

"Road to 10 Years Brotherground" Concert by Grounderz in Surabaya: A Review of Management Practices

Leli Mayalingga

Music Study Program, Faculty of Language and Arts, Universitas Negeri Surabaya

Article Details	ABSTRACT
Article History Received April 2, 2026 Revised July 7, 2026 Accepted July 15, 2026	This study aims to analyze the management of the "Road to 10 Years Brotherground" concert by Grounderz in Surabaya, as well as audience responses. The method used was descriptive qualitative research through observation, interviews with the organizers and 50 audience members, and documentation. The results show that the organizing committee implemented management functions, including planning, organizing, directing, and controlling. Planning encompassed determining the concept, lineup, budget, ticket prices, and promotional strategies, while a clear division of tasks supported coordination during the event. Control was exercised to ensure proper execution and to serve as a basis for evaluation. Although the target audience was not reached due to location-related factors, the concert still received a positive response. Based on the Stimulus-Organism-Response (SOR) theory, the majority of attendees were satisfied and expressed interest in attending the next concert. These findings indicate that Brotherground's strength lies in the consistency of its concept and its close connection to the extreme music community.
Keywords Concert Management Brotherground Management Functions Audience Reactions	
	<i>This article is an open-access article licensed under CC BY-SA.</i> 
Corresponding Author Leli Mayalingga Music Study Program, Faculty of Language and Arts, Universitas Negeri Surabaya Building T14, 2nd Floor, Faculty of Language and Arts, Universitas Negeri Surabaya Email: lelimaya777@gmail.com	

1. INTRODUCTION

Music can be understood as a sound phenomenon that is perceived and interpreted differently by each individual, depending on their historical background, environment, culture, and personal preferences. Conceptually, music is viewed as an auditory impression captured by the sense of hearing, as a work of art composed of primary and supporting elements, and as a sequence of sounds intentionally produced by individuals or groups and presented in musical form. Based on these various perspectives, music is essentially sound consciously created by humans and presented as a musical work. (Halimah, 2016) .

As times have changed, the functions of music have expanded significantly, both in the aesthetic and social spheres. Music is presented in various forms, including live performances and concerts. A music concert is a form of presenting musical works directly before an audience, involving interaction between musicians and the audience within a specific time and space. A music concert is a performance that presents works directly before the audience at the same time and place. During these events, interaction occurs between musicians and the audience that is not merely for entertainment but also provides an emotional experience and a sense of togetherness. According to Brown and Knox (2017) Music concerts can create a collective experience that strengthens a sense of togetherness and emotional connection between the audience and the music community. Furthermore, according to Zaidan et al. (2024) Music concerts can be understood as works of art that serve as a medium for expression and communication, capable of evoking emotions and stimulating the audience's thoughts. Music concerts are also described by Hidayatullah (2021) as performances organized as a form of direct interaction with the audience. Thus, music concerts are not only a venue for musicians to present their works but also play a significant role in the world of entertainment and communication with the public, as stated by Maranisya et al. (2023), that music conce

They are not only a means for musicians to showcase their best works but also serve as a form of entertainment for the public. According to Packer & Ballantyne (2011), the experience of attending a live music concert is not fully replaceable by digital media due to the social interaction and event atmosphere created during a live performance. In line with this, “ indicates that organizing music concerts—whether virtual or in-person—still requires well-planned event management to ensure the entire production, coordination, and execution run effectively.

In this context, Surabaya is known for its diverse music fan base and serves as a major hub for various arts performances. This situation presents both opportunities and challenges for local concert promoters. In this regard, Hernita & Dewi Djunaedi of (2025) stated that competition with national-scale promoters, the ever-evolving dynamics of music trends, and shifting audience preferences require promoters to innovate in event management and marketing constantly. In line with this, Amelia and Misnawati of (2025) emphasized that a comprehensive understanding of management and effective marketing strategies is crucial for addressing these challenges. This was further underscored by Getz & Page of (2019) , who noted that the success of an event is heavily influenced by strategic planning, risk management, and an understanding of the target audience's characteristics.

