

Public Space, Community, and Enjoyment in Music Festival (Case Study of 2019 Jazz Traffic Festival Visitor Experience)

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ABSTRACT

This research focuses on the visitors' experience of the Jazz Traffic Festival (JTF) 2019 in Surabaya. This research aims to know how the experience gained by the visitors in JTF with its genre expansion policy despite its title as Jazz music Performances. This research uses case study method and descriptive-qualitative approach. The data in this research is obtained by observation and independent-interviews with four informants of JTF visitors. The results of this study showed that each JTF visitors have a different experience due to the preference and purpose of attending the festival. JTF becomes a public space for visitors who are part of the urban community for several reasons. The visitors attend JTF for entertainment, to escape from the routine, to build social interactions, and to actualize self-identity. The innovative effort of JTF in maintaining its existence by expanding to non-jazz music and market was apparently still enjoyed by the visitors

Keywords: Visitor's Experience, Music Festival, Jazz Traffic Festival, , Urban Communities

ABSTRACT

Penelitian ini berfokus pada pengalaman pengunjung festival musik Jazz Traffic Festival (JTF) 2019 di Surabaya. Penelitian ini bertujuan untuk mengetahui bagaimana pengalaman yang diperoleh pengunjung festival JTF meskipun terdapat penampilan genre musik lain pada festival yang memiliki tema dan konsep berjudul pagelaran musik jazz. Metode yang digunakan dalam penelitian ini adalah studi kasus dengan pendekatan kualitatif deskriptif. Peneliti melakukan pengumpulan data melalui observasi dan wawancara mendalam. Hasil dari penelitian ini menunjukkan bahwa masing-masing pengunjung Festival JTF memiliki perbedaan pengalaman karena preferensi dan kebutuhan terhadap penyelenggaraan festival yang berbeda. Keberadaan JTF menjadi ruang publik bagi pengunjung yang merupakan bagian dari masyarakat urban untuk hiburan, pelarian dari rutinitas, membangun interaksi sosial dan mengungkapkan identitas diri. Penelitian juga menunjukkan bahwa penampilan musik non-jazz di JTF sebagai upaya inovatif dalam mempertahankan eksistensi hingga perluasan pasar rupanya tetap dapat dinikmati oleh para pengunjung yang hadir.

Kata Kunci: Pengalaman Pengunjung, Festival Musik, Jazz Traffic Festival, Masyarakat Urban

A. INTRODUCTION

This study focuses on how visitors experience the Jazz Traffic Festival 2019 music festival in Surabaya. A music festival which provides multi-genre musical performances. In its development, the Jazz Traffic Festival which has been held since 2011, is no longer limited to providing performances for musicians who focus on the jazz genre but has also begun to expand by inviting well-known Indonesian musicians from other genres of music such as pop and

dangdut. The performance of the Jazz Traffic Festival is a complement to the existing Suara Surabaya radio program with the same title in order to strengthen the presence of jazz music in Surabaya (Alvina, 2018). Rudy Hartono (in Habaidillah, 2015), said that the appearance of multi-genre music in Jazz Traffic is basically to give visitors a different feel, taste, and color of music on several available stages. This Jazz Traffic Festival then has the potential to create controversy or at least shifted conventional values from jazz music performances and the essence of jazz music itself due to the modification of the jazz festival concept that occurred. Festival experience can be defined as a form of interaction between visitors with all kinds of details aspects of organizing the festival which brings the title of this jazz music performance into its own uniqueness.. Moreover at the 2019 Jazz Traffic Festival the committee chose Atlantis Land Surabaya as the new venue and invited dozens of musicians from various genres. So based on this explanation this study aims to describe the experiences of visitors to the Jazz Traffic Festival 2019 music festival

The festival itself can be defined as a public celebration that has a certain theme or concept (Getz, 2005). The festival organizers sell intangible products or intangible experiences for visitors. Festivals are able to create an experience that cannot be obtained other than being involved in the festival themselves. Donald Getz (2005) also added that "when it is over, you cannot experience again.". The experience gained by visitors in a festival can only be obtained at the moment of the event. If the festival or festival has ended then the visitor can no longer get the experience that can be obtained from the festival or festival.

