



BETWEEN MEMORY AND URGENCY: SCARCITY, NOSTALGIA, AND FOMO IN INDONESIA'S CONCERT MARKET

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Abstract

Indonesia's concert market presents a striking form of experiential consumption in which tickets for prominent local and international performances are often absorbed rapidly despite premium prices and more selective household spending. This study examines how scarcity cues, nostalgia, and fear of missing out (FOMO) jointly shape the urge to buy concert tickets impulsively in Indonesia. A qualitative secondary-data phenomenon analysis was conducted using publicly available evidence from national media, institutional economic reports, digital and consumer behavior reports, and relevant academic literature, with interpretation guided by the Stimulus Organism Response (SOR) model, thematic analysis, source triangulation, and a secondary evidence matrix. The findings suggest that scarcity cues compress perceived decision time, nostalgia provides emotional justification by linking concerts to personal and collective memory, and FOMO raises the perceived social and emotional cost of non-participation; their interaction makes rapid ticket purchasing plausible even under conditions of consumer restraint. The study extends impulse buying research into event-based experiential consumption and indicates that concert organizers and marketers should combine authentic scarcity, emotionally resonant communication, and transparent ticketing practices in ways that support engagement without encouraging manipulative pressure.

Keywords: *impulse buying; scarcity cues; nostalgia; fear of missing out; concert market*



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1. Introduction

Indonesia's live music market has become an increasingly visible arena of experiential consumption, where the value of a concert ticket extends beyond physical access to include temporal exclusivity, collective participation, and emotionally meaningful experience. The economic relevance of this market is illustrated by the Coldplay concert in Jakarta, which was estimated to generate IDR 843.29 billion in new economic output and contribute approximately IDR 434.65 billion to gross domestic product through direct and related economic activities (Revindo et al., 2024). At the consumer level, prominent concerts have also displayed rapid ticket absorption despite substantial ticket prices, suggesting that purchasing decisions may be shaped by considerations that extend beyond conventional price evaluation. This combination of economic significance, limited access, and emotionally charged demand makes concert-ticket purchasing a relevant setting for examining rapid consumer decision-making.

The phenomenon becomes more theoretically significant when considered within Indonesia's broader consumption and digital environment. A month-to-month deflation rate of 0.12 percent was recorded in September 2024, while the middle class and the population approaching middle-class status accounted for 66.35 percent of the population and 81.49 percent of household expenditure in 2024, indicating the importance of discretionary consumption within a potentially more selective spending environment (Statistics Indonesia, 2024a, 2024b). At the same time, Indonesia recorded 230 million internet users and 180 million social media user identities by late 2025, creating extensive digital visibility around ticket releases, virtual queues, sold-out announcements, fan conversations, and post-concert experiences (Kemp, 2025). These conditions do not establish declining purchasing power among individual concertgoers, but they provide a contextual basis for examining why highly visible and time-limited experiences may continue to attract rapid purchasing decisions.

The Stimulus Organism Response (SOR) model provides the theoretical foundation for explaining how environmental cues are associated with internal consumer states and subsequent behavioral responses (Mehrabian & Russell, 1974). The urge to buy impulsively represents an immediate internal desire that precedes actual purchase and is conceptually distinct from the behavioral act of impulse buying (Utama et al., 2021). Contemporary research has increasingly applied SOR logic to digital consumption, with meta-analytic evidence showing that marketing stimuli and hedonic mechanisms can contribute to the urge to buy impulsively in online environments (Le et al., 2022). Social and media cues in live-streaming commerce can also influence affective and cognitive states associated with impulsive purchasing, while evidence from Indonesia indicates that parasocial interaction can mediate the relationship between live-stream e-branding and impulse buying behavior (Li et al., 2022; Prasetya et al., 2025; Xia et al., 2024). These studies establish SOR as a useful framework for rapid consumer responses, but their dominant empirical settings remain online retail and live-streaming commerce rather than time-bound experiential events.

Within this theoretical domain, scarcity cues and FOMO have received considerable attention as mechanisms associated with accelerated consumer responses. Scarcity cues communicate restrictions in quantity, time, or access, although their effects vary according to the type and meaning of the limitation presented to consumers (Ladeira et al., 2023). SOR-based evidence shows that scarcity can intensify FOMO and contribute to impulse buying, but this evidence has largely been developed in product-based settings rather than concert experiences (Zhang et al., 2022). Recent Indonesian concert studies provide more context-specific findings because FOMO has been positively associated with impulsive buying in Coldplay concert euphoria and has mediated the relationship between viral marketing and impulsive concert-ticket purchasing among Generation Z consumers, while another study found no direct significant effect of FOMO on concert-ticket purchase intention when perceived price value was considered (Aroran et al., 2025; Mukti et al., 2024; Simanjuntak, 2025). The mixed evidence suggests that the role of FOMO may depend on the behavioral outcome and the surrounding evaluative mechanisms.

