

Implementing ALTAEXPERIENCE.ID: A Digital Data Management Approach to Support Strategic Marketing Communication in Music Events

Muhammad Akbaryadi¹

¹ Department of Marketing Communication, Faculty of Communication, LSPR Institute of Communication & Business, Jakarta, Indonesia. Email: akbaryadi@gmail.com

ARTICLE HISTORY

Received: May 07, 2026

Revised: June 30, 2026

Accepted: June 30, 2026

DOI

<https://doi.org/10.52970/grmilf.v6i3.2262>

ABSTRACT

The study examines the planning of a digital data management system named "ALTAEXPERIENCE.ID" to enhance marketing communication and audience engagement within the music event industry. In the complex digital era, marketing effectiveness relies heavily on targeted interactions and efficient data management. This study employs a project planning methodology supported by empirical survey data from 55 concert-goers and a comprehensive situational analysis, including SWOT and competitor evaluation. The proposed system integrates QR Code technology, the WhatsApp Business API, and digital gamification to create a centralized ecosystem for seamless registration, real-time interaction, and automated data collection. The results reveal that 56.4% of attendees frequently encounter technical issues such as long queues and ticket fraud, while 100% of respondents expressed a high willingness to adopt a digital identity system for improved access and interactive features. Major findings suggest that "ALTAEXPERIENCE.ID" successfully transforms traditional one-way marketing into a participatory "phygital" experience that boosts brand recall and loyalty. The system enables organizers to analyze audience interaction data in real-time, providing actionable insights to refine marketing messages for future events. By bridging the gap between physical and digital engagement, this planning serves as a practical, scalable solution for event organizers navigating the digital transformation.

Keywords: Strategic Marketing Communication, ALTAEXPERIENCE.ID, Music Events, WhatsApp Business API, Digital Gamification.

I. Introduction

Marketing communication plays a central role in connecting brands with consumers (Juraskova, Jurikova, & Cockova, 2017). In the current digital era, information and technology dominate, and marketing communication is used to convey ideals, implant brands in the minds of consumers, and create meaningful experiences (Güven, 2022). Marketing concepts have evolved, and one of the main focuses today is Marketing 6.0 (Rust, 2020). This concept does not only focus on the product but more on how companies can create meaningful relationships with consumers through technology integration (Orth, Thurgood, & Van Den Hoven, 2020). Marketing now occurs in real-time on platforms like Instagram, Facebook, TikTok, and YouTube (Transilvania University of Braşov, Romania, Pricopoaia, Susanu, & Dunarea de Jos University of Galaţi, Romania, 2022). However, currently, the big data generated from event marketing has not been well-managed (Drakeley, 2022). Many companies only utilize data for short-term needs, such as event evaluation, without integrating it into long-term strategies (Ahid Maulana, 2024). This shows the need for a system

capable of managing consumer data in an integrated manner, so it can be used for strategic decision-making in the future (Sharma, 2024).

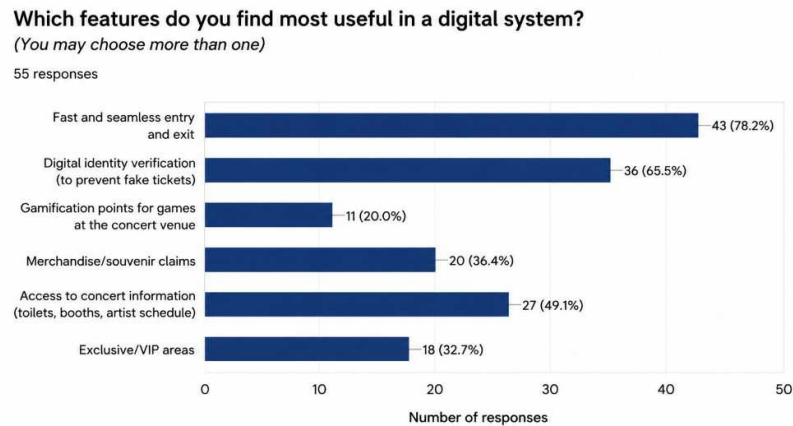


Figure 1. Survey Result

A preliminary survey of 55 concert-goers revealed that 69.1% had attended a concert in the last 24 months. Nevertheless, 56.4% stated they had experienced problems such as long queues or ticket loss. Interestingly, 100% of respondents stated they were willing to use a digital system such as a concert identity card accessible via mobile phone. Features like fast entry (78.2%) and digital identity proof (65.5%) were identified as most useful. Based on these needs, the "ALTAEXPERIENCE.ID" system was designed to manage consumer data during events through WhatsApp Business API integration.

