



Marketing Strategy for Orchestral Music Concerts as a Tool for Forming an Arts Community

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ARTICLE INFO

Keywords:

Arts community;
Community-building;
Marketing strategy;
Orchestra concert;
Orchestra music community.

Article history:

Received 2024-12-17

Revised 2024-12-23

Accepted 2024-12-24

ABSTRACT

This study explores the potential for a community-building process by using marketing techniques to plan an orchestra performance in Bandung. Under the University's sponsorship, the Parahyangan Orchestra (Parchestra), an orchestral music community, is organizing this orchestra event. In addition to being analyzed from a sociological standpoint, the presentation of the correlation of community building also intersects with Parchestra's marketing beliefs and techniques. The research method employed was qualitative, with an internal comparative study approach to two concerts held in 2023. Data were gathered through interviews and documented observations. Based on the findings of the study, Parchestra may be able to interact with stakeholders in order to learn about each other's expectations. One of the keys to building a great community is to learn about the audience's expectations as well as its internal management. However, the focus of this research is on the interaction between Parchestra and its audience. Thus, more investigation is required to look at the viewpoint of other interested parties.

Contribution: The research incorporates a sociological perspective, examining how community dynamics influence and are influenced by cultural events. This intersection of sociology and marketing provides a richer understanding of how orchestras can connect with their audiences and stakeholders, thereby enhancing the overall cultural experience.

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1. INTRODUCTION

In early 2023, Parahyangan Catholic University (UNPAR) established a unit that plays a supporting role in arts and culture aspects called Parahyangan Orchestra (Parchestra). Based on the results of interviews conducted in July 2024 with the Chair of the Parchestra Management, Fauzie Wiriadisastra, it is known that the existence of Parchestra helps support UNPAR's mission in implementing; (1) development and inheritance of cultural values in a critical creative manner; and (2) research and development of science, technology and arts. This is in line with how one of Parchestra's board of trustees, Bambang Sugiharto, states that Parchestra positions itself as a community-based orchestra that is

specifically committed to raising the works of young Indonesian composers to world standards (Orchestra, 2023a).

Furthermore, from the results of interviews with the Head of the Parchestra Management, information was obtained that the community base intended for this orchestra is intended for professional musicians to take part in the orchestral realm, for composers to share their latest works, and for the UNPAR academic community to contribute. in realizing oneself and developing aspects of artistic abilities and knowledge in the field of music. According to Travis Newton, the presence of an orchestra in a community is often seen as an indicator of the cultural maturity of an area because the orchestra acts as the musical center of a community. Referring to this concept, it is hoped that the establishment of Parchestra within UNPAR can become an indicator (Newton, 2022). Both as an indicator of maturity level and as an orientation indicator that the UNPAR academic community wants to target. So Parchestra's success in realizing community development and its sustainability is important to realize as an effort to establish the cultural aspects of UNPAR.

Community formation is an important aspect of an orchestra because it is related to professional, social and educational development. This affects not only the orchestra itself but also the community around it. McMillan and Chavis (1986) explained four main elements that form the basis of community formation, namely membership, influence, meeting needs and shared emotional connections (McMillan & Chavis, 1986).

In the context of Parchestra, which operates on a community basis, various stakeholders play a role and have their own needs. The UNPAR academic community, for example, needs a platform to increase its visibility as an educational institution on the arts and culture map of Indonesia. Meanwhile, the UNPAR Humanity Study Program or Integrated Arts functions as an experimental space as well as a stage for presenting creative works to a wider realm (Nurhaliza, 2024).

For orchestra musicians, Parchestra exists as a space to play music professionally through quality programs. On the other hand, audiences get access to various concerts that are full of artistic meaning and rich in cultural value. Not only that, this community also provides support for Indonesian composers who need a quality orchestra to bring their works to life. Through close collaboration between these various parties, Parchestra has become a community that is not only productive but also provides broad social and cultural impacts (Nurhaliza, 2024).

The "Jelajah" concert is Parchestra's first debut, held on June 20, 2023. In this concert, Parchestra presents 7 new compositions to be performed by musicians in an orchestra format. This concert invites the audience to explore the sound field. Sounds that depict post-pandemic optimism, hunting through the forest, the beauty of cities with parks, but also the anxiety of urban humans, geometric sounds, to the sound of robotics traveling into outer space (Orchestra, 2023b). This concert also played compositions along with visual works which were the work of IA UNPAR students. When Parchestra first opened a virtual ticket window for this concert, in less than 24 hours the concert tickets had sold out. As indicated by the online media Bandung Bergerak (BB), the concert committee did not expect that the public's interest in attending the concert was very positive. However, of the total auditorium capacity of 960 seats, it turned out that 30% or around 200 ticket holders were not present at the concert (Sundea, 2023).

In the second concert, entitled "Kizuna," Parchestra again performed new compositions from young Indonesian composers. In total, there are 8 compositions performed in "Kizuna". In the Kosner booklet, it is stated that Kizuna comes from ancient Japanese and is the name for the reins used for riding horses. As time went by, the meaning of the word Kizuna changed to describe a bond between people. Meanwhile, in this concert, it is interpreted as an invisible rope that connects human feelings. Be it romantic relationships, friendships, family, even relationships with strangers (Orchestra, 2023b). Like the previous concert, in "Kizuna" there are works composed by students from Integrated Arts (IA), Faculty of Philosophy, UNPAR. But this time, not only as composers, but several IA UNPAR students also became composers (Conductors), illustrators and lyricists. Based on interviews conducted with representatives of Parchestra management, it is known that at the "Kizuna" concert, there were 30 unsold seats out of a total of 874 seats available.