One example of effective management in making a music event a success is Fraud's Brotherground concert, which has consistently grown in Surabaya. Brotherground's origins trace back to a celebration of the band Fraud's anniversary, which later evolved into an extreme music festival (metal/hardcore). As the scale of the event and community support grew, the success of the Brotherground concerts was closely tied to well-planned concert management and marketing strategies. According to Erhan & Bangun(2024) Systematically organized concert management and marketing strategies are key factors in determining the success of a music performance event.

For the “Road to 10 Years” Brotherground concert held on August 10, 2025, Fraud operated under the music label Grounderz as the event organizer, both to commemorate Brotherground's decade-long journey and to sustain the extreme music scene in the post-pandemic era. This concert featured international bands such as Kruelty from Japan and Womrot from Singapore, as well as several local indie bands, including Enigma, Daging, Stone Crowd, Wrong Way, Eidib-G x Ahamzha, Extreme Decay, Rootmayer, Lie Down, Fordity, Right on Target, Contaminated Peaceful Ground, and Fraud itself. Based on the various explanations and unique aspects presented, this study examines the management of the “Road to 10 Years Brotherground” concert by Grounderz and audience responses to the event. According to “ Audience responses are crucial to analyze because audience perceptions and experiences serve as key indicators of an event's success.

A relevant previous study is “Management of the Rimbang Baling 3 Music Festival by Rumah Budaya Siku Keluang in Koto Lamo, Kampar Kiri Hulu, Kampar Regency, Riau Province,” written by Nadya Sulistini in 2021 as part of the Performing Arts Education Program, Faculty of Teacher Training and Education, Riau Islamic University. (Sulistini, 2021) .

The next study is titled “Studio Audience Perceptions of the ‘Ini Talkshow’ Program's Youth Pledge Edition (A Case Study on Net TV),” written by Dea Amarullah Jaya and Veronika Setyadji from the Faculty of Communication Sciences, Universitas Indonesia Maju. (Jaya & Setyadji, 2024) .

Next is a study titled “Marketing Strategies for the Hybrid Piano Competition at the UPH National Piano Competition 2022” by Yosia Revie Pongoh of Pelita Harapan University. This study (Pongoh, 2022) discusses marketing strategies for music events through promotional approaches and media to reach and increase participant and audience engagement. This study is a scientific journal article published in the Journal of Music Arts of Semarang State University.

This study uses management function theory as its primary foundation. In general, management is understood as a systematic process of managing various resources to achieve predetermined goals. Stoner (1996) explains that management encompasses a series of planning, organizing, directing, and controlling activities carried out to achieve organizational goals effectively and efficiently. Meanwhile, Terry (2021) views management as a process of collaboration among a group of individuals to achieve common goals under the leadership of a manager. Novitasari (2020) adds that managers are responsible for ensuring that all managerial activities move in the right direction to achieve the unit's goals. In the context of the performing arts, Jazuli (2014) states that management functions include planning, organizing, directing, and controlling. The importance of structured management in musical activities is also highlighted by (Kristiandri et al., 2024) , which explains that the processes of planning, rehearsal, and performance are key factors in the successful execution of musical activities.

In addition, this study also draws on the concept of marketing strategy as a supporting theory. Marketing strategy is a planned effort to reach an audience and align market needs with the products offered. (Ariyanto et al., 2023) It states that marketing is a managerial process focused on fulfilling consumer needs through value exchange while expanding market reach. In the context of concert organization, the marketing mix (4Ps) approach is often used as an analytical framework. Shinta (2011) explains that the marketing mix

consists of product, price, place, and promotion, which serve as instruments to elicit a response from the target market.

This study also employs the Stimulus-Organism-Response (S-O-R) Communication Model to analyze audience responses to concerts. According to (2003) In the S-O-R communication model, the primary focus lies on the message being conveyed, as it can spark interest in the recipient, thereby making it easier to understand and accept. In this model, the message serves as the Stimulus (S), the recipient as the Organism (O), and the resulting impact as the Response (R).