II. Literature Review and Hypothesis Development

2.1. Previous Studies

The integration of digital technology into the music and event industry has been widely studied, highlighting a shift in how brands engage with audiences. Dewatara and Agustin (2019) emphasize how digital transformation has altered music distribution and marketing, providing a foundation for using digital touchpoints to reach broader audiences efficiently. While their study focuses on streaming platforms, ALTAEXPERIENCE.ID applies this digital approach directly to the live event experience to streamline organizer-attendee communication. Furthermore, Munawaroh and Nurjanah (2023) stress the importance of understanding attendee preferences to build effective marketing communication strategies in music events. Sharma (2024) adds that digital marketing strategies must continuously adapt to evolving consumer behaviors, particularly the shift toward personalized digital interactions. Amor et al. (2024) highlight the strategic value of unified data collection in digital industries, noting that organized data management is key to understanding consumer behavior and fostering loyalty—a principle directly applied in the development of ALTAEXPERIENCE.ID.

2.2. Existing Digital Platforms

In the Indonesian event management sector, several platforms are widely used. However, their primary focus differs significantly from ALTAEXPERIENCE.ID:

- Loket.com: Efficient for ticket distribution and QR-based check-ins, but lacks emphasis on two-way brand communication and in-event behavioral tracking.
- Tix.id & GoTix: Highly effective for mobile transactions and digital payments, yet they do not accommodate real-time, in-event brand activations or deep audience engagement.

- c. ALTAEXPERIENCE.ID: Differentiates itself by applying Integrated Marketing Communication (IMC) and Marketing 6.0 principles. Through WhatsApp Business API integration, it goes beyond transactional ticketing to offer gamification, personalized notifications, and real-time behavioral data collection during the event.

2.3. Marketing Communication

Marketing communication is a strategic process that aims to convey messages from a brand to its target audience to create strong relationships and support marketing goals. According to Arora (2024), marketing communication is a means to inform, convince, and remind consumers regarding products or services, either directly or indirectly. Modern marketing communication theory emphasizes that communication today is no longer just linear but involves two-way interaction (Abaev, Sharkov, & Aleshnikova, 2021).

2.4. Marketing 6.0

Marketing 6.0 is an evolution of marketing strategies designed to answer the challenges of the digital era and the phygital (physical-digital) generation (Kotler, Kartajaya, & Setiawan, 2023). It focuses on creating immersive consumer experiences through advanced technology such as AR, VR, and metaverse. Marketing 6.0 involves five key elements: seamless transactions, multisensory experiences, active consumer participation, two-way interactions, and strong narratives.

2.5. Integrated Marketing Communication (IMC)

Integrated Marketing Communication (IMC) is a process of coordinating various marketing communication tools to convey a consistent message to the target audience (Silviani & Darus, 2021). IMC aims to create a unified and coherent consumer experience across various communication channels. Modern IMC emphasizes the importance of creating a holistic consumer experience and involves two-way interaction between brands and consumers (Blakeman, 2023).

2.6. Big Data

Integrated data collection offers comprehensive insights by gathering various data points, increasing the understanding of subjects like brand perception and loyalty (Amor et al., 2024). Digitalization has transformed event management, enabling organizers to manage data efficiently through online registration, QR codes, and data analytics (Bladen et al., 2017).

