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MUSIC CONCERT PROMOTERS' CHALLENGES TO ACHIEVE SUSTAINABLE EVENTS FOR SDGS

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Keywords: music concert, sustainable event, sustainability, event management, sustainable development goals

Abstract

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The Sustainable Development Goals provide an opportunity for each industry to move towards sustainability. To increase awareness of sustainability issues, event promoters encounter various challenges in planning and organizing sustainable music concerts. This study aims to identify the challenges of achieving sustainable events in organizing two music concerts held in Jakarta, Indonesia from the promoters' perspective as an effort towards the Sustainable Development Goals. This study used a qualitative approach. A semi-structured interview was conducted with 10 stakeholder representatives to find out the role of decision-makers in planning music concerts. Documents and information from the organizers were used to complete the qualitative analysis. The results showed that sustainable events cannot be applied comprehensively in organizing music concerts. There were obstacles from external and internal promoters in their preparation which affected the decision-making so that they became factors hindering the implementation of sustainable principles in organizing music concerts. The challenges for promoters in preparing for music concerts are the ignorance of stakeholders regarding the environmental impacts, the unprepared facilities, infrastructures to support sustainability, and socialization to achieve sustainable development goals. This research contributes to policymakers by revealing promoter barriers to sustainable events for achieving sustainable development goals.

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INTRODUCTION

Sustainability efforts have been made on an international scale and have grown to the spotlight at the Hungarian Festival recognizing that large-scale festivals contribute to the environment in both positive and negative ways. The festival's contribution to the environment can be measured by calculating the carbon footprint, economic impact, socio-cultural impact, and environmental impact (Lorincz et al., 2022). In previous studies, art events on a large scale and at an international level were defined as festivals. Along with the development of research, even small-scale events with local appeal can be called Festivals on the international stage (Lorincz et al., 2022). It is the researcher's interest to focus on implementing sustainable development in small-scale music festivals or concerts or minor events in Jakarta, Indonesia a developing country that held for the Bali G20 Summit in 2022. This research focuses on the two music concerts studied, namely Popstar! and Memorandum Showcase: Perunggu in 2022.

Sustainable development is what must be done now with the structural rearrangement of the economic system (Rozi et al., 2022). As a result, increasing competitiveness between countries is correlated with economic growth, economic modernization, and socio-economic (Mirzayeva et al., 2020). Regarding the sustainability of an event, the International Organization for Standardization (ISO) 20121 has been launched as an international standard. This standard focuses on management processes and event activities which include the products and services involved, from research, concept development, and planning to implementation and post-event

(Kitamura et al., 2020). This goes hand in hand with increasing awareness of sustainability issues, sustainable events are a challenge for promoters to be responsible for planning and maintaining sustainable events. This is the main basis for running events to maintain the environment by implementing sustainable events (Trisnayoni et al., 2022).

The government's role in overcoming economic reconstruction and environmental improvement is manifested in sustainable development. In Indonesia, sustainable development is regulated in Presidential Regulation (Perpres) Number 59 of 2017 regarding the implementation of achieving Sustainable Development Goals (Nurafiah et al., 2021). The Sustainable Development Goals consist of three main pillars, namely social, economic, and environmental. These pillars are made for the benefit of targets and can show transparency between the government and stakeholders inclusively (Pertiwi, 2017). This shows that achieving sustainable development goals requires the contribution of all parties involved in the event industry.

Naturally, holding festivals requires water, energy, land, food as well as other factors and resources that cause environmental damage (Lorincz et al., 2022). Based on previous research, sustainable events cannot be implemented comprehensively in Bali, Indonesia because they do not use renewable energy, do not manage waste properly, and do not use environmentally friendly transportation (Trisnayoni et al., 2022). It is hoped that this research can explain the reasons for not implementing sustainability practices in holding events or music concerts in Jakarta, Indonesia. So that this research is expected to be able to complement previous research to find promoter challenges in implementing sustainability practices to achieve sustainable development goals.

METHOD

This study used a qualitative approach with a purposive sampling as the sample used. The object of this research is the decision-maker at Popstar! and Memorandum Showcase: Perunggu is located in Jakarta, Indonesia so cannot be generalized. Researchers conducted semi-structured interviews with ten people who were used as informants in this study. The informants selected as the sample are considered to be knowledgeable about organizing music concerts and are considered to know sustainability so they can provide various information about the problem being explored (Trisnayoni et al., 2022).

The data collection technique used was interview recording. Data analysis in a qualitative approach is carried out continuously until the data becomes saturated. Activities in data analysis are collecting data, reducing data, presenting data, and drawing conclusions. The promoter of the Popstar! is part of the Association of Indonesian Music Promoters (APMI) while the promoter of the Memorandum Showcase: Perunggu is not a member of APMI. Researchers interviewed informants to find out the challenges of implementing sustainability practices that have been carried out at Popstar! and Memorandum Showcase: Perunggu associated with promoters in achieving Sustainable Development Goals in Indonesia.

