

Festival Performance at Waktu Indonesia Tribute to the Beatles Tour Bandung 2025

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ABSTRACT

This study intends to evaluate the service quality of the Waktu Indonesia Tribute to The Beatles Tour Bandung 2025 event, organized by The Mahariza Company. The research used a descriptive quantitative methodology and the FESTPERF (Festival Performance) instrument to assess three fundamental elements of festival service: Professionalism, Core Service, and Environment. Data were gathered via surveys administered to 103 concert goers, supplemented by observations and interviews with the organizer. The results demonstrate that the overall service quality is assessed as satisfactory, particularly regarding staff professionalism and event innovation. Nonetheless, specific technological elements, including audio quality and visual experience, necessitate enhancement. This study is anticipated to function as an evaluative instrument for the organizer and a benchmark for improving services in forthcoming music events.

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1. INTRODUCTION

Events are activities intentionally crafted to meet specific social, cultural, entertainment, or commercial requirements of a target audience, manifesting as celebrations, festivals, concerts, seminars, or exhibitions aimed at achieving defined objectives (Smith, 2007). Events can be viewed as meticulously crafted experiences aimed at eliciting emotional and intellectual responses from participants. In the entertainment sector, concerts represent a significant category of events that encompass stage production, audience management, and ancillary services (Goldblatt, 2011). Music concerts serve not just as entertainment but also as a channel of communication between performers and their audience, fostering emotional connections and enhancing appreciation for musical compositions (Christianata, 2023). An agenda or action that highlights, displays, and honors significant subjects, arranged by an organization or city at a specific period to convey messages to visitors, can also be categorized as an event (Noor, 2009). From these viewpoints, events are crafted to provide innovative experiences and various advantages, catering to both emotional and intellectual requirements. Thus, events constitute a vital component of the entertainment sector, encompassing tourism and the creative economy, and their expansion signifies increasing public interest in many types of leisure and cultural engagement. The success of event organizers is significantly reliant on audience enthusiasm, as attendees are the primary consumers of these works (Herwandi et al., 2021).

A special event is described as an occurrence that is not held regularly and is usually organized for entertainment, cultural, private, or organizational goals. Special events contrast with regular activities and seek to offer novel experiences, whether through celebration, entertainment, education, or challenge for participants (Shone & Parry, 2019). Festivals are prevalent expressions of exceptional events, characterized as themed public celebrations typically organized by communities or institutions and intricately linked to aspects of cultural heritage (Getz, 2010). In Indonesia, four sorts of festivals are typically organized: film, music, arts, and culture, each exhibiting diverse topics and distinct interpretations by different organizers (Wibowo, 2020).

The Waktu Indonesia Tribute to The Beatles Tour Bandung 2025 (WIT) is a music festival designed as an intimate event aimed at providing unique, interactive engagement for audiences, with a target attendance of 2,500 individuals. WIT was conducted three times in Jakarta on 31 August 2024, 1 November 2024, and 31 January 2025, and took place in Bandung on 10 May 2025 at Sabuga ITB with an identical idea. Audience feedback gathered from Instagram comments on the @waktuindonesiatribute account after the Jakarta concerts indicated persistent technical grievances, particularly about the sound system. Numerous guests expressed dissatisfaction with specific regions of the stadium, particularly the higher sections, citing inconsistent or extremely loud audio that detracted from their enjoyment of the show. Commentators recommended the organizers to perform technical and acoustic assessments and modifications to enhance audience comfort and satisfaction at subsequent concerts.

Audience satisfaction is crucial to event success, as attendees generally favor events that elicit positive feelings and contentment (Osti et al., 2012). Nonetheless, certain instances persist in eliciting criticisms over service quality and comfort. Service factors, including perceived service quality, ticket pricing, and advertising strategies, directly impact audience satisfaction (Prihatin, 2021). Due to the intangible nature of service, which is yet tangibly experienced by consumers, assessments of service quality typically take place post-

consumption (Osti et al., 2012). Service delivery during events is crucial as audience interaction is fundamental in shaping the overall experience; favorable service interactions cultivate connection, a sense of belonging, and can establish the basis for audience loyalty (Drengner et al., 2010). Both perceptions and reality influence attendee experiences, hence creating difficulties and possibilities for organizers to enhance service delivery, increase future attendance, and foster loyalty (Radbourn et al., 2016; Erhan & Bangun, 2024).

The examination of service quality provides valuable metrics for analyzing these concerns. Parasuraman et al. (1988) defined service quality using the SERVQUAL framework, a multi-item scale that assesses customer perceptions and expectations across five dimensions: tangibles, reliability, responsiveness, assurance, and empathy. Expanding upon service-quality assessment in event contexts, Tkaczynski and Stokes (2010) created FESTPERF (Festival Performance), a tool intended to evaluate service quality at unique events like music festivals. FESTPERF encompasses three primary dimensions: professionalism, core service, and environment. The professionalism dimension emphasizes staff proficiency, demeanor, and service behavior in providing timely, dependable, and amicable support tailored to visitor requirements, assessed through indicators including trust, punctuality, assistance, transaction security, comprehension of audience needs, and information accuracy. The primary service dimension emphasizes the main attraction, specifically the musical performance, with metrics such as performer and crew proficiency, sound volume and quality, conceptual innovation, and the adequacy of technical equipment, all of which significantly influence visitor satisfaction and loyalty. The environmental dimension evaluates the physical setting and ancillary facilities that ensure audience comfort, including cleanliness, crowd control, restroom amenities, seating comfort, and visibility conditions. These factors collectively offer a thorough depiction of how service quality in festival contexts can foster good experiences, enhance pleasure, and bolster audience loyalty towards organizers.

Notwithstanding the theoretical and practical significance of FESTPERF and associated frameworks, numerous research deficiencies persist. Initially, empirical implementations of FESTPERF have been focused on large festivals or generic event formats, with less consideration for intimate, tribute-style concerts within the Indonesian setting, where audience size, venue attributes, and production scale significantly diverge from those of major festivals. Secondly, limited research amalgamates audience impressions articulated on social media, such as Instagram comments, with FESTPERF-based assessments, so constraining the comprehension of how publicly disseminated feedback correlates with systematic evaluations of service quality. Third, technical and acoustic difficulties, which pertain directly to the fundamental service component, have frequently been qualitatively reported but have not been thoroughly analyzed in conjunction with professionalism and environmental indicators within a single study. Ultimately, practical counsel that connects measurement outcomes to implementable technical and administrative enhancements is limited, particularly for organizers of small to medium-sized concerts who need context-specific advice.

