


## Music Performance Management Southburn Fest Volume 4

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Article Details	ABSTRACT
<p><b>Article History</b></p> <p>Received January 21<sup>st</sup>, 2025 Revised April 12<sup>nd</sup>, 2025 Accepted May 8<sup>th</sup>, 2025</p>	<p>The application of management strategies used in managing the Southburn Fest Vol . 4 event and the obstacles and solutions carried out in the management of Southburn Fest Vol . 4, including logistics, schedules, and infrastructure, are the problems in the research. The purpose of this study is to find out the application of performing arts management strategies, as well as the obstacles and solutions used by the Southburn Fest vol. 4 community. This research used descriptive qualitative research methods. This research was conducted in the city of Tulungagung. The subjects of this research are the founder of Southburn Fest and members of the Southburn community. Also, the object of this research is the management of the Southburn Fest Vol . 4 event. The findings in this study include the management strategy of Southburn Fest vol.4 using comprehensive concept planning, performer management, production management, finance and sponsorship, and effective promotion</p>
<p><b>Keywords</b></p> <p>Management Strategy Obstacles and Solutions Event Management</p>	
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### 1. INTRODUCTION

Management is knowledge whose primary focus is to understand the strategies, best practices, and innovations needed to achieve goals and competitive advantage. This definition is often used to examine the movement of the modern business world and organisations due to changes in the global environment, developments in information technology, and uncertain market dynamics. As well as the phenomenon of the diversity of organisational forms that emerge, adapt, and continue to grow. Organisation itself is a term to refer to a collection of people or individuals who work together to achieve common goals, and in the association will usually have a form, for example the form of a company, government agency, non-profit institution, and other entities that have a structure, vision and mission, and operational procedures. Types of organisations are distinguished through two concepts, namely formal and informal. Formal and informal concepts are systems or rules and operational procedures of an organisation. According to Angelo J. Gonzalez, in Irawan states that formal in organisations is used because it includes official rules, procedures, and organisational routines as well as authority relationships that define roles among members of the organisation (Irawan, 2019). Examples of formal organisations include political parties, companies, foundations, and government agencies.

Meanwhile, the concept of informal is explained as a network of interpersonal and social relationships that develop naturally when members interact with each other and are not a product of system authority or rules. Examples of informal organisations are event organisers, communities, associations, and youth groups. As is the case in one of Southburn's organisations, which is an informal organisation that focuses on organising music performances.

Southburn Community is an informal organisation formed in 2020 by Febri Antonia (33 years old) in Tulungagung, with the aim of being a forum for the gathering of Underground music players (Metal, Hardcore, Punk) in the Kediri karesidenan, and at the same time to accommodate the expression of musical

works. The power of friendship arose because of the lack of space to express "hard" music. The initial activity that was then routinely carried out by the Southburn Community was a meeting event and then by a jamming session, or limited to playing music together in one music studio. However, in early 2021, the members of the Shoutburn Community then had the idea to create an Underground music festival event, which could be routinely held twice a year. The goal is that each music group can be more serious in expressing their work, and at the same time become a means to invite Underground music groups from outside the Kediri karesidenan. The performance event then emerged under the name Southburn Fest and was initially held in June 2021.

This show has gone through several volumes, and every Underground music show with the title Southburn Fest always experiences an increase in each edition. For example, in the first edition, this first concert still invited local Underground music performers in the Kediri area and also still used a stage set without rigging. Then at Southburn Fest Vol. 2, the Southburn community began trying to make concerts with outside arenas, which were certainly different from the previous edition, and began using stage settings using rigging, and began inviting Underground music performers outside the Kediri. The Southburn Fest Vol. 3 activity was held in the Café Kins Garten area, the Southburn Fest Vol.3 concert became the first Southburn Fest concert to be held at night and became the first concert to use lighting settings for the stage. So that the performance becomes more festive. At Southburn Fest Vol. 4, which was held at Loodst Café, it became an even bigger improvement in addition to having obtained an organising sponsor, which had an impact on helping financing in order to procure stage capacity, sound systems, lighting, and the number of groups of performers. The show was also made more festive by the display of the band's video artwork and the stage background with Videotron media. The artistic arrangement of the stage was made using the Cobalt Blue colour theme, and this then became an attraction in Southburn Fest Vol.4. Music groups with Underground music offerings seemed to play on a stage that was decorated like being among cobalt blue rocks. The performers were also more excited because they could perform together with the Karat music group from Malang. This Underground music group is a music group that is quite well known in Indonesia, and has even performed at the Wacken Open Air event in 2019.

Southburn Fest Vol. 4 is a community-based underground music concert organised by the Southburn community. This management strengthens relationships between underground music groups and encourages professionalism in event management, as well as increasing the resources of activity actors. This festival is considered a bold breakthrough because it is able to hold a large-scale "hard" music concert in a city whose citizens are mostly unfamiliar with underground music. Agatha Tito (drummer of the band Numeron) and Zafira Amalia (manager of the band Revival) appreciated the seriousness of the committee, the quality of the stage, the sound system, and the support of sponsors and media partners. The uniqueness of Southburn Fest Vol. 4 also lies in the concept of the event, the location, the lineup of performers that are different from previous years, and the committee's more careful preparation.

