learn more about Korean culture.	Adopt: (Lee et al., 2023)
	FM6	I feel a strong sense of belonging when I support my favourite artist.	Adopt: (Ayuningtyas et al., 2024)
	FM7	I am encouraged by K-pop concerts to travel to new places.	Adapt: (Lee et al., 2023)
PART	ITEMS NAME	LABEL	SOURCES
PART C: FAN EXPERIENCE	FE1	The concert was well-managed and organised.	Adopt: (Lee et al., 2023)
	FE2	The concert was worth the money.	Adapt: (Lee et al., 2023)

FE3	The concert left me with pleasant memories.	Adopt: (Ayuningtyas et al., 2024)
FE4	The crowd control was satisfactory.	Adapt: (Purwantari, 2024)
FE5	The seating arrangement was satisfactory.	Adapt: (Purwantari, 2024)
FE6	The concert staff ensured the audience's safety throughout the event.	Adapt: (Purwantari, 2024)
FE7	The facilities at the concert venue met my expectations.	Adapt: (Dewi et al., 2024)
FE8	The concert encouraged visitors to visit nearby tourist attractions.	Adapt: (Lee et al., 2023)
FE9	The K-pop concert enhanced the host city's image as a tourism destination.	Adapt: (Lee et al., 2023)
FE10	The concert travel experience motivated exploration of other destinations.	Adapt: (Lee et al., 2023)

The data obtained were analysed using SPSS. To determine the internal consistency of the measurement scales, a reliability analysis was done. The impact of fans' motivation on their experience was then investigated using simple linear regression. Statistical significance was determined at the  $p < 0.05$  level.

**4.0 FINDINGS AND DISCUSSION**

*4.1 Reliability Analysis*

The reliability analysis used Cronbach's Alpha to assess the internal consistency of the measurement items for fan motivation and fan experience. Alpha values exceeding 0.70 are considered acceptable levels of reliability for Likert-type scales (Hair et al., 2019). As shown in Figures 1 and 2, the findings reveal that the fan motivation construct (7 items) scored a Cronbach's Alpha of 0.852, which is considered good. In contrast, the fan experience construct (10 items) obtained a Cronbach's Alpha of 0.928, meaning excellent reliability. These results affirm that all the measurement items are consistent and reliable and can therefore be used in the future to infer and form the relationship between fan motivation and fan experience in K-pop concert tourism.

Reliability Statistics	
Cronbach's Alpha	N of Items
.852	7

Figure 1: Reliability Test for Fan Motivation (Independent Variable)

Reliability Statistics	
Cronbach's Alpha	N of Items
.928	10

Figure 2: Reliability Test for Fan Experience (Dependent Variable)

*4.2 Demographic Profile*

As shown in Table 2, most respondents (83.2%) reported being active K-pop fans, indicating high levels of activity within fan communities (fan clubs and online platforms). Regarding concert attendance, most respondents attended one to two K-pop concerts (45.3%), followed by three to five concerts (31.5%), suggesting moderate but regular attendance at live K-pop performances.

In terms of favourite K-pop artists, SEVENTEEN was the most desired group (29.5%), followed by NCT (18.1%) and EXO (9.7%), although a significant number of respondents (23.6%) also liked other K-pop artists. Funding-wise, over half of the respondents (54.7%) said they saved specifically for a concert, while only 33.9% used regular income or allowances, indicating a considerable financial investment in attending concerts.

Table 2: Demographic Profile

Demographic	Questions Items	Frequency (n)	Percentage %
Are you identified as an active K-pop fan (e.g., member of fan clubs, online communities, fan pages)?	Yes	248	83.2
	No	50	16.8
	<b>Total</b>	298	100
How many K-pop concerts have you attended (in any country)?	1-2	135	45.3
	3-5	94	31.5
	6-10	33	11.1
	More than 10	36	12.1
	<b>Total</b>	298	100
What is your favourite K-pop group or artist?	BLACPINK	8	2.7
	SEVENTEEN	88	29.5
	TWICE	13	4.4
	DAY6	14	4.7
	STRAY KIDS	4	1.3
	EXO	29	9.7
	NCT	54	18.1
	TREASURE	18	6
	Other	62	23.6
	<b>Total</b>	298	100
How do you usually fund your concert attendance?	I save money specifically for concerts.	163	54.7
	I use my regular income or allowance.	101	33.9
	I received it as a gift or sponsorship (e.g., from parents, friends, or a fan club giveaway)	27	9.1
	Other	7	2.3
	<b>Total</b>	298	100
Gender	Female	279	93.6
	Male	19	6.4
	<b>Total</b>	298	100
Age	18-28 (Gen Z)	244	81.9
	29-44 (Gen Y)	52	17.4
	45-60 (Gen X)	2	0.7
	<b>Total</b>	298	100

