

Toward the concert and music tourism in Solo of Indonesia

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Abstract: Concerts are a fun attraction. This industry is growing along with the arrival of world bands/musicians to Indonesia and performances by domestic musicians. If packaged well, concerts become a music tourism attraction. This research was conducted qualitatively. Primary data was obtained through observation by attending concerts in Jakarta and Solo. Secondary data was obtained through a study of related literature. The concerts in these two different cities have something in common, namely that professional management of concert performances will result in audience satisfaction and loyalty of tourists who enjoy music tourism, starting from promotion, ticket sales, event organization until the end of the event. The conclusion of this research is that Indonesia can become a music tourism destination by holding international standard concerts on a regular basis.

Keywords: concert, destination, event, music tourism, Solo.

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Introduction

Stipanovic & Zubovic (2023) stated, music and sound are playing an increasingly important role in contemporary tourism, particularly as music tourism grows in significance as a more appealing and engaging type of travel. The most important aspect of music tourism is music festivals, which act as the primary draw for tourists, along with other music events that are progressively becoming a key component of a destination's overall offerings. Preez & Kruger (2022) stated, music events and festivals are designed to attract not only local residents but also both domestic and international tourists. Krajnović & Gortan-Carlin (2018) explained, in Kušen's analysis of typical individual and mass tourist attractions, music is categorized under cultural and historical attractions, falling within the subgroups of Manifestations (such as festivals and performances) and Culture of Life and People (including folklore and traditions).

In 2023 a moment for the growth of the performance industry in Indonesia. Top Indonesian bands and musicians celebrate their existence, working across generations and eras. God Bless has been working for 50 years, DEWA 19 and GIGI are celebrating 30 years, Padi Reborn has entered its 25th year. The celebration was packaged in a series of shows in various cities. Their shows are always impressive, filled with a sea of fans and music lovers.

The performing industry brings excitement. Anyone who comes to a performance, especially watching an idol, will definitely be happy, bringing the impression of an exhilarating experience. The reason for the search for happiness is what drives the market to try to come and attend the show. The joy of concert lovers will once again be spoiled by the presence of the legendary rock band from England, Deep Purple, which in Southeast Asia only performs in Indonesia. On Friday (10/03/2023) evening, in Solo, in celebration of 55 years of Deep Purple's work, they returned to the stage with the legendary Indonesian band, God Bless, which has completed 50 years of work. It is necessary to emphasize here the reason for choosing Solo as a sample of music-based tourism destinations, because so far Solo has only been known as a cultural tourism destination. Therefore, efforts to bring in international musicians or bands and hold regular and intense music performances in Solo must be a concern.

Meanwhile, Mr. Big, a legendary musician from the 1990s, is performing in Indonesia for the umpteenth time. However, at every concert in Indonesia, the public is always enthusiastic

and makes a deep impression. Mr Big is missed by the Indonesian public, as is Deep Purple, even though they have been working for a long time, they have a good place in the hearts of the Indonesian people.

It is proven that, even though they are no longer young, the works of Deep Purple and God Bless are still popular and relevant to this day. Deep Purple's classic rock songs such as Soldier of Fortune, Burn, Child in Time, Highway Star, When a Blind Man Cries, Woman From Tokyo, Hush, Smoke on the Water, Perfect Stranger, and many more, are still known across generations to date. Likewise, God Bless's legendary works such as Semut Hitam, Bla Bla Bla, Musisi, Kehidupan remain in our hearts and are the top of mind choice of rock songs among music lovers in the country to this day. This is in line with Rentfrow (2012) stated, music can do a lot of things to our brain, how we feel, and how we act. It also shows that people use music for different reasons, like making ourselves feel better, showing who we are, or making friends. Music is like a special language that can make people from different places and cultures understand and like each other. It has the power to bring people together and make them happy (Bolderman, 2018).

