

Male Make-up Artist Self-concept Against Social Bullying

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Abstract

This study looks at the self-concept of men who work as make-up artists in Jakarta. The majority of Indonesians who still follow a patriarchal culture believe that the make-up artist profession should be performed by women because the world of make-up, make-up, and beauty are the hallmarks of femininity. As a result, a man who works as a make-up artist still invites the public's pros and cons to this day. The constructivist paradigm is used in this study, along with qualitative research methods and Alfred Schutz's phenomenological theory. Researchers used observation and interview techniques, such as semi-structured interviews and in-depth interviews, to collect data for this study.

According to the study's findings, not all men who work as make-up artists adopt or apply all of the characteristics of women. The study's resource persons were able to distinguish between the context of their soul and the context of their body, allowing them to limit and assume that the make-up artist profession is only a passion and a promising job opportunity.

Keywords: phenomenology; bullying; patriarchal culture; male make-up artist; self-concept

Abstrak

Penelitian ini melihat konsep diri pria yang berprofesi sebagai *make-up artist* di Jakarta. Mayoritas masyarakat Indonesia yang masih menganut budaya patriarki percaya bahwa profesi *make-up artist* harus dilakukan oleh perempuan karena dunia *make-up*, dan kecantikan adalah ciri-ciri feminitas. Alhasil, pria yang berprofesi sebagai *make-up artist* masih mengundang pro dan kontra publik hingga saat ini. Paradigma konstruktivis digunakan dalam penelitian ini, bersama dengan metode penelitian kualitatif dan teori fenomenologis Alfred Schutz. Peneliti menggunakan teknik observasi dan wawancara, seperti wawancara semi terstruktur dan wawancara mendalam, untuk mengumpulkan data untuk penelitian ini. Menurut temuan penelitian, tidak semua pria yang berprofesi sebagai penata rias mengadopsi atau menerapkan semua karakteristik wanita. Narasumber penelitian mampu membedakan antara konteks jiwa dan konteks tubuhnya, sehingga memungkinkan mereka membatasi dan menganggap bahwa profesi *make-up artist* hanyalah *passion* dan peluang kerja yang menjanjikan.

Kata kunci: fenomenologi; bullying; budaya patriarki; penata rias pria; konsep diri

INTRODUCTION

Currently, make-up artist is one of the professions that is in great demand and has become a promising business opportunity among the people of Indonesia. This is due to the increasing interest and need for women for beauty, especially in make-up. Not a few women are willing to pay dearly for the services of a make-up artist in order to get the perfect appearance. Even some socialites, celebrities, and models have their own personal make-up artist whom they have entrusted to dress them up to always look prime, especially in important events.

A make-up artist is a profession that is engaged in the service sector, where a professional expert has special abilities in styling makeup, using skin, especially the face, as the medium of his work and makeup products as the tool. Makeup or what is known as makeup has now become part of the routine of modern society, especially for women (Sir, et al. 2021). The use of make-up itself has developed into a necessity to beautify oneself, show one's identity and personality, and to keep up with developments, especially in the entertainment world where professional make-up artists gather.

The make-up artist profession is often associated with women because it is closely related to the worlds of beauty and art. This is because women in general are always associated with appearance, self-care, and preening or dressing up. Meanwhile, society has socially and culturally constructed men in general as a masculine and mighty figure. As a result, they are unconcerned about their appearance, and they dislike cooking, going to the salon, and other activities associated with women. Traditionally, the world of beauty (read: salon) has been associated with women rather than men.

However, in the current era of modernization, gender awareness has become a phenomenon in the public sphere, particularly in the workplace. Gender equality began to permeate a variety of professional fields. Men and women compete against one another to demonstrate their abilities in various fields. Women can do many jobs that men do, and vice versa. This includes the profession of make-up artist. The phenomenon of male makeup artists has recently become something that is not uncommon to encounter.

In the 2000s, the development of male makeup artists in Indonesia began. There is no definitive data on the development of men who work as make-up artists in Indonesia as of yet. However, it is undeniable that the number of male make-up artists is increasing year after year, particularly in Jakarta, the capital city. In fact, many of them have established themselves as dependable makeup artists, working with everyone from celebrities to top models. Like Bubah Alfian, Bennu Sorumba, Ryan Ogilvy, and Andy Chun, whose names are already well-known to the general public. When it comes to makeup and hair, the majority of people prefer men over women in this profession. This is because men are thought to be more thorough when it comes to make-up and can be neater when it comes to arranging beauty, bridal, facial, and so on. In fact, not infrequently the results of male make-up artists are more satisfying than the results performed by female make-up artists.