Marketing is a process of exchanging value between a company and a buyer, which aims to build strong relationships while creating value for the buyer. This process involves a deep understanding of buyers, building meaningful relationships, and offering relevant value (Armstrong & Kotler, 2023). Thus, marketing is not just about selling products but also creating mutually beneficial relationships. The

marketing process includes five main activities that are directly related to the value of marketing itself. First, understanding the market and the needs and desires of buyers is a crucial first step. After that, a marketing strategy that focuses on key value for buyers is designed to meet their expectations. The next step is to develop an integrated marketing program so that it can provide superior value to buyers. More than that, marketing also aims to connect with buyers, build mutually beneficial relationships, and create buyer satisfaction. Ultimately, the company obtains value from the buyer in the form of profits and builds buyer (customer) equity as a form of long-term loyalty. Through this series of activities, marketing becomes more than just an economic transaction but rather a strategic approach to creating high-value relationships between companies and buyers (Armstrong & Kotler, 2023).

Meanwhile, if we examine it from a marketing strategy perspective in organizing offline concerts, there are actually significant challenges that must be faced. Especially in maintaining the relevance of offline concerts in this modern era. For audiences who attend orchestra performances as an entertainment option, there are increasing digital entertainment options that can be obtained relatively easily, such as; Netflix, Disney+ Hotstar, and HBO Go; this can be a challenge in itself for the continuity of organizing orchestras offline (Biswas, 2024).

In the specific context of orchestral music performances, it is now an available platform online to enjoy orchestral music such as the symphony live (although at the time of this writing, the service platform online can not be accessed in the Indonesian area) (Köymen, 2022). Not to mention the financial challenges that often become an obstacle in ensuring the orchestra's sustainability as a cultural institution. So marketing strategies play a central role, not only to attract audiences to be interested in watching offline but also to expand the reach of new audiences, as well as to build and strengthen orchestra communities that can support long-term sustainability (Dreyfus, 2020).

Innovation in marketing strategies is important to develop, including taking into account more inclusive community targets. Effective marketing strategies for orchestras do not just focus on concert promotion but also include efforts to create immersive experiences that strengthen the relationship between the orchestra and its audience (Blakeley, 2024). This means that designing a marketing strategy also plays a role as a catalyst in forming an orchestra community. So it can influence the speed or slowness of community formation. This can happen because a well-developed marketing strategy is able to change audiences who were initially classified as passive participants (only watching the concert) into active participants who are able to feel a sense of ownership through a personal relationship with the orchestra (emotional bond) (Chucherdwatanasak, 2020).

According to Hafez, in building a brand's image, a deep and strong emotional bond is needed so that it can influence consumers' emotional side, which will ultimately have a positive influence on purchasing decisions (Hafez, 2019). In the context of this research, the Parchestra "brand" needs to be built carefully through the implementation of marketing strategies that can produce strong emotional ties. So that Parchestra's goals can be achieved through the formation platform community can be realized.

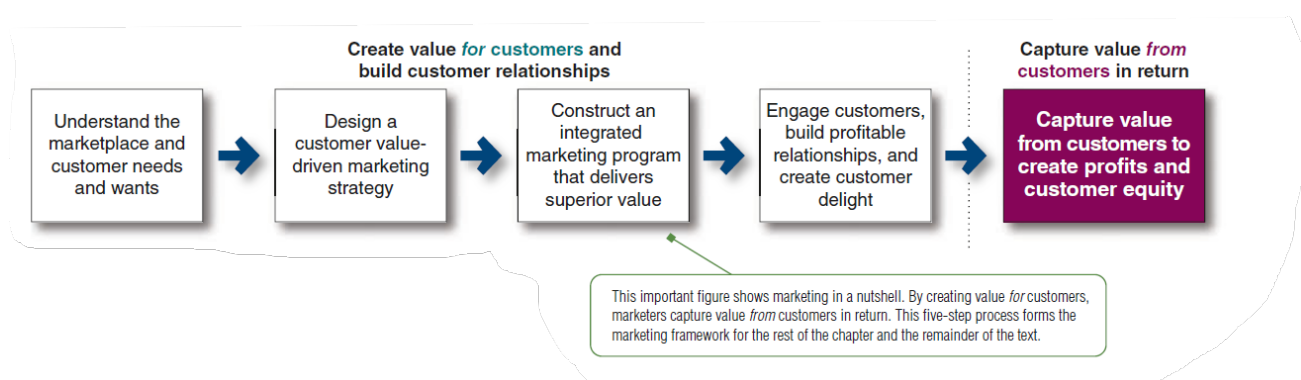


Figure 1. Marketing Process: Creating and Obtaining Customer Value. (Armstrong & Kotler, 2023)

In other words, marketing is not an activity to sell products per se (different from sales selling). Marketing is a series of activity processes to achieve organizational goals through understanding target market needs and desires, as well as the process for meeting satisfaction expectations target market better than other competitors.

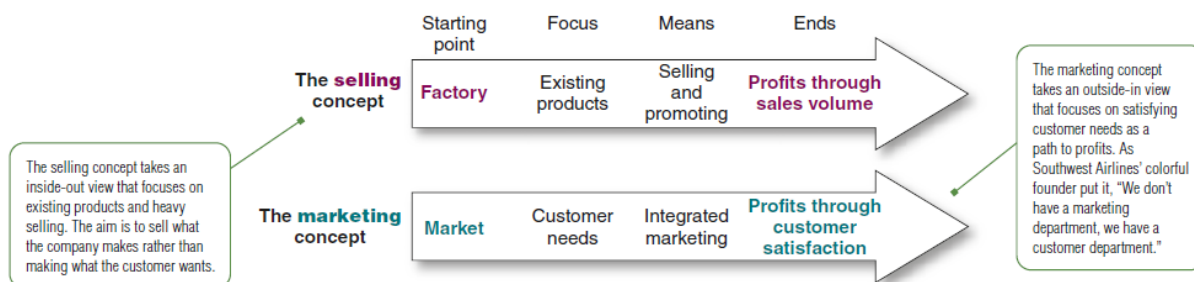


Figure 2. Difference between Sales-Selling and Marketing-Marketing (Armstrong & Kotler, 2023).