Min et al. (2020) explained, recent studies on music tourism are noteworthy due to the increasing importance of music in the economy. Arriagada & Concha (2020) discusses the digitization of consumption in branded music events. It highlights how digital technologies are used by intermediaries to create and exchange digital cultural capital between brands and consumers at these events. D'Andrea (2013) wrote, in today's world, there are numerous ways to experience musical performances, thanks to advancements in technology like television and the Internet. These platforms allow for live events to be shared through streaming. However, despite this convenience, individuals are increasingly interested in traveling to participate in music events firsthand. Kruger & Saayman (2015) said, generational theory should be considered and utilized in market segmentation for the live music performance industry, as it offers valuable insights for expanding into various markets.

Swarbrick et al. (2021) said, live music concerts are enjoyable and memorable social events that provide a unique musical experience. Despite the availability of recorded music at home, people are motivated to attend concerts, often spending a significant amount of money. One of the reasons for this is the opportunity to connect with other audience members by dancing and moving to the music. Head movements, in particular, are a way to express emotions and can have social implications when shared with others. Ord & Behr (2019) wrote, the music industry and music tourism businesses face specific policy limitations, such as complicated funding applications, limited understanding of planning and development policies, and a lack of coordination among stakeholders regarding policies that impact local music. Frith (2007) explained, live musical performances are important for two main reasons. Firstly, they serve as a public display of our dedication to music and are enjoyable occasions where our connection to music is acknowledged by society. Secondly, they provide us with the opportunity to personally examine and understand the mechanics of performance.

Music festivals not only benefit the festival and the location where it takes place, but also contribute to music tourism and the increased popularity of a particular music genre (Kruger & Saayman, 2017). Most people who went to the festival said they liked country music the most. But overall, people said they liked all the different things to do at the festival and the fun atmosphere the most. They said the atmosphere was relaxed and friendly, and they felt welcomed by the local people. They thought the festival was a good place to have fun with their family and feel safe (Shane & Patterson, 2010).

Live concerts resulted in greater social connection than pre-recorded concerts, however, there was no notable distinction in terms of emotional impact (Swarbrick et al., 2021). Johnson (2002) stated, as a means for promoting tourism, heritage, and identity, music as or in a performing art is increasingly used as a tool for representing a specific nation, region or culture through sound and symbol. Krüger (2020) stated, musical tourism is when people visit special places or listen to certain kinds of music to remember and feel connected to the past. They like to take pictures and bring memories back home with them. This makes them feel nostalgic and is a big reason why they travel around the world to find special and real musical experiences.

As said by Davis (2017) the consumption of tourism activities is important for both individual and group identity formation. However, there is a lack of research in certain tourism contexts, particularly in the areas of live music and festival events.

Table 1. State of the art with the latest literature (2019-2024):

Author	Finding
Ord & Behr (2019)	The music industry and music tourism businesses face specific policy limitations, such as lack of coordination among stakeholders regarding policies that impact local music.
Arriagada & Concha (2020); Valencialaw & Utami (2023)	Digital technologies are used by intermediaries to create and exchange digital cultural capital between brands and consumers at these events.
Krüger (2020); Min et al. (2020); Swarbrick et al. (2021)	Musical tourism is when people visit special places or listen to certain kinds of music to remember and feel connected to the past, enjoyable and memorable social events.
Puspita (2021); Akhshabi & Farrokhi (2022); Harisnanda et al. (2023)	Cultural tourism market - music tourism being particularly significant - accounts for approximately 40% of all international tourist arrivals and is projected to continue growing in the future.
Van der Hoeven & Hitters (2019); Perrin (2020); (Jatmiko & Sandy, 2020)	Live concerts were found to promote greater social connection than pre-recorded concerts and to create a dialogue between the musician and the audience.

Based on previous research as stated in Table 1, the research gap that will be studied in this study is the application of music tourism in the context of tourism in Indonesia. So the novelty in this research is the application of music tourism in Indonesia at destinations that were previously not known as music tourism destinations. Therefore, it is necessary to conduct research on music tourism in Indonesia, which was initiated through several concerts by world musicians, where in this research, observations were made at concerts in Jakarta and Solo. The formulation of the problem in this research is, what is Indonesia's ability as a music tourism destination through organizing concerts that bring in world musicians?