In its early stages, the existence of a man working as a make-up artist in Jakarta elicited a variety of reactions from the general public (Wulandari 2016). Many of them are associated with a negative stigma because make-up artistry is viewed as a female-dominated profession. However, as time passed and the times changed, men began to fill this position. Male make-up artists are physically similar to other men, but body gestures that are feminine and sometimes resemble the same sex, though not all of them are, contribute to the negative stereotype that male make-up artists are graceful men (Rahmaniar & Suherman, 2020). Many are socially rejected, labeled as effeminate, and even considered homosexual. In fact, many of the men who work as make-up artists are not homosexual and live their lives as normal men.

This phenomenon is very interesting for us as researchers. We tried to explore further about the self-concept of a man who works as a make-up artist in Jakarta. William D. Brooks (in Rahmat, 2013:99) defines self-concept as “*Those physical, social, and psychological perceptions of our selves that we have derived from experiences and our interaction with other.*” So self-concept is a set of beliefs and feelings about oneself. This perception of oneself can be psychological, social, or physical. This self-concept is not only a descriptive picture of the self, but it is also an evaluation of the self. The researchers chose the phenomenological method to gain a thorough understanding of the men who work as make-up artists. The researcher hopes to gain a more complete picture and meaning of self from these male make-up artists through this phenomenon.

THEORETICAL FRAMEWORK

Phenomenology

In general, phenomenology is understood as a research model that is used to investigate how humans' experiences are in their daily lives. In a nutshell, Little John (2009) defines phenomenology as a tradition that investigates human experience. Humans are assumed to be active figures in phenomenology, trying to understand what they experience and interpret the experiences they have.

The researcher chose Alfred Schutz's phenomenology as an analytical tool in this study because Schutz was more interested in how to identify various types of problems from the world of human

experience that can be felt sensorily and meaningfully (Hammersley, 2019). Schutz pushed for the identification of something that began in individual consciousness separately and then shifted collectively, in the interaction of consciousnesses.

Schutz proposes the typification process as a means of identifying meanings outside the mainstream of experience, which can be accomplished through the process of understanding and interpreting actions in shaping behavior (Nindito, 2005). The course's focus includes the development of a classification or classification of various types of experiences based on aspects of their similarity (Ebeling, 2009). In general, experience can be seen in certain objects that also have unique properties (starting from the experience of moving from one place to another, even though the environment itself is actually relatively still).

As a result, Schutz emphasizes the importance of interpretation in understanding certain social behaviors in humans. All human social actions, defined as actions oriented toward the behavior of other people in the past, present, and future, must be properly interpreted using appropriate interpretations Costelloe (1996) Schutz explained his thoughts on how to study the whole human action through two phases: (1) Because-motives (Well-Motive) namely actions that refer to the past. Actions that will be performed by a person must have a reason from the past when he did it. What motivates a person to take a certain action; (2) In-order-to-motive (Um-zu-motive) is a motive that refers to future actions. Where, the actions taken by someone must have a predetermined goal (Kuswarno, 2009)

Self concept

Self-concept is a picture that a person has about himself, which is formed through experiences gained from interaction with the environment (Hedriati, 2006). Self-concept is not an innate factor, but develops from continuous and differentiated experience (Keromnes, 2019). The basis of the individual's self-concept is implanted in the early days of a child's life and becomes the basis for influencing his behavior in the future. Then according to Kartono Kartini (2008) in the Psychology dictionary writes that the self-concept is the whole that is felt and believed to be true by a person about himself as an individual; ego and the things involved in it.

Self-concept is defined as one's views, perceptions, and feelings about oneself (Kurniawati, 2012), and it is built in the areas of psychology, social, and physical development. This self-concept is not only a descriptive picture of oneself, but also an evaluation of oneself (Folastri & Prasetyaningtyas, 2017). As a result, your self-concept includes your thoughts and feelings about yourself. Self-concept is a mirror image, shaped in large part by the roles and relationships of others, as well as how others may react to them. Everyone has an ideal concept of himself, which is a picture of the appearance and personality that he desires.

Changes in self-concept are usually caused by factors related to cognitive development, which almost always influences changes in self-structure (Widiarti, 2017). The content of self-concept development is primarily derived from interactions with other people, which Mead defines as "a mixture of what significant people around us think of us." This demonstrates that perspective-taking abilities emerge during childhood, particularly the ability to imagine what other people are thinking, and play an important role in their psychological self-development; adolescence (self-definition becomes more selective, although parents remain influential, peer groups become more important at the age of 8-15 years, self-concept increases by getting feedback from close friends).

