

ABSTRAK

Penelitian ini dilatarbelakangi oleh penggunaan video Virtual Reality (VR) 360° sebagai promosi destinasi yang masih belum dikenal luas, termasuk Pantai Sembilan Pulau Gili Genting, serta kebutuhan untuk memahami apakah pengalaman imersif tersebut membentuk persepsi dan minat berkunjung. Penelitian bertujuan: (1) menganalisis resepsi penonton terhadap unsur visual, naratif, dan suasana; (2) mengidentifikasi posisi decoding (*dominant, negotiated, oppositional*) berdasarkan *Reception Theory* Stuart Hall; dan (3) mengkaji faktor pembeda resepsi. Metode yang digunakan ialah kualitatif deskriptif dengan purposive sampling terhadap sembilan informan (calon wisatawan/pengguna media digital). Data dikumpulkan melalui wawancara semi-terstruktur setelah informan menonton tayangan YouTube video 360°, ditunjang observasi dan dokumentasi, lalu dianalisis memakai model Miles & Huberman serta pemetaan *encoding-decoding*. Hasil menunjukkan panorama luas, warna laut, dan kejernihan gambar memunculkan kesan “seolah hadir” dan persepsi positif; kelompok yang belum pernah berkunjung cenderung *dominant reading*. Informan yang pernah berkunjung lebih banyak berada pada *negotiated reading* karena membandingkan tayangan dengan realitas (misalnya tingkat keramaian). *Oppositional reading* muncul pada sebagian informan berliterasi media tinggi ketika video dinilai terlalu ideal/sepi dan kurang informasi. Temuan menegaskan efektivitas promosi 360° bergantung pada imersi sekaligus autentisitas representasi dan kecukupan informasi

Kata kunci: VR 360°, wisata virtual, resepsi khalayak, encoding-decoding, promosi pariwisata.

ABSTRACT

This research is motivated by the use of 360° Virtual Reality (VR) video as a promotion of destinations that are still not widely known, including Pantai Sembilan, Gili Genting Island, as well as the need to understand whether the immersive experience shapes perceptions and interest in visiting. The research aims to: (1) analyze the audience's reception of visual, narrative, and atmospheric elements; (2) identify decoding positions (dominant, negotiated, oppositional) based on Stuart Hall's Reception Theory; and (3) to study the differentiating factors of reception. The method used was descriptive qualitative with purposive sampling of nine informants (prospective tourists/digital media users). Data were collected through semi-structured interviews after informants watched 360° YouTube videos, supported by observation and documentation, and then analyzed using the Miles & Huberman model and encoding–decoding mapping. The results show that the panoramic views, the color of the sea, and the clarity of the image give rise to the impression of "as if present" and positive perception; The group that had never visited tended to be dominant reading. Informants who have visited are more likely to be on negotiated reading because they compare the show with reality (e.g. crowd level). Oppositional reading appears in some highly media literate informants when the video is considered too ideal/quiet and lacks information. The findings confirm that the effectiveness of 360° promotion depends on immersion as well as the authenticity of representation and the adequacy of information

Keywords: 360° VR, virtual tours, audience reception, encoding–decoding, tourism promotion