Phenomena like Southburn Fest Vol. 4 also reflect a paradigm shift in performing arts management in the digital and post-pandemic era. Communities are no longer objects that consume entertainment, but have transformed into event producers who are able to design aesthetic experiences while establishing meaningful social interactions. In this case, Southburn not only provides a stage for local and national musicians but also creates an alternative social space where subcultural values, such as solidarity, free expression, and resistance to mainstream popular culture, can be celebrated. This reinforces what Mulyawan et al. argue that community art performances function not only as a means of entertainment, but also as a medium for negotiating identity and culture in society (Mulyawan et al., 2018).

The organisation of Southburn Fest Vol. 4 shows that management in informal organisations does not rely solely on hierarchical structures and administrative formalities. Instead, more prominent are the flexibility of roles, adaptability to change, and the ability to build trust among members. These aspects allow for a more dynamic management process, albeit often on a trial-and-error basis. According to Irawan, the strength of informal organisations lies in the ability of their members to form consensus through horizontal communication, which is more responsive to contextual needs. This is evident in the process of curating bands, organising technical rehearsal schedules, and engaging local vendors in a deliberative manner based on long-established social relations within the community (Irawan, 2019).

In terms of artistic strategy, Southburn Fest Vol. 4 developed a more conceptual visual approach, with the use of the Cobalt Blue colour theme as the primary identity. This visualisation was not just an aesthetic decision, but also part of the event's branding strategy. As explained by Risnayanti, in the world of event organisers, visual consistency and artistic narrative play a significant role in building the image of the event in the eyes of the public (Risnayanti, 2020). The choice of visual elements is also closely related to the audience segmentation to be reached, namely, young urban communities who appreciate experimental forms of expression. Thus, the artistic strategy applied cannot be separated from visual communication considerations that are able to represent the values and character of the community.

Furthermore, Southburn also succeeded in creating a collaborative ecosystem that brought together various actors- musicians, artists, alternative media activists, and local small businesses one festival space. This shows that this kind of event does not only function as a music performance, but also as an alternative community-based economic platform. In this context, event management involves a networking strategy that creates cross-sectoral synergies. In line with Syafrizal's view, successful performing arts management is able to bridge between artistic value, economic sustainability, and social participation in a balanced manner (Syafrizal et al., 2022).

In the context of the implementation of Southburn Fest Vol. 4, the strategy of performing arts not only functions as a forum for expression but also as a medium for collective communication between artists and audiences. The implementation of this festival requires careful organisation so that it not only displays quality performance, but also conveys the social and cultural messages that the community wants to convey. As stated by Febrianto and Dharmawan, music community activities often carry the content of social criticism wrapped through creative and strategic communication, so that the role of event managers is not limited to logistics, but also a collective narrator of a discourse that wants to be communicated to the broader community (Febrianto & Dharmawan, 2024). Furthermore, events such as Southburn Fest cannot be separated from the cultural aspects of participation that are organically built between the organising community and its audience. The presence of fans who are not only passive spectators but also produce social narratives through direct interaction at the event location becomes part of the festival's collective identity. This phenomenon is in line with Rinata, Widodo, and Yusran's research, which states that in the grunge music community, fan participation is not only realized through attendance but also through active involvement in building and maintaining the community's values (Rinata et al., 2020). This reinforces the importance of a participatory approach in community-based performing arts management.

One of the important aspects of organising Southburn Fest Vol. 4 was how the community adjusted to the limited facilities and formal support. The absence of partnerships with large institutions or commercial sponsors put the festival in a logistically vulnerable position. However, this shortcoming triggered creativity in managing the venue, stage equipment, and sound system independently. As revealed by Angelia and Gilang, the quality of supporting facilities in an event venue determines the visitor experience. However, at grassroots events, it is often replaced by a collective atmosphere that actually increases the emotional satisfaction of the audience (Angelia & Gilang, 2024).

On the other hand, the strength of the community in maintaining the spirit of the event is also supported by their ability to utilise social media as a campaign, promotion, and documentation tool. Southburn Fest Vol. 4 did not have a professional media team. However, they maximised the role of community accounts on Instagram, Facebook, and YouTube channels to disseminate information and build enthusiasm before and after the event. The role of social media as a medium for community campaigns is also described by Safitri, who states that in political and cultural contexts, social media functions as an adequate message distribution space because it is horizontal, open, and participatory (Wahyu Rama Nugraha, Luna Safitri Salsabil, 2023). The community's ability to manage data, agenda, and internal communication is also a crucial aspect.