Methodology

In this qualitative research, researcher obtained and collected data in two ways, primary and secondary data. Primary data collecting through observations by attending two concerts, the Deep Purple concert on March 10 2023 in Solo and the Mr. Big on August 12 2023 in Jakarta. Secondary data collection by literature study.

Four key informants were selected using a purposive sampling method. This small sample from these four key informants are relevant in representing the stakeholders that researchers need to find the answers formulated in the formulation of this research problem (Heryana, 2020).

The informants in this study were four people, first, the tour and travel actors who were also the audience in these two concerts (AW). Second, the owner of the tour and travel who provided transportation services for rent for domestic tourists who watched the concert in Solo (IO). Third, the concert audience who came from Surabaya (NR). Fourth, tourism expert who is also general manager hotel and tourism board leader (YA).

The criteria for determining the concerts followed and observed in Solo with Deep Purple, and the concert in Jakarta with the main performance of the band from the United States, Mr. Big, are, first, the concert level is national and has the appeal of news coverage in print media headlines or becomes news in other national media. Second, the bands that appear are legendary world musicians.

Data collection instruments in the form of observation guides containing important points to observe during the pre-concert, namely when the press release news that a concert will be held, during the concert and after the concert. This observation guide is compiled based on references from previous research and the formulation of research problems. The author collected data by observing the preparations for the concerts that would be held in Solo and Jakarta,

attending the concerts as spectators, and paying attention to the impact of the concerts on tourism in the areas that hosted the concerts. Data analysis was carried out by grouping data that had the same theme and examining related reference sources from previous research to analyze the data (Braun & Clarke, 2006; Vaismoradi et al., 2013; Walters, 2016).

Theoretical Implication

This research provides a significant impact on the development of theory in terms of music tourism, especially its impact on city branding and creating innovation in destinations that transform a destination from monodestination to multidestination. This is evident in Solo city tourism which has transformed from a cultural tourism destination to a music tourism destination.

Practical Implication

This research is a reflection and appreciation for the city that hosted the concert, that holding a concert as part of an effort to build a city brand as a music tourism destination is appropriate. In addition, it is an encouragement to hold concerts that consistently bring world artists and musicians to Solo, Jakarta and other regions or cities in Indonesia in the future. The city of Solo has succeeded in leaving an impression and brand on domestic and foreign tourists, as an international music tourism destination that is worthy of consideration and an option to see quality concerts.

Results and Discussions

Results

The strategy of attracting tourists through concerts is also carried out by Dubai. At the end of 2020, the legendary rock band, KISS, performed at Atlantis, The Palm Jumeirah with a live streaming concept. Singapore is good at taking advantage of weekend events to invite tourists from other countries. Musical performances are one of the mainstays of weekends in Singapore. Apart from overcoming the problem of declining sales of physical records with innovative business models, the negative impact of piracy can also be overcome by holding concerts. This is where the importance of government support for the performance industry is, to provide incentives, convenience and other support for business actors who have a strong passion for bringing world musicians to concert stages in the country.

Concert tickets have been getting more expensive because of a few reasons. First, big music companies have more power and can charge higher prices. Second, not as many people are buying CDs anymore because they can download music online. This means less money for the music industry. Third, the musicians themselves might want more money and have more say in how much tickets cost (Black et al., 2007). Starting in 1997, concert ticket prices skyrocketed and as a result, ticket sales decreased. From 1996 to 2003, the average price of concerts rose by 82%, whereas the Consumer Price Index (CPI) only increased by 17%. Several factors can be attributed to this price growth, including the potential displacement of the secondary ticket market, the increasing influence of popular music stars, the concept of Baumol's disease, the consolidation of concert promoters, and the decline in the mutually beneficial relationship between concerts and album sales due to file sharing and CD copying (Krueger, 2005).