Self-concept is an important aspect of a person (Gore & Cross, 2011) because it serves as a frame of reference (fame of reference) when interacting with the environment (Skaalvik & Skaalvik, 2002). According to phenomenology, when an individual perceives himself, reacts to himself, assigns meaning and judgment to himself, and forms an abstraction about himself, he demonstrates self-awareness and the ability to see himself as he sees others. Outside of him, there is a world. Self-concept develops and changes continuously throughout human life, though it is difficult to distinguish between development and change in self-concept (Fitzz, 1972).

MATERIAL AND METHODOLOGY

This research uses constructivism paradigm with qualitative method. As understood, the study of the constructivism paradigm views social science as a systematic analysis of socially meaningful action (Haryono, 2020). This paradigm puts the position of the researcher on an equal footing and as much as possible enters with the subject and tries to understand and construct something that becomes the

understanding of the subject to be studied (Ardianto, 2007; Haryono & Wijaya, 2022). The implications of the constructivism paradigm are described by communication based on "self-concept", where individuals in doing something are constructed by their own life orientation where subject-based individuals will use code elaboration that respects the tendencies, feelings, interests and viewpoints of others.

As a qualitative research, researchers not only collect raw data through interviews and observations, but also interpret the data that have been found (Haryono, 2017). Qualitative research itself is basically a concept in which all entities simultaneously influence each other (Mulyana, 2010). While the method used is the phenomenological method. As with phenomenological studies in general, researchers let everything be real as it really is, without forcing the categories of researchers on it (Suminar & Dewi, 2017).

The research was conducted through observation of data collection, documentation and interviews. The subjects in this study were two make-up men (Johanes and Hary) in Jakarta. Both of them were chosen to be the main informants because they have worked as a make-up artist for decades and have slightly different backgrounds. Harry gets support from his family while Johanes is rejected by his family because of his profession. In addition to the two main informants, the researcher also added four other sources (three in the form of reference informants, and one expert informant).

Table 1. Respondent Classification

Name	Category	Number of Respondent
Johanes	Key Informant	1
Harry	Key informant	2
Arrayyan	Reference Informant	3
Indra	Reference Informant	4
Maria	Reference Informant	5
Fitria A	Expert Informan	6

RESULT AND DISCUSSION

Typification Process as a Make Up Artist

Through the typification process, humans construct meaning outside the mainstream of their experience (Kuswarno, 2009). In general, typification is a management, or the production of managed meaning, that is organized around the relationship with the management of information or other experiences received by humans in the past. It is called "stock of knowledge" in Schutz's phenomenological language, the process of a collection of experiences that then influences the meaning that is constructed in patterns of thought, motion, attitude, and behavior and can be applied, implemented in reality.

In this context, the process of typification in men who work as make-up artists is strongly influenced by their past experiences. Yohannes, for example, began to have a concern and interest in appearance since he was a child (elementary school).

Well, one of the students from that dance school, I know. That's a dude. Well, that's her hair, that's cool. It's neat, it's good, it's not like the other guests who are random, right? I forgot the name of that person. I asked him why his hair was so cool, I said that right. Eh... where's the haircut, I see. He said, oh yeah, I just happened to get a haircut, so after the blow it looks neat. I do scissors at Rudy Salon (Respondent 1).

It was this childhood experience that finally made him curious and interested in the world of make-up artists, and made him a make-up artist until now. This experience was further fostered by visiting Rudy Salon and getting her hair cut there, which made her curiosity and interest even stronger and inspired her to explore the world of beauty more deeply.

My imagination is that it's called a haircut, you come to the salon, you go in, you do it right away, right? Apparently not, in quotes queued, that's how it is. Wow, that's it. So while sitting there, my eyes saw them working. Originally yes. There was Hanky Tandayu, there was Peter Saerang, there was Alexander.

The top three hairdressers at that time. You know, Peter Saerang, have you ever known his name? Hanky Tandayu, he's no longer active at the salon. Well, they work, they're cool, they're well-dressed, they're fashionably dressed. I thought, it's really nice to work in a salon (Respondent 1).

This statement implies that he was inspired by the three hairdressers, which prompted him to investigate the world of make-up. From there, he decided to take a hair course at Rudy's Hair School, where he graduated as the best student.

Harry, on the other hand, has a slightly different typification experience. Harry was born in a family that is already familiar with the world of makeup. Harry's extended family has long struggled in the world of make-up, albeit on a traditional scale.

I'm from that family, like my aunt, my grandmother did make-up, did make-up. So, uhm, make up, make up, for regional traditional brides (Respondent 2).