Nostalgia introduces a different psychological mechanism because its influence arises from emotionally meaningful connections with remembered experiences rather than primarily from restricted availability or anticipated exclusion. Contemporary consumer research describes nostalgia as a consequential emotion that can influence judgment and consumption by reconnecting present choices with personally or socially meaningful representations of the past (Weingarten & Wei, 2023). Experimental research in experiential tourism further indicates that nostalgic communication can influence behavioral intention by activating a sense of historical connection, demonstrating that nostalgia can shape responses to experience-oriented offerings rather than only to physical products (Su et al., 2024). In concert consumption, music may be associated with life stages, friendships, family experiences, generational identity, and memories attached to particular artists or songs, so nostalgia may provide emotional justification for rapid purchasing by transforming attendance into an opportunity for symbolic reconnection.

Taken together, the current literature provides valuable but fragmented explanations of rapid purchasing behavior. Much of the SOR-based impulse buying literature examines electronic commerce, live-streaming, or product scarcity, while concert tickets represent finite experiential offerings whose value is inseparable from a specific time, venue, and opportunity for participation (Le et al., 2022; Xia et al., 2024; Zhang et al., 2022). Emerging concert research has examined FOMO, fan engagement, viral marketing, financial behavior, and purchase intention, but these approaches have generally assessed selected predictors through quantitative consumer-level models rather than interpreting how multiple psychological cues converge across documented market phenomena (Aroran et al., 2025; Mukti et al., 2024; Simanjuntak, 2025). Nostalgia has also been established as a meaningful force in consumer and experiential responses, yet its role has not been conceptually integrated with authentic scarcity and socially amplified FOMO as an equivalent stimulus within the concert-ticket setting considered here (Su et

al., 2024; Weingarten & Wei, 2023) Consequently, an explanatory gap remains concerning how memory-based meaning, limited access, and social visibility may operate together in shaping impulsive urgency within Indonesia's concert market.

2. Literature Review

This study addresses these gaps by positioning scarcity cues, nostalgia, and FOMO as distinct but mutually reinforcing stimuli within an integrated SOR framework. Scarcity represents temporal and access-based urgency, nostalgia represents emotional justification rooted in personal and collective memory, and FOMO represents the perceived social and emotional cost of non-participation. The urge to buy impulsively is positioned as the organismic state connecting these stimuli with rapid concert-ticket purchasing as the observable response, while economic pressure and consumer restraint provide the contextual condition within which such purchasing patterns become theoretically salient. The scientific novelty lies in integrating urgency, memory, and social visibility within an event-based experiential consumption framework rather than treating scarcity, nostalgia, or FOMO as isolated predictors. This positioning extends impulse buying discussion beyond conventional retail and digital commerce while providing a consumer-sensitive basis for interpreting concert marketing practices.

Accordingly, the purpose of this study is to explain how scarcity cues, nostalgia, and FOMO jointly shape the urge to buy concert tickets impulsively in Indonesia, with particular attention to how these cues manifest in documented ticket-purchasing phenomena, reinforce one another, and remain meaningful under conditions of selective consumer spending. The first interpretive proposition states that scarcity cues strengthen the urge to buy concert tickets impulsively by compressing the perceived decision window. The second proposition states that nostalgia strengthens the urge to buy concert tickets impulsively by transforming concert attendance into an emotionally meaningful opportunity for reconnection. The third proposition states that FOMO strengthens the urge to buy concert tickets impulsively by increasing the perceived social and emotional cost of missing a valued experience. The fourth proposition states that scarcity cues, nostalgia, and FOMO mutually reinforce one another, making rapid concert-ticket purchasing plausible even when discretionary spending becomes more selective. Figure 1 presents the integrated conceptual framework derived from these propositions.