Michael Morgan (2007) explains that festival goers have a tendency to map their experiences to organizing a festival. There are six aspects of visitor experience in organizing a festival: (a) Physical organization in the form of operational elements that form the practical attributes of the festival. Practical planning in the form of ticket sales planning, technical organizing of ticket exchanges and regulations for the entry of visitors to the venue area, the promotion and publication process carried out, to controlling the flow of events. (b) Aspects of social interaction. The social interaction in question includes communication and social contact of visitors with other visitors, visitors with the committee, and visitors with performers. (c) Design personality and programming in the form of festival location design, festival venue and stage decorations, event schedule, list of performing musicians, sponsors who support the continuity of the event, as well as festival concepts and visualizations. d) Culture. Visitors experience in the form of tradition and presentation of artistic elements that appear at the festival itself. (e) Symbolic meanings,. There is a distribution of meaning to be conveyed or conveyed in every detail of the Jazz Traffic Festival event, which includes the festival atmosphere, fashion or style of dress, performance patterns of performers, as well as the placement of festival logos and sponsors. (f) Personal. Visitors will get the impression, satisfaction, expand connections and

community (sense of community), self-development, fulfillment of needs. self-disclosure, escape (escapism), and learning.

Brown (2019) explained that the existence of a music festival has provided experience to anyone involved in it through several aspects, namely: (1) Culture, where the organization of a music festival is a form of impact and cultural development produced by the community. The commodification of cultural products represented in a music festival is the result of providing a space where visitors who attend can discover, emphasize, and celebrate music as a form of their own culture. (2) Identity. Music festivals have the ability to encapsulate the personal and heterogeneous identity of a community group. Visitors who attend can discover, express, and celebrate their true identity without any restrictions. (3) Senses of Community. Organizing a festival means the organizer needs a particular set of skills to build stronger bonds within the community or social group. Music festivals are considered as a medium to unite individuals who shares the same interests, thoughts, and views, namely in this case it is about music so that it can improve social relations.

This study is important because of the increasing dynamics of the MICE industry (meetings, incentives, conventions, exhibitions), and in particular the development of festival organization in Indonesia. As quoted from the MICE and festivals business directory website 10times.com, which shows interesting comparative data that Indonesia has the largest number of MICE and festival events after Singapore, namely 133 festivals, 20,000 organizers and more than 1.3 million festivals worldwide (NN, 2019). The development of this industry then affects various aspects of people's lives. According to Any Noor (2009), the impact resulting from a festival in general is always seen in the majority of the community and the environment around which the festival is held. The implementation of the festival can have an impact on social, environmental, economic, and culture. For example, people who are involved in a festival will be affected in the form of social interaction, strengthening urban culture, and affecting the income and expenditure of the community's economic finances. Festivals can also be used as a business for certain parties in an effort to achieve profit from consumers.

Festival visitor experience is an important aspect in relation to festival business competition. According to Getz (2010), the experience and meaning of festivals is an important core of festival studies. The emergence of festival business encourages festival organizers to find stronger ways to gain competitive advantage through visitor experience. This competitive advantage then gives rise to efforts for the organizers to create a festival-going experience. Experience is something that has happened, experienced, lived, and felt, both long ago and recently (Mapp in Saparwati, 2012). Getz (2007) also said that experience is basically constructed from an individual's ideas about the reality that occurs based on the results of addressing the phenomena that actually occurred at the festival. The experience of festival visitors becomes an individual memory in receiving and storing all events that occur when

visiting a festival. Through the experience of visitors, the success of a festival can be judged well.

B. METHOD

This study uses a case study method with a descriptive qualitative approach. The case study according to Creswell (in Kholifah and Suyadnya, 2018) can be defined as a qualitative research method that is able to examine the context of real life, a case, or several contemporary cases from time to time. The data analysis techniques used in this study include data reduction, defining the data model, and drawing meaning.