This study investigates guests' experiences and perceptions of service quality at the Waktu Indonesia Tribute to The Beatles Tour Bandung 2025, utilizing FESTPERF as the analytical framework. This study examines three fundamental inquiries: How is professionalism demonstrated at the WIT 2025 concert, operationalized through trust, punctuality, support, transactional security, comprehension, and information accuracy? How is Core Service perceived at WIT 2025, operationalized through ability, music volume, sound quality, inventiveness, and equipment? How is the environment regarded at WIT 2025,

operationalized through cleanliness, crowded, restroom facilities, seating arrangements, and visibility? This study seeks to provide empirical insights into service standards at comparable music concerts by examining these dimensions within an intimate concert setting and correlating findings with audience feedback gathered from social media. It aims to offer practical recommendations for technical and managerial interventions to improve audience comfort, satisfaction, and loyalty.

2. METHODS

2.1. Research Design

This study employs a descriptive quantitative approach aimed at determining the extent to which one variable influences another within a given population by measuring the relationships among variables (Altinay & Paraskevas, 2016). In this approach, the variables under investigation are measured using specific instruments to generate numerical data, which are subsequently analyzed through statistical techniques (Creswell & David Creswell, 2018). The primary objective is to describe or assess the condition of a sample at a specific point in time without intervening in or altering the situation or behavior of the subjects being studied. To measure service quality, this study applies the FESTPERF scale developed by Tkaczynski and Stokes (2010), which is specifically designed for research focusing on particular types of festivals.

2.2 Population, Sample, and Sampling Technique

The service quality provided by The Mahariza Company (TMC) as the organizer of *Waktu Indonesia Tribute* (WIT) to The Beatles Tour Bandung 2025 serves as the main object of this study. The analysis focuses on the perceptions of audiences who will attend the WIT 2025 concert on May 10, 2025, at Sabuga, Bandung. TMC is a creative production company based in South Jakarta, Indonesia, that has been actively involved in various projects such as film production, advertising, theatrical performances, and music festivals. Among its notable works are the musical *Lutung Kasarung* and the *Synchronize Festival*, both of which demonstrate the company's experience and credibility in managing large-scale entertainment events.

To examine the quality of TMC's service delivery during the WIT concert, this study identifies the population as a group of individuals who share similar characteristics and are relevant to the research objectives. The population represents the audience expected to attend the concert, estimated at approximately 2,500 people. According to Creswell and Creswell (2018), the population consists of individuals who share common characteristics and form the central focus of a study, while Sugiyono (2020) defines it as a generalization domain consisting of subjects or objects that possess specific qualities determined by the researcher for analysis and conclusion.

In order to obtain representative data, a subset of this population was selected as the sample. As explained by Sugiyono (2019), a sample is a portion of the population with certain characteristics chosen for analysis, and the process of selecting it, known as sampling, aims to ensure that the selected group reflects the overall characteristics of the population (Sekaran & Bougie, 2016). This study employs the quota sampling technique, which involves selecting respondents from the population based on specific characteristics until a predetermined number is achieved. This method ensures that each subgroup considered important in the research is proportionally represented through assigned quotas (Sekaran & Bougie, 2016; Sinambela, 2014). From the total population of 2,500 concert attendees, 103

respondents were selected as the sample, identified according to key demographic characteristics such as occupation, age, and place of residence. Table 2.1 below presents the demographic characteristics of respondents.

Table 2.1
Demographic Characteristics of Respondents

CATEGORY	SUBCATEGORY	FREQUENCY	PERCENTAGE (%)
Age	< 18 years	7	6.8%
	18–25 years	57	55.3%
	26–34 years	15	14.6%
	36–45 years	20	19.4%
	> 46 years	4	3.9%
	Total	103	100%
Place of Residence	Bandung	71	68.9%
	Jakarta	32	31.1%
	Total	103	100%
Occupation	Student	62	60.2%
	Entrepreneur	35	34.0%
	Civil Servant	6	5.8%
	Total	103	100%

2.3 Data Collection Method

The survey method was used to collect information from individuals representing a specific population, with the aim of describing, comparing, or explaining their knowledge, attitudes, and behaviors (Altinay et al., 2016; Sekaran & Bougie, 2016). Data were gathered through standardized questionnaires containing clearly written and systematically arranged questions administered uniformly to all respondents (Sinambela, 2014). In this research, the survey was conducted among the audience of the Waktu Indonesia Tribute (WIT) to The Beatles Tour Bandung 2025 concert held at Sabuga, Bandung, on May 10, 2025. The questionnaire functioned as the main data collection instrument and consisted of systematically structured questions designed to capture the information required by the researcher. Respondents were asked to either provide written responses or select from a set of predetermined options (Sekaran & Bougie, 2016). Before administering the survey, the researcher determined the type of information to be collected, the number of respondents needed, and ensured that each question was clearly formulated and easy to understand (Altinay et al., 2016). The questionnaire employed a Likert scale as the measurement tool to assess participants' attitudes, behaviors, opinions, and perceptions related to the research focus (Sugiyono, 2022). From a total population of approximately 2,500 concert attendees, a minimum of 100 respondents were selected as the sample using quota sampling, and the data obtained from the survey served as the primary data source for this study.

In addition to the survey, the observation method was used to complement the survey by providing a deeper and more contextual understanding of audience behavior and event dynamics. Observation involves systematically observing, recording, analyzing, and interpreting behaviors, actions, or events that have been planned in advance (Sekaran & Bougie, 2016). This approach enables researchers to obtain a more comprehensive and realistic depiction of the studied phenomena from the perspective of individuals within the observed environment. In this study, direct observations were conducted during the WIT concert to capture audience interactions, behavioral patterns, and the overall atmosphere of the event. Prior to conducting the observations, the researcher prepared an observation guide as a supporting instrument to maintain focus on aspects relevant to the study's objectives, particularly those related to service quality and audience experiences. Observation not only complemented the survey results but also enhanced the validity of the findings by offering additional insights, generating potential ideas for future research, and confirming existing conclusions (Altinay et al., 2016).