2.7. WhatsApp

WhatsApp offers various features that can be integrated with the ALTAEXPERIENCE.ID system to support more efficient communication. The WhatsApp Business API allows for the automation of messages such as ticket confirmation, event reminders, and feedback surveys. Statistics show that 95% of WhatsApp messages are opened and read within 5 minutes after being received. This platform provides flexibility for users to interact with the system anytime and anywhere, supporting a better user experience during the event. Furthermore, it ensures end-to-end encryption for consumer data security (Johns, Matamoros-Fernández, & Baulch, 2023).

2.8. Music Events

Music events are a type of activity designed to provide entertainment as well as emotional experiences to audiences. According to Getz & Page (2019), music events are a category of planned events aimed at entertaining and creating deep memories. Music has a great emotional power, so it is capable of creating unique and meaningful experiences for participants (Raj, 2017). Technology has allowed organizers

to manage audience data more efficiently through online registration systems and QR codes for entry access (Bladen et al., 2017).

2.9. Conceptual Framework

The underlying concept of this project follows a continuous feedback loop that connects brand strategy with audience experience.

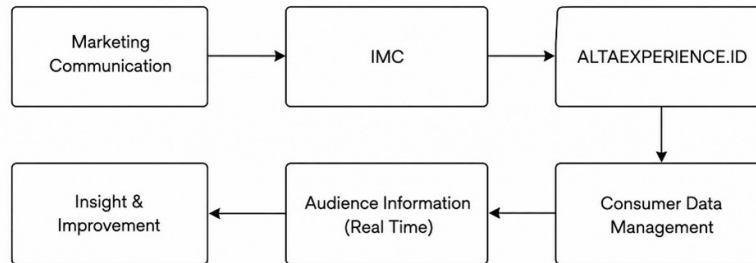


Figure 2. Conceptual Framework Diagram

This model demonstrates that communication strategies applied through the ALTAEXPERIENCE.ID system yield real-time data, which is then analyzed to provide actionable insights. These insights allow organizers to immediately adjust ongoing event dynamics and continuously improve future marketing efforts.

III. Research Method

3.1. Situational Analysis

Before implementing the ALTAEXPERIENCE.ID system, a comprehensive situational analysis was conducted to understand technical, logistical, and marketing environments. A primary challenge in music events is managing crowd flow and real-time interactions, as manual registrations often cause long queues and data entry errors. ALTAEXPERIENCE.ID provides a digital solution that ensures efficiency, utilizing QR codes to minimize queues and gamification to encourage engagement. To evaluate the system's viability, a SWOT analysis was formulated:

- Strengths:** Facilitates fast access without queues, enhances digital interaction (e.g., registrations, polling, gamification), and streamlines real-time data collection for preference analysis.
- Weaknesses:** Highly dependent on strong internet infrastructure, particularly in outdoor venues, and requires significant development and maintenance costs.
- Opportunities:** The digital event trend increases visitor loyalty through personalized experiences and opens doors for strategic partnerships with large brands.
- Threats:** Potential technical disruptions during the event and competition from events utilizing similar technologies.

3.2. Objectives

To ensure a successful implementation, the project's goals were structured using the SMART framework:

- Specific:** Implement ALTAEXPERIENCE.ID to manage access, enhance visitor interaction, and collect real-time data at music events.
- Measurable:** Achieve at least 50% visitor engagement in digital activities (gamification/booth visits) and reduce venue entry/queue times by 80% using QR codes.

- c. Achievable: Attainable through rigorous pre-event system testing and comprehensive crew training.
- d. Relevant: Aligns perfectly with current digital marketing trends and the critical need for efficient data management in large-scale events.
- e. Time-bound: System deployment must be completed within one music event cycle, with data evaluation and feedback processing finished within one-week post-event.

3.3. Segmentation, Targeting, and Positioning (STP)

A strategic STP approach ensures that the digital interactions and event experiences reach the right audience effectively.