To achieve an understanding of needs and wants and fulfill satisfaction expectations, an appropriate marketing strategy is needed. Marketing strategy is the marketing logic used by a company to create value for buyers and build profitable relationships with buyers (Armstrong & Kotler, 2023). In marketing strategy, an organization identifies which buyers it will serve (*segmenting* and *targeting*), and how to serve it (*differentiation* And *positioning*). This was also explained in more detail by Varadarajan. That marketing strategy is an integrated decision pattern in determining important organizational choices regarding products, markets, marketing activities, and resources to create, communicate, and deliver products that offer value to customers (Varadarajan, 2010).

Based on the explanation above, this research aims to evaluate the marketing strategies used by Parchestra in organizing 2 concerts at the beginning of its work. And how this marketing strategy plays a role in realizing Parchestra's goals as a community-based orchestra. The hope is that through this research, Parchestra can plan and manage its marketing activities using appropriate strategies to achieve its goals.

Realizing the limitations of research reference sources regarding the management of an orchestra, it is hoped that this research can contribute to the management of arts and cultural projects, both for the orchestra community and for other arts communities. Apart from that, it is also hoped that this research will be useful for Parchestra management, especially in its marketing strategy. It can enrich similar research in the context of community development and institutions engaged in arts and cultural projects.

2. METHOD

The research was conducted using a qualitative case study research method with an internal benchmarking analysis approach. According to Southard and Parente, internal comparisons are often used as a tool to study organizational learning and knowledge transfer. There are several advantages to using internal comparisons compared to external comparisons. First, access to information is more available. Second, it is more possible to transfer practices. Finally, internal comparison can be a starting point in the development of external comparison, because it can be a training domain that is quite conducive to perfecting the skills needed in external comparison projects (Southard & Parente, 2007).

An internal comparative analysis approach will be carried out on marketing activities that have been carried out by Parchestra in 2 initial shows: "Jelajah" and "Kizuna" as case studies, then analyzed in relation to Parchestra's marketing strategy. In this research, we will focus on the scope of Parchestra's perspective with its audience. Therefore, further research is needed to examine perspectives with other stakeholders. Data collection is carried out by means of interviews which will be carried out in several Focus Group Discussion (FGD) sessions, observing the process and performance of Parchestra's marketing department in using social media to market the show "Jelajah" with "Kizuna". Documents from interviews and observations of the implementation of Parchestra's marketing strategy via social media will be used as primary data. This data will be processed to categorize Parchestra's main marketing activities in each show as case study material (Creswell & Creswell, 2017). So there is an element of evaluation in every show management, where cases have time and activity limits, and data collection is limited to a certain time, namely the management period for the "Jelajah" and "Kizuna" shows.

3. RESULTS AND DISCUSSION

Analysis of Marketing Activities of “Jelajah” and “Kizuna” Concert

From the results of interviews, reading documents and data, as well as analysis that has been carried out on marketing activities for the "Jelajah" and "Kizuna" concerts, it is known that there are stages carried out as follows:

Tour

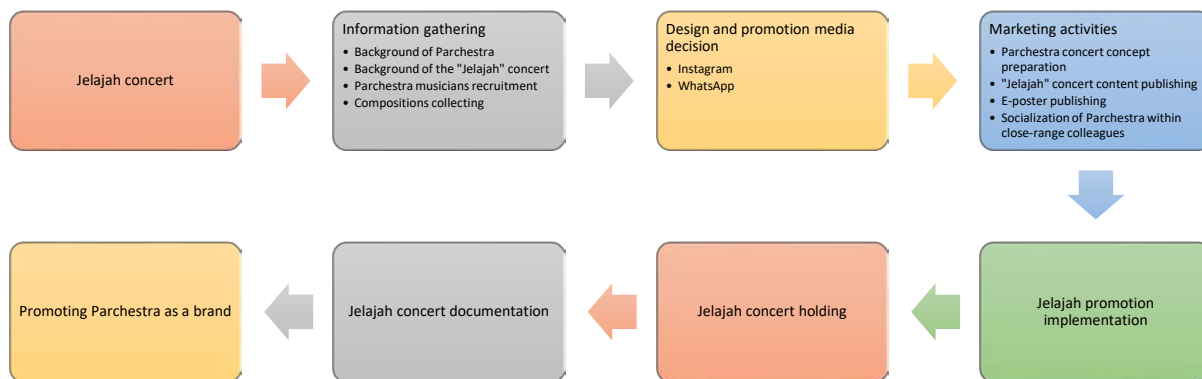


Figure 3. Flow of the Marketing Stages of the "Jelajah" Concert (source: prepared by the writing team)

Based on interviews conducted with the chairman of the Parchestra board of directors, it is known that the marketing stage begins with the management team deciding to organize the concert. This was then continued with activities to shape the content of the concert production through collecting information on 4 variables, namely: Parchestra background, concert concept, recruitment of musicians and collection of compositions which was carried out using a selection method from the results of an open call (open call). After the four variables that form concert content are collected, then Parchestra management makes design and promotional media decisions.

The promotional media used utilizes Instagram media and personal messages via WhatsApp. WhatsApp media is used to share digital posters, along with detailed descriptions of activities and links to get tickets to watch. Meanwhile, through Instagram media, the content shared is arranged with a material composition consisting of: preparing the concert concept, promoting the concert content, along installing digital posters. After the concert was realized, the management team then continued marketing activities by uploading documentation of the concert. In this way, it is hoped that it can promote the name Parchestra as a company brand.

From the description of Figure 3 and based on the interviews conducted, it is known that the target of holding this concert is to introduce the name Parchestra, as well as show the debut of Parchestra's presence in the public realm of arts and in the public realm of orchestras. When holding concerts, tickets can be obtained free of charge. Audiences only need to fill in the registration link and select a seat number.