Researchers made observations on September 14-15 2019 at the JTF and in-depth interviews to obtain data. Aspects observed by researchers, among others: physical organization, social interaction, design personality, culture, symbolic meaning, and personal benefits. Meanwhile, in-depth interviews were conducted with four informants based on predetermined criteria. In conducting the research process, the researchers found research limitations related to data collection techniques with the festival organizing company. So based on this, researchers use secondary data sources to obtain data and the point of view of the organizers.

Informant Profile

Informant 1	Informant 2	Informant 3	Informant 4
-female, 17 years old -student -Likes classical, jazz, and pop music -come to Jazz Traffic Festival 2 times	-male, 21 years old - student -Likes jazz music because it has a calming effect -coming to Jazz Traffic Festival for the first time	-female, 32 years old -private sector employee -Likes music of any genre, especially pop music -come to Jazz Traffic Festival since 2011	-male, 57 years old -private sector employee -love the genre of jazz music; is a member of the Fusion Jazz Surabaya community -come to Jazz Traffic Festival 2011

(Table 1: Informant Profile. Source: Researcher Data Process, 2020)

C. RESULTS AND DISCUSSION

The data in this study comes from the results of in-depth interviews with four informants as visitors to the Jazz Traffic Festival and observations during the festival. The results of this study include how the experience gained by the informants based on the aspects of physical

organization, social interaction, design personality, culture, symbolic meaning, and personal benefits and how they are able to interpret the experience.

Festival Visitor Experience by Physical Organization

Various kinds of points emerged and became the spotlight for visitors related to the arrangement of all details related to the organization of the event. The highlights range from ticket purchase regulations, visitor entry regulations, controlling the flow of events, to promotional and publication activities carried out by the festival organizers. The four informants have their own opinions on the overall impression of the organization of the event that they get from their own experiences. The most significant spotlight is the ticket regulation policy which always increases every few days so it has pros and cons. The side that supports this policy is that the policy is a common and reasonable strategy carried out by the festival organizers.

The experience gained by visitors to the impression of organizing these different events is subjective. The subjectivity is basically influenced by the preferences and needs for organizing festivals which differ from one individual to another. How the organizer manages the festival on D-day is a matter of great concern because it is in direct contact with visitors. The feasibility and success of organizing a festival also depends on organizing the overall committee activities that carries out the operation of the festival (Noor, 2009).

Festival Visitor Experience based on Social Interaction

Any Noor (2009) said that the social impact that occurred in organizing the festival was caused by the many parties involved and interacting in organizing the festival. Researchers found various forms of interaction carried out by visitors, both between visitors, visitors with the committee, and visitors with performers who were present. The interaction carried out by the informant as a visitor with the committee on duty was in the form of questions posed to the committee regarding certain directions or instructions related to organizing the festival. The informants chose to ask the committee because its easier and considered faster to find the answer. Visitors also interact with fellow visitors. Most of them interacted with friends who did come together or with friends they met in the festival area by accident. In addition, the majority of informants admitted that they did not have an intense interaction with the performers. There are informants who only watch from a distance and some follow the atmosphere of the performance given by the performers by giving certain responses. The interaction behavior of visitors with performers is basically a form of feedback or feedback given to performers for the greeting given. Once the music performance begins, social interaction can still occur between the performers and the audience in the form of activities to sing together in tandem to perform dances together. The audience also communicates and socially contacts with the performers by

means of expressive responses, such as shouting, waving and calling the performers' names. The audience also tends to capture the moment when performers make appearances by uploading them on social media Instagram and mentioning (account tags) the performers.

As stated by Derret (2003), festivals as a form of cultural events can serve a function to provide facilities and public spaces for the purpose of making interactions more real. During the festival, there will be meetings between visitors, or with the committee and performers from various backgrounds. The meeting that occurs can encourage the potential for exchange of interactions with anyone involved in the festival, including other spectators who are not well known. The visitors who have a role in interacting actively so that the contacts and communications that are established can influence each other.