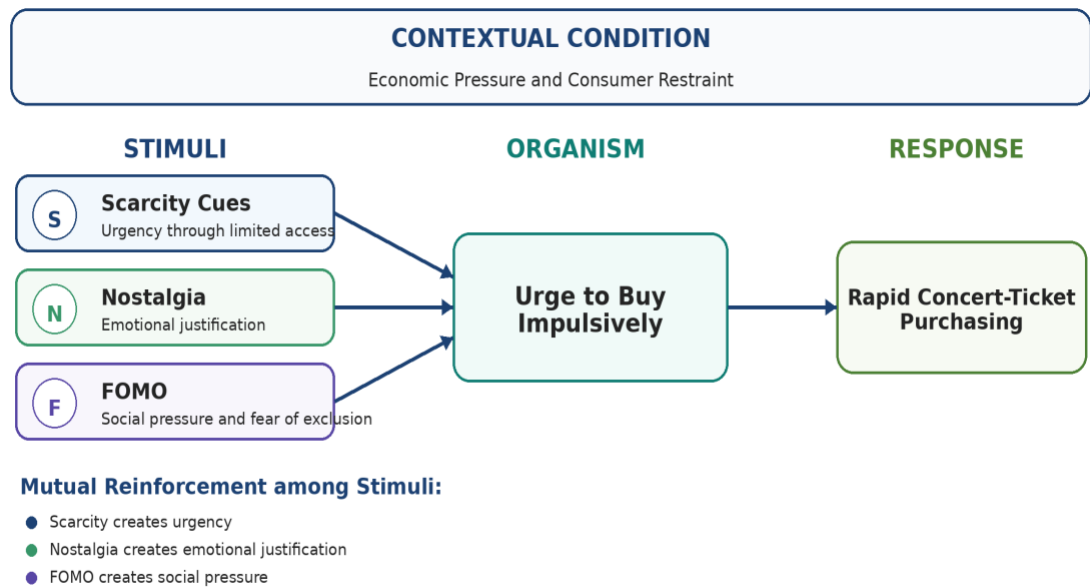


Figure 1. Integrated Stimulus Organism Response Framework of Scarcity Cues, Nostalgia, and FOMO in Indonesia's Concert Market

Source: developed by the authors based on the Stimulus Organism Response model and secondary-data phenomenon analysis.

3. Research Method

This study applied a qualitative secondary-data phenomenon analysis to examine publicly documented patterns of concert-ticket purchasing in Indonesia. The design was selected because the research objective was to interpret how scarcity cues, nostalgia, and FOMO may operate as interconnected stimuli within the SOR framework rather than to estimate statistical effect sizes or establish individual-level causal relationships. The final analytical corpus comprised 60 eligible data units drawn from publicly accessible documentary sources that met predefined relevance and credibility criteria. The propositions developed in the Introduction therefore functioned as interpretive propositions that guided analytical inquiry rather than as statistical hypotheses.

The data were collected through structured online documentation and prioritized materials published between 2016 and May 2026, while older foundational sources were retained only when necessary to establish core theoretical concepts. The corpus covered concert-ticket and event reports, institutional and economic reports, consumer and digital behavior reports, and academic literature, with each source category contributing according to its analytical function. Sources were retained when the information was identifiable, verifiable, relevant to at least one construct in the conceptual framework, and attributable to a credible individual author, organization, media institution, research institution, or academic source. Personal blogs, open encyclopedias, anonymous comments, duplicated syndications, unverifiable promotional claims, and materials without sufficient publication information were excluded from the analytical corpus.

The adequacy of the 60-unit corpus was evaluated on analytical grounds rather than through statistical representativeness or a predetermined numerical threshold. The corpus was considered adequate because it provided evidence across the principal constructs, source categories, concert phenomena, digital conditions, and economic context required to address the research questions, while also permitting comparison and convergence across independently produced sources. In qualitative document analysis, the appropriate number of materials depends on the scope of the research question and the informational contribution of the selected documents rather than on a universal sample-size requirement, while secondary qualitative inquiry requires explicit attention to source fitness, quality, and procedural transparency (Cheong et al., 2023; Dalglish et al., 2020). Accordingly, the 60 data units were treated as an analytically bounded corpus for interpretive explanation and not as a statistically representative sample of Indonesian concert consumers or all concert events.