His observation of several family members who worked as make-up artists piqued his interest in exploring the world of make-up as well. The learning process was not formalized through specific courses. However, it was only through his observations of his extended family and direct practice that he was able to achieve this.

The Meaning of the 'Minor' Profession

As make-up artists, they really realize that there are still many Indonesian people who view them as "minor". There are always negative stereotypes about their profession. Not a few look down on them and even bully them. However, both informants explained that they were ready with all these risks.

Yohanes, for example, actually feels a challenge to himself when he chooses this profession path, coming from his own family. Her parents strongly disapproved of her decision to pursue a make-up artist profession. They feel ashamed, because they have a son who has a profession that is synonymous with women and gentleness. They expect their child to grow and develop as a real man and work like a man.

I used to be against that. But in the end I persisted that what I was doing was for the sake of my career and uh, I felt that that was my career, you know (Respondent 1).

Even though it was hard at the beginning because there was no family to support him, Johannes firmly believed he had to keep doing it. For him, he is the one who feels and determines his own future. So, he was determined to go against the will of his parents. This experience is very memorable, because the rejection actually came from his own family who were ashamed to have a child with a 'minor' profession.

Unlike the case with Yohannes, whose profession was rejected by his family, Harry was fully supported by his family from the start. His family's treatment which did not distinguish him from other family members because he was 'used' to the make-up artist profession, made him more confident in his profession. For her, the support given by her family is a form of support and a positive response to her profession, namely as a make-up artist.

I've been working like this ever since, so there's no problem with my family. Never looked down (Respondent 2).

However, Harry believes that society sometimes judges their profession too harshly. They overestimate the value of the make-up artist's profession. In reality, not all male make-up artists are homosexual or graceful in the same way that women are. There are many who are normal like ordinary men. He, on the other hand, is more 'ignorant' and pays no attention to the community's negative viewpoints. He is more interested in exhibiting his work in the world of make-up artists. She is not embarrassed to admit that she is a make-up artist. He is at ease with his profession and is unconcerned about the opinions of others.

For me personally, I don't have a problem. The important thing is that we work, and we work (Respondent 2).

Harry feels very proud and enjoys his career as a make-up artist because it has become his passion in life. However, he still keeps himself to be a real man. He feels that he is not a person who has deviant sexual behavior and orientation. So he keeps his appearance to remain macho and does not look eccentric or adhere to female characteristics in himself like some other male make-up artists. Harry himself interprets the support from those around him as a positive thing and encourages him to continue to carry out his profession diligently without fear of being underestimated by others.

That's why sometimes outside there are many people who don't believe that I am a make-up artist. Because I'm used to it. I've never looked weird – never really. Just keep on doing what I am. Both outside and inside, it's the same (Respondent 2).

Even his family also often imitates how Harry behaves and behaves towards family and friends. Harry became a role model in his extended family because of his success in distinguishing his profession and personal life.

Harry is a good and reliable person. As a man, he is authoritative and protects us all, even though he is a make-up artist (Respondent 4).

Apart from their routine work, these two make-up artists actually also follow several communities that have nothing to do with make-up artists. They continue to interact and communicate regularly with the community by bringing their male soul. Days, for example, always regularly attend the community meeting once a month.

What we do know is that Harry is a role model for the men in his family. We in the community also see him as a man in general who is quick and agile. There's no difference (Respondent 3).

It must be admitted that until now, many people still misjudge male make-up artists because the glasses they use are common cultural glasses in Indonesia. So what happens is an assessment that is not objective. All are generalized without looking at each individual. As a short-term solution, male make-up artists must be able to sort out their profession and authenticity so that society can view them positively.

A man who has a profession as a make-up artist must be able to sort and separate the context of his soul and body for himself. In the sense of the word, the context of the body and soul which includes expertise in makeup, flexibility, speaking ability, and so on. While the context of the soul which includes matters concerning sexual orientation, and the characteristics of femininity (Respondent 6).

Motives that drive the choice of a make-up artist profession

To describe a person's overall actions, Schutz grouped them into two phases, namely Because-motives (Welll-Motiv) namely actions that refer to the past. Where, the actions that will be carried out by someone must have a reason from the past when he did it. What motivates a person to take a certain action. In-order to-motive (Um-zu-motiv) is a motive that refers to future actions. Where, the actions taken by someone must have a predetermined goal (Kuswarno, 2009).

Based on because – motives, these two male make-up artists have two different motives. Harry points out that his interest in make-up artists is more because of the economic aspect. The urge to work as a male make-up artist is not only due to family background, but also because of the salary he receives when his family undertakes the profession. He assesses and feels that the career opportunities of a make-up artist are far more promising than other professions because they get more lucrative pay.