Festival Visitor Experience by Design Personality

A festival requires various aspects that can support the success of its implementation. The festival organizers need a proper design in achieving the success of the event. The aspect that is highlighted in the process of designing this festival is the selection of a festival location that is different from several previous events.

"You can watch music, you can play games too. So, in my opinion, sharing and fun is one thing. So one thing, spread happiness. Yes, because this year the location is in Atlantis, so I think it supports visitors to get the meaning of spreading happiness." (Informant 1, Tasya, Interview, 27 November 2019)

One of the informants expressed her views regarding the difference in the location of the festival from the previous year, namely in terms of the entertainment that can be obtained from the activities of the amusement park rides and watching music performances at the same time. Each informant found its meaning related to the selection of the festival location at Atlantis Land Surabaya. In addition to being able to get more visitor capacity, basically the selection of Atlantis Land as the location of the festival is basically supported by the concept of a new theme to be raised at the implementation of the 9th Jazz Traffic (Wahyu widodo in Perdana, 2019). This includes a form of compromise made by the organizers so that this festival can ultimately be enjoyed by anyone from various circles and backgrounds of the wider community. Visitor experience based on design personality can also be seen through aspects of venue and stage decoration, concepts and visualizations shown to visitors, event schedule, line up or list of performers attending, to sponsors and vendors. All of these aspects are part of the need for a design personality or the right design in achieving the success of the organization.

Festival Visitor Experience by Culture

In line with what Yoeman (2004), said culture is basically a product and process of activities carried out by certain individuals or groups. In the context of the Jazz Traffic Festival, a culture becomes a separate mechanism for visitors as individuals and groups to gain their own musical experience.

“If I can still enjoy it, even if it's not jazz. In my opinion, if jazz traffic continues to focus on jazz, they may lose their market. Because not everyone is a jazz connoisseur, in my opinion, jazz traffic has decided to divide it into several genres” (Informant 2, Bentar, Interview, 3 December 2019)

"Because even though the title is Jazz Traffic, it contains around 50% of maximum jazz. In fact, I think it's the maximum, because of that they have to combine like the band Ari Lasso, Anji, Raisa, Tulus, so that people don't get bored” (Informant 4, Dany, Interview, 19 December 2019)

The presence of non-jazz musicians at a festival that carries the title of this jazz festival is an interesting thing. Visitors interpret and accept the presence of non-jazz music. The existence of multi-genre musicians chosen by the festival organizers is seen as a step in providing a forum for the wider community to be able to enjoy organizing the festival. However, the presence of non-jazz genre music in this jazz music show seems to be a business interest which can provide potential profit to the festival industry. The jazz festival organizers will be able to expand the market to people outside of jazz music lovers. The expansion of the music genre in this jazz festival was carried out by the organizers as a form of great compromise in complying with the market. The existence of market expansion that includes a wider community also affects the existence or existence of jazz music festivals to survive in the midst of festival business competition.

On the other hand not all visitors who attended or wanted to attend were those who came from a background of jazz music lovers. Visitors who do not have an interest in jazz music are feared to have a mismatch of interests if all the performers who appear are jazz musicians only. So according to one informant, for example, the organizers need to think about the concept of collaboration and the right mix of jazz music with other music genres, but with the right allocation it doesn't leave a tendency towards the portion of jazz music itself. Indeed, it is important for the festival organizers to continue to guide the multi-genre musicians present in making approaches to jazz performances. This is a consequence and a separate responsibility for the title of the music festival that is brought to the visitors who attend. The greater portion and focus on jazz music itself should actually be done by the performers present.

Festival Visitor Experience based on Symbolic Meanings

The majority of informants considered that the festival atmosphere created in the 2019 Jazz Traffic Festival was quite good. Anton Shone and Bryn Parry in their book entitled “Successful Festival Management” (2004) explain that ambience in a festival is often very

important in creating a good event. According to the three informants, the festival atmosphere at the 2019 Jazz Traffic Festival succeeded in supporting them to enjoy the event well. Meanwhile, according to another informant, the festival atmosphere at the Jazz Traffic Festival did not make him feel comfortable so he could not support him in enjoying the event.

