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Nostalgia Rock Music Performance Management: A Case Study Of Production Governance At Nicky Astria's Concert

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Abstract

The solo concert of Nicky Astria entitled "Terus Berlari" (2019), held at Balai Sarbini, Jakarta, serves as a representative case study of production management in Indonesian nostalgic rock music performance. This study examines the integrated application of managerial functions encompassing planning, organizing, actuating, and controlling from pre-production through stage execution. Findings reveal that the concert's success rested on five primary pillars: long-term pre-production planning, musical leadership by the music director within a light music orchestra format, a cross-generational guest artist strategy, precise technical stage integration, and structured artist psychological management. A price segmentation ticketing strategy combined with community-driven organic promotion resulted in a complete sellout within three weeks. This concert offers a replicable managerial blueprint for nostalgic music performance organizers across Indonesia.

Keywords: performance management, nostalgic rock music, light music orchestra, pre-production, price segmentation

INTRODUCTION

Live music performances in Indonesia have long transcended their function as mere entertainment and evolved into a complex cultural ecosystem, involving a vast network of artists, promoters, venue managers, technical teams, and audiences with ever-increasing aesthetic expectations. Solo concerts featuring musical repertoire from a particular era of glory, often referred to as nostalgic performances, occupy a unique position in the national performance industry landscape because they offer not only an

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auditory experience but also an emotional dimension closely linked to the audience's collective memory. This phenomenon makes the management of the production of a nostalgic concert an object of study that is not only artistically relevant but also very rich in managerial and academic terms.

One of the interesting musical performances to be studied in this context is Nicky Astria's solo concert entitled "Terus Berlari", which was held at Balai Sarbini, Jakarta, on August 23, 2019. Nicky Astria, widely known as an Indonesian lady rocker with the full name Nicky Nastitie Karya Dewi, is a legendary vocal figure who soared in the 1980s with a number of iconic songs such as Tangan Setan, Jarum Buruk, and Panggung Sandiwara. This concert was organized by Kolam Ikan Creative Communication under the direction of promoter Iwan Kurniawan, with musical arrangement by Tohpati Light Orchestra, a formation that combines classic rock elements with orchestral touches led by renowned musician and arranger Tohpati. The concert was divided into four ticket categories: Bronze for Rp350,000, Silver Rp500,000, Gold Rp750,000, and Platinum Rp1,000,000, with a total capacity of 1,200 seats. The fact that all tickets, including the Platinum category, were sold out in just three weeks after the official announcement of the concert shows the high level of public enthusiasm and the effectiveness of the marketing strategy implemented by the production team (Republika, 2019).

This phenomenon of selling out tickets so quickly isn't simply a reflection of the artist's popularity, but also the result of a thorough planning process. In performing arts management, the success of a concert is inextricably linked to how all managerial functions, from planning and organizing to actuating and controlling, are implemented in an integrated and consistent manner, from pre-production to performance day.(Rany, 2025)In their study of the Jakarta City Philharmonic, they emphasized that the success of a musical performance organization is not solely determined by artistic quality, but also by its managerial capacity to strategically integrate human, technical, and financial resources through a comprehensive environmental analysis. This finding is relevant to understanding that behind the glittering stage of the "Terus Berlari" concert, there are layers of managerial decisions that support each other and shape the overall quality of the performance.

The approach to stage management in a nostalgia-themed concert also requires serious technical consideration. The sound system, lighting, rigging, and stage design are not merely aesthetic elements, but rather the performance infrastructure that determines the quality of the overall audience experience. This technical preparation includes dress rehearsals, a rigorous rundown, and strategic placement of crew members to ensure

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smooth segment transitions without disrupting the continuity of the show.(Nugraha, 2024). In the context of Nicky Astria's concert, the presence of the Tohpati Light Orchestra as musical accompaniment adds another layer of technical complexity, as the light music orchestra format requires more detailed coordination between the music director, arranger, orchestra players, and the stage technical team. Laksmi (2023) notes that in a light music orchestra, the music director not only acts as a conductor, but is also involved in determining the selection of players, composing musical arrangements, and effectively managing the organization based on four management functions: planning, organizing, leading, and controlling.