2. METHOD

In this study, the researcher employed a qualitative, descriptive approach to gain an in-depth understanding of the phenomenon under investigation. According to Creswell & Creswell (2017) The qualitative approach is used to explore meaning and understand a phenomenon based on the perspectives of the research informants. Through this approach, the researcher sought to describe, analyze, and interpret the implementation of concert management and audience responses to the Brotherground concert organized by Grounderz. The research focused on the managerial processes involved in organizing the “Road to 10 Years Brotherground” event in Surabaya.

Data collection techniques in this study include non-participatory observation, structured interviews, documentation, and a literature review. (Sugiyono, 2024) . Observations were conducted directly from the preparation stage through the concert’s execution. Interviews were conducted with the founder of Grounderz, Ardi Yustianto (Kecenk), the executive chairperson Ahmad Badaruzzahman (Bokir), and involved 50 audience members as informants. Documentation in the form of photos, videos, and event archives was used as supporting data, while the literature review drew on books, journals, scientific articles, and social media.

Qualitative data analysis followed the “ , which comprises three main stages: data reduction, data presentation, and conclusion. This process was carried out systematically, in stages, to produce structured, easily understandable findings. Furthermore, data validity is tested through source triangulation and methodological triangulation. Source triangulation involves comparing data from multiple informants and documents, such as archives, photographs, and videos. In contrast, methodological triangulation is carried out by combining observation, interviews, and documentation to ensure that the data obtained is valid, consistent, and reliable.

3. RESULT

The Organization of the “Road to 10 Years Brotherground” Concert by Grounderz in Surabaya and the Application of Management Functions

The “Road to 10 Years Brotherground” concert was organized by Grounderz to commemorate Brotherground’s decade-long journey. In addition to serving as a celebration, the event also aimed to provide a platform for local bands while ensuring the sustainability of Surabaya’s extreme music ecosystem, particularly in the post-pandemic period. The organizers recognized a decline in interest in the extreme music market compared to pre-pandemic levels. Therefore, the concert was not designed on a large scale but was adapted to market conditions through a simpler concept, a mid-sized *lineup*, and a focus on local performers. This strategy was also positioned as an initial step to reignite audience interest before Brotherground returns as a major festival with an audience of more than 4,000 people.

The application of management functions in organizing the “Road to 10 Years Brotherground” concert was crucial to ensuring that the entire series of activities was carried out according to the established plan. In practice, the organizers implemented management functions to coordinate and direct all committee members, ensuring each team worked systematically and in a structured manner. Through this approach, the event’s goals and objectives could be achieved more effectively and with greater focus. The management functions applied in organizing this concert included:

a. Planning

In organizing the “Road to 10 Years Brotherground” concert, the planning phase was the first step to ensure that the entire series of activities proceeded systematically and in line with the established objectives. The event concept maintains the identity of extreme music, particularly metal and hardcore, with the lineup selected based on the bands’ track record of releasing new material. Additionally, the inclusion of international bands was considered a strategy to expand the audience reach.

Budget planning was carried out in stages, with audiovisual quality remaining the top priority. Funding was sourced from ticket sales, *merchandise* sales, sponsors, and media partners. Ticket pricing was designed to be varied through schemes such as *early-bird*, *presale*, *bundling*, *special student rates*, and *on-the-spot purchases*, to reach various audience segments. Promotional strategies are implemented through social media, community networks, music stores, coffee shops, and word of mouth. Additionally,

A work timeline is established, starting three months before the event through to the day of the event, to ensure optimal technical and operational readiness.

Table 1. Planning Timeline by Leli
(Source: Interview with the Source)

