JOURNAL SYNTAX IDEA
p–ISSN: 2723-4339 e-ISSN: 2548-1398
Vol. 8, No. 5, May 2026

Consumer Legal Protection Against Service Non-Conformity in the Organization of Music Concerts in Indonesia

Geisya Safana Camila, Rois Harliyanto
Universitas Swadaya Gunung Jati, Indonesia
Email: geisyaasf04@gmail.com, rois.harliyanto@ugj.ac.id

Abstract

The increase in concert organizing in Indonesia in recent years has had a positive impact on the economy. However, the organization of music concerts also causes consumer losses due to the incompatibility of services promised by the event organizers. This research aims to analyze the types of defaults and forms of consumer legal protection against service inconsistencies in the implementation of music concerts. The method used in this study was normative juridical with a statutory approach, a conceptual approach, and an analytical approach focused on the provisions of the Civil Code and Law Number 8 of 1999 concerning Consumer Protection (UUPK). The results of this study found that unilateral cancellation of events without a clear reason, change of location after tickets are sold, rescheduling, and implementation that is not in accordance with the agreement are forms of default in the entertainment services sector. This creates a legal responsibility for the organizer to provide compensation. Consumer legal protection is also provided preventively and repressively. Although it has been regulated normatively, its implementation is still not optimal, so it is necessary to strengthen regulations and legal implementation in the field of entertainment services.

Keywords: Default; Consumer Protection; Service Non-Conformity; Music Concerts; Business Actors' Liability.

INTRODUCTION

The era of globalization is marked by the rapid development of information technology so that it provides convenience in the dissemination of information and communication as well as cultural exchange that makes the world feel easily reached. One of the impacts of this process can be seen from the entertainment world. Music occupies a position as one of the most dynamic elements in the world of entertainment (Hendarto & Setiawan, 2025). Music is not only cultural, but also an industrial commodity that gives birth to various economic activities, including the organization of concerts. A concert is not only a place where one can enjoy the musician's work directly, but also an emotional space between the musician and the fans that contains symbolic closeness, appreciation, and a collective identity that is formed. This experience is what drives people's interest in watching concerts live (Adelia, 2025).

In Indonesia, the entertainment sector, including the organization of music concerts, has shown positive developments in recent years. Based on data from LOKET ticket management flatform, music concerts are the largest contributor to more than 25,000 events in various categories between 2022 and July 2025 with an attendance rate of 80% (“Indonesia’s entertainment boom fueled by data and digital payments,” 2025). In addition, in a survey conducted by Jakpat, it was stated that the high interest of the Indonesian people in music concerts was evidenced by 82% of respondents having

attended concerts, and as many as 40% of female respondents were interested in attending concerts in a certain period (Purnama, 2024).

The positive impact of the high public interest in music concerts is felt from an economic point of view. This happens because regional revenue through entertainment taxes has increased and many third parties have benefited from music concerts, for example hotels around locations or venues, stage vendors, and MSMEs (Riauonline, 2024). However, on the other hand, there is a potential for legal problems because music concerts are services that are commercially transacted to the public, causing legal consequences between event organizers and consumers (Billa, 2025).

The implementation of music concerts makes the role of event organizers or promoters crucial because it is the promoter who plans, coordinates, and realizes the implementation of concerts, (Hendarto & Setiawan, 2025) starting from negotiations with artist management, venue determination, promotion, ticket sales process, to the provision of facilities and services to the audience. Through promotion, the information conveyed becomes the hope of the promoter in attracting consumer interest. So that the professionalism and good faith of the promoter are the determining factors for the fulfillment of consumer rights and the quality of service received by consumers in organizing music concerts (Hasibuan, 2024).

The great interest of the Indonesian people in music concerts cannot be separated from the many consumer complaints. According to data from the National Consumer Protection Agency (BPKN), music concerts are one of the most frequently complained cases by consumers throughout the 2023 - 2025 period. In 2024, consumer losses will reach 30 billion rupiah, while in 2025 the losses will reach 407 million rupiah (Ayuningrum, 2025). Complaints that arise show problems in the fulfillment of services to consumers, for example related to unilateral changes in venues or schedules, decreased service quality, and unclear information. In this case, legally this condition can be qualified as a form of default due to the non-fulfillment of the achievement as agreed between the organizer and the consumer (Islamadina, 2022).

The phenomenon of service incompatibility in organizing music concerts is also seen in practice, one example of which is the DAY6 concert organized by Mecimapro in 2025 which has changed location after tickets are sold. The change caused complaints from consumers because the services provided were not fully in accordance with the initial information, both in terms of capacity and facilities (Bersatu, 2025). This situation shows that service incompatibility in organizing music concerts is a real problem that can harm consumers (Mandiana, 2024).