Kizuna

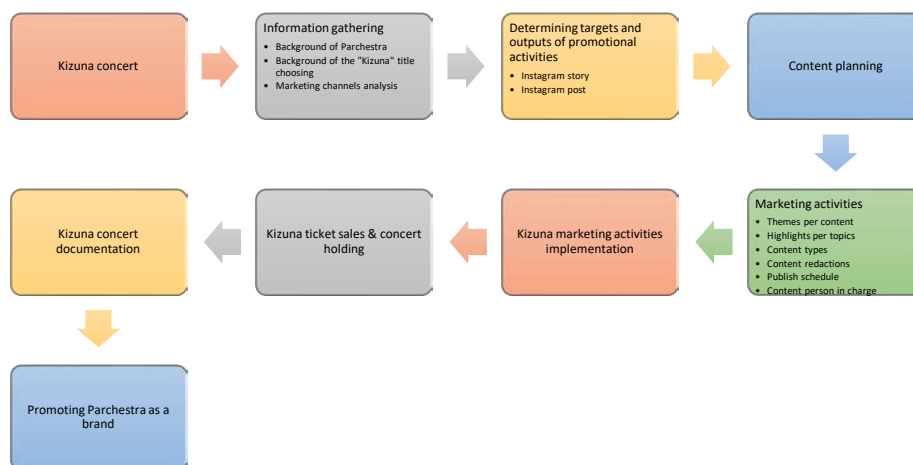


Figure 4. Flow of the Marketing Stages of the "Kizuna" Concert (Source: prepared by the writing team)

Likewise, with the "Kizuna" concert, the initial marketing stage begins with determining whether the concert will be held. Continuing with the process of collecting information regarding: the background of Parchestra, the background of the title "Kizuna", as well as an analysis of the marketing channels that will be used. From the process of collecting this information, decisions are obtained regarding determining the targets and outcomes of the promotional activities that will be carried out. The target in question is marketing activities for selling concert tickets, with the output of promotional activities in the form of uploads on Parchestra Instagram media. The decision to optimize the use of Instagram media was taken after information emerged that the Parchestra channel on YouTube only functioned as documentation of the compositions performed at the concert. So there is no intense interaction with the audience via YouTube.

After determining the use of Instagram media, the marketing team again analyzed the function and usefulness of the features that Instagram. From the analysis, it is known that the Instagram Story feature is different from Instagram Post. Therefore, in the next stage the marketing team plans the content to be uploaded. The content plan is created by preparing a document that contains the following: theme per content - highlights per topic - type of content (Instagram Story or Instagram Post) - content editor - publication schedule - content officer. All of these documents are then applied in implementing concert marketing activities using agreed media and features. In the process of selling tickets and holding concerts, the marketing team also takes documentation of these two processes and then uploads them again. So in this final stage, just like the "Jelajah" concert, the marketing team continues to carry out post-event promotions with content that talks about the experience and content of the concert.

At the "Kizuna" concert, the marketing team was assisted by participants in the IA UNPAR Arts Project Management course for the odd semester 2023-2024. The method of marketing activities carried out at this concert refers to the project management concept written by Peter Hobbs, applying 6 phases in project realization: initiation phase - definition phase - planning phase - control phase - implementation phase - and review phase (Hobbs, 2021).

Analysis of Differences in Marketing Activities

Based on the two marketing channels that have been analyzed, it was found that there were different marketing stages between the "Jelajah" and "Kizuna" concerts. The differences in question are as follows: At the information gathering stage, marketing channel analysis activities are not carried out in "Jelajah". Considering that "Jelajah" is Parchestra's debut, data regarding effective marketing channels has not yet been obtained. Meanwhile, in "Kizuna" marketing channel analysis is carried out by examining the level of audience connection with each media (YouTube and Instagram). This choice was also supported by a statement from the Parchestra management team during an interview that the use of YouTube media was positioned for portfolios and documentation of compositions performed at concerts. So it is not directly used as an interaction platform or for communication in terms of promotions. Nevertheless, the management of YouTube Parchestra remains important as a medium to show Parchestra's commitment to presenting works that are always new as an illustration of Parchestra's new and contemporary level. According to the results of a survey conducted by datareportal.com, it is known that at the world level, the YouTube application has the largest number of active users, namely 2.5 billion users every month (Kemp, 2023).

In "Jelajah" the design and promotion media decision stage is carried out intuitively based on the general understanding that Instagram and WhatsApp are media that are commonly used at concerts. So these two routes are considered the most effective today. Meanwhile, decisions on promotional designs are taken based on consideration of the themes of the works included in the first open call. This is different from "Kizuna", where design decisions were taken entirely based on the meaning of the word *kizuna*. Choosing the type of rope knot used also takes into account the meaning of the type of knot in Japan. In other words, the visual reference focuses on the linguistics of the title along with the Japanese nuances conveyed as the title. Meanwhile, promotional media decisions are not taken solely by the Parchestra management team. But it is coordinated together with the marketing team, this will be discussed in more detail in the next stage description.

Determining promotional targets and promotional outcomes has only begun to be studied specifically in the "Kizuna" concert. Based on a meeting between Parchestra's management team and Arts Project Management course students, it was discovered that Parchestra apparently had other hopes besides selling out concert tickets. As a community-based orchestra, Parchestra also hopes to create a more interactive relationship between Parchestra (in this case the social media admin) and its followers (Instagram followers). So, at the stage of determining targets and outputs of promotional activities, Parchestra, together with the "Kizuna" marketing team

(students of the Arts Project Management course), agreed to focus on optimizing the use of Instagram media. Research conducted by Ibrahim & Aljarah in 2023 (Ibrahim & Aljarah, 2023) also supports this statement. Social media marketing activities have been proven to influence the quality of relationships with customer which can have an impact on brand loyalty.