The complexity of producing concerts in an entertainment orchestra format like this requires a structured and adaptive governance framework.(Aditya et al., 2022)In his study of performing arts management at Taman Budaya Yogyakarta, he showed that the effectiveness of performance management is highly dependent on the organization's ability to design programs responsive to the context, carry out horizontal cross-functional coordination, and conduct continuous evaluation of each running program. This finding underscores the importance of a clear production organizational structure, where each element of the committee, from the stage manager, technical director, to artist coordinator, has well-defined boundaries of responsibility but remains connected in fluid and responsive communication.

From a broader perspective, studies on concert production management cannot ignore the relationship between the organizing organization and the various stakeholders involved, from sponsors, venue providers, promotional media, to the fan community. Good performing arts management requires an approach that considers the interests of each stakeholder proportionally, while maintaining artistic integrity and audience satisfaction as the primary goal. In the case of the "Terus Berlari" concert, the existence of an active fan community known as the Nicky Family reflects significant social capital, which, if managed properly, can be a driving force for ticket sales while creating a lively and meaningful performance atmosphere.(Hutabarat et al., 2022)In his study of Prodigy Student Performance, he emphasized that the application of professional management principles and functions, accompanied by the ability to identify obstacles and formulate solutions quickly, is a determining factor in the success of a musical performance from the preparation stage to its implementation.(Yuwono, 2025).

The "Terus Berlari" concert is very interesting to study not only because of its scale and public enthusiasm, but also because it represents a production model that combines the heritage of Indonesian rock music from the 1980s with a modern and professional

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approach to concert management. Through a strategic collaboration between experienced promoters, high-capacity music directors like Tohpati, prestigious venues like Balai Sarbini, and a planned tiered ticketing system, this concert becomes an important reference for how musical nostalgia values can be repackaged into a performance product that not only has emotional appeal but also meets high standards of production professionalism. Therefore, this article aims to systematically examine all aspects of the production management of Nicky Astria's "Terus Berlari" concert, from planning, organizing resources, performance execution, to the dynamics of relationships between stakeholders as a case study that can provide theoretical and practical contributions to the development of nostalgic rock music performance management in Indonesia.

METHOD

This research uses a qualitative approach with a descriptive case study method to deeply understand the production management of a nostalgic rock music concert at the Nicky Astria Terus Berlari concert in 2019. This approach was chosen because the research focuses on the performance management process which includes planning, organizing, implementing, and supervising in the real context of a music performance. According to Sugiyono (2023), qualitative research is used to deeply understand social phenomena in natural conditions, while Creswell and Creswell (2023) explain that case studies allow researchers to explore an event in detail through various data sources. The use of this method is also relevant to previous research on music performance management conducted by Fitrandi et al. (2022), Laksmi (2023), and Triananta (2024).

The main instrument in this study is the researcher as a human instrument who plays a role in collecting, processing, and interpreting research data. Data were obtained through documentary observation of the LIVE IN CONCERT NICKY ASTRIA “TERUS BERLARI” concert broadcast (2019), documentation studies, online media publications, and literature reviews related to music performance management as discussed by Aditya et al. (2022), Hutabarat et al. (2022), Maranisya et al. (2023), Nugraha (2024), and Yuwono (2025). Data analysis techniques were carried out interactively through the stages of data reduction, data presentation, and drawing conclusions as explained by Sugiyono (2023) and Emzir (2022), with the focus of analysis on the management functions of planning, organizing, actuating, and controlling in the production of nostalgic music concerts.