The internal dynamics of the community driving Southburn Fest Vol. 4 also reflect the concept of complex informal organisational management. Although it does not have an official hierarchical structure, the working pattern that is formed is more fluid and responsive to the needs of the field. This is in line with Irawan's idea that informal organisations have advantages in flexibility, speed of decision-making, and emotional closeness between members, which ultimately creates efficiency in managing activities (Irawan, 2019). In the context of Southburn, this efficiency can be seen from how community members can adapt quickly to changes in technical conditions on the day of the event, without having to go through a complicated chain of command. In addition, the spirit of collectivism that grows in this community is inseparable from its subcultural identity, namely the spirit of resistance to mainstream culture. The active participation of fans and musicians in every line of the festival reinforces this spirit. As Kudadiri explains, the culture of participation in alternative music communities, such as grunge fans in Malang, creates a strong social identity and plays a role in maintaining the existence of the community. In Southburn Fest, this was reflected in the direct involvement of the audience in helping with stage techniques, documentation, and logistical consumption, which were shared between individuals independently (Kudadiri, 2025).

Furthermore, the organisation of this festival is also a symbolic critique of the lack of institutional support for experimental art. In this context, music performances do not only function as entertainment, but also as a medium of social and political expression. Febrianto and Dharmawan emphasise that music communities can play an important role in delivering social critique through their programme of activities, and this is evident in Southburn's lineup curation, which often features bands with lyrics containing social protest or criticism of structural inequality (Febrianto & Dharmawan, 2024). These conditions show that Southburn Fest is not just a music festival, but a space that allows for social negotiation, discourse

formation, and transformation of community values. This process does not take place linearly, but through collective practices formed from field experiences and a network of social relations.

On the other hand, the audience management carried out by the Southburn community shows a deep understanding of the target segmentation. Without relying on massive promotion in mainstream media, they maximise community-based distribution channels such as independent social media, discussion groups, and active word-of-mouth among underground music activists. This shows a marketing strategy that relies on emotional closeness and social trust as the main capital. As asserted by Maranisya, the experience of visitors at a concert is strongly influenced by the comfort of interaction and atmosphere provided by the venue and the organising community (Maranisya et al., 2023). Therefore, Southburn not only sells music performances, but also offers a warm communal atmosphere, where visitors feel part of the event, not just as passive spectators. In addition, the presence of extreme music genres such as metal, hardcore, or punk featured in Southburn Fest also strengthens the festival's identity as an alternative space that represents the unrest and ideology of the younger generation in the region. This view is supported by Fadli, who explains that metal music is closely related to the expression of identity and resistance to dominant norms (Fadli, 2016).

In the context of performing arts organisations, as reflected in Southburn Fest Vol.4, the managerial dimension does not only revolve around logistical and technical aspects, but also involves the process of building a sustainable arts ecosystem. Asra and Merry emphasise that effective performing arts management is management that is able to become a forum for an arts ecosystem that brings together artists, audiences, sponsors, and other stakeholders in a space that supports each other (Asra & Merry, 2024). This pattern of management is also seen in Southburn Fest Vol.4, where the Southburn community consistently not only presents music performances, but also builds relationships between artists from various backgrounds. Collaboration across sectors - musicians, visual artists, alternative media activists, and local small entrepreneurs - became social capital that strengthened the sustainability of the event. The strength of this network confirms that the success of community events lies not only in the scale or popularity of the event, but in the sustainability of relationships and the socio-economic benefits generated in the local scope.

Furthermore, Southburn Fest Vol . 4 also shows how event management in the performing arts can function as a medium for collective identity communication, as suggested by Hamidi and Putri. According to them, performing arts events can be a tool to strengthen and represent the identity of a particular group or community through visual narratives, the choice of performers, and the artistic concepts carried (Hamidi & Putri, 2020). In the case of Southburn, the identity of the underground subculture that is closely related to the values of resistance, free expression, and community solidarity is the main message that is communicated consistently in each edition of the festival. Through this approach, the festival is not only an entertainment space, but also a medium to maintain and strengthen the cultural existence of the underground community in the Kediri area and its surroundings. The narrative built through musical performances, visual design (such as the Cobalt Blue theme in Vol . 4), and social interaction during the festival, indirectly reinforces the position of the Southburn community as a cultural actor with a distinctive identity.

On the other hand, the strategies used in attracting audiences and building public engagement in Southburn Fest are also relevant when linked to Sukoco's study, which highlights the importance of visual communication strategies and audience experience in music event organisers. Sukoco mentioned that the success of a music event does not only rely on the event programme, but also on how the organiser is able to build an experience that is unique and relevant to the intended market segmentation (Sukoco et al., 2023). Southburn Fest Vol.4 applied a similar approach, where they not only offered an interesting lineup of underground music, but also created an immersive festival atmosphere through visual elements, intimate venue atmosphere, and close social interaction between performers and audiences. By prioritising the concept of experience-based events, Southburn is able to build loyal audiences who do not just come as seasonal spectators but become part of a growing community.