2.4. Operationalization of Variables

This study applied the FESTPERF model to measure audience perceptions of festival performance. FESTPERF is a comprehensive framework that evaluates multiple dimensions of a festival experience, including professionalism, promptness, support, transaction safety, understanding, accurate information, core service ability, creativity, equipment, and environment. Each dimension was operationalized through specific indicators, represented by questionnaire statements and measured using an ordinal scale to capture respondents' levels of agreement.

The professionalism dimension reflected the reliability and trustworthiness of the organizing committee. It was assessed through indicators such as the accuracy of the information provided to attendees and the perceived safety during the event. The promptness dimension emphasized the efficiency and responsiveness of the organizers, which included punctuality in starting the event and the speed with which the organizing team addressed audience needs and inquiries. The support dimension focused on the level of assistance provided by the committee to help and facilitate participants throughout the festival. The transaction safety and understanding dimensions explored the sense of comfort and empathy experienced by attendees. Transaction safety referred to how secure participants felt when purchasing tickets or engaging in other financial transactions. Understanding represented the organizers' sensitivity and responsiveness to the audience's needs and requests, reflecting their ability to acknowledge and meet participants' expectations. The accurate information dimension emphasized the reliability and precision of the information communicated before and during the event.

The core service ability dimension addressed the quality of the main performance, including the artists' ability to deliver an engaging show, the committee's capability in organizing the performances, and the adequacy of technical elements such as music volume and sound quality, particularly the clarity and sharpness of audio throughout the concert. The creativity and equipment dimensions highlighted the aesthetic and technical aspects of the festival. Creativity represented the originality and artistic value of the event, including the overall concept, stage decoration, and creative stage actions. Equipment referred to the technical quality of supporting facilities, such as the sound system, stage lighting, stage structure, LED screens, and microphones used during the show.

The environment dimension captured the physical and spatial conditions of the event venue. It consisted of several components, including cleanliness, crowding, and facilities. Cleanliness referred to the hygiene of toilets and concert areas as well as the availability of trash bins. Crowding concerned the management of audience flow, seating arrangements, and traffic control around the venue. Facilities involved aspects such as toilet adequacy, seat comfort, ease of locating seats, and accuracy of seating arrangements. This dimension also included the viewing experience, which assessed the clarity of the audience's view of the performers and the quality of live camera displays during the concert. All dimensions and indicators were measured using a structured questionnaire distributed to festival attendees. Each item was evaluated using an ordinal scale to capture variations in perceived quality across different aspects of the festival performance.

2.5. Data Analysis

The data gathered in this study were examined utilizing descriptive statistical techniques to encapsulate and elucidate the attributes of the sample. Descriptive statistics were utilized to offer a comprehensive summary of respondents' perceptions by structuring the data into tables and graphical representations. Calculations of central tendency, encompassing the mode, median, mean, and percentage distribution, were conducted to discern data patterns and distribution trends (Sinambela, 2014). This analytical method was employed to delineate the perceived service quality at the Waktu Indonesia Tribute to The Beatles Tour Bandung 2025 event. A Likert-type scale was employed to evaluate the aspects of service quality at Waktu Indonesia Tribute (WIT) 2025, measuring respondents' levels of agreement with each statement pertaining to the identified indicators. This measure let respondents to articulate their perceptions systematically, enabling the researcher to discern variances in audience assessments of the festival's performance. The response selections varied from 1 = extremely poor, 2 = poor, 3 = neutral, 4 = good, to 5 = very good (Altinay et al., 2016). The implementation of this five-point scale offered a standardized framework for quantifying subjective evaluations and assured uniformity among questions assessing various characteristics of service quality.

3. RESULTS AND DISCUSSION

The questionnaire was disseminated to the attendees of Waktu Indonesia Tribute to The Beatles Tour Bandung 2025, resulting in 103 valid replies. The gathered data yielded significant insights for evaluating service quality through the FESTPERF scale. The questionnaire comprised three categories and sixteen indicators, assessed by a five-point Likert scale from 1 to 5, with 1 denoting extremely poor, 2 poor, 3 fair, 4 good, and 5 very good. All items in the questionnaire underwent testing for validity and reliability, with results affirming the statistical validity of all questions. Respondents' replies were classified into three categories based on the three elements of the FESTPERF scale: Professionalism, Core Service, and Environment. Table 3.1 presents the findings of the data analysis, illustrating the frequency distribution of the dimensions of Professionalism, Core Service, and Environment.

Table 3.1
Frequency Distribution of the Professionalism, Core Service, and Environment Dimensions

DIMENSION	INDICATOR	MEAN	INTERPRETATION
Professionalism	Information provided	4.22	Good
Professionalism	Safety during the event	4.18	Good
Professionalism	Punctuality at the start of the event	3.40	Fair
Professionalism	Committee's responsiveness to audience needs	3.34	Fair
Professionalism	Committee's responsiveness to audience inquiries	2.97	Poor
Professionalism	Assistance provided to the audience	4.28	Good
Professionalism	Safety during ticket purchasing	4.30	Good
Professionalism	Committee's understanding of audience requests	4.17	Good
Professionalism	Committee's understanding of audience needs	4.18	Good
Professionalism	Accuracy of information provided by the committee	3.09	Fair
Professionalism Dimension Mean		3.81	Good
Core Service	Artist's ability to deliver the performance	4.60	Excellent
Core Service	Committee's ability to prepare the performance	4.42	Excellent
Core Service	Music volume during the event	3.05	Fair
Core Service	Quality of the sound system during the show	2.72	Poor
Core Service	Clarity of sound from the sound system	2.31	Poor
Core Service	Purity of sound from the sound system	2.36	Poor
Core Service	Creativity of the event concept	4.35	Good
Core Service	Creativity of decoration	4.15	Good
Core Service	Creativity of stage performance	4.32	Good
Core Service	Quality of the sound system used	2.30	Poor
Core Service	Quality of stage lighting used	2.36	Poor
Core Service	Quality of the stage used	2.46	Poor
Core Service	Quality of livecam used	2.48	Poor
Core Service Mean		3.17	Fair
Environment	Toilet cleanliness	3.91	Good
Environment	Cleanliness of the concert area	4.08	Good
Environment	Availability of trash bins	3.94	Good
Environment	Seating arrangement	4.14	Good
Environment	Crowd flow management	4.01	Good
Environment	Traffic management	4.01	Good
Environment	Availability of toilets	4.03	Good
Environment	Cleanliness of available toilets	3.92	Good
Environment	Number of available toilets	2.08	Poor
Environment	Seating comfort	3.44	Fair
Environment	Ease of finding seats	3.39	Fair