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The population in this study covers all activities of nostalgic music concert production management in Indonesia, while the research sample was selected by purposive sampling by setting the Nicky Astria Terus Berlari concert as the main object of the study. The sample selection was made because this concert was considered to represent professional nostalgic concert management through the implementation of an integrated production strategy, the use of the Tohpati Light Orchestra format, the involvement of guest artists across generations, and the success of ticket sales in a short time. Sugiyono (2023) stated that purposive sampling is used in qualitative research based on certain considerations relevant to the research objectives, while Creswell and Creswell (2023) emphasized that case studies were chosen because they are able to provide an in-depth understanding of the phenomenon being studied.

The research procedure was carried out through four main stages: problem identification, data collection, data analysis, and preparation of the research report. The initial stage was carried out by identifying the phenomenon of nostalgia concerts and determining the research focus on the production management of the Nicky Astria Terus Berlari concert. The next stage was data collection through documentary observation, literature study, and review of media archives and concert production documentation. The obtained data were then analyzed thematically and interpretively by grouping information based on performance management functions and triangulating sources and theories to maintain data validity. These research stages refer to the qualitative research concept proposed by Emzir (2022), Sudaryono (2022), and Creswell and Creswell (2023), which emphasizes a systematic, in-depth, and contextual research process.

RESULTS AND DISCUSSION

Project Initiation and Pre-Production Planning

The management of a nostalgic rock music show begins long before the curtain rises. The pre-production phase is the most critical foundation that determines the overall quality of the show, because this is where the entire conceptual, artistic, and operational framework is integrated. For Nicky Astria's 2019 "Terus Berlari" concert, the project initiation process lasted almost two years, a period that indirectly reflects the level of seriousness and caution of the promoter Kolam Ikan Creative Communication under the leadership of Iwan Kurniawan in refining every aspect of the production. Nicky Astria himself revealed on stage that in the initial stages he did not feel psychologically ready, until the promoter returned with a more comprehensive concept oriented towards a

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cultural mission rather than simply pursuing commercial gain (LIVE IN CONCERT NICKY ASTRIA, 2019, 13:29).

This long negotiation process confirms that in the management of legendary musician performances (nostalgia acts), the psychological dimension of the artist is a variable that cannot be ignored.(Fitrandi et al., 2022)in his study of the Salbai 34 Pro performance management emphasized that the success of a music production is not only supported by technical infrastructure, but also by the management team's ability to design a cohesive concept through three main areas: education, advertising, and business, all three of which must run synergistically from the pre-production phase. This is in line with the dynamics that occur in the production of the "Terus Berlari" concert, where the promoter acts not only as a technical organizer, but also as an architect of a cultural concept that is able to convince artists that this show has more value than just an ordinary stage performance.

Table 1. Pre-Production Structure for Nicky Astria's "Keep Running" Concert 2019

No.	Pre-Production Aspects	Description	Person responsible
1	Initiation and Negotiation	Promoter approach for ±2 years; maturation of artistic vision	Creative Communication Fish Pond
2	Music Curation & Setlist	Selection of 16+ songs from the 1980s–1990s catalog; rearranged	Tohpati (Music Director)
3	Formation of the Orchestra Team	Recruitment of Tohpati Light Orchestra players; string and wind sections	Tohpati & Production Team
4	Guest Artist Management	Selection of Tia AFI, Furhan Expos, Nagita Slavina, Rini Wulandari	Promoter & Artist Manager
5	Costume Design	Collaboration with designer Elga Rina; Islamic glam-rock concept	Wardrobe Team & Elga Rina

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6	Ticket Sales	4 categories; sold out within 3 weeks of announcement	Fish Pond Marketing Team
7	Venue Management	Balai Sarbini Election with a capacity of 1,200 seats; Jakarta	Production Team

Source: Adapted from LIVE IN CONCERT NICKY ASTRIA "TERUS BERLARI" (2019) & Fitrandi et al. (2022)

Musical Curation and the Role of the Music Director in the Light Music Orchestra Format