- a. Segmentation: Demographically, the target comprises individuals aged 25-45, including business professionals, event organizers, and marketers from middle-to-upper economic classes. Geographically, it targets major cities with adequate digital infrastructure (e.g., Jakarta, Surabaya, Bandung). From psychograph perspective, the segment values technological integration, operational efficiency, and data-driven decision-making.
- b. Targeting: The primary targets are Event Organizers (EOs) and corporate marketers who require robust data management for targeted campaigns. Secondary targets include educational institutions, governments, and NGOs seeking efficient administrative management for seminars or public events.
- c. Positioning: ALTAEXPERIENCE.ID is positioned as an innovative platform with the tagline: "Simplify Data, Maximize Engagement." Its competitive advantages include real-time efficiency, personalized experiences, deep analytics, and gamified engagement.

3.4. Strategy, Tactics, and Programs

The implementation relies on an integrated approach to create a personalized and interactive event experience:

- a. Strategy: Focuses on real-time interaction management (using polling and quizzes to gauge audience preferences), real-time data collection for rapid decision-making, and event personalization.
- b. Tactics: Actions include digital pre-registration resulting in QR access codes, real-time push notifications via WhatsApp, loyalty points distributed through gamification, and personalized offers based on user interaction data.
- c. Programs: Executed through three main phases: Digital Check-In Programs to eliminate queues, Gamification Programs during the event to boost participation, and Post-Event Evaluation Programs to gather feedback for future improvements.

3.5. Budgeting and Timeline

SUMMARY BUDGET		
NO.	DESCRIPTION	TOTAL (IDR)
A	ESSENTIAL SUBSCRIPTION	Rp 35.015.000
B	MANPOWER	Rp 33.250.000
C	EQUIPMENT SUPPORT	Rp 62.750.000
D	VIDEO PRODUCTION	Rp 15.000.000
E	TRANSPORT & ACCOMMODATION	Rp 18.985.000
TOTAL PRODUCTION COST		Rp 165.000.000

Table 3. Budgeting

Efficient budget allocation is critical for both the technical deployment of ALTAEXPERIENCE.ID and overall event operations. The total estimated budget is Rp. 165,000,000, which covers essential subscriptions, technical manpower, equipment support, and data management infrastructure.

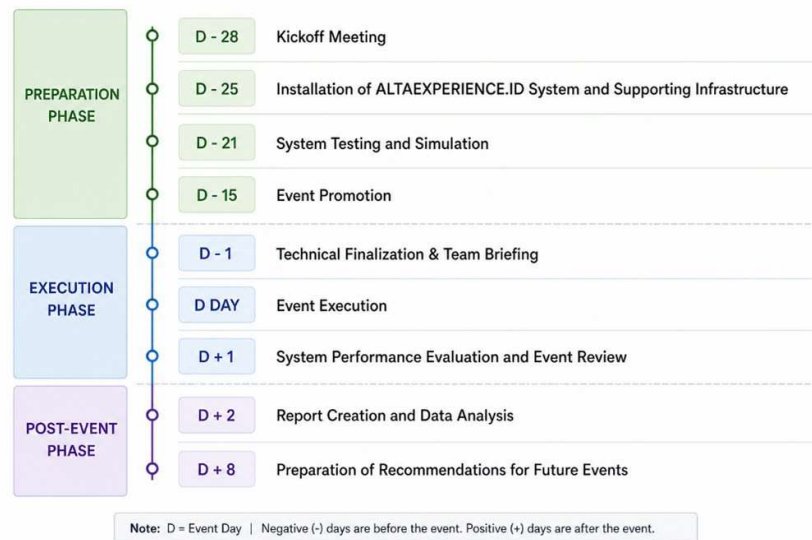


Figure 4. Event Timeline Plan

The project timeline spans three distinct phases: Preparation (Kick-off, system installation, testing, and promotion), Execution (Final briefing, D-Day operations, and initial system evaluation), and Post-Event (Data analysis, reporting, and future recommendations).

IV. Result and Discussion

4.1. Implementation Framework

The implementation of the ALTAEXPERIENCE.ID system is not merely a technological solution, but a strategic manifestation of Integrated Marketing Communication (IMC). The system operates on three core pillars: interactive experience, digital gamification, and data-driven marketing. By shifting communication from a passive, one-way broadcast to an active, participatory experience, attendees form a stronger emotional connection with the brand. Furthermore, digital gamification serves as an interactive promotional strategy that strengthens brand recall, aligning with Marketing 6.0 principles which combine technology with human-centric experiences. All interactions act as data touchpoints, allowing organizers to understand audience behavior and personalize future marketing efforts.

