

Clarke, V., & Braun, V. (2017). Thematic Analysis. *The Journal of Positive Psychology*, 12(3), 297–298. <https://doi.org/10.1080/17439760.2016.1262613>

Collins, R. (2004). Interaction Ritual Chains. *Princeton Studies in Cultural Sociology*, 62. <https://doi.org/10.1515/9781400851744>

Cover Corp. (2023). Materials for Growth Opportunities and Strategies. In *Cover Corp.* https://cover-corp.com/ir/news/230327_5253_COVER_Materials_for_Growth_Opportunities_and_Strategies.pdf

Fitri, M., Nur, H. A., & Putri, W. (2020). The Commemoration of Independence Day: Recalling Indonesian Traditional Games. *Frontiers in Psychology*, 11(1). <https://doi.org/10.3389/fpsyg.2020.587196>

Gigguk. (2020). I Got Addicted to VTubers and Regret Everything [YouTube Video]. In *YouTube*. <https://www.youtube.com/watch?v=UJ9mH4YC6MY>

Giles, D. (2002). Parasocial Interaction: A Review of the Literature and a Model for Future Research. *Media Psychology*, 4, 279 - 305. https://doi.org/10.1207/S1532785XMEP0403_04.

Gleason, T. R., Theran, S. A., & Newberg, E. M. (2017). Parasocial Interactions and Relationships in Early Adolescence. *Frontiers in Psychology*, 8(255). <https://doi.org/10.3389/fpsyg.2017.00255>

広田稔. (2018). 特集 バーチャルYouTuber : バーチャル化する人の存在 : VTuberの来し方、行く末. 青土社. Hirota, M. (2018). *Virtual YouTuber Feature: The Existence of Virtual Individual: The Development of VTuber, The Future*. Seidosha.

Hakim, I. A. (2023, August 16). *Sejarah dan Makna Lomba 17 Agustus, Kapan Pertama Dimulai?* KOMPAS.tv. <https://www.kompas.tv/nasional/435116/sejarah-dan-makna-lomba-17-agustus-kapan-pertama-dimulai>

Hall, S. (1973). *Encoding and Decoding in the Television Discourse*. Birmingham University.

Hall, S., Hobson, D., Lowe, A., & Willis, P. (2003). *Culture, Media, Language* (pp. 117–127). Routledge.

Hartmann, T., & Goldhoorn, C. (2011). Horton and Wohl Revisited: Exploring Viewers' Experience of Parasocial Interaction. *Journal of Communication*, 61(6), 1104–1121. <https://doi.org/10.1111/j.1460-2466.2011.01595.x>

Hidayat, D., & Hidayat, Z. (2020). Anime as Japanese Intercultural Communication: A Study of the Weeaboo Community of Indonesian Generation Z and Y. *Romanian Journal of Communication and Public Relations*, 22(3), 85–103. <https://doi.org/10.21018/rjcpr.2020.3.310>

Hills, M. (2002). *Fan Cultures* (1st ed.). Routledge. <https://doi.org/10.4324/9780203361337>

Hololive. (n.d.). *TALENT(indonesia) | hololive official website*. Hololive.hololivepro.com. <https://hololive.hololivepro.com/en/talents?gp=indonesia>

hololive ホロライブ - VTuber Group. (2024, March 16). *【#hololivefesEXPO24_DAY1】 hololive 5th fes. Capture the Moment hololive stage2 DAY1 【チラ見せ】*. YouTube. <https://www.youtube.com/live/qBwpM98PXcI?si=eSHvU8OBIjGfRavB>

hololive Indonesia. (2021, August 17). *Virtual Medley Lagu Daerah - hololive ID [Cover]*. YouTube. https://youtu.be/lFQW5S_xH1o?si=sXStlrmvmOOM26z3

hololive Indonesia. (2023, August 17). *Bebas - hololive ID [Cover]*. YouTube. <https://youtu.be/wlyRGXUwjVA?si=ePYV0wnjczxgDkXC>

hololive Indonesia. (2023, July 6). *Konferensi Pers #GeloraholoID*. YouTube. <https://www.youtube.com/watch?v=vMDAW7CxG6o&t=1170s>

hololive Indonesia. (2023, August 17). *Terhebat - hololive ID [Cover]*. YouTube. https://youtu.be/PaOMF-g1ZWU?si=Ov45MV_0WLCPZGgO

hololive Indonesia. (2023, October 28). **【Mini 3D Live】 hololive ID 3rd Generation h3ro Night Live #h3roNightLive.** YouTube. https://www.youtube.com/watch?v=dQ_i_bGR3Zo&t=1857s

Horton, D., & Wohl, R. (1956). Mass Communication and Para-Social Interaction: Observations on Intimacy at a Distance. *Psychiatry*, 19(3), 215–229.

Hwang, K., & Zhang, Q. (2018). Influence of parasocial relationship between digital celebrities and their followers on followers' purchase and electronic word-of-mouth intentions, and persuasion knowledge. *Comput. Hum. Behav.*, 87, 155-173. <https://doi.org/10.1016/j.chb.2018.05.029>.