The decision to partner with Tohpati as music director and leader of the Tohpati Light Orchestra was one of the most important strategic choices in the production process of this concert. The light music orchestra format implemented is fundamentally different from a conventional symphony orchestra; it combines orchestral strings, brass, and percussion sections with modern rock band instruments such as electric guitars, bass, and drum sets to produce richer harmonies while maintaining the distorted energy of rock. Tohpati not only acts as conductor, but is also fully involved in the arrangement, carefully adjusting the basic tone (key transpose) of each song to align with Nicky Astria's vocal capacity at the age of 51 without sacrificing the rock character that is her musical identity (LIVE IN CONCERT NICKY ASTRIA, 2019, 12:52).

(Laksmi, 2023)through his research on several orchestra groups in Yogyakarta found that the music director in the formation of light music orchestra carries out more complex managerial responsibilities than conventional symphony orchestras, including different player selection procedures, a freer and more adaptive arrangement model, and organizational management that must run effectively and efficiently based on four management functions: planning, organizing, leading, and controlling. This finding is very relevant to explain why Tohpati's role in the "Terus Berlari" concert is so central, he is not just an accompanist, but a musical architect who determines whether the songs of the 1980s can be presented again with orchestral splendor without losing their rock spirit.

The setlist was curated with a structured emotional logic: opening with a high-energy song (Tangan Setan) to spark initial enthusiasm, followed by a touching ballad segment, then a gradual build-up to the show's climax with Ian Antono in the closing segment. This structure reflects the production team's deep understanding of show pacing, managing the audience's rhythm and emotional tension throughout the show.

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Guest Artist Management and Audience Demographic Expansion Strategy

The inclusion of guest artists in a nostalgic concert is not just an additional entertainment element; it is a strategic instrument to expand the audience's demographic reach while maintaining the lead vocalist's stamina throughout the nearly two-hour show. In the "Terus Berlari" concert, management carefully selected guest artists across generations: Tia AFI for the segment with high vocal demands (Screams of Human Children, 31:38), Furhan Expos from Malaysia to strengthen the narrative of rock music of the same family (Samar Bayangan, 45:56), and Nagita Slavina and Rini Wulandari who performed Mata Lelaki for the segment reaching millennial audiences (LIVE IN CONCERT NICKY ASTRIA, 2019, 56:34).

(Triananta, 2024)in its study of the management of the "Kembali Pulang" concert by JD Records in Surabaya found that the selection of performers that took into account the diversity of artistic profiles proved to significantly increase the appeal of the concert, because each guest artist brought his own fan base which ultimately expanded the potential for ticket sales. This finding is in line with the strategy implemented in the Nicky Astria concert, where the presence of Nagita Slavina, who was at the peak of her popularity at that time, contributed to media attention and enthusiasm for audience segments that were not directly connected with 1980s rock music. The placement of guest artists also served as a time buffer that allowed for quick costume changes for the main artist to take place without creating a void on stage.

Stage Execution: Technical Integration of Sound, Lighting, and Visual Scenography

The quality of the performance execution on the night of the concert is the end result of the entire planning and rehearsal process that has taken place beforehand. At the "Terus Berlari" concert, the technical integration between the sound system, lighting design, and multimedia visual scenography was executed with a high degree of precision. The audio system was designed to balance the very different frequency characters between the distortion of the electric rock guitar and the clarity of the orchestral string instruments—a technical challenge that required special expertise from the front-of-house engineer and monitor engineer (LIVE IN CONCERT NICKY ASTRIA, 2019, 12:52).