RESULTS AND DISCUSSION

The definition of sustainable development provides different dimensions so that sustainable events can be considered. As with other industries, organizing music concerts needs to make decisions about how the triple bottom line elements such as planet, people, and profit need to

be prioritized (Henderson, 2011). Sustainability practices are an aspect that is neglected by promoters. Based on the results of semi-structured interviews with decision-makers, namely commissioners, owners, project managers, production managers, and finance managers, it was found that there are challenges for promoters to implement sustainability practices in organizing music concerts. In the profit aspect, the Promoter makes decisions in the process of organizing a music concert to avoid losses so that they can maintain the planned profit targets. In the aspect of people, promoters have created jobs around the venue. On the planetary aspect, promoters are little aware of the negative impact on the environment arising from organizing music concerts. The promoter's awareness of this aspect was tricked by not using stereo foam for food packaging and maintaining cleanliness. This statement complements other theories, namely environmental protection and management based on sustainable development by increasing environmental protection and efficiency (Taygashinova & Akhmetova, 2019). Based on the interviews conducted, several themes were found which became research findings that answered the reasons for not carrying out sustainability practices that focused on the planet or the environment in music concerts.

Design a Program for Organizing Music Concerts

Organizing Popstar! and Memorandum Showcase: Perunggu does not adhere to a sustainable or environmentally friendly design theme or program so it becomes a determinant of how the promoter practices. In addition, the promoter does not collaborate with Non-Governmental Organizations that focus on environmental concerns. This supports other research that the theme of a music concert is crucial as the unique value of the music concert itself (Bär et al., 2022). Meaning that sustainability must be a program design or theme in organizing music concerts so that sustainability practices can be implemented. This is in contrast to previous research, namely promoter awareness of the environmental risks posed so that it becomes the basic concept of implementing events to protect the surrounding environment by implementing sustainable events (Trisnayoni et al., 2022).

Sustainability practices should not always be linked to the theme of sustainability at music concerts, because sustainability practices are the promoter's responsibility for the environmental risks posed. Sustainability practices need to be implemented in operational and practical management (Putu Astawa & Gde Raka Sukawawti, 2019). Based on the findings, the ignorance of promoters regarding sustainable events as a whole is a separate obstacle for internal promoters in practicing sustainability to achieve sustainable development goals. The level of awareness of environmental concerns is a challenge for promoters in organizing responsible events (Harris & Schlenker, 2018).

Provision of Production and Logistics in Organizing Music Concerts

The price of environmentally friendly production or logistics for event needs is relatively expensive because few suppliers can facilitate the sustainability needs of supporting the event. This is in line with sustainability practices which result in an increase in event costs which is a significant obstacle to event implementation (Trisnayoni et al., 2022). Based on the findings, promoters must reduce expenses to get the highest profit which refers to the draft budget made when planning a music concert. Thus, the use of environmentally friendly materials must be

planned from the start of making a budget plan so that the promoter's profit is measured and the promoter gets the expected profit so that this becomes a discovery.

The narrow preparation time for holding music concerts is an obstacle for promoters to find suppliers who can facilitate sustainability in organizing music concerts due to the lack of vendors who can facilitate them. To complement these findings, the researchers interviewed one of the printing and construction production suppliers or vendors to get a comprehensive answer, that the supplier is not aware of the negative impacts it has on the environment and does not know the market that needs to be facilitated by sustainability in organizing music concerts caused to feel a threat to their business if the emergence of environmentally friendly production will threaten the business.

Supporting Infrastructure for Organizing Music Concerts

Organizing a music concert is closely related to the choice of venue. Based on the findings, the cost of renting the venue includes the rental of the sound system, stage, and lighting equipment and includes the provision of a source of electricity, water, and waste management. The realization is that promoters still need to rent additional equipment to support the holding of music concerts at venues because venue standardization is still inadequate and causes expenses to increase. So the choice of venue is important. This is supported by previous research that choosing the right venue can minimize the challenges of handling logistics and event operations (Melly et al., 2023).

It was found that the uneven distribution of event-specific venue facilities hindered promoters from practicing sustainability. Not all event-specific venues can provide comprehensive event support facilities. Organizing Popstar! and Memorandum Showcase: Perunggu needs to use an additional diesel-fueled generator set which causes air pollution because the electricity source provided by the venue does not comply with the standards for organizing music concerts. This is of particular concern regarding the need for venue-specific standardization for event scale. This correlates with previous research that there is a need for special environmental standards for venue construction to target sustainable development goals (Francis et al., 2023). With the standardization of special event venues, it is expected to support sustainable event facilities.

Venues and electricity sources are infrastructures that correlate with each other in supporting the event. Based on previous research, infrastructure facilities can achieve sustainability and climate goals and in achieving sustainable infrastructure, support from academics, the public, practitioners, and the private sector is needed (Francis et al., 2023). Adequate infrastructure also requires financing new infrastructure investments and new energy sources to create sustainability (Adamowicz, 2022). So that the lack of supporting infrastructure for sustainable events becomes an obstacle to sustainability practices for promoters because they are not accompanied by other stakeholders.