As emphasised by Febrianty in performing arts event management, there is a need for cross-functional integration involving artistic, technical, financial, and communication aspects in a balanced manner (Febrianty, 2023). They emphasise that performing arts event management must be able to combine orientation to artistic value with operational effectiveness, so that activities can run smoothly while providing a significant cultural impact. This is also evident in the management of Southburn Fest Vol.4, which despite being based on informal communities and minimal funding, still strives for professional management in the aspects of sound, lighting, documentation, and digital promotion. Well-thought-out artistic arrangements, disciplined management of band schedules, and the ability to manage local sponsors and vendors are evidence of the cross-functional integration pursued by the committee collectively. In other words, Southburn Fest shows how holistic and adaptive performing arts management practices can be done even on a small community scale and without the support of large institutions.

Finally, phenomena such as Southburn Fest Vol . 4 enrich the discourse on how performing arts management practices in Indonesia do not merely follow corporate or institutional patterns, but can develop in community-driven management schemes rooted in the values of solidarity, participation, and collective

creativity. The study of these management models is important to be deepened, especially in an effort to formulate strategies for developing an arts ecosystem that is inclusive, sustainable, and relevant to the needs of local communities.

In the management of community-based art performances such as Southburn Fest Vol. 4, the dimension of building a local art ecosystem is a crucial point that needs to be underlined. Pratama in his study of music communities in Surabaya asserts that performing arts management is not only a technical matter of organising events, but also a process of building networks between artists, stakeholders and audiences to create a sustainable creative ecosystem (Pratama, 2022). In the context of Southburn Fest, this aspect is reflected in the community's success in embracing various local elements-such as stage vendors, sound systems, visual artists, small entrepreneurs, and alternative media-to be actively involved in the festival. This cross-sector collaboration strengthens Southburn Fest's position as an interaction space that not only promotes underground music but also empowers the potential of the creative economy at the local level. Activities like this are a form of strengthening a community-based art ecosystem that is adaptive to the needs of the region, as well as serving as a social laboratory for sustainable collaborative practices.

In addition, the management strategy in Southburn Fest can also be studied from the perspective of value creation and event identity through a strategic communication approach. Rezeky and Sabrina in their research on the Existence of Java Jazz Festival as a Music Event in Indonesia show that the scale or number of audiences does not solely determine a successful art event, but by the committee's ability to design an identity narrative that is relevant to the target audience (Rezeky & Sabrina, 2019). Southburn Fest adapts a similar principle by building the festival's image as a space for authentic subcultural expression. The emphasis on the values of community solidarity, free expression, and popular culture resistance is conveyed not only through musical content but also through visual elements, stage design, and social media campaigns. In this way, Southburn Fest succeeded in creating a strong emotional bond between the event and its visitors, making the festival not just an entertainment consumption, but as a representation of the collective identity of the underground community in the Kediri area and its surroundings.

According to Fajar, Yuwana, and Trisakti in performing arts event management, the success of a festival is also greatly influenced by the committee's ability to integrate artistic, technical, and managerial aspects in a balanced manner (Rofi'ul Fajar, Setya Yuwana, Trisakti, 2021). Southburn Fest Vol. 4, although managed by an informal community without a rigid hierarchical structure, showed proficiency in planning programme curation, technical production management, and strengthening social networks. This integration process requires collective leadership skills, where decisions are made deliberatively based on the experience and skills of community members. This shows that performing arts management practices at the community level cannot be seen as inferior practices compared to formal events, but rather as a form of managerial innovation based on social experience and cultural capital. As explained in Wahyu's study, community-based arts management practices emphasise the value of participation, democratisation of cultural space, and horizontal collaboration between actors (Wahyu Rama Nugraha, Luna Safitri Salsabil, 2023).

Another noteworthy aspect of the management of Southburn Fest Vol. 4 is how this community applies a community-based marketing strategy that does not rely on large-scale promotions, but instead relies on social networks and emotional relationships. This kind of strategy is in line with Risnayanti's findings, which state that in the context of music event organisers, communication approaches that prioritise personal closeness, the use of interactive social media, and direct community involvement are more effective in attracting specific audiences (Risnayanti, 2020). Southburn Fest uses social media not only as a promotional tool, but also as a two-way communication medium that builds a sense of belonging between the audience and the organising community. This practice strengthens visitor loyalty and creates a solid audience base, who not only come to watch but also contribute to promoting, documenting, and even supporting the technical implementation of the festival.

Furthermore, it is also important to note that in the context of Southburn Fest, the educational dimension and knowledge transfer are also part of the community's managerial practices. The collective experience in organising the festival from edition to edition has formed a pattern of informal learning among community members. As noted by Asra and Merry, community-run arts festivals have the potential to become a cross-generational learning space, where new members gain an understanding of the production of performing arts through direct experience in the field (Asra & Merry, 2024). In Southburn, this process can be seen from the regeneration of members involved in the committee, as well as the development of technical and artistic capacity that increases from year to year. This kind of learning pattern strengthens the sustainability of the community and ensures that the values and skills built do not stop at one period, but continue to be passed on.