Then there is another meaning contained in the use of the fashion style shown by the visitors and performers. Informants consider that the dress style that appears at the Jazz Traffic Festival is used as a symbol to interpret identity to other individuals. Each style of dress indirectly reflects the personality, character and social status. Both visitors and performers seem to be competing to show their identity through their dress style. In addition, the placement of the logo is also something that is highlighted in the visitor experience based on symbolic meanings. Various logos are installed throughout the Atlantis Land area as a message that communicates certain intentions and shows the existence of the festival to visitors. According to its purpose,

In essence, there is a distribution of meaning to be conveyed or conveyed in every detail of the Jazz Traffic Festival event. Various symbolic meanings that appear in the implementation of the Jazz Traffic Festival are contained in the festival atmosphere, the fashion style of visitors and performers, as well as various logo placements. Deddy Mulyana (in Akbar, 2017) also reveals that the basis of social life is human interaction through certain symbols. Each visitor has its own meaning in interpreting various aspects that exist as a certain symbol. The difference in the meaning of the symbol depends on how each visitor as an individual forms a response to everything he receives, be it through sight, hearing, or other senses.

Festival Visitor Experience by Personal Benefit

The last visitor's experience is based on personal benefits including how the Festival is able to bring benefits to visitors, namely entertainment, fulfillment of music needs, happiness, increasing sense of community through social interaction and self-identification tools.

"I feel like I can sing to my heart's content to unwind... And it's really fun. That's cool. Sing while shouting, it doesn't matter right or left." (Informant 1, Tasya, Interview, 27 November 2019)

Music has a meaning that is not just for entertainment, but also to provide a symbol of identity for those who listen to it. As stated by Volgsten (2014) that music can have a function as a sign of a certain identity. One of these functions can be achieved through an organization of music festivals. Visitors try to do self-actualization in the continuity of the Jazz Traffic Festival. Self-actualization can be defined as behavior in which individuals show their existence or existence to others (Moerdijati, 2016). Festival visitors as individuals define themselves through their presence in the ongoing Jazz Traffic Festival.

Apparently the implementation of the Jazz Traffic Festival also has its own meaning and benefits for urban communities living in the urban environment of Surabaya. The Jazz Traffic

Festival is a special moment for visitors to find an escape in achieving entertainment after struggling with monotonous daily routines. The festival becomes a space where visitors can express their freedom and escape from the negative emotional conditions and fatigue they experience in urban life (escaping) (Brittania in Brown, 2019).

“One, obviously entertainment. Then finally, it also relieves fatigue, yes, refreshing. After being stuffy with routines and conditions in Surabaya, it's just like that.” (Informant 4, Dany, Interview, 19 December 2019)

In addition, Jazz Traffic can be used as a symbol of self-status for the lifestyle of urban communities to visit music festivals that have a trendy impression. This trend or popular idea is motivated by the assumption that the holding of this festival is the result of a modern product formed from social experiences in the surrounding environment. Visitors who come to the jazz music festival can also achieve a view that is prestigious. The reason is, the impression of the elite of jazz music performances in Indonesia itself is still attached to the community since the beginning of its appearance. The image of jazz music for the people of Indonesia is still impressed as music that can only be enjoyed by the elite. So that automatically the presence of individuals in a jazz performance can also create an elite impression. It doesn't stop there,

“At least look good and look beautiful so that if you take a photo it's good to see it... Because this is becoming a trend in Surabaya. Besides looking for entertainment from the music, I also want to be stylish to show that I don't miss the trend.” (Informant 3, Jessa, Interview, 27 December 2019)

Each informant as a visitor has his own motivation to be achieved when he comes to visit a festival. Donald Getz (in Kaddi, 2013) further explains that the needs and motivations of visitors can be met through their participation and involvement in festivals and festivals. The involvement that occurs finally creates a stimulus for festival visitors to create their own perception based on the experience gained from the music festival they attend. According to Stanton (in Sangadji, 2013), perception is a meaning that is linked based on past experiences and stimuli or stimuli received through the five senses. In the context of the Jazz Traffic Festival, visitors who attend also have motives in the form of social needs, status, relaxation, learning and entertainment. Visitors are motivated to achieve certain benefits they need according to their motives.