The lighting design is applied adaptively according to the emotional character of each song. In introspective songs such as Bias Sinar, the lighting uses cool colors with a single spotlight (follow spot) that creates an intimate and melancholic atmosphere. In contrast, in high-energy songs such as Jarum Ilahi featuring Ian Antono (01:46:26), the

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lighting changes aggressively with strobe patterns, warm-colored moving beams, and abstract graphics on the LED background screen (LIVE IN CONCERT NICKY ASTRIA, 2019, 01:48:31).(Maranisya et al., 2023)In their study of the quality of NCT 127's concert in Jakarta, they found that the technical quality of the performance, particularly sound and lighting, was the dominant variable influencing audience satisfaction, and that audiences had a very low tolerance for technical failures in both elements. This finding underscores the crucial importance of investing in the technical quality of stage execution as a component that cannot be compromised.

Table 2. Matrix of Nicky Astria's Concert Stage Execution Elements *"Keep Running"*

NO.	Execution Elements	Technical Characteristics	Artistic Function	Application Examples
1	Sound System	Multi-output system; separate FOH & monitor mix	Orchestra vs. rock band balance	*Mixing*strings + distortion guitar
2	Lighting Design	Follow spot, moving beam, strobe, color LED	Building emotional atmosphere per song	Blue-purple = ballad; Red-yellow = hard rock
3	LED/Visual Screen	Abstract graphics & documentary videos	Visual escalation of the climax scene	Time to time impressions of Nicky Astria at the opening
4	Stage Design	Wide stage; orchestra at the back; vocalists at the front	Visual hierarchy & artist exploration space	Tohpati Light Orchestra formation backstage
5	Quick Change	SOP for changing costumes when guest artists perform	Keeping the flow of the show without dead air	Dress changes during Nagita Slavina's slot
6	Stage Banter	Sundanese-Indonesian bilingual communication	Breath rhythm management & show pacing	Humorous dialogue with the

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				audience between songs
7	Element of Surprise	Spontaneous performance by Elfa's Singers & Ian Antono	Emotional climax and adrenaline rush for the audience	Surprise entrancelan Antono

Source: Adapted from LIVE IN CONCERT NICKY ASTRIA "TERUS BERLARI" (2019) & Maranisya et al. (2023)



Figure 1. Stage formation of Tohpati Light Orchestra with Nicky Astria

The stage formation for Nicky Astria's "Terus Berlari" concert featured the Tohpati Light Orchestra in the background and the lead artist's vocal exploration space in the foreground. This stage design reflects the principles of stage layout, which simultaneously considers visuals, acoustics, and artistic hierarchy.

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Figure 2. Ian Antono Appears as a Surprise

The presence of legendary guitarist Ian Antono as a surprise element in the climax segment of the concert was a management decision that dramatically increased the emotional intensity of the show and triggered an enthusiastic standing ovation from the entire audience.

Artist Psychological Management and Personal Manager Relations

Behind the glitz of a large-scale show, there is a very personal dimension of management but its impact on the overall quality of the show is very significant, namely the psychological management of the artist from the pre-production phase until the night of the concert. In the "Terus Berlari" concert, the writer who played the direct role of Nicky Astria's personal manager played a function that went far beyond conventional administrative responsibilities. A short documentary aired during the concert revealed the magnitude of the challenge in conditioning the self-confidence of a lady rocker who was then 51 years old, facing the great longing of her fans with the awareness that her glory days had passed (LIVE IN CONCERT NICKY ASTRIA, 2019, 51:14–52:27).

The psychological management strategies implemented during the pre-production phase included continuous positive affirmations, intensive mentoring during each rehearsal session, and open communication between the personal manager, promoter, and artist to ensure Nicky Astria fully internalized the concert's cultural vision. Backstage, Nicky needed a pleasant atmosphere, with close friends and family around, to help her forget about the performance. One such friend was Rita Amelia, who also served as her

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former personal manager. This process was not short; psychological negotiations between the promoter Kolam Ikan Creative Communication and the artist lasted almost two years, with the author, as the personal manager, acting as a communication bridge, ensuring that every artistic and production decision was conveyed in a way that did not add to the artist's psychological burden but instead strengthened their motivation to perform. This aligns with the findings of(Fitrandi et al., 2022)which emphasizes that the success of music production is not only supported by technical infrastructure, but also by the management team's ability to design a cohesive concept through synergy between the education, advertising, and business sectors from the pre-production phase.