4.2. The Audience Experience Journey

The ALTAEXPERIENCE.ID system operates through a seamless, step-by-step digital journey primarily facilitated by WhatsApp. The entire ecosystem is designed to map the user's journey from pre-event registration to post-event engagement, as visualized in Figure 4.



Figure 5. Audience Experience Flowchart

Flowchart in Figure 4 details the progression from initial QR code scanning for WhatsApp registration, through interactive gamification at the event booths, to the final point redemption and post-event survey. The implementation phases include:

- Pre-Event Entry: Attendees scan a QR Code displayed on promotional media such as billboards, social media, and T-Banners.
- WhatsApp Automation Registration: The QR Code directs users to an official WhatsApp Business account, triggering an automated greeting and providing a link to a digital registration form.
- Digital Ticketing: Upon completing the form with basic details (e.g., name and Instagram handle), the system instantly sends a personalized QR Code ticket to the user's WhatsApp.
- On-Site Check-In: At the venue, attendees present their QR Code to staff, verifying attendance and recording their entry in real-time.
- Interactive Gamification: Attendees participate in themed interactive games—such as *Putaran Merah* (spinning wheel), *Kayuh Merah* (physical pedaling), and *Tarikan Merah* (tug/reflex game). Scanning their QR Code at each booth logs their participation and automatically rewards them with points via WhatsApp notifications.
- Point Redemption: Gathered points are redeemed at a designated merchandise booth, where scanning the QR Code verifies the point balance and allows attendees to claim specific rewards.

- g. Post-Event Engagement: The system sends automated thank-you messages and a brief satisfaction survey, incentivizing completion with extra points for future rewards.

4.3. Brand and Sponsor Integration

A key result of deploying ALTAEXPERIENCE.ID is its capacity to generate measurable Return on Investment (ROI) for sponsors. Taking the main sponsor, Brand "Merah", as an example, the system provides extensive value:

- a. Targeted Exposure: The sponsor's branding is seamlessly embedded across all digital touchpoints, including the WhatsApp automated replies, digital tickets, and congratulatory messages.

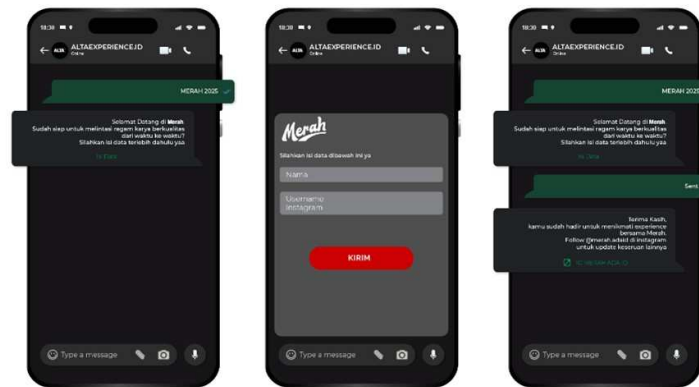


Figure 6. Brand "Merah" in WhatsApp Automation

- b. Gamified Brand Integration: The interactive games (*Putaran Merah*, *Kayuh Merah*, etc.) directly incorporate the brand's narrative, shifting the sponsor's role from a passive advertiser to an active participant in the audience's journey.



Figure 7. Brand "Merah" in Game Story

- c. Data-Driven ROI: Sponsors receive aggregated, transparent data insights regarding audience engagement, such as the number of interactions with branded elements and conversion rates, which are critical for post-event retargeting.

4.4. End-User and Vendor Experience

The system is built on a user-centric philosophy. By utilizing WhatsApp—an application already installed on most users' smartphones—ALTAEXPERIENCE.ID removes the friction of downloading a new,

event-specific application. The gamified journey ensures that attendees are highly engaged, leading to a more positive perception of the organizing brand. Simultaneously, the system integrates event vendors (such as F&B and local SMEs). Vendors are provided with their own QR scanning points, driving natural foot traffic to their booths as attendees seek to collect gamification points. Vendors must adhere to Standard Operating Procedures (SOPs) for data privacy and visual consistency, ensuring the entire event feels like a unified ecosystem.