Nationality	Malaysian	290	97.3
	Non-Malaysian	8	2.7
	<b>Total</b>	298	100
Level of education	High school	31	10.4
	Diploma	55	18.5
	Bachelor’s degree	199	66.8
	Master’s degree	9	3
	PhD	2	0.7
	Other	2	0.6
	<b>Total</b>	298	100
Occupation	Student	131	44
	Office worker	98	32.9
	Professional	38	12.8
	Self-employed	19	6.4
	Other	12	3.9
	<b>Total</b>	298	100

Most of the sample consisted of females (93.6%). It was dominated by individuals aged 18-28 (81.9%), suggesting that K-pop concert tourism is especially trendy among members of Generation Z. The majority of respondents were Malaysian (97.3%). Most of them had a bachelor's degree (66.8%). Students were the largest occupational group (44.0%), followed by office workers (32.9%), indicating high individual engagement among

young adults and early-career people in K-pop concert tourism.

*4.3 Simple Linear Regression Analysis of Fan Motivation on Fan Experience*

This section presents the results of the simple linear regression analysis (refer to Figures 3, 4, and 5) examining the effect of fan motivation on fan experience in K-pop concert tourism in Malaysia

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.707 <sup>a</sup>	.499	.497	4.94929

a. Predictors: (Constant), TOTALB  
 b. Dependent Variable: TOTALC

Figure 3: Model Summary

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	7226.106	1	7226.106	294.998	<.001 <sup>b</sup>
	Residual	7250.662	296	24.495		
	Total	14476.768	297			

a. Dependent Variable: TOTALC  
 b. Predictors: (Constant), TOTALB

Figure 4: ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	7226.106	1	7226.106	294.998	<.001 <sup>b</sup>
	Residual	7250.662	296	24.495		
	Total	14476.768	297			

a. Dependent Variable: TOTALC  
 b. Predictors: (Constant), TOTALB

Figure 5: Coefficients (Effect of Fan Motivation on Fan Experience)

The analysis used simple linear regression to test the hypothesis that fan motivation has a significant effect on fan experience in K-pop concert tourism in Malaysia, in line with this study's research question. Fan experience was considered the dependent variable, and fan motivation the independent variable. The findings give a strong, positive association between fan motivation and fan experience ( $R = 0.707$ ). The coefficient of determination indicates that fan motivation explains 49.9 per cent of the variance in fan experience ( $R^2 = 0.499$ ), suggesting it can be an important explanatory variable in determining concert experience among K-pop fans.

The regression model was declared statistically relevant, indicating that fan motivation is a significant predictor of fan experience ( $p < 0.001$ ). The regression coefficients also support this relationship through analysis. According to Table 4.9, fan motivation positively influences fan experience to a significant degree ( $B = 1.033, 0.707, t = 17.175, p < 0.001$ ). This means that for every additional unit of fan motivation, the fan experience increases by an average of 1.033 units. In general, the results are strong empirical indicators that the

motivation of fans significantly affects the fan experience within the framework of K-pop concert tourism in Malaysia, thereby answering the research question and supporting the suggested relationship in this study.

### 5.0 DISCUSSION

This paper sought to analyse how far fan motivation can affect the fan experience in K-pop concert tourism in Malaysia. The results based on the S-O-R school of thought provide strong empirical support for the hypothesis that fan motivation (organism) influences fans' experience (response). Based on the simple linear regression analysis, the effect of fan motivation on fan experience is substantial and statistically significant ( $R = 0.707, R^2 = 0.499, p < 0.001$ ). This suggests that K-pop fan motivation among Malaysians, especially, accounts for almost half of the variance in the fan experience, making it a significant psychological mechanism that influences fans' perceptions and evaluations of concerts. Emotionally engaged idol fans, socially bonded fans, and those who are highly driven by performance quality and escapism report more favourable, enjoyable, and salient concert experiences. The findings aligned with the S-O-R

theory, which posits that internal organismic conditions are crucial in converting external stimuli into experiential outcomes (Mehrabian & Russell, 1974). Within the framework of K-pop concert tourism, concert stimuli, live performances, stage effects, and crowd atmosphere trigger fans' internal motivational states, which subsequently influence their overall experience. Such a mechanism is also supported by the high regression coefficient ( $B = 1.033$ ), which indicates that the greater the motivation, the stronger the experiential reactions of concert attendees.