The marketing team then plans the content that will be displayed on Instagram. The content planning stage is carried out by considering: the time period for holding the "Kizuna" concert, the value content to be achieved in each content upload, the nuances to be created, and the expected form of interaction. This content planning acts as a big theme to direct the branches of content that will be designed in each of the Instagram Story and Instagram Post features. After being approved by the chairman of the Parchestra management board, the marketing team determines the topics per content in the marketing activity stage.

The activities contained in the marketing activities stage between the "Jelajah" and "Kizuna" concerts are very different. This is because "Jelajah" focuses more on Parchestra's appearance in the debut concert. So the main activity in marketing the "Jelajah" concert is the publication of posters and detailed activity information to relatives and followers on Instagram. Meanwhile in "Kizuna" the main orientation is to build relationships between Parchestra and its audience (customer relationship). So the production and implementation of uploaded content is an important key in marketing concerts. The color of uploaded content cannot continue to focus solely on ticket sales. However, personal and interactive touches are starting to appear in every upload. This can arouse curiosity from followers, so it is hoped that followers will periodically feel curious about the latest uploaded content. The intensity of uploads is also carefully regulated based on the results of interaction analysis and follower demographics. Includes data on the most popular content types and widest reach. All this data is obtained from features insights Instagram Parchestra.

Concert Marketing Strategy

This can be achieved by adapting community-based education programs or even multilingual programs to attract a wider audience (Vittes, 2022). The physical presence of the audience in an orchestral performance (concert) can increase the emotional aspect between them (Garrido & Macritchie, 2020). Increasing this emotional aspect is very closely related to the empathy aspect. So by physically attending an orchestra concert, social bonds can be created between participants (Price, 2017).

Amidst the rapid flow of modern entertainment, orchestral concerts still exude their unique classical charm. However, to maintain relevance and reach a wider audience, creative marketing strategies are an urgent need (Wnezhuo, 2023). One increasingly prominent approach is to develop community-based programs that focus on local engagement while leveraging multi-lingual communications to build global inclusivity. According to Vittes (2022), a combination of community-based education and an inclusive language approach can be the key to attracting audiences across demographics. This strategy is not just a promotion, but rather an effort to create a cultural bridge that brings individuals together with music in a broader and more meaningful scope (Vittes, 2022).

A community-based approach is fundamentally about intimate and authentic engagement. A concert is not just a performance, but also a collective experience built together with the community (Ruiz & Gandia, 2023). By collaborating with schools, art studios and cultural centers, organizers can incorporate educational values while attracting new audiences. Imagine, an orchestra that is preceded by a short workshop on the history of classical music or an explanation of the instruments to be played (Boston et al., 2023). Audiences, especially those unfamiliar with classical music, do not just sit as observers, but attend as active participants who are ready to explore the beauty of sound in a deeper understanding. As Vittes (2022) said, this community-based education is able to make orchestral music easier to digest, forming a more personal bond between the audience and musicians, as well as opening up space for sincere appreciation. Vittes (2022),

However, in an increasingly diverse world, language often becomes a barrier between art and audiences. For this reason, a multi-language strategy emerges as an effective solution. Marketing programs presented in various languages, such as promotional materials, event guides, or brief explanations of musical compositions, provide access for audiences from various backgrounds (Dumbili, 2024). In the context of multicultural cities, multi-lingual communication allows audiences to feel included and valued. As emphasized by Vittes (2022), this approach not only facilitates understanding but also creates a sense of inclusivity and togetherness (Vittes, 2022). Additionally, modern technology now allows real-time translation through interactive applications that enrich the concert experience. With this, an orchestral concert is no

longer confined by geographical or linguistic boundaries; it has become a global stage that can touch the hearts of audiences in various corners of the world.

However, the true power of a concert lies not only in the reach of the audience but in the physical presence that creates an emotional experience that is difficult to replace. Garrido and MacRitchie (2020) revealed that the moment when individuals gather in one space to enjoy music creates a unique collective energy (Garrido & Macritchie, 2020). Music played live has a magical power: the resounding vibrations of instruments, enthusiastic responses from the audience, and an atmosphere that unites all feelings in one harmony. No digital recording or streaming can reproduce this magic. This physical presence is what builds emotional bonds, which Price (2017) calls the empathetic aspect of collective experience (Price, 2017).

At a concert, the audience not only hears but also feels—and it is these feelings that strengthen social bonds. Simultaneous applause, enthusiastic smiles when the song reaches its climax, or even stunned silence as the music softly plays, are all social experiences that forge connections between individuals. Concerts are not just about listening to music, they are about sharing feelings with the people around us (Holt-Lunstad, 2021). This is where the unique value of a physical concert lies: a space where art and people meet within a common emotional framework, creating moments of togetherness that are hard to forget.

To emphasize these emotional values, concert organizers can design marketing campaigns that emphasize these irreplaceable experiences. Testimonials from the audience, footage of emotional moments, and touching narratives about togetherness can be used to arouse curiosity and build emotional connections with potential audiences. When music becomes a bridge between heart and soul, audiences don't just buy concert tickets; they buy experiences that will always be remembered (Nardini et al., 2021).

Alongside community-based strategies, multi-language and physical presence, modern technology acts as a catalyst that brings it all together. Social media, for example, can be used to share behind-the-scenes stories, interviews with musicians, and interesting rehearsal moments. Digital platforms also enable campaign personalization, where audience data is used to tailor promotions according to their interests and habits. With technology, the physical experience can be enhanced through virtual elements—for example, viewers who cannot attend can enjoy a live broadcast, while on-site viewers can use an app to add information about the song or composer. Technology does not replace the physical experience but rather enriches and expands the reach and value of the concert itself (Itzchakov et al., 2022).