Table 1. Secondary Data Collection and Coding Protocol

No.	Source Category	Source Type	Inclusion Criteria	Exclusion Criteria	Analytical Function
1	Concert-ticket and event reports	National media, official promoter notices, ticketing announcements	Verifiable evidence of sold-out status, queues, ticket categories, sale periods, prices, or added shows	Anonymous posts, duplicated reports, unverifiable viral claims	Identify rapid absorption, scarcity, event visibility, and demand intensity
2	Institutional and economic reports	Statistics Indonesia, LPEM FEB UI, and comparable institutions	Macroeconomic indicators, concert economic impact, or spending context	Unsupported opinion and unclear authorship	Contextualize economic pressure and discretionary spending
3	Consumer and digital behavior reports	Public surveys and digital behavior reports	Transparent sample or reporting period, digital adoption, concert interest, or ticket-budget information	Promotional claims without method or publication details	Explain digital visibility, social comparison, and FOMO context
4	Academic literature	Peer-reviewed articles, academic books, and traceable preprints	Direct relevance to scarcity, nostalgia, FOMO, impulse buying, experiential consumption, or qualitative secondary analysis	Off-topic, predatory, or untraceable publications	Support theory, coding logic, and interpretation

Source: developed by the authors based on secondary qualitative inquiry and document analysis principles.

The analysis combined deductive and inductive thematic coding through an iterative examination of the 60 data units. Each unit was first read in its source context to identify information relevant to concert-ticket demand, scarcity, nostalgia, FOMO, impulsive urgency, rapid ticket absorption, digital visibility, or economic restraint. Initial codes were then organized deductively around the SOR framework and the four interpretive propositions, while inductive coding remained open to recurrent patterns that were not fully specified in advance, including authentic scarcity, virtual ticket-queue

narratives, cross-generational memory, fan-community visibility, and selective spending. Related codes were grouped into broader analytical categories and compared across source types and concert cases before higher-order themes were developed. The process involved recursive movement between documentary evidence, codes, categories, themes, and research questions so that interpretation remained grounded in the evidence rather than being reduced to code frequency (Braun & Clarke, 2021; Cheong et al., 2023; Dalglish et al., 2020)

The coding pathway was documented to make the transition from observable evidence to theoretical interpretation transparent. Documentary evidence showing that a ticket category became unavailable within approximately 30 minutes, for example, was initially coded as rapid category depletion, categorized under scarcity cues, and interpreted within the higher-order theme of compression of perceived decision time. Evidence describing long-standing artist familiarity or cross-generational audience connections was coded as memory-linked artist attachment, categorized under nostalgia, and interpreted as emotional justification for rapid purchasing. Documented virtual queues, sold-out announcements, and highly visible fan-community responses were coded as social visibility signals, categorized in relation to FOMO, and interpreted as evidence consistent with socially mediated purchasing pressure. These examples illustrate the analytical pathway but do not imply that the psychological states of individual consumers were directly observed or measured.

Coding and interpretation were conducted by one analyst, and analytical consistency was strengthened through systematic re-examination rather than through an inter-coder agreement statistic. After the initial coding and preliminary theme development, the same analyst conducted a second-pass review of all 60 data units by comparing each retained code with the original source context, its assigned analytical category, and the interpretation derived from it. Codes that appeared overly broad, duplicative, or insufficiently supported were refined or reassigned, while a decision trail was maintained to preserve the connection between documentary evidence and final interpretation. When factual information differed across sources, reconciliation considered the source's proximity to the original event, publication timing, identifiable authorship, methodological transparency, and consistency with independently available evidence. Unresolved discrepancies were not treated as confirmed facts, while event-specific information was preferentially supported by identifiable official or first-hand institutional records when available and then triangulated with credible independent reporting (Cheong et al., 2023; Dalglish et al., 2020).

Trustworthiness was strengthened through credibility screening, cross-source triangulation, repeated coding review, and transparent documentation of analytical decisions. Nevertheless, the purposive documentary corpus does not provide statistical representativeness because the selected evidence emphasizes publicly visible and relatively high-demand concert phenomena, while smaller regional events, less visible fan communities, and undocumented purchasing experiences may be underrepresented.

The secondary design also does not permit direct measurement of the intensity of scarcity perception, nostalgia, FOMO, or the urge to buy impulsively at the individual consumer level. Consequently, the findings are reported as interpretive explanations of convergent documentary patterns, and expressions such as suggest, indicate, are consistent with, and support the interpretation are used where appropriate instead of language implying experimentally established causality. This boundary preserves consistency between the qualitative secondary-data design, the evidentiary basis of the analysis, and the level of inference presented in the Results and Discussion.

4. Results and Discussion

The analysis of the 60-unit documentary corpus identified a recurring configuration of rapid ticket absorption, constrained access, social visibility, and emotionally meaningful participation across the selected Indonesian concert phenomena. These patterns were derived from observable documentary traces rather than direct measurements of individual consumers, so the results are interpreted as evidence consistent with the proposed psychological mechanisms rather than as proof of private mental states. Table 2 synthesizes the event-specific and contextual evidence by linking each documented pattern with scarcity cues, nostalgia, FOMO, and the corresponding analytical interpretation. This evidence matrix provides the empirical basis for cross-case interpretation while preserving a clear boundary between documented market behavior and theoretically inferred consumer responses.