The popularity of music has undergone a significant transformation with the rise of digital media in the late 1990s. While live performances are still highly esteemed, recorded music has become more prevalent in situations where music is played in the background or when consumed through media platforms such as while traveling (Holt, 2010). The cultural tourism market accounts for approximately 40% of all international tourist arrivals and is projected to continue growing in the future. Within cultural tourism, there are various sub-categories, with music tourism being particularly significant (Akhshabi & Farrokhi, 2022). Brennan & Webster (2011) stated, for the live music industry to thrive, it is crucial for both new and established artists to have access to venues. This allows for the development of new talent and fosters an environment where amateurs and professionals can collaborate and engage with each other.

What is important to pay attention to in welcoming the arrival of world musicians is, the increasing attractiveness of Indonesia for people in developed countries. This signal seems to be

seen at concerts by world musicians and bands in Indonesia. When bringing world musicians/bands to Indonesia, promoters do not just provide international standard entertainment, but what is more important for Indonesian citizens is the live learning experience of artist management, lighting and sound system technology, stage management, and concert management itself. This is why concerts by world musicians are always eagerly awaited, not only by their fanatical fans, but by Indonesian citizens who understand the meaning of learning, even if they are not fans or at least understand songs by world musicians. Based on thematic analysis, we found four themes presented at Table 2.

Table 2. Code Grouping According to Similar Meaning

Informant	Themes
AW, IO, YA, NR	<ul style="list-style-type: none"> - International musicians are the main attraction of the event - Concerts shape destination branding - Concerts must be promoted in a timely manner, run consistently or regularly, so as to form branding for the host destination. - Concert performances must be integrated with hotels, transportation facilities, tourist attractions. - Availability of accommodation for spectators coming from outside the city or abroad

Sources: Processed by Researchers (2022)

Discussions

International musicians are the main attraction of the event

People who go to concerts want to feel like they are a part of something special and unique, and they enjoy sharing the experience with others who have similar interests. Some people also use concerts as a way to show how much they admire and support their favorite musicians. People are motivated to go to concerts because they like the excitement of hearing new songs and seeing other bands perform. Interestingly, the cost of tickets is not a big factor when deciding to go to a concert, which shows that people are willing to pay for the special experience that live music offers (Brown & Knox, 2017). The popular culture of K-Pop has been able to grow and reach a wider audience due to the use of social media platforms like YouTube and Twitter. Fans engage in a consumerist behavior, often spending money on concerts and deriving pleasure from the experience (Valencialaw & Utami, 2023). The goal of improving the quality of music is to create a dialogue between the musician and the audience. The musician expresses their interpretation of the music, and the audience responds based on their own standards and beliefs (Jatmiko & Sandy, 2020).

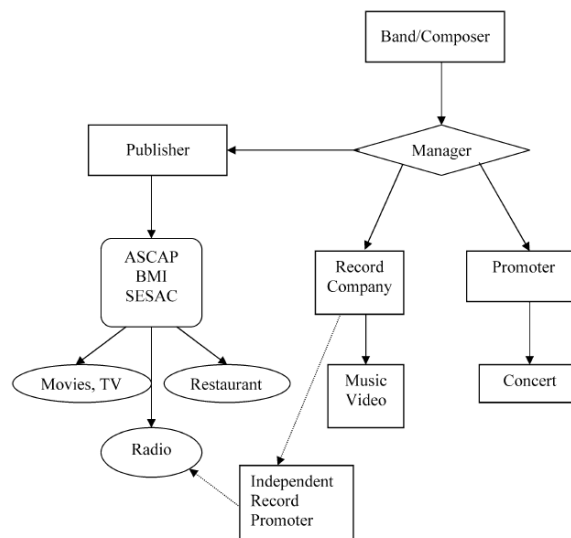
The above opinion is in accordance with the statement of one of the key informants (AW) when asked the reason for coming to these two concerts:

"I am a fan of Mr. Big and Deep Purple. These two big bands are icons of rock musicians in different eras. It is a big thing that happened in Indonesia".