Figure 3. The atmosphere behind the stage of Nicky Astria accompanied by her husband and friends

Furthermore, the role of a personal manager in this context involves a dimension of trust built over the long term, a relational asset that cannot be replicated instantly. The depth of the relationship between a personal manager and an artist allows for honest communication about vocal conditions, physical limitations, and fears that the artist might not be able to express to others.(Alhazmi, 2023)emphasizes that limited managerial capacity in managing these human dynamics is the most common source of failure in organizing art performances. The success of the "Terus Berlari" concert, which presented Nicky Astria with a prime vocal and stage performance, is proof that structured and long-term relationship-based artist psychological management is a crucial variable that has often been overlooked by academics in the study of music performance management in Indonesia.

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Ticket Strategy, Price Segmentation, and Market Response

Ticket distribution management for the "Terus Berlari" concert reflects a well-planned price segmentation strategy. The division into four categories: Bronze (Rp350,000), Silver (Rp500,000), Gold (Rp750,000), and Platinum (Rp1,000,000) in a 1,200-seat venue demonstrates the promoter's understanding of the heterogeneity of audience purchasing power and their efforts to maximize ticket revenue from various economic segments. The fact that Platinum tickets sold out the fastest, with even additional seats being added upon public request, demonstrates that even the highest price is not a barrier for fan segments with high loyalty and sufficient purchasing power (Republika, 2019).

(Maranisya et al., 2023)in his study found that high quality event management including sound system, lighting, venue selection, and artist professionalism significantly positively influenced audience satisfaction, and this satisfaction in turn contributed to word-of-mouth that drove ticket sales. The marketing strategy implemented in Nicky Astria's concert also utilized an organized fan community (Nicky Family) as an organic promotional agent that accelerated ticket sales far beyond the promoter's expectations. All aspects of the concert production management from lengthy pre-production planning to precise technical execution formed a blueprint that can be used as a reference for managing nostalgic rock music performances in Indonesia.

CONCLUSION

Nicky Astria's solo concert "Terus Berlari," held at Balai Sarbini, Jakarta, on August 23, 2019, represents a comprehensive and integrated model of nostalgic rock music production management. The success of this concert hinges not solely on the artist's popularity, but rather on the systematic implementation of managerial functions encompassing planning, organizing, leading, and controlling at every level of production.

The pre-production phase, which lasted for almost two years, became the main foundation for the success of the show, where the promoter Kolam Ikan Creative Communication not only played a technical role but also as the architect of the cultural concept that was able to balance the artistic, psychological dimensions of the artists, and commercial interests proportionally. The strategic decision to appoint Tohpati as music director and leader of the Tohpati Light Orchestra proved able to bridge the aesthetics of 1980s rock music with a contemporary orchestral approach without sacrificing the artists' musical identity.

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The involvement of guest artists across generations, the implementation of structured ticket price segmentation, and the utilization of the Nicky Family fan community as an organic promotional agent significantly contributed to the sale of all tickets within three weeks. Furthermore, the technical integration of the sound system, adaptive lighting design, and multimedia visual scenography were determining factors in creating a performance experience that exceeded audience expectations. The psychological management of artists carried out by personal managers also proved to be a crucial variable that has often been overlooked by academics in the study of music performance management in Indonesia.

First, promoters and organizers of nostalgia concerts in Indonesia need to adopt a long-term pre-production approach that considers the psychological dimensions of artists as strategic variables, not merely administrative add-ons. Second, developing music director competencies in the light music orchestra format requires more serious attention through structured education and training programs. Third, further academic studies are recommended to examine the financial sustainability aspects and the long-term impact of nostalgia concerts on the Indonesian music industry ecosystem in greater depth and measurability, in order to strengthen the theoretical foundation of national music performance management.

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