4.5. Technical Anticipation and Real-Time Monitoring

To ensure smooth execution, roleplay simulations were documented to map out interactions between event staff and attendees from initial registration guidance to point redemption. All activities are recorded and visualized on an Admin Monitoring Dashboard, as seen in Figure 7.



Figure 8. Monitoring Dashboard

This dashboard tracks real-time metrics including total registrations, completed experiences, Instagram follow conversions, and merchandise claims. A major technical hurdle in large-scale outdoor events is unstable internet connectivity. To anticipate and mitigate this threat, ALTAEXPERIENCE.ID is engineered with offline QR code caching capabilities. The system performs localized validation at entry gates, which automatically synchronizes with the main database once network stability is restored.

V. Conclusion

From an academic perspective, the planning of the ALTAEXPERIENCE.ID digital system contributes significantly to the development of marketing communication studies, particularly regarding two-way communication, digital experiences, and the utilization of data-driven technology. This project demonstrates how experience-based approaches and real-time interactions can be effectively applied within the context of music events. It reinforces the importance of integrating technologies like the WhatsApp Business API and QR Codes as tools to establish closer, more personalized relationships between brands and their audiences. Furthermore, this approach strongly aligns with the principles of Integrated Marketing Communication (IMC), which emphasizes the necessity of consistent messaging across all interaction touchpoints. Practically, ALTAEXPERIENCE.ID provides concrete solutions to common challenges faced by event organizers, such as slow registration processes, unstructured participant data, and a lack of two-way interaction. By implementing QR Code and WhatsApp systems, the entry process becomes faster and more convenient, while participant data is collected automatically. The availability of a real-time dashboard enables the organizing team to monitor the event seamlessly and make swift, data-backed decisions. From a brand perspective, personalized

interactions via WhatsApp messages foster a stronger emotional connection, making the audience feel significantly more valued.

Academically, further research is needed to explore how communication through instant messaging applications builds engagement with younger demographics, specifically Generation Z and Generation Alpha, who are digital natives. Additionally, comparative studies should be conducted to evaluate the effectiveness of various digital communication channels in an event context—such as WhatsApp, Instagram Direct Messages, or dedicated event applications—to determine which medium best enhances closeness and participant loyalty. Finally, longitudinal studies are crucial to trace the long-term influence of interactive experiences facilitated by systems like ALTAEXPERIENCE.ID on the relationship between participants and the brand long after the event concludes. For future implementation, the system should be further developed by integrating post-event loyalty programs, such as digital points, badges, or exclusive benefits, to prolong participant engagement beyond the event itself. Strict attention must be paid to data security standards, ensuring explicit participant consent regarding data usage and maintaining absolute transparency in data management. Continuous collaboration among event organizers, brand owners, and technology developers is vital for the system's ongoing evolution and its application across various types of events. The system also holds the potential for additional features, such as automated evaluation using Artificial Intelligence to analyze survey results or provide recommendations based on user activity. Lastly, maintaining visual consistency and communication tone across all interaction points is paramount to keeping the brand identity strong and easily recognizable by the audience.