Furthermore, when asked about the message and experience when watching the concert, the key informant (AW) expressed a deep impression:

"Concerts always bring happiness to the audience. And this is history for the world of music, especially concerts, in Indonesia which has an impact on the image of the city of Solo in particular."

The concert industry is a real form of entrepreneurship, where promoters play a major role in enabling performances to be held. In the hands of promoters and their companies, the public can see firsthand the stage attractions and performances of their idol musicians/bands. What was previously the dream of thousands of people, became a reality because of the hard work of the promoters. Entrepreneurial promoter work brings together various existing talents and resources, starting from sponsors, organizers, sound system and lighting rentals, accommodation, ticketing, performance venues, souvenirs and merchandise, to security matters. This is also visible in Figure 1 below.



(Source: Connolly & Krueger, 2006)

Figure 1. Organization of the music industry, focusing on popular music.

Lashua et al. (2014) said, music is a way that people express themselves and their culture. It can be played or sung in different ways, by one person or a group, with or without electricity, and can be heard live or on a recording. There are many different types of music, and they are important because they are beautiful and meaningful to people. But sometimes, people disagree on what music means or why it is important. This can happen throughout history and in different places around the world. Perrin (2020) found that empathic concern was linked to both social connection and being moved. Live concerts were found to promote greater social connection than pre-recorded concerts, but both types of concerts had a similar impact on emotional response. However, the presence of the coronavirus during live concerts affected emotional response, and this was primarily due to the level of social connection experienced during the event.

Mr Big, a legendary rock band from California, USA, performs at "The 90's Feestival 2023" on Saturday (12 August 2023). The presence of Mr Big as one of the line up of international musicians is the work of Akselerasi Entertainment. His presence in front of thousands of rock music fans at the Gambir Expo, Kemayoran, Jakarta, indicated the public's longing for the work of this world musician from the 1990s. In contrast to other sub-genres of music, in rock music, which is noisy, rocky and with fast playing, there is a harmonious and beautiful feel to the hit songs that Mr. Big, including, Daddy, Brother, Lover Little Boy, To be With You, Wild World, and many more.



(Source: Personal documentation of author, 2023)

Figure 2. Author watching a Deep Purple concert at the UMS Edutorium, Solo, Central Java, Friday (10/3/2023).

Music is a highly personal subject that evokes emotions (Gibson & Connell, 2006). Van der Hoeven & Hitters (2019) stated, although cost-benefit analyses are important, focusing too much on the economic value of live music takes away attention from its social and cultural benefits. While the effects on city branding and the creative city are often discussed, the importance of cultural participation, education, diversity, and citizenship are not given as much attention. Min et al. (2020) found tourists' intentions are affected by the emotions evoked by music, which are triggered by their perception and understanding of the music. Moscardo et al. (2009) explained, music tourism is a form of cultural tourism that focuses on music events and festivals. These events are believed to have unique qualities that encourage local resident participation and social connections, which are important for positive development and tourism success.

Concert performances must be integrated with tourism

Music tourism refers to the specific interest in tourism that revolves around music. This type of tourism is growing in popularity and is known to enhance tourist enthusiasm and attraction (Puspita, 2021). Jiangxi folk music culture, as a form of cultural tourism, satisfies the psychological needs of tourists for novelty, surprise, pleasure, and knowledge. It will play a significant role in tourism consumption and development (Jing, 2017). Timing is essential in a jazz concert, as the rhythms, sequence, and starts and finishes play a crucial role in the temporal organization (Bastien & Hostager, 1992). Behr et al. (2016) stated, a musical event goes beyond cultural significance and is the outcome of actors agreeing on their beliefs and forming a musical community. Bergman JR (2017) found that the majority of the respondents (317 out of 328) showed interest in the product. Additionally, it was discovered that insiders and regulars were willing to pay a higher price than the average for a hostel-music experience.