Iwabuchi, K. (2015). Pop-culture diplomacy in Japan: soft power, nation branding and the question of “international cultural exchange.” *International Journal of Cultural Policy*, 21(4), 419–432. <https://doi.org/10.1080/10286632.2015.1042469>

Jenkins, H. (2001). *Converge? I Diverge*, *TECHNOLOGY REVIEW*. Massachusetts Institute of Technology. <http://web.mit.edu/~21fms/People/henry3/converge.pdf>

Jenkins, H. (2004). The Cultural Logic of Media Convergence. *International Journal of Cultural Studies*, 7(1), 33–43. <https://doi.org/10.1177/1367877904040603>

Jenkins, H. (2006). *Convergence Culture: Where Old and New Media Collide*. New York University Press.

Jenkins, H. (1992). *Textual Poachers: Television Fans and Participatory Culture* (1st ed.). Routledge. <https://doi.org/10.4324/9780203361917>

Kim, D.-Y., & Yoo, H.-S. (2021). A Comparative Study of User Experience According to One-person Media Virtual YouTuber (VTuber) and General YouTuber. *Asia-Pacific Journal of Convergent Research Interchange*, 7(5), 1–10. <https://doi.org/10.47116/apjcri.2021.05.01>

Kim, J., & López Sintas, J. (2021). Social TV viewers' symbolic parasocial interactions with media characters: A topic modelling analysis of viewers' comments. *Social Sciences & Humanities Open*, 3(1), 100129. <https://doi.org/10.1016/j.ssaho.2021.100129>

Kim, J., & Song, H. (2016). Celebrity's self-disclosure on Twitter and parasocial relationships: A mediating role of social presence. *Computers in Human Behavior*, 62(62), 570–577. <https://doi.org/10.1016/j.chb.2016.03.083>

Lim, J., Choe, M., Zhang, J., & Noh, G. (2020). The role of wishful identification, emotional engagement, and parasocial relationships in repeated viewing of live-streaming games: A social cognitive theory perspective. *Comput. Hum. Behav.*, 108, 106327. <https://doi.org/10.1016/j.chb.2020.106327>.

Livingstone, S. (1996). *Making sense of television : the psychology of audience interpretation*. Butterworth-Heinemann.

Livingstone, S. (1998). Audience research at the crossroads. *European Journal of Cultural Studies*, 1(2), 193–217. <https://doi.org/10.1177/136754949800100203>

Livingstone, S. (1999). New Media, New Audiences? *New Media & Society*, 1(1), 59–66. <https://doi.org/10.1177/1461444899001001010>

Livingstone, S. (2003). *The changing nature of audiences : from the mass audience to the interactive media user*. https://eprints.lse.ac.uk/417/1/Chapter_in_Valdivia_Blackwell_volume_2003.pdf

Livingstone, S. (2005). *Audiences and Publics: When Cultural Engagement Matters for the Public Sphere*. Intellect.

Livingstone, S. (2013). The Participation Paradigm in Audience Research. *The Communication Review*, 16(1-2), 21–30. <https://doi.org/10.1080/10714421.2013.757174>

Marshall, M. N. (1996). Sampling for Qualitative Research. *Family Practice*, 13(6), 522–526.

Mathieu, D. (2015). The Continued Relevance of Reception Analysis in the Age of Social Media. *Tripodos*, 36, 13–34.

Putra Bangsa, B., Lambok, & Sihombing, H. (2022). The Impact of Japanese Popular Cultures to Indonesian Younger Generation: A Case Study of Punico. *Humaniora*, 13(3), 241–246. <https://doi.org/10.21512/humaniora.v13i3.8131>

Roth, M., Yoshida, H., & Picard, M. (2021). *Japan's Contemporary Media Culture Between Local and Global*. CrossAsia-eBooks.

Schröder, K. C. (2019). Audience Reception Research in a Post-broadcasting Digital Age. *Television & New Media*, 20(2), 155–169. <https://doi.org/10.1177/1527476418811114>

Vita, A. (2023, August 18). *Makna Kemerdekaan Bagi Bangsa Indonesia*. Kemenkeu.go.id. <https://www.djkn.kemenkeu.go.id/kpkn1-madiun/baca-artikel/16356/Makna-Kemerdekaan-Bagi-Bangsa-Indonesia.html>

Watson-Jones, R., & Legare, C. (2016). The Social Functions of Group Rituals. *Current Directions in Psychological Science*, 25, 42 - 46. <https://doi.org/10.1177/0963721415618486>.

Wonderful Indonesia. (n.d.). *Indonesian Independence Day Games - Indonesia Travel*. Wonderful Indonesia. Retrieved June 2, 2024, from <https://www.indonesia.travel/id/en/trip-ideas/5-exciting-games-to-celebrate-indonesia-s-independence-day.html>