Ultimately, an effective concert marketing strategy is one that is able to touch the audience, both emotionally and intellectually. Community-based programs build a strong foundation of engagement, while a multi-lingual approach creates global inclusivity that embraces diversity. Physical presence at a concert, with all its emotional dimensions, is at the heart of an irreplaceable experience that creates genuine social bonds. Supported by technology, all these elements combine to form a harmonious and effective strategic symphony (Aknin & Whillans, 2021).

Concerts, by their very nature, are about creating moments—moments that take us out of routine, connect us with others, and enrich our souls through the beauty of music. When marketing is designed not just to sell tickets, but to weave a shared experience, a concert can become more than just an event; it becomes an event that is remembered, celebrated and talked about across generations (Hassanli et al., 2021).

Marketing strategies play an important role in supporting the relationship between the orchestra and the audience. In the midst of modern-day challenges, orchestras are not only faced with the need to retain existing audiences but also reach new audience segments. Elements such as audience segmentation, experience creation, and effective communication can increase an orchestra's relevance in the public eye and strengthen the audience's emotional engagement. With a focused approach, orchestras can meet the challenges of the modern cultural industry and ensure long-term sustainability (Lusianti et al., 2024).

Some of the main elements of a marketing strategy that can support the relationship between an orchestra and its audience include:

1. *Audience Segmentation: Understanding Audience Profiles and Preferences*

Audience segmentation is a crucial first step in an orchestra's marketing strategy. The main goal of this segmentation is to understand the audience profile based on their demographics, music preferences and cultural consumption behavior. A deep understanding of who their audience is and what they are looking for from a concert can help orchestras design more effective and relevant strategies (Schäfer & Eerola, 2020).

According to Marshall (2021), many orchestras are now adopting modern technology, such as customer relationship management (CRM) systems and audience surveys, to understand trends in audience preferences (Marshall, 2021). The data collected included information regarding their age, educational background, musical preferences (e.g., traditional versus contemporary classical music), as well as their habits in attending cultural events. This information allows for more targeted audience segmentation, such as distinguishing between older audiences who prefer classical repertoire and younger audiences who may be interested in themed or collaborative concerts.

For example, an orchestra may promote a more modern, casual concert program to a young audience via social media, while a more traditional audience may be reached through newsletters or print media. Additionally, a personalized approach is becoming increasingly important. According to Kotler and Keller, as quoted by Putri, in the digital era, customers expect an approach that is more specific and relevant to their needs. By utilizing data analysis, orchestras can design more personalized communications, such as special invitations to events that suit the interests of certain audiences (Putri, 2016). Segmentation strategies also help orchestras in developing promotional packages and ticket prices. For example, special discount offers for students or families can appeal to a wider audience segment. By deeply understanding audience characteristics, orchestras can design more inclusive and diverse concerts, ensuring that every audience segment feels valued and included (Templeton et al., 2022).

2. *Audience Experience: Creating a Memorable Concert Experience*

Audience experience is an important factor that can differentiate an orchestra concert from other forms of entertainment. More than just listening to music, today's audiences want holistic and memorable experiences (Greenberg et al., 2021). Therefore, orchestras must create moments that involve emotional, social and educational elements in order to attract new audiences and maintain the loyalty of old audiences.

The concert experience can be enhanced in a variety of ways. One effective approach is to hold a pre-concert discussion or question-and-answer session with the musicians and conductor. This kind of activity provides the audience with additional insight into the musical work to be played, its historical context, and the artistic challenges of playing it (Swarbrick et al., 2021). This not only increases audience appreciation but also creates a deeper connection between the musician and the audience.

For example, Parchestra has successfully organized concerts with specific themes that integrate visual arts. This approach, as described in Brennan's research, can create a unique multisensory experience. Accompanying visualizations, such as image projections or art installations, can help young audiences who may feel that orchestral music concerts are too formal or less interesting (O'Brennan et al., 2020).

Apart from visual elements, social aspects are also important in enhancing the audience experience. Orchestras can organize supporting events such as exclusive meetings with musicians or post-concert group photo sessions. This creates a sense of emotional closeness between the audience and the orchestra players. According to Amsal & Mahardika, in the experience economy, cultural companies must focus on creating memorable memories, not just products or services (Amsal & Mahardika, 2017). Furthermore, educational elements can also be added to the audience experience strategy. Educational programs such as music workshops or special programs for children can help attract family audiences and introduce the younger generation to orchestral music (Huo, 2022). With this approach, the orchestra not only ensures the continuity of audiences in the future but also expands its role in the cultural development of society.

3. *Digital Communications and Marketing: Reaching a Wider Audience*

In addition to audience segmentation and experience, effective communication is a key element in an orchestra's marketing strategy. In the digital era, orchestras must be able to utilize various communication platforms to reach a wider audience. Social media, email marketing, and interactive websites are some of the tools that can be used to build connections with audiences (Alnasser & Yi, 2023).

Social media, such as Instagram, Facebook, and YouTube, can be used to share concert video footage, interviews with musicians, or behind-the-scenes content. Authentic and engaging content not only serves as promotion but also helps build a more personalized narrative about the orchestra (de Almeida et al., 2022). According to studies from the American Symphony Orchestra League (2020), orchestras that are active on social media tend to have higher audience engagement and are able to attract younger audience segments (Jansen, 2021).

Apart from that, digital marketing also allows orchestrators to carry out more measurable and targeted advertising campaigns. Using tools like Google Ads or Facebook Ads, orchestrators can target ads based on potential audience demographics, interests, and location. Email marketing also remains relevant as a tool to inform loyal audiences about concert schedules, ticket promotions, or special offers (Clark, 2021).