The Role of Stakeholders in the Achievement of Sustainable Development Goals

Sustainable development goals are not implemented by promoters because promoters do not know information about how event involvement can contribute to sustainable development goals. Based on the findings, promoters did not receive socialization on the standardization of sustainable events and what sustainability practices need to be implemented to achieve

sustainable development goals. In addition, the role of the government and related associations is needed to socialize world programs, namely sustainable development goals. This is in line with previous research that states that there is a regulatory role for sustainable development (Nurafiah et al., 2021). It is a discovery that there is no dissemination from the regulator regarding the special methods or standards required for promoters to hold music concerts with sustainable practices. As a support for the previous theory that internal, and external, regulators, suppliers, and the public can be categorized as stakeholders. Regulators have the legal authority to influence the operations of event organizers, not only by issuing permits but also sanctions and other restrictions (Jones & Naidoo, 2022).

Explicitly the promoter does not target the holding of music concerts to sustainable development goals, but implicitly organizing music concerts can contribute to sustainable development goals on the pillar of economic development number 8, namely decent work and economic growth by opening up jobs when organizing music concerts takes place which also results in increased crowds to create a multiplier effect such as an increase in the economy around the venue. As well as contributing to the pillars of environmental development number 12, namely responsible consumption and production with the promoter's efforts to reduce event production materials that are environmentally friendly, and number 13, namely handling climate change with the promoter's strategy of maximizing the use of electricity from the venue.

CONCLUSION

The purpose of this research is to obtain deeper information about the challenges faced by promoters in implementing sustainable events to achieve sustainable development goals in Indonesia. So that the music concert industry is of concern to regulators and promoters to be responsible for the activities carried out in organizing music concerts to reduce negative externalities. As music concerts are growing by occupying the number one ranking for the most holdings, namely 41.48% compared to the holding of Meetings, Incentives, Conventions, and Exhibitions (MICE). The number of informants is relatively small because it is adjusted to the decision-makers in organizing music concerts. Based on the research results, the implementation of music concerts does not apply to sustainable events, namely the elements of responsible, greening, environmentally friendly, corporate social responsibility, ecology, eco-friendly, social & culture (Rinelda Nugraha et al., 2015). Sustainable events are not implemented due to the promoter's ignorance regarding event-specific sustainability practices and the lack of a regulator's role in facilitating the needs of sustainable events and the lack of outreach to event stakeholders to achieve sustainable development goals so that it becomes a challenge in the music concert industry. Therefore, the author has indirectly educated sustainable events and standardized sustainable events as a support for achieving sustainable development goals.

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The Role of Stakeholders in the Achievement of Sustainable Development Goals

Sustainable development goals are not implemented by promoters because promoters do not know information about how event involvement can contribute to sustainable development goals. Based on the findings, promoters did not receive socialization on the standardization of sustainable events and what sustainability practices need to be implemented to achieve

sustainable development goals. In addition, the role of the government and related associations is needed to socialize world programs, namely sustainable development goals. This is in line with previous research that states that there is a regulatory role for sustainable development (Nurafiah et al., 2021). It is a discovery that there is no dissemination from the regulator regarding the special methods or standards required for promoters to hold music concerts with sustainable practices. As a support for the previous theory that internal, and external, regulators, suppliers, and the public can be categorized as stakeholders. Regulators have the legal authority to influence the operations of event organizers, not only by issuing permits but also sanctions and other restrictions (Jones & Naidoo, 2022).

Explicitly the promoter does not target the holding of music concerts to sustainable development goals, but implicitly organizing music concerts can contribute to sustainable development goals on the pillar of economic development number 8, namely decent work and economic growth by opening up jobs when organizing music concerts takes place which also results in increased crowds to create a multiplier effect such as an increase in the economy around the venue. As well as contributing to the pillars of environmental development number 12, namely responsible consumption and production with the promoter's efforts to reduce event production materials that are environmentally friendly, and number 13, namely handling climate change with the promoter's strategy of maximizing the use of electricity from the venue.

CONCLUSION

The purpose of this research is to obtain deeper information about the challenges faced by promoters in implementing sustainable events to achieve sustainable development goals in Indonesia. So that the music concert industry is of concern to regulators and promoters to be responsible for the activities carried out in organizing music concerts to reduce negative externalities. As music concerts are growing by occupying the number one ranking for the most holdings, namely 41.48% compared to the holding of Meetings, Incentives, Conventions, and Exhibitions (MICE). The number of informants is relatively small because it is adjusted to the decision-makers in organizing music concerts. Based on the research results, the implementation of music concerts does not apply to sustainable events, namely the elements of responsible, greening, environmentally friendly, corporate social responsibility, ecology, eco-friendly, social & culture (Rinelda Nugraha et al., 2015). Sustainable events are not implemented due to the promoter's ignorance regarding event-specific sustainability practices and the lack of a regulator's role in facilitating the needs of sustainable events and the lack of outreach to event stakeholders to achieve sustainable development goals so that it becomes a challenge in the music concert industry. Therefore, the author has indirectly educated sustainable events and standardized sustainable events as a support for achieving sustainable development goals.

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