Environment	Suitability of seat arrangement with booking	3.51	Fair
Environment	Clarity of stage visibility	2.57	Poor
Environment	Clarity of livecam display	2.53	Poor
Environment Mean		3.54	Good

The analysis indicates that the audience's overall perception of the dimensions of Professionalism, Core Service, and Environment at the Waktu Indonesia Tribute to The Beatles Tour Bandung 2025 event is predominantly good, however certain aspects necessitate enhancement. The Professionalism dimension, comprising ten indicators and involving 103 respondents, yielded an overall mean score of 3.81, signifying that the majority of respondents assessed the committee's performance as "good" to "very good." This indicates that the organizing committee exhibited an adequate level of professionalism during the event, despite the majority of on-site people being volunteers. The highest mean score was recorded for the indication "Information provided" (4.22), followed by "Safety during the event" (4.18) and "Committee's understanding of audience needs" (4.10), indicating that audiences perceived themselves as secure and well-informed during the concert. The lowest mean score was observed in "Committee's responsiveness to audience inquiries" (2.97), signifying that responses to direct questions or requests for information remained comparatively sluggish. Likewise, metrics such as "Committee's comprehension of audience requests" (3.16) and "Support rendered to the audience" (3.22) also registered below the overall average, indicating a necessity for enhancement in immediate communication and service provision.

The Core Service dimension, consisting of fourteen indications with an average score of 3.17, indicated a varied assessment of the concert's fundamental elements. The most highly scored indication was "Artist's ability to deliver the performance" (4.60), indicating that the audience greatly valued the artists' quality and engagement. This was succeeded by "Committee's ability to prepare the performance" (4.22), signifying that the event's planning and organization were deemed proficiently accomplished. Nonetheless, other technical aspects garnered lower evaluations, including "Music volume during the event" (3.05), "Quality of the sound system" (2.72), and "Clarity of sound output" (3.06). The results indicate that certain guests were dissatisfied with the audio experience, highlighting that sound clarity and balance are essential elements requiring enhancement for future events.

The setting dimension, evaluating fourteen variables including physical conditions and audience comfort, achieved an overall mean score of 3.54, signifying that the public predominantly regarded the concert setting as satisfactory. The top-rated categories were "Cleanliness of the concert area" (4.08) and "Availability of trash bins" (4.04), reflecting the organizer's effectiveness in upholding cleanliness and ensuring adequate waste management provisions. "Crowd flow management" (4.01) and "Seating arrangement" (3.95) garnered favorable feedback, indicating efficient crowd control and comfort throughout the event. Nonetheless, certain indicators indicated potential for enhancement, specifically "Clarity of stage visibility" (2.57) and "Clarity of livecam display" (2.53), which received the lowest ratings. The data suggest that certain guests encountered visual impairments based on their seating location or proximity to the stage. Improving the placement and quality of live cameras, along with improving visual arrangements, may facilitate a more fair viewing experience for all participants.

3.1. Manifestation of Professionalism at WIT 2025

a. Trust

Based on Table 3.1, which presents the data for the Professionalism dimension, the trust indicator consists of two statements: “information provided” and “safety during the event.” According to responses from 103 participants, the first statement received 43 responses on a scale of 5 (very good), followed by 41 on a scale of 4, and 10 on a scale of 2. No respondents selected very poor. The total score reached 435, with a mean value of 4.22, indicating a positive perception of the clarity and reliability of information delivered by the organizing committee.

Open-ended responses revealed that audience trust in the event organizers was strongly influenced by the accuracy and timeliness of the information provided. Several respondents, supported by observational data, noted delays during the open gate period without prior announcements. This situation caused confusion and discomfort among early attendees who were required to wait for about an hour without clear updates. Respondents suggested that any schedule adjustments should be announced immediately, ideally within 15 minutes, either via social media or on-site announcements.

Additionally, respondents emphasized the importance of accurate and up-to-date information, particularly regarding ticket exchange schedules and event start times. Discrepancies between the initial announcements and actual execution were found to undermine trust and diminish audience satisfaction. It was also suggested that improvements be made in communicating logistical details such as venue layout, regulations, and audience movement flow from ticket exchange to entry gates. Observations confirmed that several attendees were confused during the ticket redemption process. These types of information are essential for building trust, enhancing comfort, and preventing congestion at entry points. Regarding the second statement, “safety during the event,” respondents also demonstrated a positive tendency. A total of 47 respondents rated it on a scale of 5, and 35 on a scale of 4, with none selecting scale 1. The total score was 431, with a mean value of 4.18, indicating that most attendees felt secure throughout the concert. However, observational findings highlighted crowding issues at the entrance because some attendees stood in areas intended for seated viewing, particularly those holding CAT 3 tickets who wished to get closer to the stage. As noted by Tkaczynski and Stokes (2010), trust is built not only through the availability of information but also through its clear, timely, and consistent communication before, during, and after the event.

b. Promptness

For the promptness indicator, which concerns timeliness and speed of service, analysis of three main statements from 103 respondents revealed generally positive results with some areas for improvement. The first statement, “punctuality of event commencement,” was rated highly, with 92 respondents selecting scale 4 and 24 selecting scale 5, yielding a total score of 350 and a mean of 3.40. This suggests that most visitors perceived the event as starting on time. However, 28 respondents rated scale 2 and 27 rated scale 3, indicating that some attendees experienced delays. This finding highlights the need for stricter time management to ensure a uniform experience for all attendees.