Well, to be honest, I see that working as a make-up artist is, um, even though we don't have any work ties, such as what's the name... It's like... that's a company, but it's very promising, umm, for the salary itself, the income. And the world of make up until now I think will never disappear. Because people really need like make up, people really need it. Especially the brides-to-be (Respondent 2).

Yohannes, on the other hand, is interested in the world of make-up artists because he wants to be able to work in a comfortable environment while also looking stylish. This is in contrast to his previous job as an accountant, which was dull and severely limited in appearance. That's what initially prompted her to enroll in Rudy's Hair School and pursue a career as a hairdresser. Her interest in the world of make-up grows as she pursues her career, and she eventually opens her own bridal business after exploring the world of make-up and becoming a make-up artist.

In terms of motivation, both of them want to advance in their respective business fields and skills. Both feel the need to push themselves in order to provide the best service possible. They both prioritize customer satisfaction in carrying out their profession as a make-up artist, so that in the future he will continue to improve his service to customers.

Harry was optimistic about his future as a make-up artist. Because one of the reasons he is delving deeper into the world of make-up artistry and surviving to this day is a very promising career and income opportunity, as long as he can continue to provide the best service for his clients. Harry and Yohannes believe that the service they provide to their clients is the key to a make-up artist's success and survival in their world.

Service is the most important key for them, and make-up artists must adhere to it if they want to survive and work in the world of make-up artists. Because if a make-up artist consistently provides the best service to his clients, it will automatically become a good promotion for their own make-up artist career.

Because with the best service, I'm sure there will be a continuation. In the sense of the word yes, it's like... ummm... actually it's a very good promo for a make up artist if she can provide good service. Because it will be word of mouth, from A to B, from C to where. So yes, the important thing is that we give the best, that's all (Respondent 2).

Positive self concept

From the results of the data analysis that the researchers did, it appears that they have a positive self-concept. This is based on several facts related to the self-concepts of these two make-up artists, namely: (1) Confidence in the ability to solve problems. Both Harry and Yohannes were able to overcome problems as long as they lived their profession as make-up artists, whether it was from clients, negative views from the community, and so on, they were able to go through all of that well and become successful make up artists and have more experience than ever twenty years;

(2) Feeling equal to others. Harry and Yohannes never felt inferior about their profession, instead they felt proud and further developed their expertise in the world of make-up artists;

(3) Accept compliments without shame. Harry and Yohannes often get a positive response and praise from clients and friends who admire their portfolio results. They accept and appreciate these compliments with pleasure and use these compliments as a reference to continue to give their best in their careers as make-up artists;

(4) Realizing that everyone has various feelings, desires and behaviors that are not entirely liked by society. Harry and Yohannes are both aware that there are still some circles of society who view their profession negatively. However, this did not become an obstacle for both of them and they chose to ignore it because they realized that each profession has its own advantages and disadvantages;

(5) Able to improve themselves. To continue to work and exist in the increasingly competitive world of make-up artists, of course, good skills and regular evaluations are needed, so that if something goes wrong, a make-up artist can improve their performance to be much better for the next client. Harry and Yohannes must also apply this in their careers, it is proven that they have been in the world of make-up artists for decades, they are still active and continue to work.

CONCLUSION

Although Harry and Yohannes' profession still invites pros and cons by the majority of people in Indonesia who still adhere to a patriarchal culture, they choose to continue to pursue their profession and don't think too much about it because they have a positive self-concept. They see themselves as individuals who can overcome existing problems and believe that it is the public who have not been open to seeing the make-up artist profession.

They believe that this profession should not be associated with a specific gender. Not all men who work as make-up artists intend to adopt or imitate all of the characteristics of women. Even though they work as make-up artists, they are not as graceful as women or homosexuals. They believe they are normal men who deserve to be treated as such. The only difference is that they work in different fields. As a result, they take care to appear like men in general. They are able to distinguish between the context of their soul and the context of their body, allowing them to limit and assume that the make-up artist profession is merely a hobby and a promising career opportunity.

According to the researcher, people in Indonesia can better understand and value tolerance when it comes to responding to an individual's profession, whether he is male or female. Because every living thing has a unique set of interests and abilities. As a result, it would be preferable if the public did not directly judge or vilify the individual or the profession in which he was engaged (especially makeup artists). It would be much better if society did not only see one's profession in a terrible way, but also saw in a positive way that men who work as make-up artists have positive self-concepts.

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