Thus, Southburn Fest Vol. 4 can be read not just as an annual music event, but as a manifestation of alternative managerial practices based on solidarity, collective creativity, and resistance to the mainstream. The study of these dynamics is important, especially to understand how performing arts management practices can develop outside the corridors of formal institutions and become part of a sustainable grassroots

cultural movement. This is the main reason for the author to be able to research how the implementation of performing arts management strategies used in managing the Southburn Fest Vol.4 event and what are the obstacles and solutions used in the management of Southburn Fest Vol. 4, including logistics, schedules, and infrastructure.

## 2. METHOD

This research uses descriptive qualitative research methods. The choice of qualitative method is based on the desired results when conducting research in the form of strategies or steps taken by the Southburn community in carrying out Southburn Fest. The research approach in this study uses the scientific disciplines of management and music without any manipulation or other treatments of the data that has been obtained. This method aims to understand the phenomenon contextually, by exploring the narratives and meanings contained in the experiences of the event actors, rather than simply analysing numerical data. As explained by Alaslan et al., the qualitative approach allows researchers to explore social and cultural processes in depth through interviews, observation, and documentation techniques, all of which form the basis of this research (Alaslan et al., 2023). This research was carried out for 2 months, precisely from December 2023 to January 2024, which took place at Orvius Soundlab in the city of Tulungagung. Orvius Soundlab itself is a recording studio owned by Febri Antonia, who is also one of the founders of Southburn Fest. The direct presence of researchers during the preparation process, implementation, and post-event evaluation provides an opportunity to obtain more holistic and authentic data. This is in line with Hasanah's view that direct observation in natural settings allows researchers to capture the dynamics of social interactions and management practices that are not revealed through interviews alone (Hasanah, 2017).

The subjects of this research are Febri Antonia, as the founder of Southburn Fest, and Agatha Tito and Zafira Amalya, who are members of the Southburn community and figures who took part in enlivening the Southburn Fest concert. The object of this research focuses on the management of Southburn Fest Vol.4 event management. The data sources used in this research include primary and secondary data sources, consisting of primary by conducting interviews with Febri Antonia and Agatha Tito, and Zafira Amalia and secondary data sources as supporting data sources, namely related to Southburn Fest Vol 4 reports and articles. Data collection techniques in this study include observations carried out during the Southburn Fest Vol 4 concert, interviews taken from the subjects of this study, and documentation obtained from social media accounts and mass media covering the event. In the data collection process, this research uses triangulation techniques, which include triangulation of sources, techniques, and time. Source triangulation is done by comparing data from various sources, both internal and external to the Southburn community, to obtain diverse perspectives. According to Alfansyur and Mariyani, the application of triangulation of techniques, sources, and time is an important step in increasing the credibility of qualitative research data, because it allows strengthening information through comparison across methods and across time (Alfansyur & Mariyani, 2020).

Data collection techniques consisted of three main types: participatory observation, in-depth interviews, and documentation. Observations were made during the Southburn Fest Vol.4 concert, where researchers recorded interactions between community members, audience responses, and the technical and logistical management of the event. This technique allows researchers to understand the actual context and dynamics that take place in real-time. Hasanah stated that observation makes a significant contribution to understanding the meaning of the social behaviour under study (Hasanah, 2017). In-depth interviews were conducted with the main subjects, namely Febri Antonia, Agatha Tito, and Zafira Amalya. This technique follows the semi-structured interview model, as described by Arismunandar, where questions are designed to be open-ended to allow interviewees to explain their experiences and perspectives more broadly and reflectively (Arismunandar, 2013). The interviews also provided insights into managerial decisions taken during the planning and execution of the festival, including how they responded to challenges and coordinated teamwork informally. Documentation collected included social media archives of Southburn, local mass media coverage, and photo and video documentation of events. This technique reinforced other data by providing visual and narrative evidence that could be directly verified. As stated by Anissa, visual documentation is essential in performing arts research because it is able to capture expressive elements that cannot always be explained in words (Anissa Mayang Indri Astutii & Shinta Ratnawati, 2020).

Data analysis techniques in this research include the process of data collection, data reduction, and data presentation. Data reduction was carried out by filtering relevant information obtained from interviews, observations, and documentation, and then categorised based on central themes such as communication strategy, task division, technical management, and public participation. According to Sugiono, this reduction process is fundamental so that researchers do not drown in the complexity of qualitative data, which is broad and heterogeneous (Sugiono, 2014). Data presentation was conducted in the form of thematic narratives that describe the processes and dynamics that occurred during the implementation of Southburn Fest. By referring to the Miles and Huberman presentation model, the data were arranged systematically to show the

relationship between phenomena found in the field. The final step was the drawing of conclusions based on in-depth interpretation of the analysed data. This stage seeks to answer the main research question regarding the managerial strategy of the Southburn community in organising an independent music festival. Data validity and reliability were maintained through a process of cross-verification between data and sources. The time triangulation technique was applied by conducting observations and interviews at various phases of the event, starting from the initial planning stage, during the event, and to post-implementation. According to Susanto, Risnita, and Jailani, the use of time triangulation can increase data trustworthiness because it allows researchers to capture changes and dynamics that occur within a specific period (Susanto et al., 2023).