The second statement, “speed of the committee’s response to audience needs,” obtained a mean score of 3.34, with 80 respondents rating scale 4 and 28 rating scale 5. This demonstrates that most participants considered the organizing committee sufficiently responsive. Nonetheless, 29 respondents rated scale 2 and 20 rated scale 3, indicating inconsistent service quality and slower responses for certain groups. The third statement, “speed of the committee’s response to audience inquiries,” showed the weakest result, with a mean score of 2.97. Only 13 respondents rated it on scale 5, while 32 and 31 rated it on scales 2 and 3, respectively. Observations revealed that some committee members appeared uncertain when responding to attendees’ questions, particularly concerning policies on bringing bottled drinks or tumblers into the venue. This lack of coordination and information flow negatively affected the overall experience. According to Tkaczynski and Stokes (2010), the punctuality of event commencement and responsiveness to audience needs are key factors influencing perceived service quality. Therefore, enhanced staff training, especially in information management and communication, is essential to improve responsiveness, efficiency, and professionalism in future events.

c. Support

Regarding the support indicator, based on the statement “assistance provided by the committee to the audience,” the responses were predominantly positive. Of the 103 respondents, 54 (52.4 percent) rated it very good, 30 rated good, 13 were neutral, and only 6 rated poor, with none selecting very poor. The resulting mean value of 4.28 falls under the very good category. This suggests that, overall, the support provided by the organizing team was considered highly helpful in meeting audience needs and expectations, thereby enhancing trust and satisfaction. However, field observations indicated inconsistency in service delivery. Some staff were observed to be highly responsive, such as assisting attendees with photography requests, while others, particularly volunteers, displayed unprofessional behavior. For instance, several volunteers were seen engaging in personal activities during the show, distracting nearby audiences. This situation underscores the importance of proper selection, supervision, and training of all personnel, including volunteers, to maintain service standards and ensure a consistent visitor experience.

d. Transaction Safety

For the transaction safety indicator, based on the statement “safety during ticket purchasing,” the mean value reached 4.30, reflecting a high level of satisfaction. Among 103 respondents, the majority rated it positively, with 68.0 percent selecting very good and 116 selecting good. Only one respondent selected very poor and ten selected poor. These findings indicate that most participants felt secure and confident during the ticket purchasing process, suggesting that the event’s transaction system was transparent, reliable, and efficient. Observations also confirmed that ticket purchasing proceeded smoothly without notable technical issues.

e. Understanding

The understanding indicator comprised two statements: “the committee’s understanding of audience requests” and “the committee’s understanding of audience needs.” The first statement received 34 good and 47 very good ratings, with a mean of 4.17. The second statement yielded 31 good and 49 very good ratings, producing a total score of 431 and a mean of 4.18. Combined, the total score of 860 and overall mean of 4.30 indicate that respondents perceived the committee’s understanding of the audience as very good,

approaching the upper end of the evaluation scale. This reflects the committee's success in designing and adjusting event programs in line with attendees' expectations and comfort levels, an important indicator of event quality.

f. Accurate Information

For the accurate information indicator, which assessed "the accuracy of information provided by the committee," responses varied more widely. Out of 103 respondents, 14 rated very poor, 40 poor, 132 good, and 60 very good, resulting in a total score of 318 and a mean of 3.09. This suggests a moderate perception, with room for improvement in the precision and clarity of communicated information. Field observations confirmed that while the information provided was generally clear, minor improvements were needed in communicating schedule changes, particularly regarding open gate delays.

Overall, the Professionalism dimension achieved a high mean score of 4.07, reflecting strong performance in this aspect. The highest-rated indicator was Understanding (4.48), showing that the committee demonstrated excellent comprehension of audience needs and expectations. The second highest was Transaction Safety (4.30), indicating high confidence in ticket and purchase security. Support (4.28) ranked third, suggesting that the assistance provided was effective and appreciated. Trust (4.20) also scored favorably, showing solid confidence in the professionalism and integrity of the organizers. Meanwhile, Accurate Information (3.90) was moderately rated, indicating sufficient but improvable communication quality. The lowest score belonged to Promptness (3.24), implying that response time and service speed were below visitor expectations and should be prioritized for enhancement in future events.

3.2 Core Service Experience at WIT 2025

a. Ability

Within the ability indicator under the core service dimension, two aspects were evaluated by 103 respondents: the artist's ability to perform and the organizing committee's ability to prepare the show. For the first statement, a majority of respondents rated it very good (68 respondents) and good (30 respondents), with only a few choosing neutral. The total score reached 474, resulting in a mean of 4.60, which indicates that the artists' performances were perceived as highly satisfying by the audience. For the second statement concerning the committee's ability to prepare the event, the results were also highly positive. Sixty respondents rated it very good, eleven rated it neutral, and only three rated it poor, with none selecting very poor. The total score reached 456, with a mean of 4.42.

Several respondents emphasized that audience comfort should remain the top priority before focusing on performance aspects, reflecting an expectation for continuous improvement in audience experience. Comments such as "Maintain the quality already achieved and keep improvising toward perfection" illustrate both high appreciation and constructive encouragement. Respondents also described the event as very successful, with an engaging atmosphere and captivating performances, while suggesting more program variations and improved facilities to further enhance event quality. These findings suggest that, although performance ability was already rated highly, there remains room for innovation and improvement in supporting services.

Observational data confirmed that GPLuck The Beatles delivered an impressive performance that satisfied the audience, reinforcing the survey results that ability from both

the performers and the organizing team was among the strongest elements contributing to the success of Waktu Indonesia Tribute to The Beatles Tour Bandung 2025. The following is the documentation obtained during the author's observation while attending the performance, as presented in Figure 3.1.

Figure 3.1

G-Pluck Performance



b. Music Volume

The music volume indicator at Waktu Indonesia Tribute to The Beatles Tour Bandung 2025 revealed a moderate level of satisfaction among 103 respondents. About 64 percent rated it poor or neutral (36 percent), while only 29 percent rated it good or very good. The mean score of 3.05 indicates that the music volume did not fully meet audience expectations. This finding points to technical challenges in sound regulation that may have affected comfort and overall listening experience.

Open-ended responses supported this result. Some attendees reported that the lead guitar was not clearly audible, while others complained of unbalanced sound levels—some even describing the music as excessively loud to the point of overpowering vocals and causing discomfort. Respondents suggested adjustments and improvements to the audio system to ensure more balanced and comfortable sound quality. The researcher's observations, particularly in the CAT 2 and CAT 3 areas, confirmed a lack of sound balance from the sound system. This underlines the importance of optimizing the audio setup in future events to improve the concert experience and overall audience satisfaction.

c. Sound Quality

The sound quality indicator comprised three statements assessing the overall quality of the sound system, sound clarity, and sound crispness. Based on responses from 103 participants, fourteen rated the sound system very poor, seventy-five rated it neutral to fairly good, and only twenty-five rated it very good, resulting in a mean of 2.72. For clarity of sound, the total score reached 238, while crispness of sound achieved 243, both reflecting less-than-optimal perceptions.