Planning Phase	Time	Activity	Objective
Concept Planning	3 Months Before the Event	Initial meeting regarding the concert theme, target audience, and the event organizer's objectives	To establish the direction and identity of the event
Establishing the organizing committee structure	2 Months Before the Event	Determining the organizational structure, such as the chairperson and the division coordinators	Facilitating work coordination
Budget preparation	3 Months Before the Event	Prepare estimates of income and expenses, including sponsorships and ticket sales.	Managing the event's financial needs
Venue selection	3 Months Before the Event	Conducting site surveys, considering capacity, access, and supporting facilities	Determining a venue suitable for the scale of the concert
Determining the Lineup	3 Months Before the Event	Contact the performing bands and negotiate contracts	Generating audience interest and boosting the event's appeal
Submitting permit applications	2 Months Before the Event	Processing permits for public gatherings and security, and coordinating with relevant parties	Ensuring the event's legal compliance
Seeking sponsors and partners	2 Months Before the Event	Establishing partnerships with sponsors, media partners, and communities	Increasing support and publicity
Promotion strategy	2 Months Before the Event	Creating poster designs, social media content, and ticket sales	Raising public awareness
Technical coordinator	1 Month Before the Event	Determining the requirements for the stage, sound system, lighting, and supporting vendors	Ensuring the technical readiness of the concert
Intensive coordination meetings	3 Weeks Before the Event	The committee evaluates progress and resolves any issues	Avoiding mistakes on the day of the event

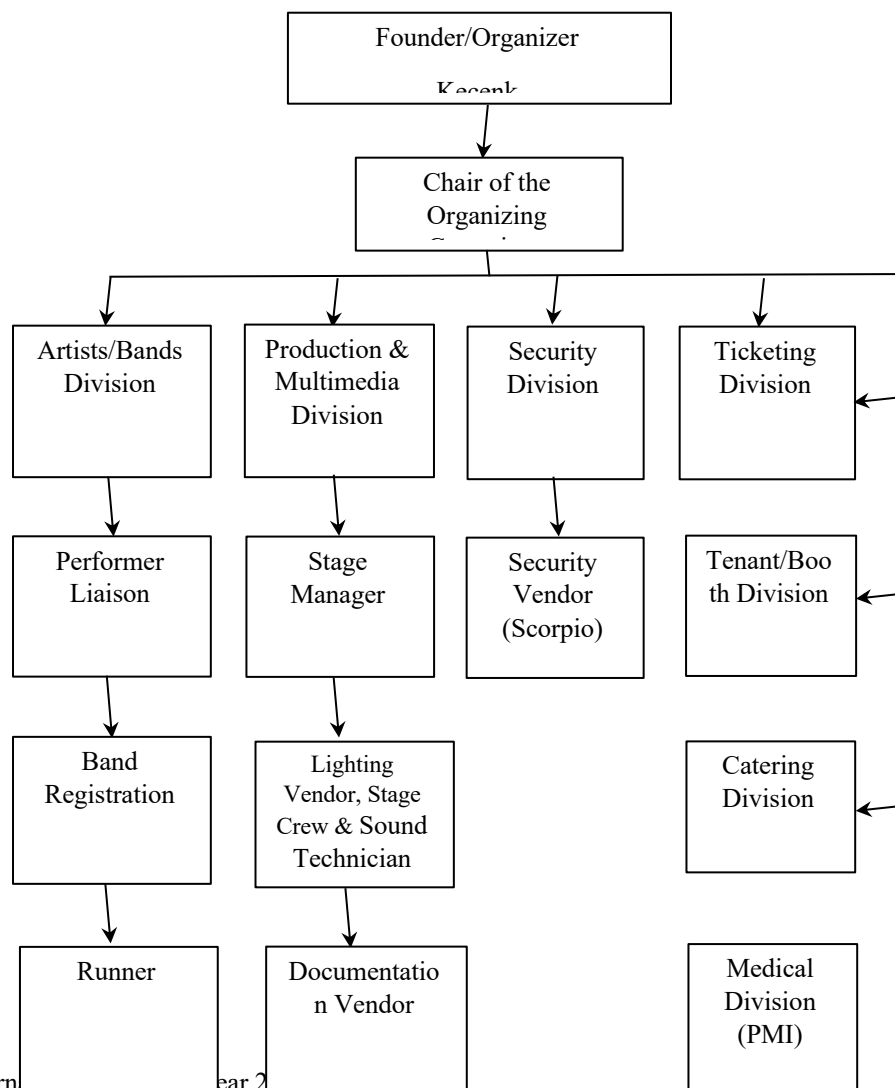
Final Check	One week before the event	Ensuring all requirements are ready, including the event schedule and task assignments	Minimizing technical risks
Final Preparations	1 Day Before	Confirm the attendance of performers and vendors	Ensuring the concert runs smoothly