Music festival planners can use different ways to make more people interested in their festival. They shouldn't just rely on the music or a specific artist to attract a lot of people. It's also important to make the festival a fun and exciting place where people can meet new friends and have fun doing things other than just listening to music (Bowen & Daniels, 2005). Music tourism is similar to other types of cultural tourism, such as literature and film tourism, but it stands out because it focuses on both the auditory and visual aspects of the experience (Gibson & Connell, 2007). Accommodation providers have helped to create music tourism activities in the city and have made themselves representatives for the city's music scene (Ord & Behr, 2023). Having live music outside can make cities seem more fun and exciting (Oakes & Warnaby, 2011).

We asked tour and travel business actors (IO) for their opinions, how prepared is the city hosting this event to hold a concert:

"Concert performances must be integrated with hotels, transportation facilities, tourist attractions".

This is also in accordance with the statement of concert-going tourists (NR) who represent concert-goers from outside the city or abroad, main things that important for tourists who come to enjoy the concert:

"Availability of accommodation for spectators coming from outside the city or abroad

Concerts and live performances are not just forms of entertainment—they serve as powerful economic drivers for cities and regions. They attract international tourists, generate substantial local spending, enhance cultural identity, and create jobs. As concert tourism continues to expand, it is clear that live shows are becoming a vital part of the modern tourist attraction scene. Putri (2018) in her research on Jazz Gunung Bromo as a tourist attraction found that 97.5% of respondents stated that Jazz Gunung Bromo could be a leading attraction for music tourism in Indonesia. In addition, 85% of respondents stated that music tourism could be an alternative for new tourism in Indonesia.

Coldplay performed at the Gelora Bung Karno Main Stadium, Senayan, Jakarta on November 15 2023. The alternative rock band with members Chris Martin, et al, played their hit songs, such as Fix You, Yellow, The Scientist, Something Just Like This, in concert entitled "Music of The Spheres World Tour 2023". Harisnanda et al. (2023) stated, the war ticket phenomenon for the 2023 Coldplay concert in Jakarta is a result of consumer behavior driven by the desire for social interaction, a unique experience, and the impact of social media in generating awareness and interest in the event."

Concerts shape destination branding

Jakarta's experience as the first, and therefore more experienced in organizing world musician concert events, with all stakeholders related to the showbiz industry holding international events, is certainly an example for various regions in Indonesia to experience something similar. Solo is one of the leading cities in organizing world musician concerts. Although not as much experience as Jakarta, Solo has succeeded in positioning its area as an international concert destination that is in line with the cultural tourism inherent in the city. The Solo City Government since the era of Joko Widodo as mayor and then President of Indonesia, has been committed to facilitating the creative economy because they believe this sector makes a big contribution. They strive to maintain the continuity of art studios so that there are still people who learn traditional music and dance. Cultural arts festivals are evenly and regularly held in this city, namely the Solo Batik Carnival and Solo International Performing Arts. These two prestigious events are the strength for the city of Solo to become a leading cultural tourism attraction in Indonesia, in addition to also being a concert destination for international musicians.

Organizing a concert contributes not only during the event. Event promotion automatically makes the host area get publicity in the media. Therefore, the impact of the event is also expected to occur after the event is held:

"Concerts shape destination branding". (AW)

"Concerts must be promoted in a timely manner, run consistently or regularly, so as to form branding for the host destination." (IO)

"The concert must be unique, interesting, carried out consistently, and there must be improvements in quality from year to year." (YA)

Table 3. SWOT analysis for the development of music tourism in Solo

Strengths:	Weaknesses:
1. Solo is renowned for its vibrant cultural traditions which can be integrated into music tourism experiences.	1. Solo is less globally recognized compared to Bali or Yogyakarta.