In addition, this research approach also recognises the importance of the relationship between creative spaces and performing arts practices in a community context. As explained by Mulyawan, performing arts management in non-formal communities relies on collective work, the spirit of voluntarism, and adaptive ability in the face of limited resources (Mulyawan et al., 2018). This context is very relevant to the Southburn community, which operates independently and relies on solidarity between its members. Furthermore, this research pays attention to the communication management aspect between community members as an integral part of the success of the event. Febrianto and Dharmawan state that communication in music communities is fluid yet strategic, as it is not only a means of technical coordination but also strengthens collective identity and a spirit of togetherness in facing production challenges (Febrianto & Dharmawan, 2024).

Thus, the qualitative method used in this research not only aims to collect data, but to understand the meaning behind the actions, strategies, and organisational structures of the Southburn community. This research also aims to make an academic contribution to the study of performing arts management and the dynamics of independent music communities in Indonesia, as done by Asra and Merry in their research on Geratri Festival in Batam (Asra & Merry, 2024).

Data validity techniques include source triangulation by comparing the results of interviews with members of the Southburn community and external parties to get a richer perspective. Triangulation techniques through various perspectives or views are expected to obtain results that are close to the truth, therefore this stage of triangulation is carried out if the data or information obtained from the research subject or informant is doubtful. Time triangulation is used to influence the trustworthiness of the data.

In qualitative research, data validity is an important foundation to ensure that the results obtained have a high level of credibility. One technique that is often used is source triangulation, which compares interview data from various informants from both Southburn community members and external parties. The goal is to get a richer and more comprehensive perspective. By comparing various data sources, researchers can see the consistency or differences in information that appear, so that it can strengthen or even question the validity of the data collected. As stated by Alfansyur and Mariyani, source triangulation plays an important role in enriching the researcher's understanding of the phenomenon being studied, as well as being a tool to reduce bias that may arise from one source alone (Alfansyur & Mariyani, 2020).

In addition to source triangulation, technical triangulation is also used, which utilises various data collection methods such as interviews, observation, and documentation. The aim was to obtain more valid data from different approaches. This is in line with the views of Susanto, Risnita, and Jailani, who state that a combination of several data collection techniques can reveal different dimensions of the research object, so that the results obtained are closer to the truth (Susanto et al., 2023). Triangulation of this technique is important, primarily when the data obtained from one method is of doubtful accuracy. By confirming using other techniques, researchers can ensure the strength and consistency of the data.

Furthermore, time triangulation was also applied in this study, namely by collecting data at different times. In this way, researchers can observe the stability and consistency of data over time. As stated by Alfansyur and Mariyani, time variation in data collection can minimise the influence of momentary conditions that can affect informants' answers, such as mood, environmental conditions, or certain social situations (Alfansyur & Mariyani, 2020). Therefore, time triangulation not only increases the credibility of the data but also affects the dependability of the research results.

The application of this data validity technique becomes relevant in a community context such as Southburn, where social dynamics and community participation are powerful. According to Asra and Merry, in performing arts management involving communities, interactions between community members and external parties must be understood holistically, because each party brings its values and views (Asra & Merry, 2024). With the correct triangulation, researchers are able to capture these dynamics more accurately and deeply.

By combining the three triangulation techniques - source, technique, and time - researchers can not only increase the validity of the data, but also enrich the interpretation and understanding obtained. As stated by Hamidi and Putri, in event management, the diversity of perspectives from internal and external

informants provides a strong foundation in formulating the right communication strategy (Hamidi & Putri, 2020). In line with that, triangulation is an integral pillar in the process of credible data collection.

In implementing source triangulation, researchers not only compare statements from various informants but also pay attention to the social and cultural context in which the Southburn community operates. This context is important so that the interpretation of the data is not detached from the existing reality. As stated by Rofi'ul Fajar and Setya Yuwana, in the management of performing arts organisations, the involvement of various social actors with different backgrounds and interests requires researchers to verify data carefully in order to create a complete understanding of the patterns of interaction and community dynamics (Rofi'ul Fajar, Setya Yuwana, Trisakti, 2021). Therefore, source triangulation is not only a tool to confirm the truth of the data, but also to capture the complexity of relationships that exist in the community.

On the other hand, the application of triangulation techniques in this study also considers the characteristics of community participation in arts activities. For example, direct observation in Southburn community activities such as regular meetings, music performances, or internal discussions provides different data compared to personal interviews or documentation studies such as work programme archives. Hamidi and Putri assert that in art events, direct observation of participant and audience activities can reveal meanings that are not always conveyed in interviews (Hamidi & Putri, 2020). Therefore, combining observation techniques with interviews and documentation provides a richer and more profound dimension of data.