Table 2. Secondary Evidence Matrix of Concert-Ticket Purchasing Phenomena in Indonesia

No.	Event or Context	Documented Evidence	Scarcity Cue	Nostalgia Cue	FOMO or Social Visibility Cue	Analytical Interpretation
1	Coldplay, Jakarta, 2023	More than 1.7 million people competed for slightly more than 70,000 tickets; the concert was estimated to generate IDR 843.29 billion in new output (Revindo et al., 2024).	Demand exceeded fixed capacity.	Not dominant.	The ticket war became a highly visible national conversation.	Finite capacity and mass visibility made urgency especially salient.
2	Maroon 5, Jakarta, 2025	A total of 32,055 tickets were sold through Livin' by Mandiri, with Category 1 reportedly depleted within 30 minutes (Toarik, 2024).	Rapid category depletion narrowed access.	Long-standing artist familiarity could activate listener memory.	Digital ticketing and sold-out reporting increased visibility.	Scarcity, familiarity, and visibility converged around rapid purchase.



3	Rossa, Jakarta, 2025	Presale tickets sold out within 10 minutes, with prices ranging from IDR 280,000 to IDR 1.76 million before fees (Salma, 2024).	Presale quota signaled limited availability.	A long career supported memory-based attachment.	Early fan response signaled collective attention.	Scarcity and nostalgia were jointly visible in a domestic concert case.
4	Sheila on 7 tour, 2024	The Bandung sale involved a queue above 50,000 and sold out in less than two hours (Laurent, 2024; Yusron, 2024).	Queues and fully booked categories signaled imminent unavailability.	Cross-generational appeal connected early listeners and younger audiences.	Ticket-war narratives amplified social visibility.	The case illustrates mutual reinforcement among scarcity, nostalgia, and FOMO-related cues.
5	Bruno Mars, Jakarta, 2024	Tickets for 13 and 14 September sold out; a third show was added, while premium categories reached IDR 7.65 million (Suparman Putra, 2024).	Sold-out dates and an added show indicated excess demand.	Return-performance value may reinforce familiarity.	Global celebrity appeal increased collective attention.	Premium prices did not prevent rapid demand when access and visibility converged.
6	SEVENTEEN, Jakarta, 2025	An additional Jakarta show was officially announced in response to CARAT support (PLEDIS Entertainment, 2024).	Additional capacity followed strong demand.	Not dominant.	Fandom identity made participation socially visible.	Fan-community visibility made FOMO-related urgency plausible.
7	Digital context, 2025	Indonesia recorded 230 million internet users and 180 million social media user identities by late 2025 (Kemp, 2025).	Digital access circulates real-time availability signals.	Platforms recirculate songs, memories, and artist narratives.	Attendance and exclusion are highly visible and comparable.	High connectivity strengthens the conditions under which FOMO-related cues can circulate.
8	Economic context, 2024	September 2024 recorded 0.12 percent monthly deflation, while middle and near-middle groups represented 66.35 percent of the population and 81.49 percent of household spending (Statistics Indonesia, 2024a, 2024b).	Not a direct scarcity cue.	Meaningful experiences may justify selective spending.	Visible experiences may remain desirable under restraint.	The context frames rapid demand as analytically significant under selective spending conditions.

Source: compiled by the authors from the secondary evidence corpus.

Across the evidence matrix, the cases do not display an identical combination of stimuli; instead, each case makes different aspects of urgency, memory, and social

visibility more salient. The central scientific finding is therefore not simply that prominent concert tickets were absorbed rapidly, but that rapid absorption repeatedly appeared alongside finite access, emotionally meaningful artist relationships, and highly visible opportunities for participation. Within the SOR framework, these recurring patterns are interpreted as environmental and symbolic cues that may intensify the urge to buy impulsively before rapid purchasing occurs. The economic context does not function as a direct cause of individual purchasing behavior, but it increases the analytical significance of continued ticket demand under conditions in which discretionary spending may become more selective.

Scarcity Cues and the Compression of Decision Time

The evidence is consistent with the first proposition that scarcity cues may strengthen impulsive purchasing urgency by compressing the perceived decision window. Table 2 shows this pattern through demand that exceeded fixed venue capacity, rapid depletion of ticket categories, presale sell-outs, sold-out performance dates, and additional shows following strong public demand. Considered across cases, these observations are more informative than isolated sold-out announcements because they reveal a recurring mismatch between desired access and a supply constrained by venue capacity, event timing, or ticket allocation. The resulting scarcity is therefore structurally embedded in the event rather than being created solely through promotional communication.