<ol style="list-style-type: none"> 2. Historical venues like the Surakarta Palace (Kraton) offer unique settings for music events. 3. Solo is easily accessible via rail, road, and air, attracting both domestic and international tourists. 4. Strong local interest and participation in arts and cultural events create a welcoming environment for music tourism. 5. Solo offers lower operational and travel costs compared to larger cities like Jakarta or Bali. 	<ol style="list-style-type: none"> 2. Supporting infrastructure like high-capacity hotels and transportation systems may need enhancement for large events. 3. Marketing efforts for music tourism may lack the reach and sophistication needed to attract a wider audience.
<p>Opportunities:</p> <ol style="list-style-type: none"> 1. Collaborations with international artists. 2. Online ticketing and digital marketing can broaden reach and enhance visitor experiences. 3. Combining traditional Javanese music with modern genres could create a unique selling point for Solo. 4. Local and national government programs promoting tourism and creative industries could provide funding and policy support. 5. Developing annual music festivals with unique themes. 	<p>Threats:</p> <ol style="list-style-type: none"> 1. Competition from other destinations like Yogyakarta and Bandung which already host well-established music events. 2. Inflation or reduced disposable income, could affect concert attendance and tourism. 3. Mismanagement of waste and noise pollution from large events could harm Solo's reputation.

By aligning its resources and strategic vision (Table 3), Solo can transform into a leading music tourism destination while preserving its cultural identity. In this context, Solo is an example of the development of entrepreneurship in local culture (Satrya, 2023) where through a cultural event it becomes a means for cultural actors and tourists to meet with the aim of enjoying culture. The cultural festival which is held regularly and planned every year, becomes the strength of Solo's cultural tourism, which is now also increasing with a new positioning as a host for world musician concerts. This is a sign of harmony between local tradition and culture, as well as modernization through world musician artists.

Information obtained through interviews, in accordance with findings in the field on the organization of concerts and literature. The concert organizers seemed professional in organizing this international concert, starting from the promotion stage, ticket sales and event organization. Of course this has an impact on the cities of Solo and Jakarta as hosts of the event, remembered and known as international concert destinations. Concert security is guaranteed, unlike the impression of rock music from the concert experience in the 1990s in Jakarta which ended in chaos. The audience felt comfortable and remembered their journey to see this concert. Of course, the coverage and publicity of this concert event was very large, nationally and internationally, seeing the cities of Solo and Jakarta as the venues for the concert.

Music concerts have significant economic impacts on cities like Solo, a cultural hub in Central Java, Indonesia. These events attract large crowds, stimulate several local businesses, and foster long-term benefits for the community. First, accommodation, visitors from outside Solo typically spend on hotels or guesthouses, generating revenue for the hospitality sector. Second, food and beverage such as local restaurants, cafes, and street vendors see increased sales during concert periods. Third, transportation for local transportation rises significantly. Fourth, retail, tourists often shop for souvenirs or other goods. Fifth, job creation, concerts create jobs for event staff, security, vendors, local service providers, such as stage, sound and lighting technicians.

Limitation

This study has limitations in terms of area and focus of research. In terms of research area, it is limited to Solo and Jakarta, in terms of research focus it is limited to Deep Purple and Mr. Big concert events. Therefore, realizing the limitations of this study, it can be a material for further follow-up in further studies.

Conclusions

Based on observations of concerts by world musicians in Jakarta and Solo, and a study of literature related to music tourism and concerts, it can be concluded that Indonesia is capable of becoming a music tourism destination. This was proven through the success of two concerts by world musicians which were attended by researchers and fulfilled various principal and important elements related to music tourism which had been researched by previous researchers.

The advice given to the government is that the ease of obtaining permits to organize concerts through a one-stop regulation with a period of 14-21 days must be implemented consistently (Hendriyani, 2023). This will increase the motivation of concert organizers to present quality concerts in Indonesia. The suggestion given for further research is that more detailed research is needed regarding the impact of concerts, both those featuring world musicians and musicians from Indonesia, on the community's economy, especially micro, small and medium enterprises.

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