Time triangulation in this research also serves to capture dynamics that may change over time. For example, interviews conducted when the community is preparing for a big event may produce different information compared to interviews after the event is over. This is in accordance with the opinion of Alfansyur and Mariyani, who state that time variation in data collection helps reduce the risk of situational bias in data and provides an overview of the continuity or change of the phenomenon studied (Alfansyur & Mariyani, 2020). In other words, time triangulation allows researchers to check the stability of the data and ensure that the research results are not affected by momentary conditions.

The entire process of data collection and analysis in this study was conducted by applying the principles of research ethics, including maintaining the confidentiality of informants, obtaining informed consent, and ensuring that informants' participation was voluntary without coercion. This principle is in line with the guidelines suggested by Alaslan in qualitative research practice, so that the integrity of the research process is maintained and the research results can be scientifically accounted for (Alaslan et al., 2023). With structured research methods and the application of rigorous data validity techniques, it is hoped that the results of this study will be able to provide a comprehensive and credible picture of the management and dynamics of the Southburn community in the realm of performing arts.

### 3. RESULT

The performing arts management strategy in a concert is the process of planning, organising, implementing, and evaluating various aspects that support the success of organising a concert as a performing art. In the planning of the concept of performing arts management in this study, the committee is responsible for ensuring that each element, from the planning stage to execution, runs well in accordance with the artistic and technical objectives of the show. Concept planning of Southburn Fest Vol.4 from the explanation of Febri Antonia (33) as the head of the Shoutburn community said that, Southburn Fest Vol.4 has a concept that is planned by looking at several factors, namely the purpose and theme of the concert which is used in conjunction with the performers, then forming a production team to run the event, budget and resources which include how to get the necessary resources, both from sponsors, donors, and ticket sales. Southburn Fest Vol. 4 developed a structured performance schedule to ensure all stages of the event ran smoothly and according to plan. This schedule includes:

1. **Pre-performance Preparation** - Includes setting up the venue, technical rehearsals with musicians, and checking equipment.
2. **Opening Time** - Includes audience registration, welcome, and opening act.
3. **Main Show** - A performance by the leading musicians with a set duration that has been divided.
4. **Pause or Interval** - A break for the audience and technical preparation for the next segment.
5. **Closing** - A final performance to conclude the show and thank the audience.
6. **After the Show** - Dismantling, photo session, and interviews.

In addition, the schedule of artists is organised based on popularity. The aim is that the audience will also be interested in seeing musicians they are not familiar with, so that all performers receive equal appreciation and add to the overall experience of the audience.

Promotion and publication carried out by Southburn Fest Vol.4 is carried out by optimising the role of social media from Southburn Fest's own social media accounts and social media belonging to media partners who work together for this concert—not forgetting also the dissemination of information related to concerts



through local underground communities, especially within the Southburn community itself. The Southburn community coordinated logistics to support the smooth running of Southburn Fest Vol. 4. Logistical arrangements included the use of pick-up cars for transporting equipment, cooperation with the local siskamling to maintain security outside the venue, and the provision of supporting facilities such as backup generators for emergency electricity and health posts for spectators who needed treatment. In addition, the committee also provided booths for local MSMEs to sell in the concert area. All of these efforts were made to facilitate the committee and increase audience comfort during the event.

In addition to logistical coordination, performer management in the context of music performance management involves coordinating and managing all aspects related to the musicians or artists who will perform so that the show can run optimally. Production management is carried out by the Southburn Fest vol. 4 concert committee. In organising Southburn Fest, financial management and sponsorship are two crucial aspects that affect the success of the event. Southburn Fest Vol . 4 gets many sponsors from various brands such as Barley, Andalan Cigarettes, Ayam Nelongso, Jesse Factory, loodst Café, and various other supporting sponsors that exist to support the running of this event. After the event is over, an evaluation of the cooperation with sponsors also needs to be done to measure the effectiveness of their marketing strategies and open up collaboration opportunities for the next event. With structured financial management from the Southburn Fest Committee and the right sponsorship strategy, Southburn Fest can run successfully. In addition to providing the best experience for visitors, success in the financial and sponsorship aspects will also support the growth and sustainability of the event in the future.

Promotion and marketing in this event is primarily digital marketing through social media by utilising Instagram as a platform that is very popular among music lovers, then creative content is also a form of promotion and marketing used by the southburn content team so that fans feel the atmosphere they will experience at the upcoming event, the southburn community opens erly bird ticket sales at special prices, this aims to attract fans who want to get tickets early as well as package deals for communities or large groups, the southburn community offers group ticket packages or discounts for purchases in specific quantities. Cooperation with local media is also one of the ways the Southburn community in the form of promotion and markets itself. The Southburn Community also works with local media as media partners, who will assist in promoting events on their platforms. With sponsorship, the Southburn Community can also utilise its network to expand promotion. In addition, poster distribution is also carried out in strategic locations such as campuses, cafes, and music stores so that it is easily accessible to the target audience. Exclusive merchandise became a bonus for certain ticket purchases and helped promote the event indirectly. The Southburn community also does marketing through the music community to be able to reach audiences who are already active in the music environment.