4. *Innovation in Concert Programming: Responding to Audience Preferences*

Modern orchestras must dare to innovate in their concert programs. The combination of classical works and contemporary repertoire can address the preferences of diverse audiences. Cross-genre collaborations, such as the integration of elements of pop, jazz, or traditional music, can help attract new audiences. For example, the Boston Pops Orchestra succeeded in creating a concert program that combined classical music with popular film soundtracks, which significantly increased the number of young audiences (Barone, 2024). Programs such as these reflect the orchestra's flexibility in responding to audiences' changing musical tastes. Furthermore, orchestras can explore the use of technologies such as augmented reality (AR) or virtual reality (VR) to create a more interactive concert experience. This technology allows audiences to enjoy concerts virtually, reaching audiences beyond geographic boundaries.

An effective marketing strategy is key for orchestras in building sustainable relationships with audiences. By understanding audience profiles through targeted segmentation, creating memorable concert experiences, and utilizing modern communications technology, orchestras can reach a wider audience and maintain relevance in the digital era (Lepa & Weinzierl, 2023). In addition, innovation in concert programs and a personalized approach are important elements in responding to the needs of an increasingly dynamic audience. Through this approach, the orchestra not only functions as a provider of entertainment but also as a cultural institution that enriches people's lives. By prioritizing the audience's emotional, social and educational engagement, orchestras can create stronger bonds and ensure the future sustainability of the art of classical music (Radu-Giurgiu, 2022).

In an era of globalization and increasingly advanced technology, the performing arts industry, including orchestras, is required to adapt to changes in the media landscape and the way audiences access cultural content. One of the most significant innovations is the use of digital media to increase the orchestra's visibility (Kavanagh et al., 2021). Through social media platforms, live concert broadcasts, and interactive digital content, the orchestra is able to expand its audience reach, create virtual connectivity, and attract the attention of the younger generation and those who are technologically sensitive (tech-savvy).

Social Media Platforms as a Means of Interaction and Promotion

Social media platforms such as Facebook, Instagram, YouTube and TikTok have become very effective tools for orchestras to reach a wider audience. Orchestras can utilize this medium to promote events, share rehearsal footage, upload concert footage, or even provide behind-the-scenes insight into the lives of musicians. This content helps create a more personal connection between the orchestra and its audience (Lim et al., 2020).

For example, the San Francisco Symphony uses its YouTube account to share high-quality videos of live performances, in-depth interviews with conductors and musicians, and educational content about classical music (Ostrowska, 2024). This strategy attracts not only fans of traditional classical music but also the younger generation, who more often consume visual content via digital devices. Through feature stories on Instagram and short videos on TikTok, orchestras can also create light, engaging content that can reach audiences quickly and effectively.

A study by Berggruen found that social media plays an important role in promoting classical music events and bringing the art closer to the public (Berggruen, 2021). This platform not only functions as a marketing tool, but also as a means of interaction that encourages audience participation. For example, an orchestra may conduct live Q&A sessions (live Q&A) or invite the audience to participate in a challenge or quiz related to classical music.

1. *Live Stream Concerts and Virtual Experiences*

Technological advances allow orchestras to broadcast their concerts live via digital platforms. These live broadcasts not only reach local audiences but also global audiences who previously did not have access to watch live performances. This format has become even more relevant during the COVID-19 pandemic when physical access to performance venues has been severely limited. Detroit Symphony

Orchestra (DSO) is an example of an orchestra that has successfully utilized live broadcast technology to expand its audience. Through the program Live from Orchestra Hall, DSO broadcasts their concerts live via their website and YouTube. This initiative allows audiences from all over the world to enjoy high-quality concerts without having to come to the venue. In fact, this model has continued after the pandemic because it has been proven to expand the audience base and create more inclusive virtual experiences (Ganson & Harris, 2016).

Additionally, orchestrators can also offer a flexible subscription experience with high audio and visual quality. This subscription model provides access to archives of past concerts and live broadcasts, as well as other exclusive content, such as musician interviews or in-depth guides to specific works. For example, the Berlin Philharmonic Orchestra offers Digital Concert Hall, a streaming platform that allows audiences to access their orchestral concerts at any time with the best audiovisual quality (Zieba & O'Hagan, 2023). Platforms like these not only expand audience reach but also create a sustainable revenue model for orchestras. According to the Kubler report (2021), digital content with a subscription model has the potential to increase the income of arts and cultural organizations by up to 30% in the long term (Kübler et al., 2021).

2. *Interactive Digital Content as an Education and Engagement Strategy*

In addition to live concert broadcasts, interactive digital content such as podcasts, musician interviews or educational videos are also effective tools for bringing orchestras closer to audiences. Through podcasts, for example, orchestras can discuss specific musical works, musicians' life journeys, or the creative process behind a performance. This content provides deep insights and creates a more meaningful experience for the audience (Tomlinson, 2020).

For example, the Boston Symphony Orchestra has a podcast program that discusses classical music in an approach that is easy for lay listeners to understand. This format allows audiences to understand the history, meaning, and nuances of a musical composition before hearing it in concert. Thus, podcasts not only function as an educational tool but also as a tool to attract new audiences who may not have previously been interested in classical music (Montoya, 2020).

Additionally, interactive features such as voting to select works to perform or virtual practice sessions with professional musicians can increase audience engagement. Audiences are no longer passive spectators but rather become part of the art experience itself (Chucherdwatanasak, 2022). This interactive model is very relevant to attract the younger generation who tend to look for participatory and digitally oriented experiences.

3. *Attracting Younger Generation and Tech-Savvy Audiences*

One of the biggest challenges facing the classical music industry is attracting the interest of the younger generation. By leveraging digital platforms, orchestras can deliver relevant and engaging content to younger audiences who are more familiar with technology. Formats such as short videos, live streaming, and interactive content provide a more engaging way to access and understand classical music (Hosur & Satish, 2023).