This condition shows that the incompatibility of services in organizing music concerts is not only a factual problem, but also raises legal problems in the relationship between the event organizer as a business actor and the audience as a consumer. Although Law Number 8 of 1999 concerning Consumer Protection and the Civil Code has regulated the rights and obligations of the parties, in practice there are still unclearness regarding the form of default, the legal position of the parties, and the legal liability of the concert organizers to consumers. Therefore, a normative juridical study is needed to analyze

consumer legal protection against service incompatibilities in the organization of music concerts.

Based on the background and problem formulation described above, this research aims to achieve the following objectives. First, to analyze and identify the forms of default in the organization of music concerts that have the potential to violate consumer rights based on Law Number 8 of 1999 concerning Consumer Protection and the Civil Code. Second, to examine and evaluate the forms of legal accountability of music concert organizers and the legal protection available for consumers based on Law Number 8 of 1999 concerning Consumer Protection and the Civil Code, both preventive and repressive. This research is expected to provide both theoretical and practical benefits. Theoretically, this research contributes to the development of legal science, particularly in the fields of civil law and consumer protection law, by enriching the literature on default typologies in entertainment service agreements and the application of legal protection principles in the context of music concert organizing. The findings of this research can also serve as a foundation for further studies on consumer protection in the creative economy sector and entertainment industry in Indonesia. Practically, this research benefits various parties. For consumers and the general public, this research provides a clearer understanding of their rights when purchasing concert tickets and the legal remedies available if service discrepancies occur. For event organizers and business actors in the entertainment industry, this research offers guidance on legal compliance and best practices in fulfilling their obligations to consumers, thereby minimizing the risk of legal disputes. For policymakers and government institutions, including the National Consumer Protection Agency and the Consumer Dispute Settlement Agency (BPSK), this research provides input for strengthening regulations and improving the effectiveness of consumer dispute resolution mechanisms in the entertainment services sector. For academics and future researchers, this research serves as a reference for exploring other aspects of consumer protection in the creative economy, such as digital ticketing, online concert services, or cross-border entertainment transactions.

RESEARCH METHOD

Types of Research

This research used a normative (doctrinal) juridical method. Soerjono Soekanto and Sri Madmuji stated that normative legal research is legal research conducted by examining secondary data (Efendy & Ibrahim, 2018). This type of research was chosen because it aims to analyze the legal norms that govern consumer protection and the accountability of concert organizers by examining relevant laws and regulations, doctrines, and legal concepts.

Types of Research Approaches

The types of research approaches used in this study include:

1. Statute approach is by examining the provisions in Law Number 8 of 1999 concerning Consumer Protection (UUPK) and the Civil Code (Civil Code) related to engagements and defaults.

2. Conceptual approach is by examining legal concepts such as legal liability, engagement, default, and consumer protection in entertainment service transactions.
3. Analytical approach Analyzes the relationship between legal norms and case facts to assess the form of violation and legal liability of concert organizers to consumers.

Research Data Sources

1. Primary legal sources: UUPK, Civil Code, general provisions regarding contracts and electronic transactions in the purchase of concert tickets.
2. Secondary legal sources: legal textbooks that discuss civil law and consumer protection, scientific journal articles relevant to the research topic.
3. Tertiary legal sources: legal dictionaries and legal encyclopedias and other supporting sources.

This research is also equipped with limited interviews with competent resource persons in the field of consumer protection law, consisting of academics and practitioners, as well as related parties in government agencies. The results of the interviews are used as supporting material to strengthen normative analysis, not as the main source of data in the research. In addition, the case study in this study uses data and information sourced from the public domain, and does not involve the collection of data directly from the parties mentioned in the case study, so it does not require special permission from the relevant parties.

Legal Material Analysis

The legal materials that have been collected are analyzed qualitatively so that they can identify the form of violation, the legal position of the event organizer with consumers, the responsibility of the organizer, and the form of consumer legal protection in depth.

RESULTS AND DISCUSSION

An agreement according to Article 1313 of the Civil Code is an act when one or more people bind themselves to one or more other people. Furthermore, an agreement according to the Great Dictionary of the Indonesian Language (KBBI) is a written or verbal agreement made by two or more parties, each of which agrees to obey what is stated in the agreement. Subekti also argues that an agreement is an event where one person promises to another person or where two people promise each other to carry out something (Nurhayani, 2015). Based on these understandings, it can be concluded that the agreement does not only stop at the existence of an agreement, but also creates a legal relationship that gives birth to the rights and obligations of the parties.