b. *Organizing*

The application of organizational functions in this concert management is achieved through the delegation of tasks and authority to committee members based on their respective fields, ensuring the smooth execution of the event. The spokesperson, Mas Keceng, serves as Chairman/Founder, while the committee structure is formed separately with specific divisions of labor to handle operational aspects. The uniqueness of Brotherground's organization lies in the consistency of its human resources; it retains the majority of its previous committee members and makes changes to only about 20% of the team. This ensures that the experience and knowledge gained from previous events are preserved.

The relatively small committee size—about 15 people, even for an event with 5,000–6,000 attendees—demonstrates organizational efficiency. Each committee member has a clearly defined role, allowing tasks to be carried out effectively without an overly complex structure. New committee members are placed under the coordination of veteran members to ensure a gradual transition. Meanwhile, coordination among committee members is conducted through regular meetings, starting with the core committee and expanding to include all members as the event date approaches. The organizational structure for the concert is as follows:

Chart 1. Organizational Structure by Leli
(Source: Interview with the Source)





c. Actuation

During the execution phase, the organizing committee for the “Road to 10 Years Brotherground” concert was directed to carry out their respective roles to ensure coordination aligned with the plan. This process was supported by leadership guidance and communication, ensuring each division remained focused on its tasks.

The actuating function is implemented through an emotional approach, fostering a sense of ownership of the event. Based on interview results, Ardi Yustarianto (Kecen), as the organizer, did not prioritize formal methods but instead fostered the committee’s involvement within the extreme music community, thereby generating a high level of commitment to the work. Actuation was further strengthened through intensive communication—both during core meetings and leading up to the event day—including briefings to anticipate on-site challenges.

Additionally, flexibility played a crucial role in this phase, particularly in adapting to venue conditions and audience flow on the day of the event. Kecenk’s experience as both a musician and an organizer contributed significantly to the mobilization process, as he adopted best practices from various festivals to enhance the event’s quality and minimize challenges.

d. Monitoring (Controlling)

The implementation of monitoring functions during the “Road to 10 Years Brotherground” concert aimed to ensure that the entire series of activities proceeded as planned and to enable a swift response to on-site challenges. Monitoring was conducted both during and after the event by overseeing the performance of the organizing committee and relevant parties from the preparation stage through execution, while emphasizing the importance of open communication among teams.

Forms of oversight include monitoring audience entry and exit flows, adherence to the event rundown, the stage manager’s performance, technical production readiness, and ticket sales. Organizing committee members are stationed at specific checkpoints to prevent the entry of ticketless attendees, given the venue’s semi-open layout. In addition, supervision covered aspects of the event’s image, including audience behavior and the use of merchandise as a symbol of extreme music, with the field coordinator playing an active role in ensuring the event’s smooth execution.

A comprehensive post-event evaluation was conducted, covering audience flow, adherence to the event schedule, technical aspects, and ticket sales performance. Several challenges were identified, including longer lineup changeover times due to the use of a single set of equipment, attendance of approximately 800 out of a target of 1,000 people, influenced by venue location and accessibility, and technical disruptions from a generator outage. Additionally, the venue’s remote location impacted ticket price affordability and sponsorship value. The organizers also adjusted the schedule to accommodate the surrounding community, such as adding breaks during prayer times. The results of this evaluation will serve as the foundation for planning future concerts, including strategies for mixing genres in the lineup and selecting more adaptive concepts to expand the audience and pave the way for large-scale festivals.

Analysis of Audience Responses Based on SOR Theory

Based on interviews with 50 attendees of the “Road to 10 Years Brotherground” concert, audience responses were analyzed using the Stimulus-Organism-Response (SOR) theory, which explains that individual responses are formed through stimuli that are processed internally before generating a reaction. This approach was used to understand audience perceptions, satisfaction levels, and experiences during the concert. The audience profile consisted of 30 metal music fans/community members aged 18–28 (students, college students, and young professionals) who were familiar with the underground scene, as well as a general audience group aged 17–35 who attended for entertainment, out of curiosity, or at the invitation of friends.