Within the SOR framework, this form of scarcity operates as an external stimulus that can alter the perceived consequences of postponing a purchase. When a concert is already regarded as personally valuable, limited availability may narrow the perceived opportunity for participation, which makes delay potentially more costly and increases the plausibility of an immediate purchasing urge. This interpretation is consistent with evidence that scarcity effects vary according to the form and meaning of the scarcity cue, while other research indicates that scarcity can contribute to impulse buying through psychological mechanisms that include FOMO (Febrianty et al., 2025; Ladeira et al., 2023; Zhang et al., 2022). Research in digitally mediated commerce also indicates that environmental cues can influence affective and cognitive states associated with the urge to buy impulsively, which supports the use of SOR as an interpretive bridge between observable external conditions and internal purchasing urgency (Xia et al., 2024).

The theoretical significance of the concert setting lies in the distinction between promotional scarcity and event-inherent scarcity. A conventional product may be restocked, reproduced, or purchased at a later time, whereas access to a particular concert performance is bounded by a specific schedule, venue capacity, and participation window, making the same opportunity less substitutable once access is lost. This characteristic helps explain why scarcity may carry particularly strong temporal meaning in experiential consumption, although the documentary evidence cannot establish that every observed purchase was impulsive or that scarcity alone produced the transaction. The first proposition is therefore retained as an evidence-consistent interpretation in

which authentic access constraints compress the opportunity for deliberation and make impulsive urgency more plausible, while the actual psychological intensity of that urgency remains unmeasured.

Nostalgia and Emotional Justification

The evidence is consistent with the second proposition that nostalgia may strengthen impulsive purchasing urgency by giving concert attendance a meaning that extends beyond immediate entertainment utility. This pattern is especially visible in the Rossa and Sheila on 7 cases, where long-standing artist careers and cross-generational appeal connect contemporary ticket demand with earlier listening experiences. Such evidence cannot directly establish nostalgic emotion among individual buyers, but it documents conditions in which remembered songs, life stages, and generational identity can become relevant to the perceived value of attendance. The analytical significance of nostalgia therefore lies in its capacity to reframe a discretionary purchase as an opportunity for emotional reconnection.

Within the SOR framework, nostalgia is treated as a memory-based stimulus because artist narratives, familiar songs, anniversary milestones, and long-term fan relationships can activate personally and collectively meaningful associations. Consumer research shows that nostalgia can shape consumption-relevant judgments by strengthening continuity between past and present selves, while experimental evidence in experiential settings indicates that nostalgic communication can influence behavioral intention through a heightened sense of historical connection (Su et al., 2024; Weingarten & Wei, 2023). In concert consumption, this mechanism may provide emotional justification for acting quickly because the perceived object of purchase is not only a seat or entry right, but access to a culturally and personally meaningful moment. The result is a theoretically distinct pathway from scarcity because urgency is supported by remembered significance rather than by limited availability alone.

The contribution of this finding is to position nostalgia as an equal interpretive stimulus rather than as a decorative emotional appeal that merely accompanies other promotional cues. Scarcity narrows the opportunity window, whereas nostalgia may increase the subjective value of what could be lost if the opportunity is missed. When both cues are present, the prospect of non-purchase can therefore involve the loss of access to an event and the loss of a symbolic opportunity to reconnect with a meaningful past. The second proposition is retained as an evidence-consistent interpretation, while acknowledging that the documentary corpus captures public traces of memory-based meaning rather than direct measures of nostalgic intensity.

FOMO, Social Visibility, and Digitally Mediated Pressure

The evidence is consistent with the third proposition that FOMO may strengthen impulsive purchasing urgency by increasing the perceived social and emotional cost of non-participation. Indonesia's digitally connected environment allows ticket releases, queue positions, sold-out notices, fan reactions, and post-concert content to circulate

quickly, making both participation and exclusion highly visible (Kemp, 2025). The Sheila on 7 and SEVENTEEN cases are particularly illustrative because ticket-war narratives and organized fandom activity transformed access to the event into a publicly observable social process. These patterns do not prove that individual buyers experienced FOMO, but they establish conditions in which comparison, anticipated exclusion, and fan-community visibility can plausibly shape purchase urgency.