In addition, evaluation and feedback of a concert are essential to assess the success of the event and identify aspects that need to be improved in the future. One example of the obstacles that occurred was the audience that broke through to enter the venue without using tickets. This is a matter of serious evaluation because if it is not followed up immediately, it will cause problems in the next edition of the show. Obstacles and solutions in the process of managing Southburn Fest vol. 4, in this case, the S.W.O.T (Strengths, Weaknesses, Opportunities, Threats) analysis approach can help the committee in recognising the strengths, weaknesses, opportunities, and threats that may be faced, as well as designing the right solution. Regarding the SWOT analysis contained in the Southburn Fest Vol 4 event is explained as follows:

**The strengths of Southburn Fest Vol. 4** are artistic, management, and audience experience:

1. **Artist Quality and Performance:** Southburn Fest Vol. 4 showed an increase in quality by presenting a national *guest star*, the band "Karat," who had performed at Wacken Open Air (Germany, 2019). This was Southburn Fest's first step in inviting a national artist, and proved to be a success as the event tickets were sold out prematurely.
2. **Strong Event Brand:** As the fourth edition of the event, Southburn Fest has a strong reputation in the local music community. To maintain and expand popularity, the organisers utilised documentary content from previous editions as promotional material to attract new and existing audiences.
3. **Quality Audience Experience:** Southburn Fest is known for providing a unique and memorable experience for the audience. To maintain and enhance this, the organisers provide additional facilities such as artist interaction areas, culinary zones, and Instagramable photo spots to create a comfortable and fun atmosphere.

**Southburn Fest Vol. 4 downsides and solutions:**

1. **Funding Limitations:** The implementation of the festival required a large budget, but the funds obtained did not match what was proposed. *Solution:* Collaborate with local/national sponsors, sell merchandise, and rent out booths for MSMEs as additional income.
2. **Limited Human Resources:** The implementation team is still limited and not entirely adequate to manage large-scale events. *Solution:* Recruit volunteers from local communities and students, and provide short training so that they understand their duties.
3. **Inconsistent Promotion:** Lack of a targeted promotional strategy can impact audience reach and event success. *Solution:* Regularly schedule social media promotional content up to the D-day, including engaging influencers and hiring a social media manager when possible.

**Southburn Fest Vol. 4 opportunities** and strategies for their utilisation:

1. **High Interest in Local Music Festivals:** Local music festivals are increasingly in demand due to cultural, social, and economic factors. *Solution:* Southburn Fest capitalised on this trend by promoting itself as a must-attend event for underground music lovers and highlighting local artists as the main attraction.
2. **Expand Collaboration with Sponsors:** Sponsors play an important role in financial support, promotion, and event experience. *Solution:* Southburn partnered with relevant brands such as food, beverages, electronics, and payment services to enhance the event quality and promotional reach.
3. **Utilisation of Digital Technology:** Digital technology supports extensive promotion and creates a more interactive audience experience. *Solution:* Southburn Fest utilised social media, digital marketing, and live streaming with a competent technical team to promote more effectively and reach a wider audience, including outside the event area.

**Southburn Fest Vol. 4: threats and coping strategies:**

1. **Competition with other music events:** A large number of similar festivals or concerts held in close proximity can reduce attendance, sponsorship, and media attention. *Solution:* Southburn Fest brought a unique concept, effective promotion, and exclusive experiences (such as special interactions with artists or collaborative performances) to differentiate itself from other events.
2. **Economic Uncertainty Affecting Ticket Purchases:** Unstable economic conditions can reduce people's purchasing power for concert tickets. *Solution:* Offer ease of payment (e.g., instalments or time discounts), and provide added value for early buyers, such as special facilities to keep ticket purchases stable.

#### 4. CONCLUSION

Southburn Fest Vol. 4 is a music festival organised by Southburn Community, an independent music community since 2020. This event is an important platform for local musicians to introduce their work to a broader audience, with a larger scale and more mature event concept than previous editions. Event management includes concept planning, performer management, production, finance, sponsorship, and digital promotion. The concept was adjusted to underground music trends and combined with the genre of musicians performing. Despite facing obstacles such as limited funds, human resources, and competition from similar events, the Southburn community was able to overcome them through a SWOT strategy, utilising the strong reputation and increasing interest in local music, as well as collaborating with influencers, sponsors, and local communities. Overall, Southburn Fest Vol.4 successfully delivered a memorable experience for artists, audiences and the organising team, and strengthened its position as an influential independent music festival in Indonesia. The event is a testament to the importance of strategic management and the role of local communities in developing independent music.


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