References

- Abaev, A., Sharkov, F., & Aleshnikova, V. (2021). The application of digital marketing technologies for improvement of customer communications. In E. G. Popkova & B. S. Sergi (Eds.), "Smart technologies" for society, state and economy (pp. 873–880). Springer International Publishing. https://doi.org/10.1007/978-3-030-59126-7_97
- Allen, J., Harris, R., & Jago, L. (2022). Festival & special event management, essentials edition. John Wiley & Sons.
- Amor, J. S., Alguacil, M., Crespo-Hervás, J., & Calabuig, F. (2024). Uncovering differences: A study on loyalty in esports mobile apps by gender. *Physical Culture and Sport. Studies and Research*, 104(1), 66–77. <https://doi.org/10.2478/pcssr-2024-0019>
- Arora, M. (2024). Encapsulating role of persuasion and skill development in marketing communication for brand building: A perspective. In A. Sharma (Ed.), *International handbook of skill, education, learning, and research development in tourism and hospitality* (pp. 1–17). Springer Nature. https://doi.org/10.1007/978-981-99-3895-7_25-1
- Belch, G. E., & Belch, M. A. (2018). Advertising and promotion: An integrated marketing communications perspective. McGraw-Hill.
- Bladen, C., Kennell, J., Abson, E., & Wilde, N. (2017). Events management: An introduction (2nd ed.). Routledge. <https://doi.org/10.4324/9781315695204>
- Blakeman, R. (2023). Integrated marketing communication: Creative strategy from idea to implementation. Rowman & Littlefield.
- Carlson, J., Gudergan, S. P., Gelhard, C., & Rahman, M. M. (2019). Customer engagement with brands in social media platforms: Configurations, equifinality and sharing. *European Journal of Marketing*, 53(9), 1733–1758. <https://doi.org/10.1108/EJM-10-2017-0741>
- Dewatara, G. W., & Agustin, S. M. (2019). Pemasaran musik pada era digitalisasi industri musik dalam industri 4.0 di Indonesia. *WACANA: Jurnal Ilmiah Ilmu Komunikasi*, 18(1). <https://doi.org/10.32509/wacana.v18i1.729>
- Drakeley, C. (2022). Managing event stakeholders: Expect the unexpected. In T. Brown, P. Higson, & L. Gaston (Eds.), *Events mismanagement* (1st ed.). Goodfellow Publishers. <https://doi.org/10.23912/9781915097101-5228>
- Ekraf 2023: Banjir konser musik, sepi peminat seni pertunjukan. (2023, December 16). Validnews. <https://validnews.id/ekonomi/ekraf-2023-banjir-konser-musik-sepi-peminat-seni-pertunjukan>