The results indicate that the concert experience among K-pop fans is strongly shaped by who the fans are and what motivates them. The dominance of female, Generation Z, and early-career respondents suggests a group that is emotionally expressive, digitally connected, and deeply immersed in fandom culture. For this cohort, K-pop concerts function as meaningful social and emotional events rather than passive entertainment. The strong positive relationship between fan motivation and fan experience shows that highly motivated fans are more likely to perceive concerts as immersive, memorable, and emotionally rewarding.

Motivations such as idol attachment, fandom identity, and social connection heighten anticipation and engagement during the event. The high explanatory power of fan motivation further confirms that internal psychological drivers play a central role in shaping concert experiences, particularly among young audiences. The findings also align with prior empirical research on music and event tourism. Ayuni and Dewi (2023) found that emotionally and socially driven fans expressed greater satisfaction and pleasure during concerts. Besides, Morante et al. (2025) found that emotional attachment and fandom affiliation were key factors in positive concert experiences. On the same note, Lee et al. (2023) noted that concerts are experiential products in tourism, where motivation can enhance not only pleasure but also perceptions of destinations.

The current research builds on these results and examines the explanatory value of fan motivation in a Malaysian case of K-pop concert tourism. Generally, the results affirm that fan motivation is a decisive factor in determining the fan experience and justify the relevance of the S-O-R framework in elaborating on experiential outcomes in K-pop concert tourism. This research contributes to the growing body of literature on music tourism by showing that motivation is a

strong predictor of tourism and provides valuable evidence that psychological processes play a significant role in the formation of meaningful and immersive concert experiences in Malaysia.

Importantly, this research will be an addition to the emerging body of empirical research on music tourism, as it seeks to explore the psychological role of fan motivation in music concert experience in the Malaysian setting. Although some past research has been mostly related to bigger K-pop destinations (like South Korea and Japan), very little empirical research has examined how fan motivation influences experience results in smaller concert tourism destinations in Southeast Asia (Jenol and Pazil, 2020; Lee et al., 2023). The results thus supplement the literature by showing that fan motivation is a significant psychological process that has shaped fan experience among the Malaysian K-pop concertgoers. This understanding enhances the relevance of the Stimulus-Organism-Response (S-O-R) model in modeling the experiential reactions in a modern music tourism environment (Mehrabian and Russell, 1974).

## 6.0 CONCLUSION AND IMPLICATIONS

This paper examines how fan motivation affects the fan experience in K-pop concert tourism in Malaysia, using the S-O-R framework. The findings give a strong empirical support that fan motivation is a strong and positive predictor of fan experience among K-pop concertgoers in Malaysia. The findings also show that emotionally, socially, and performance-oriented fans are more likely to experience concerts as fun, worthwhile, and memorable tourism experiences. Since fan motivation accounts for almost half of the variance in fan experience, the research confirms its role as an important psychological process that influences outcomes in concert-based tourism.

Theoretically, this research paper contributes to the literature on music and event tourism by extending the S-O-R model to K-pop concert tourism in a Malaysian setting. Although many prior studies have focused on either motivation or satisfaction in a single study, this study empirically depicts the organismic nature of fan motivation in the process of transforming concert stimuli into experiential reactions. The results support the notion that key internal motivation states determine the transformation of concerts into both entertainment events and experience tourism products.

Regarding practical implications, the findings indicate that concert organisers and other tourism sector stakeholders should focus on mechanisms that boost fans' motivation to enhance overall concert experiences. The focus on high-quality performances, valuable artist-fan interaction, effective event management, and possibilities of social interaction among fans can substantially increase the perceived value of concerts. By incorporating destination-related factors, such as the proximity of attractions and city branding, into concert planning, concert organisers can increase experiential reactions and facilitate repeat attendance among fans, thereby further boosting the development of concert tourism in Malaysia.

On the whole, the paper outlines the significance of researching fan motivation as an engine of experiential outcomes in K-pop concert tourism in Malaysia. By cross-linking event design and tourism planning with fans' motivational requirements, stakeholders can develop more in-depth, fulfilling, and sustainable experiences in concert tourism, further consolidating Malaysia's position as a competitive destination in the international music tourism sector. This study

empirically demonstrates that fan motivation is a central driver of K-pop concert experiences among Malaysian audiences.

This study has a number of limitations despite its contributions. Convenience sampling could also restrict the extrapolation of the results to the entire population of K-pop concert-goers. Moreover, the research uses simple linear regression to investigate the correlation between fan motivation and fan experience. Future studies can further develop this model by applying structural equation modelling (SEM) to test more complicated associations like mediating or moderating relationships among psychological and experiential elements of concert tourism.

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