Open-ended comments reinforced these findings. Many participants mentioned that the sound was sometimes too loud and uncomfortable, with remarks such as “please fix the sound so it doesn’t hurt the ears” and “in some parts, the music was too loud and interfered with the vocals.” Several respondents suggested upgrading the sound system, noting that audio quality is a crucial component of a successful music event. Others highlighted the need for better balance between instrumental and vocal elements.

Field observations also found that some attendees appeared uncomfortable due to excessive or uneven sound output. These findings indicate the need for serious evaluation of audio engineering and equipment selection to enhance audience satisfaction in future events.

d. Creativity

The creativity indicator encompassed three important aspects: event concept creativity, decoration, and stage performance. Out of 103 respondents, 49.5 percent rated the event concept very good, resulting in a mean of 4.35, suggesting that the central idea of the concert was perceived as fresh and engaging. For decoration, 43.7 percent rated it very good, with a mean of 4.15, indicating appreciation for the visual design and spatial arrangement. The stage performance aspect obtained a mean of 4.32, with 49.5 percent of respondents rating it very good, reflecting that the on-stage acts were entertaining and visually appealing.

Open-ended responses further reinforced these results. Many attendees praised the event’s vibrant atmosphere and captivating performances, while also encouraging the addition of more diverse elements to keep future editions dynamic and unique. Some respondents emphasized the importance of paying attention to small details that influence the overall success of the event, suggesting that creativity should not only be reflected in the core concept but also in its execution. This serves as valuable input for future innovation and event design improvement.

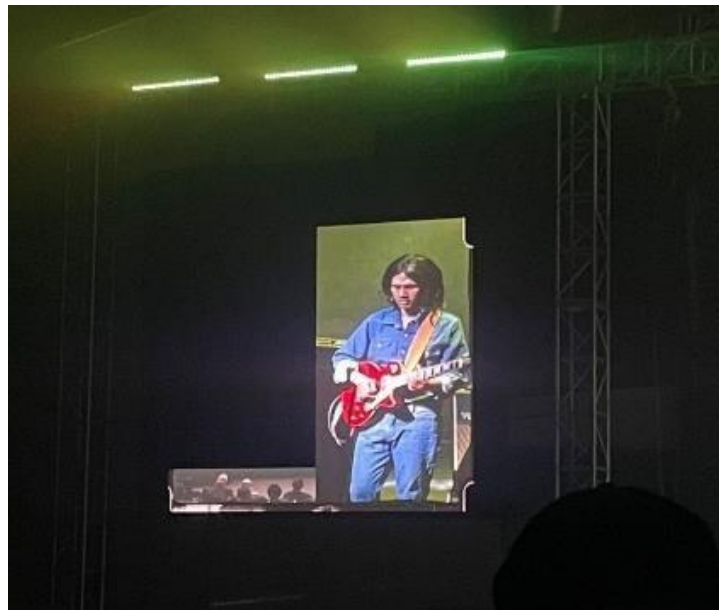
e. Equipment

The equipment indicator reflected the audience’s perception of the adequacy and quality of technical equipment used during the performance. Based on 103 responses, this indicator recorded a mean of 2.43 out of 5, indicating that most respondents rated it between fair and poor. Specifically, the sound system quality scored the lowest with a mean of 2.30, signaling significant dissatisfaction with this aspect. This finding aligns with open-ended responses that pointed to sound disturbances during the event, including excessively loud volumes and poor vocal balance.

Other aspects such as stage lighting, livecam, and stage quality also received relatively low scores. Although slightly higher than the sound system, their means remained below 2.5, suggesting that visual production was not fully optimized from the audience’s perspective. Several participants noted livecam interruptions and suboptimal visual clarity, with field observations confirming that such disturbances occurred approximately three times during the concert. The microphone quality obtained the highest mean within this category (2.53), yet still relatively low, as several respondents mentioned temporary technical issues such as sudden disconnections though these were promptly resolved by the technical team. Figure 3.2 presents the author’s documentation capturing the occurrence of an issue with the live camera.

Figure 3.2

Live camera



Overall, respondents perceived the technical equipment used in the event as needing substantial improvement. They emphasized the importance of investing in higher-quality sound systems, lighting, livecam, and microphones, given that these elements are crucial for a successful music event. The evaluation of the equipment indicator provides valuable insight for enhancing future production quality. Across all five indicators, the Core Service dimension achieved an overall mean of 3.29, indicating a generally positive yet improvable performance. The highest-rated indicator was Ability (mean = 4.41), showing that both musical and organizational performance were highly appreciated by visitors. Creativity followed with a mean of 4.27, suggesting that the event concept and presentation were engaging and entertaining. On the other hand, Music Volume received a mean of 3.05, indicating that although acceptable, further adjustment is needed for optimal clarity and comfort. Equipment and Sound Quality obtained the lowest means (2.40 and 2.31, respectively), highlighting that technical execution remains the most critical area for improvement in future concert implementations.

3.3 Perceived Environment at WIT 2025

a. Cleanliness

The cleanliness indicator within the environment dimension reflects the overall hygiene and comfort level of the concert area, assessed through three main aspects: toilet cleanliness, general area cleanliness, and the availability of trash bins. Based on the survey of 103 respondents, concert area cleanliness obtained the highest mean score of 4.08, followed by availability of trash bins (mean = 3.94) and toilet cleanliness (mean = 3.90). The majority of respondents rated the cleanliness aspects as good, as indicated by the dominance of scores on the higher end of the scale (4 and 5).