Jazz Festival Traffic Festival Visitor Experience Mapping

Informant	Characteristics / Background of Informants	Festival Visitor Experience
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1	<ul style="list-style-type: none"> -female, 17 years old -student -Likes classical, jazz, and pop music -come to Jazz Traffic Festival 2 times 	<ul style="list-style-type: none"> -feel the difference in the festival atmosphere which is more fun, relaxed, and less crowded than in Grand City in previous years - in fact only pays attention to pop genre musicians, such as Raisa and Tulus. - able to leave his fatigue as a student through his presence in holding festivals
2	<ul style="list-style-type: none"> -male, 21 years old - student -Likes jazz music because it has a calming effect -coming to Jazz Traffic Festival for the first time 	<ul style="list-style-type: none"> - get a new experience in the form of feeling the atmosphere of the Jazz Traffic Festival and knowing what it's like to watch a live music concert. - get tickets for free through promotional activities by Bistar - as a first-time visitor, feel that the festival atmosphere is becoming more crowded and less supportive of enjoying the festival
3	<ul style="list-style-type: none"> -female, 32 years old -private sector employee -Likes music of any genre, especially pop music -come to Jazz Traffic Festival since 2011 	<ul style="list-style-type: none"> - feel able to enjoy holding the festival because it is supported by the togetherness of friends -feel happy with the presence of multi-genre musicians especially because they like pop music -using the Jazz Traffic Festival to reveal one's identity by preparing for the maximum appearance of fashion style
4	<ul style="list-style-type: none"> -male, 57 years old -private sector employee -Likes jazz music genre -is a member of the Fusion Jazz Surabaya community -come to Jazz Traffic Festival 2011 	<ul style="list-style-type: none"> - gain a sense of community with his Fusion Jazz community friends whom he accidentally met at the concert venue -Although it doesn't have a problem with the presentation of multi-genre music, it focuses on the appearance of jazz musicians only to meet musical needs - as a loyal visitor, prefer the atmosphere of the Grand City in previous years

(Table 2: Mapping the Jazz Traffic Festival Visitor Experience. Source: Researcher data processing, 2020)

D. CONCLUSION

Based on the research process that has been carried out, researchers obtained various important findings related to the experience of visitors to the Jazz Traffic Festival, including operationalization of the implementation of the festival is a matter of great concern to the festival organizers because it is in direct contact with visitors. Overall, the informants as visitors considered that the organization of the festival had been carried out optimally so that they were able to create a memorable experience for each individual.

The existence of the Jazz Traffic Festival is a public space for visitors to build social interactions. The interactions that occur involve visitors with the committee, visitors with performers, and visitors with other visitors. The Jazz Traffic Festival as a form of cultural event has a function to provide public facilities for the purpose of making interactions more real. Venue Atlantis Land as the location of the festival provides a novelty and impression of entertainment for visitors. The location of the venue at Atlantis Land accommodates the greater needs of visitors, namely the need for music and entertainment needs at the same time. Visitors who come also get a unique musical concert atmosphere that has never been found before in other festivals.

The performance of non-jazz music at the Jazz Traffic Festival is considered an effort to maintain the existence and expand the market. The multi-genre concept presented in the Jazz Traffic Festival aims to provide visitors with different nuances, tastes, and colors of music on each stage. Through this, visitors who come to enjoy the festival are not only limited to jazz music lovers, but also the wider public.

Fashion is an important aspect for urban people to visit music festivals. The use of fashion or fashion style of visitors can be a medium of self-identification. The fashion of festival visitors through clothing and make-up also shows a strong statement regarding gender, class, and the status of urban communities in the urban environment of Surabaya.

The implementation of the Jazz Traffic Festival has a special function for urban communities in the form of entertainment, fulfillment of music needs, happiness, social needs, status, relaxation, learning, entertainment, escape from daily routines, and self-identification.

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