During the stimulus phase, the stimuli were evident in the event’s structured concept, a lineup selection aligned with the audience’s character, a strong sense of community, and promotional strategies easily accessible via social media and personal networks. Technical factors such as stage design, sound system quality, visuals, and venue acoustics also influenced the audience’s experience.

The organism stage revealed that metal music fans exhibit higher emotional engagement due to their closeness to the community and the genre being performed, fostering a sense of belonging to the event. Meanwhile, general audience members view the concert as entertainment and social interaction, yet still respond positively to the atmosphere. Overall, attendees felt enthusiastic from the moment they entered the venue and rated the atmosphere as meeting their expectations. From a technical standpoint, the audiovisual quality was rated quite good, though there were notes on overcrowding in the area in front of the stage and uneven sound distribution.

The response phase was reflected in the high level of audience satisfaction. The majority of respondents enjoyed the concert until the end, were willing to recommend the event, and expressed interest in attending another Brotherground concert. Some feedback suggested better crowd management and a more strategically located venue.

Overall, the concert was well-received and provided a positive experience for the audience. Community fans responded very positively to the concept, atmosphere, audio quality, event flow, and the band's performance, with some notes on the venue and audience area management. Meanwhile, the general audience was satisfied with the atmosphere, promotion, and ticket prices, though they provided feedback on venue access, sound distribution, and the accuracy of the rundown. These findings indicate that the audience's background influences the "organism" process in SOR theory—that is, how individuals interpret stimuli before generating a response. Although there were differences in perception, both groups still demonstrated positive responses, indicating that the event's concept could appeal to a diverse audience.

4. CONCLUSION

Based on the research findings, Brotherground originated as an initiative by the band Fraud to generate revenue beyond live performances through merchandise sales. The momentum of Fraud's fifth-anniversary celebration served as the starting point for creating a showcase for local bands, which subsequently evolved not only as entertainment but also as an effort to strengthen a community-based independent music industry. Since around 2015, increased merchandise sales have driven Brotherground to evolve into a festival attracting 3,000–5,000 attendees. The emergence of Grounderz as a record label has further solidified Brotherground's position as a collective space that integrates live performances with music production.

The "Road to 10 Years" Brotherground concert was organized to celebrate the festival's first decade, serve as a platform for local bands, and help sustain Surabaya's extreme music ecosystem, particularly in the post-pandemic era. The event's scale was adjusted to market conditions through a simpler format and a lineup dominated by local acts to reignite audience interest.

In its implementation, this concert applied management functions, including planning, organizing, directing, and controlling and planning involved establishing the concept, selecting the lineup, preparing the budget, and developing pricing and promotional strategies. Organizing was characterized by the organizing committee's consistency, clear task division, and coordination through regular meetings. Motivation was achieved through an emotional approach by fostering a sense of belonging, while supervision involved monitoring the event's execution and conducting a post-event evaluation.

Although the event went smoothly, audience attendance fell short of the target, with approximately 800 attendees out of a projected 1,000. This was influenced by factors such as location, venue accessibility, and promotional and pricing strategies that still need improvement. Technical challenges, such as generator outages and the duration of lineup transitions, were also noted for evaluation.

Overall, audience feedback indicated a positive response to the concept, atmosphere, and concert experience. The majority of attendees were satisfied, willing to attend again, and recommended Brotherground. These findings confirm that Brotherground's main strengths lie in the consistency of its extreme music concept, its closeness to the community, and its ability to create a collective experience. With structured management and adaptive strategies, Brotherground has the potential to host a large-scale festival once again with a broader audience reach.

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AUTHOR’S BIOGRAPHY



Leli Mayalingga  <https://orcid.org/0009-0006-8627-3107> is a student in the Music Study Program, Faculty of Languages and Arts, Universitas Negeri Surabaya, Indonesia. Her research focuses on the management of the “Road to 10 Years Brotherground” concert organized by Grounderz in Surabaya, as well as audience responses to the concert. She can be contacted via email at lelimaya777@gmail.com