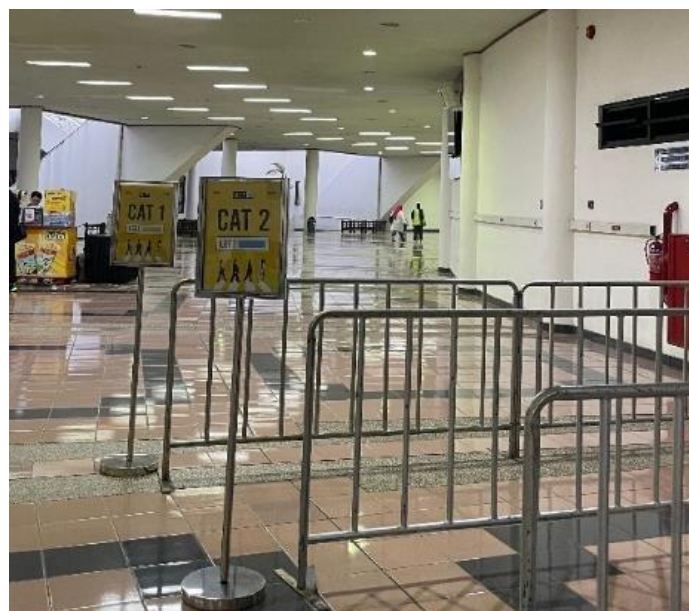
However, several open-ended responses revealed that while the overall perception of cleanliness was positive, there remains room for improvement. One specific complaint concerned the unclear and hard-to-find toilet signage due to small lettering. This suggests that beyond physical cleanliness, visual markers and ease of access to hygiene facilities are also crucial factors in enhancing participants' overall comfort during the event.

b. Crowding

The crowding indicator represents visitors' perceptions of audience arrangement and mobility comfort during the concert. In general, the mean scores of the three related statements were relatively high, ranging from 4.01 to 4.14 on a five-point scale. This indicates that most respondents were satisfied with crowd management throughout the event. The highest-rated item was seating arrangement (mean = 4.14), suggesting that the organizing committee's efforts to provide adequate seating were well appreciated by the audience.

Nevertheless, several open-ended comments highlighted areas for improvement, particularly regarding the need for numbered seating to prevent competition for seats. Meanwhile, both audience entry and exit flow and traffic management during the concert received a mean score of 4.01. Despite these high ratings, respondents pointed out some technical and organizational issues, especially in certain categories such as CAT 3, where entry routes were reported to cause minor congestion. A few respondents also suggested providing clearer information about ticketing and audience pathways in advance to avoid confusion upon arrival. The following documentation was captured by the author during the observation at the audience entrance route, as shown in Figure 3.3.

Figure 3.3
Audience Entrance Route



Overall, while crowding was rated positively, respondents emphasized that better planning of signage and audience flow is needed to ensure a smoother, safer, and more comfortable experience for all attendees.

c. Toilets

The toilet dimension was assessed through three indicators evaluating the adequacy and cleanliness of restroom facilities during the event, based on responses from 103 participants. The first indicator, availability of toilets, achieved the highest mean score of 4.03, indicating that most respondents found the provided restrooms adequate and accessible. However, despite this positive perception, respondents also raised concerns about the quality and quantity of facilities.

The second indicator, cleanliness of available toilets, obtained a mean of 3.92, showing a generally satisfactory level of hygiene, though open-ended comments pointed to the need for improvements in cleanliness and accessibility. Some visitors reported that unclear signage made locating toilets difficult. The third indicator, number of available toilets, recorded the lowest mean score of 3.78, reflecting partial dissatisfaction among respondents. Many suggested increasing the number of restrooms and adding supporting facilities such as trash bins and clearer signs.

Overall, restroom facilities were considered adequate, particularly in terms of presence and cleanliness, though the researcher's observation confirmed that improvements are still necessary, especially in terms of quantity and navigational signage to ensure visitor comfort and convenience.

d. Seating

Based on responses from 103 participants, the seating indicator produced moderately positive evaluations, indicating satisfactory conditions but still leaving room for enhancement. Three main statements were assessed, each yielding different mean values. The first, comfort of seating, obtained a mean of 3.44, suggesting that while most respondents found the seating comfortable, it did not fully meet their expectations. Several attendees expressed dissatisfaction with the organization of seats and recommended implementing a clearer numbering system to help them locate their assigned spots, as reflected in comments such as "please organize the lines better and use numbered seating for better order."

The second statement, ease of finding one's seat, yielded the lowest mean score of 3.39, indicating that a considerable number of respondents faced difficulties in locating their seats. Some reported confusion due to inconsistent colour coding between tickets and seats and insufficient directional signage. One respondent suggested improving the colour system and seat numbering for greater clarity.

The third statement, accuracy of seating arrangement according to ticket reservation, received the highest mean in this category (3.51), implying that most respondents found their seating placements consistent with their ticket orders. However, several still noted that the seating layout and ticket system alignment could be more precise to prevent confusion. Overall, seating was rated moderately positive, reflecting an adequate but improvable condition. Technical issues such as unclear numbering, inconsistent color codes, and limited guidance remain key areas for improvement to ensure a more organized and comfortable audience experience.

e. Viewing

The viewing aspect was measured through two indicators: the clarity of viewing performers on stage and the clarity of livecam displays. Both obtained relatively low mean scores 2.57 and 2.53, respectively indicating limited audience satisfaction with the visual experience during the concert.

Open-ended comments revealed that the livecam often functioned on only one side or experienced interruptions, preventing some attendees particularly those seated farther from the stage from viewing performances clearly. While some respondents were satisfied overall, many highlighted the need for significant improvements in visual and technical support to enhance audience visibility and engagement.

Thus, the evaluation of the viewing indicator underscores that although seating comfort and arrangement were relatively well maintained, there is an urgent need for better visual and audio-visual system management to provide a more immersive and satisfactory concert experience.

The overall mean score for the environment dimension was 3.46, reflecting generally positive perceptions of the event's physical facilities. The highest indicator mean was crowding (4.05), suggesting that audience management was well-executed and did not lead to discomfort. The cleanliness indicator followed closely with a mean of 3.98, indicating that hygiene levels were maintained satisfactorily throughout the venue. Meanwhile, seating (mean = 3.40) and toilets (mean = 3.34) reflected adequate but improvable conditions in terms of seating comfort and restroom facilities. The lowest indicator mean was viewing (2.55), suggesting challenges in visual enjoyment likely due to stage layout, viewing distance, or seating position. This aspect requires serious attention to ensure that all visitors can fully enjoy the performance in future events. Across the three main dimensions— Professionalism (mean = 4.70), Core Service (mean = 3.29), and Environment (mean = 3.46)—the overall mean score reached 3.82, which falls within the “good” category. This demonstrates that the concert successfully provided a satisfying experience for most visitors, particularly regarding artist performance, event creativity, cleanliness, and effective crowd control.