According to research by Connor (2020), young audiences tend to be more interested in experiences that are interactive, visual, and accessible via digital devices. Thus, orchestras that are able to leverage digital technology to create experiences like this have a greater opportunity to attract younger audiences and build a more diverse fan base (O'Connor, 2020). For example, through platforms like TikTok, orchestras can present creative and lighthearted content, such as challenges to play certain parts of classical works or short videos about the daily lives of musicians. This format not only entertains but also educates audiences about classical music in a more relaxed and accessible way (Behbahani & Develi, 2023).

The use of digital media has opened up new opportunities for orchestras to increase visibility, reach a wider audience, and create virtual connectedness with their listeners. By leveraging social media platforms, live concert broadcasts, interactive digital content, and flexible subscription models, orchestras can expand their scope of influence and attract new audiences, especially younger generations. tech-savvy (Zhang & Abd Rahman, 2022). The success of famous orchestras such as the Detroit Symphony Orchestra, San Francisco Symphony, And Berlin Philharmonic Orchestra in utilizing digital technology is proof that this innovation is not only relevant but also important for the survival and development of the classical music industry in the future (Chucherdwatanasak, 2020). By continuing to adapt and exploit the potential of

technology, orchestras have a great opportunity to maintain the relevance of classical music amidst changing times and global cultural trends.

In the context of this research, on a certain scale, Parchestra has attempted to exchange value internally with its team members and externally with its audience through interactions carried out in various spaces, both offline and online. From an STDP perspective, Parchestra has initiated several marketing strategy elements, such as: Which consumers are targeted – Who (Segmenting and Targeting / ST): The practice of spreading the “Jelajah” concert promotion via WhatsApp short message channels can be classified as the practice of sorting consumer groups. The promotion of the concert was aimed at the musicians' relatives and the Parchestra management team's relatives. In this process, musicians and management members do not send mass messages (broadcast). Rather, messages are sent to relatives who are perceived to like/are interested in the type of music performed by the orchestra. However, the consistency of this mechanism is difficult to measure. There has never been an in-depth study regarding the performance, commitment and involvement of members of the Parchestra organization in marketing concerts. In fact, according to existing research, performance assessment is crucial to ensure that an organization's goals can be achieved (E. Kustedja & Nugraha, 2022). It also needs to be considered that not all concert fans like contemporary orchestral music. It is possible that from the group of musicians' relatives and members of the Parchestra management, it can be assumed that all of them liked orchestral concert performances. However, there is still a possibility that only some people like/can enjoy contemporary orchestral compositions.

Another strategy element that Parchestra has initiated also could answer how to reach the target consumers – How (Differentiation and Positioning / DP): Reflects Parchestra's commitment to highlighting the works of young Indonesian composers, as well as an orchestra community base aimed at professional musicians to take part in the orchestral realm, for composers to share their latest works, as well as for the UNPAR academic community to contribute to realizing themselves and developing aspects of artistic abilities and knowledge in the field of music. In the context of this research, which limits the research subject to Parchestra and its audience, the analysis focuses on the UNPAR academic community (hereinafter referred to as the UNPAR audience) to develop artistic knowledge in the field of music. It should be further noted that since UNPAR was first established (in 1955), the UNPAR audience's introduction to the art of music can be said to be limited. Apart from student activity units and general aesthetics courses, the UNPAR audience has minimal experience with orchestral music. Therefore, special planning and consideration needs to be taken into account regarding how to deliver Parchestra's values and products in marketing activities. More intense product education is needed to be able to show the differences between the variety of Parchestra's works and other orchestra communities. Shifting the focus of promotional media to concert marketing also needs to be considered. Because it can cause confusion for the audience too. Even though there is still dissemination of information via the WhatsApp network, it is very possible that the dissemination is not as intense as before.

Basically, marketing aims to fulfill human needs through value creation. Therefore, in the context of this research, the services and features of a concert need to be chosen carefully so that they can deliver the value needed by the audience. This includes determining the price to be exchanged through the monetary nominal of the ticket, distribution channels that can be accessed and make it easier for the audience, the message to be conveyed from the offer made by Parchestra. Utilizing media and technology to expand the marketing reach of young Indonesian composers' compositions to the global phase could be an option, but the mechanism still needs to be considered. So that these compositional works are not excessively commodified because they have the potential to experience a shift in value from the cultural aspect to the purely economic aspect (E. V. B. Kustedja & Zaafir, 2024).

4. CONCLUSION

Thus, this research offers uniqueness in its approach to the marketing strategy of orchestral concerts, especially the “Jelajah” and “Kizuna” concerts, which integrate community and technological elements to create a deeply emotional experience for the audience. The focus on the use of social media, especially Instagram, as a primary channel of promotion and documentation, as well as the implementation of multi-language and local engagement strategies, demonstrate creative efforts in reaching a wider audience. This research also highlights the importance of physical presence at concerts to strengthen social bonds and empathy between musicians and audiences. The novelty in this research lies in the utilization of community-

based marketing strategies and technological approaches to increase the relevance of orchestra concerts in the modern era, making an important contribution to the development of arts and entertainment event marketing.

Based on the explanation above, it can be concluded that Parchestra has implemented some of the marketing strategy elements in organizing its first 2 concerts. However, Parchestra's marketing strategy has not been structured and implemented completely and systematically. The ST element still needs to be clarified specifically, and a kind of guide is needed to plan a marketing strategy, especially the DP element in the marketing strategy carried out by Parchestra in the future. Parchestra has positioned itself through a commitment that is still relatively rare compared to the orchestra community in general. Given the limited focus of research on the perspective of the relationship between Parchestra and its audience, further research is needed to examine the perspectives of other stakeholders. Limited reference sources regarding the response of orchestra concert audiences in the contemporary realm also require further research. Especially in the scope of Indonesia, which has an extraordinary wealth of art and culture. Research that specifically discusses the management of community-based orchestra marketing in Indonesia can also be used as a special topic. The emergence of independent orchestra communities that have taken turns is also important to get attention and be studied academically. Because the sustainability of this community is a reflection of the nation's civilization.

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