- Estaswara, H., & Said, M. (2024). Understanding 30 years of integrated marketing communication (IMC) in the 2019 Indonesian journal. *International Journal of Multidisciplinary Research and Analysis*, 7(6). <https://doi.org/10.47191/ijmra/v7-i06-53>
- Eventbrite trends report: Music. (2022, November 16). Eventbrite. <https://www.eventbrite.com/blog/press/newsroom/eventbrite-trends-report-music/>
- Getz, D., & Page, S. J. (2019). *Event studies: Theory, research and policy for planned events*. Routledge.
- Grate, R. (2016, August 9). The 10 best brand activations at music festivals. Eventbrite. <https://www.eventbrite.com/blog/10-brand-activations-at-music-festivals-sponsors-infographic-ds00/>
- Güven, E. (2022). Digital evolution in brand communication. In M. A. Rodrigues & J. F. Proença (Eds.), *Advances in business strategy and competitive advantage* (pp. 231–252). IGI Global. <https://doi.org/10.4018/978-1-7998-9179-6.ch012>
- Hootsuite. (2024). Social media trends 2025. <https://www.hootsuite.com/research/social-trends>
- Johns, A., Matamoros-Fernández, A., & Baulch, E. (2023). *WhatsApp: From a one-to-one messaging app to a global communication platform*. John Wiley & Sons.
- Juraskova, O., Jurikova, M., & Cockova, R. (2017). Influence of marketing communication tools on brand building in the context of marketing management and corporate prosperity. In A. Kavoura, D. P. Sakas, & P. Tomaras (Eds.), *Strategic innovative marketing* (pp. 189–195). Springer International Publishing. https://doi.org/10.1007/978-3-319-56288-9_26
- Kotler, P., Kartajaya, H., & Setiawan, I. (2023). *Marketing 6.0: The future is immersive*. John Wiley & Sons.
- Maulana, A. (2024, August 12). Event management system (EMS). Softwareseni. <https://www.softwareseni.co.id/blog/event-management-system-ems>
- Munawaroh, S., & Nurjanah, A. (2023). Music event marketing communication analysis in increasing visitor participation. *Eduvest - Journal of Universal Studies*, 3(6), 1069–1075. <https://doi.org/10.59188/eduvest.v3i6.824>
- Nur Fadlil, M., Dewianawati, D., & Agustina, R. (2022). Pengaruh digital marketing, penggunaan promosi endorsment, dan kualitas produk terhadap keputusan pembelian konsumen pada merk pakaian Sutr Heritage. *Formosa Journal of Social Sciences (FJSS)*, 1(3), 345–364. <https://doi.org/10.55927/fjss.v1i3.1244>
- Orth, D., Thurgood, C., & Van Den Hoven, E. (2020). Embodying meaningful digital media: A strategy to design for product attachment in the digital age. *Proceedings of the Fourteenth International Conference on Tangible, Embedded, and Embodied Interaction*, 81–94. <https://doi.org/10.1145/3374920.3374921>
- Pathange, R., Begum, A., Varsha, G., Swapna, G., Fatima, H., & Sultana, H. (2024). A study on budget and budgetary control. *International Journal of Engineering Technology and Management Sciences*, 8(2), 214–219. <https://doi.org/10.46647/ijetms.2024.v08i02.027>
- Pricopoaia, O., & Susanu, I. (2022, February 18). The impact of using social media platforms in business promotion [Paper presentation]. *International Management Conference*. <https://doi.org/10.24818/IMC/2021/05.10>
- Raj, R. (2017). *Events management: Principles and practice*.
- Richardson, N. A. (2015). The adoption of sustainable marketing practices within the UK music festivals sector.
- Rust, R. T. (2020). The future of marketing. *International Journal of Research in Marketing*, 37(1), 15–26. <https://doi.org/10.1016/j.ijresmar.2019.08.002>
- Saniuk, S., Grabowska, S., & Gajdzik, B. (2020). Personalization of products in the Industry 4.0 concept and its impact on achieving a higher level of sustainable consumption. *Energies*, 13(22), 5895. <https://doi.org/10.3390/en13225895>
- Shah, K. (2024, January 1). 60+ must know event industry statistics in 2024. Upmetrics. <https://upmetrics.co/blog/event-planning-industry-statistics>
- Sharma, S. (2024). Marketing in the digital age—Adapting to changing consumer behavior. *International*

- Journal of Management and Business Intelligence, 2(1), 1–14.
<https://doi.org/10.59890/ijmbi.v2i1.1330>
- Silviani, I., & Darus, P. (2021). Strategi komunikasi pemasaran menggunakan teknik integrated marketing communication (IMC). Scopindo Media Pustaka.
- Staff, M. F. W. (2024, March 28). The biggest music festivals in the world [Updated for 2024]. Music Festival Wizard. <https://www.musicfestivalwizard.com/biggest-music-festivals-in-the-world/>
- Statista. (2024a, March). Music events—Indonesia. <https://www.statista.com/outlook/dmo/eservices/event-tickets/music-events/indonesia>
- Statista. (2024b, March). Music events—United States. <https://www.statista.com/outlook/dmo/eservices/event-tickets/music-events/united-states>
- Statista. (n.d.). WhatsApp global unique users 2024. Retrieved December 17, 2024, from <https://www.statista.com/statistics/1306022/whatsapp-global-unique-users/>
- Thakkar, J. J. (2022). Project scheduling. In J. J. Thakkar (Ed.), Project management (pp. 147–178). Springer Nature Singapore. https://doi.org/10.1007/978-981-15-3695-3_5
- Thompson, A. (2024a, January 31). Digital 2024: 5 billion social media users. We Are Social. <https://wearesocial.com/us/blog/2024/01/digital-2024-5-billion-social-media-users/>
- Thompson, A. (2024b, October 23). Digital 2024 October global statshot report. We Are Social. <https://wearesocial.com/id/blog/2024/10/digital-2024-october-global-statshot-report/>
- V., G., & D., G. (2024). Efficient web-based time and productivity monitoring through work breakdown structure and agile methodology. International Journal of Research Publication and Reviews, 5(1), 2677–2684. <https://doi.org/10.55248/gengpi.5.0124.0266>