The mechanism is compatible with research that describes FOMO as concern about being absent from rewarding experiences that others may enjoy, especially when social media makes those experiences continuously observable (Tandon et al., 2021). Concert-specific evidence in Indonesia further shows that FOMO can be positively associated with impulsive ticket buying and can mediate the effect of viral marketing on impulsive purchasing, although its direct role is not uniform across all purchase outcomes (Aroran et al., 2025; Mukti et al., 2024; Simanjuntak, 2025). This variation is theoretically important because it suggests that FOMO should not be treated as a universal direct cause of ticket purchase. Within the present framework, FOMO is better interpreted as a socially mediated cue whose relevance becomes stronger when a valued event is scarce, visible, and embedded in active fan communities.

The concert context gives this mechanism a distinctive temporal quality because the social experience cannot be fully recreated after the performance has passed. Images, videos, and fan narratives may extend the visibility of the event, but they can also emphasize the difference between having participated and having missed the shared moment. This asymmetry can raise the anticipated emotional cost of non-participation and make immediate action more understandable within the SOR sequence. The third proposition is therefore retained as an evidence-consistent interpretation in which digital social visibility amplifies the plausibility of FOMO-related urgency without assuming that every rapid purchase is driven by social pressure.

Integrated Mechanism and the Economic Paradox

The fourth proposition concerns the mutual reinforcement of scarcity cues, nostalgia, and FOMO rather than the isolated operation of any single stimulus. Across the cases, scarcity defines what may soon become unavailable, nostalgia increases the emotional significance of the opportunity, and FOMO raises the perceived cost of being absent from a visible shared experience. Their interaction is theoretically important because each cue addresses a different component of rapid decision-making: access, meaning, and social participation. The resulting configuration makes impulsive urgency more plausible when consumers perceive both a valued experience and a narrowing opportunity to participate.

Within the SOR framework, this integration extends beyond a simple additive model of three promotional triggers. The stimuli can reinforce one another before the organismic state is expressed as an urge to buy impulsively, while rapid ticket purchasing remains the observable market-level response. Evidence that scarcity can operate through FOMO in other impulse-buying settings supports the possibility of cross-cue

reinforcement, while concert-specific findings indicate that social and financial considerations can coexist in event purchasing rather than replacing one another (Mukti et al., 2024; Zhang et al., 2022). The present study therefore interprets the concert market as a setting in which urgency is produced through the convergence of finite access, memory-based value, and socially visible participation.

The economic context sharpens this interpretation but should not be treated as proof of declining purchasing power among the selected concertgoers. September 2024 recorded monthly deflation of 0.12 percent, while middle and near-middle groups remained central to household expenditure, indicating an environment in which discretionary spending decisions were economically consequential (Statistics Indonesia, 2024a, 2024b). Prior research on Indonesian concert consumption during deflation similarly suggests that emotional needs, self-reward, social experience, and long-term memories can remain relevant to ticket purchasing under constrained economic narratives (Nurhayati & Oktavia, 2024). The paradox is therefore not that all consumers ignored economic pressure, but that highly meaningful and socially visible experiences could continue to attract rapid demand even when spending was expected to become more selective.

Theoretical Implications

The findings extend impulse buying research by showing why event-based experiential consumption requires a different interpretation from purchases of repeatable goods. A concert ticket is tied to a fixed performance time, finite venue capacity, and a participation opportunity that cannot be stored or reproduced in exactly the same form. This temporal irreversibility increases the theoretical relevance of urgency because delay can eliminate access rather than merely postpone consumption. The study therefore broadens the application of SOR from online retail and live-stream commerce to entertainment experiences in which value is simultaneously economic, emotional, temporal, and social (Le et al., 2022; Prasetya et al., 2025; Xia et al., 2024).

The second theoretical contribution is the explicit positioning of nostalgia as an equivalent stimulus alongside scarcity and FOMO. Existing consumer research establishes nostalgia as consequential for consumption and experiential intention, but the present framework connects memory-based meaning directly with urgency and social visibility in a concert setting (Su et al., 2024; Weingarten & Wei, 2023). This integration clarifies that rapid purchasing need not arise from urgency alone because emotional justification can increase the subjective importance of acting while an opportunity remains available. Nostalgia therefore enriches the SOR framework by introducing temporal self-continuity and collective memory as sources of stimulus value within experiential consumption.