Nonetheless, several areas still require improvement to optimize service quality in future events. Key aspects include enhancing information accuracy and completeness, improving sound system quality, upgrading visual systems such as livecam and lighting, and ensuring better access to facilities like toilets and seating. By addressing these areas through comprehensive evaluation and strategic refinement, future concerts can deliver an even more professional, comfortable, and memorable experience for all attendees.

4. CONCLUSION

This study concludes that the audience perceived the overall service quality of the Waktu Indonesia Tribute to The Beatles Tour Bandung 2025 positively, although certain aspects necessitate attention and enhancement. The Professionalism dimension indicates that the organizing committee exhibited a commendable level of professionalism during the event. The audience recognized the committee's capacity to provide dependable services, ensure transaction security, and comprehend the visitors' requirements. The majority of respondents assessed their whole experience as good to very good, reflecting a robust view of trust and competence. Nonetheless, the element of Promptness necessitates significant focus. The comparatively low average score in this domain indicates that the committee's

speed and reactivity, especially in handling real-time questions and operational modifications, were not yet ideal. Enhancing this factor necessitates improved interdepartmental collaboration, clearer communication pathways, and more systematic operating protocols to enable timely and effective responses to visitors' complaints.

The Core Service dimension indicated that the fundamental elements of the event were regarded positively. Indicators such as Ability and Creativity garnered significant acclaim from respondents, indicating that the performers' quality and the event's conceptual design were among its most commendable aspects. The performers' stage performance received significant acclaim, and the event's artistic components were deemed captivating and enjoyable. Nonetheless, some technical elements were below expectations. Sound Quality, Music Volume, and Equipment received lower ratings relative to other metrics. These findings indicate that while the event was artistically successful, its technical execution requires improvement. Respondents frequently cited problems including unequal sound distribution, variable volume levels, and sporadic equipment faults. For upcoming events, it is essential for the organizer to engage with experienced sound and lighting providers, do comprehensive technical rehearsals, and verify that all equipment is thoroughly tested prior to the event's commencement. Enhancing these technical elements will directly elevate the audience's sensory experience and overall contentment.

The Environment dimension received a favorable rating, indicating audience satisfaction with the venue's physical and atmospheric circumstances. The factors of Crowding and Cleanliness received the highest ratings, indicating good management of crowd control and sanitary facilities. Attendees perceived the location as clean, with effective trash management upheld during the concert. Nevertheless, the Viewing indicator attained the lowest score, suggesting that the visual experience for the audience was not uniformly dispersed over various sections of the arena. Several visitors indicated challenges in viewing the stage or the livecam display, especially from the peripheral areas. This matter underscores the necessity of improving stage design, screen positioning, and camera angles to guarantee equitable visual access for all participants.

This research indicates that the Waktu Indonesia Tribute to The Beatles Tour Bandung 2025 was predominantly successful in providing a well-structured and engaging experience. The Mahariza Company (TMC) has demonstrated significant promise as an event organizer, especially in terms of professionalism and innovative execution. However, some operational and technical aspects require enhancement to attain superior service quality in forthcoming events. Enhancing the committee's responsiveness, investing in advanced sound and visual equipment, and maintaining constant cleanliness and safety standards are vital ways to retain audience pleasure and improve the reputation of TMC as a trusted and professional event organizer.

Based on the findings linked to service quality at Waktu Indonesia Tribute to The Beatles Tour Bandung 2025, some practical solutions may be offered for The Mahariza Company (TMC) to better its future event management performance. Despite the audience's general assessment of the event suggesting satisfaction, various indicators highlight areas necessitating enhancement. In the realm of professionalism, TMC must formulate a definitive Standard Operating Procedure (SOP) for information dissemination to guarantee precision, uniformity, and promptness. Any changes in schedule, such as gate openings or ticket exchanges, should be informed within 10 to 15 minutes through official communication

channels such @waktuindonesiatribute. Crucial information pertaining to venue configuration, ingress and egress pathways, and audience protocols should be visually disseminated via banners, LED displays, and strategically positioned QR codes. Consistent security assessments, improved collaboration with law enforcement and emergency services, and the establishment of a medical station would significantly bolster audience confidence. To enhance promptness, improved time management and inter-divisional coordination are essential for ensuring punctuality, especially during the gate opening phase. Increasing the number of on-site people and establishing information help desks in accessible locations can further increase responsiveness to audience needs.

The support and transaction-related indicators underscore the necessity for continuous volunteer training, clear SOPs for field assistance, and professional conduct that stresses friendliness and proactivity. These enhancements will enable volunteers to address audience inquiries and operational challenges more effectively. Regarding transaction safety, TMC should maintain its dependable ticketing system by cooperating with established platforms such as Kiostix and Saytix and by teaching audiences about safe purchase practices. In the indicators of comprehension and accurate information, organizers are encouraged to strengthen communication management to ensure that all information is clear, consistent, and linked with on-site conditions. Strengthening internal communication and offering feedback mechanisms can assist the organizing team become more attentive to audience expectations and more adaptable to situational changes throughout the event.

In the core service dimension, audience appreciation was particularly high for artist performance and event preparation, however there remains a need for further creative innovation. Introducing events such as the “Beatles Dress-Up Parade,” “Penny Lane Market,” or interactive zones would boost audience engagement and create special experiential value. Improvements in sound quality and volume balance are also necessary. Comprehensive sound inspections, equitable distribution of sound throughout audience regions, and partnership with experienced vendors such as Sound Jakarta or Metoa Corner are advised. The installation of a standby technical staff would ensure fast reaction to difficulties with audio, lighting, or visual displays. Within the environmental factor, the results underline the need of clear signage, well-maintained restroom facilities, and good crowd management. Providing numbered seating, managing audience flow through well-marked entrances and exits, and providing digital or visually different signage would increase comfort and accessibility. Augmenting the quantity of garbage receptacles and ensuring cleanliness during the event may significantly elevate audience happiness and reinforce TMC’s reputation as a professional and dependable event organizer.

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