The third contribution concerns the relationship among stimuli. Rather than assuming that scarcity, nostalgia, and FOMO independently produce the same outcome, the analysis suggests a reinforcing configuration in which finite access gives urgency a temporal structure, nostalgia gives the opportunity emotional significance, and FOMO

gives participation social visibility. This interpretation helps reconcile mixed findings concerning FOMO because its relevance may depend on whether an experience is sufficiently valued and sufficiently scarce to make exclusion consequential (Aroran et al., 2025; Simanjuntak, 2025). The resulting model offers a more context-sensitive explanation of impulsive urgency while remaining appropriately bounded by the interpretive nature of the secondary evidence.

Managerial and Ethical Implications

For concert organizers and promoters, the findings suggest that scarcity communication is most defensible and effective when it reflects genuine capacity, transparent ticket allocation, and clearly stated sale periods. Real-time information about remaining categories, verified waiting-room procedures, and timely updates about added shows can communicate limited access without manufacturing false urgency. When demand exceeds supply, communication should distinguish factual availability from persuasive pressure so that consumers can make informed decisions. This approach preserves the commercial value of urgency while reducing the risk that scarcity claims are perceived as manipulative.

Nostalgia-based communication can be implemented through artist journeys, milestone performances, familiar songs, archival visual material, and fan stories that connect current attendance with meaningful periods of personal or collective memory. Such content should function as authentic narrative value rather than as a pretext for pressuring consumers into immediate payment. Digital campaigns can also acknowledge fan-community participation and shared anticipation, but the use of FOMO-related messaging should avoid shaming non-attendance or overstating exclusivity. The strategic objective is to strengthen emotional resonance while protecting consumer agency and maintaining trust.

Ticketing platforms have an additional operational responsibility because many scarcity and FOMO cues are experienced through the purchase interface itself. Transparent fees, visible category rules, stable queue systems, clear waiting-room logic, accessible refund or rescheduling policies, and prompt correction of misinformation can reduce uncertainty during high-demand sales. These practices are commercially relevant because consumer confidence can sustain engagement even when not every buyer obtains a ticket. Responsible marketing in the concert industry should therefore align genuine urgency with procedural fairness, emotionally resonant communication, and accurate information rather than rely on opaque or artificially intensified pressure.

5. Conclusion and Suggestions

This study explains rapid concert-ticket purchasing in Indonesia through an integrated SOR framework in which scarcity cues, nostalgia, and FOMO represent distinct but mutually reinforcing stimuli. The documentary evidence is consistent with scarcity compressing the perceived opportunity for deliberation, nostalgia increasing the emotional significance of participation, and FOMO increasing the perceived social and

emotional cost of missing a visible shared experience. The urge to buy impulsively functions as the organismic state that conceptually connects these stimuli with rapid ticket purchasing, while economic pressure and consumer restraint provide a contextual condition rather than a directly measured determinant. The central contribution is therefore an event-based explanation of impulsive urgency that integrates access, memory, and social visibility without treating any single cue as universally sufficient.

The study contributes to marketing theory by extending SOR-based impulse buying discussion from predominantly electronic commerce and product settings to time-bound experiential consumption. It also advances the conceptual role of nostalgia by positioning memory-based emotional justification alongside scarcity and FOMO rather than treating nostalgia as a secondary promotional appeal. For practice, the findings indicate that concert marketing can combine authentic scarcity, emotionally meaningful narratives, and socially engaging communication while maintaining transparent ticketing and avoiding manipulative pressure. These theoretical and practical contributions respond directly to the distinctive characteristics of concert tickets as finite, visible, emotionally meaningful experiences.

The principal limitations arise from the exclusive use of publicly available secondary data and the purposive emphasis on visible, high-demand concert phenomena. The 60-unit corpus cannot directly measure the intensity of scarcity perception, nostalgia, FOMO, or impulsive urge at the individual level, and it is not statistically representative of all Indonesian concert consumers, regional events, niche music communities, or lower-visibility performances. Journalistic, institutional, and commercial sources may also differ in framing, completeness, and timing even when triangulation and source reconciliation are applied. The conclusions should therefore be understood as analytically grounded interpretations of documented patterns rather than population-level causal estimates.

Future research should empirically test the proposed framework with primary data from concertgoers using surveys, interviews, experiments, or mixed-method designs. Quantitative studies can compare the relative strength of scarcity cues, nostalgia, and FOMO in predicting the urge to buy impulsively, while qualitative studies can investigate how different fan communities interpret memory, financial restraint, social visibility, and non-participation. Comparative research across local concerts, international tours, Korean popular music events, festivals, and regional performances can establish whether the integrated mechanism varies by market segment and fandom structure. Longitudinal research can further examine how changing economic conditions, ticketing systems, platform practices, and digital fan cultures reshape impulsive concert-ticket purchasing over time.

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