As the times develop, agreements are not only done conventionally, but can be done electronically known as electronic contracts. Electronic contracts are legally recognized and binding as stipulated in Law Number 1 of 2024. The recognition emphasizes that agreements made in electronic systems have the same legal force as conventional agreements, and are binding on the parties (Indonesia, 2024). In practice, electronic contracts can be found in various forms of transactions, one of which is in the purchase of concert tickets made online. The transaction not only serves as proof of payment, but

also creates a legal relationship that is the basis for the birth of rights and obligations. These rights and obligations must be fulfilled by the parties in accordance with the agreed provisions. An agreement is said to be valid if it contains the conditions listed in Article 1320 of the Civil Code, namely the agreement of the parties, the parties who make the agreement are considered capable of making the agreement, there is a certain problem, and there is a halal cause. In the context of purchasing concert tickets, the legal conditions of the agreement have been met, where consumers voluntarily purchase concert tickets, event organizers offer entertainment services, and the provision of legal concert services. The fulfillment of these conditions makes the concert ticket purchase agreement valid and binding on the parties.

The fulfillment of the legal conditions of the agreement does not necessarily make the relationship between business actors and consumers balanced. This is due to the existence of standard clauses that are generally made by business actors without involving negotiations with consumers, so consumers are often in a disadvantageous position, especially in terms of access to information and bargaining power (Hidayah, Tinura, Khotimah, Permana, & Dikrurahman, 2025). Standard clauses according to Article 1 Number 10 of the UUPK are any rules or provisions and standard conditions that have been prepared and determined in advance unilaterally by business actors that are outlined in a document and/or agreement that is binding and must be fulfilled by consumers (Indonesia, 1999). Business actors are prohibited from transferring responsibility, eliminating consumer rights, and containing provisions that are detrimental to consumers. Thus, standard clauses are allowed as long as they pay attention to the principles of balance and fairness in the relationship between business actors and consumers.

Standard clauses in organizing music concerts are generally listed in the terms and conditions section which can be found on the ticket sales platform as well as in physical tickets (Nitya et al., 2025). The clause is not only used as information but is used as a basis for determining the rights and obligations that must be fulfilled by the parties. In this case, the organizer as a business actor is obliged to implement all the provisions listed in the clause, including the implementation time, event location, and promised facilities. The fulfillment of these obligations is an indicator of whether the organizer carries out its obligations in accordance with what is promised.

In the implementation of music concerts, the implementation of achievements is not only seen from the implementation of the event, but also from the suitability between the implementation in the field and the agreed provisions. This is in line with Article 1238 of the Civil Code which states that every agreement that is legally made applies to the law for the parties, so that in its implementation it needs to be carried out in accordance with the agreement. If there is a difference or deviation from what has been promised in its implementation, then this situation can be considered as a form of inconsistency in the implementation of the agreement. In civil law, the non-conformity of the service is closely related to the concept of default.

Forms of Default in the Implementation of Music Concerts

Default is a situation caused by negligence or mistake, the debtor is unable to fulfill the performance as specified in the agreement and is not a compelling circumstance. Default occurs due to the non-performance of achievements or obligations as required by the contract against certain parties. According to Subekti, there are four types of defaults, namely not doing something that he has promised, carrying out what he promised but not according to what was promised, doing what was promised but too late, and doing something that according to the agreement he should not do (Nurhayani, 2015). Regulations regarding default are found in Article 1238 of the Civil Code regarding debtor negligence, as well as in Article 1243 of the Civil Code regarding the obligation to compensate due to non-fulfillment of the agreement (My Legal Writing Team, 2026). The provision affirms that any breach in the agreement results in legal consequences in the form of liability to compensate.

In addition to being considered a form of default, from a legal point of view, consumer protection also has consequences because the relationship between event organizers and consumers is not only an agreement relationship, but is a relationship between business actors and consumers as stipulated in Law Number 8 of 1999 concerning Consumer Protection (UUPK). In the context of the non-conformity of the service, it can be considered a violation of the rights of consumers. In accordance with the provisions of Article 4 letter c, namely consumers have the right to get true, clear, and honest information about the conditions and guarantees of services, and according to Article 4 letter a, namely consumers have the right to comfort, security, and safety when using services. In addition, the behavior of the organizer who does not fulfill the promise or does not provide accurate information can also violate the provisions of Article 16 letters a and b, which prohibits business actors from not fulfilling orders or time agreements according to the promised time and not keeping promises regarding the services provided to consumers (Law of the Republic of Indonesia Number 8 of 1999 concerning Consumer Protection, 1999).

The form of service incompatibility at a music concert can appear in various forms, such as unilateral cancellation of the event without a clear reason, change in the implementation schedule, change of location after tickets are sold, and incompatibility of facilities with those promoted. Each of these forms reflects the difference between the promised achievements and the achievements implemented, so that they can potentially harm consumers both materially and immaterially.

This service incompatibility situation once occurred at the DAY6 3rd World Tour "Forever Young" concert in Jakarta held by PT Mecimapro. In its implementation, the location changed from the Jakarta International Stadium (JIS) to the Gelora Bung Karno Madya Stadium after tickets were sold to consumers (Bersatu, 2025). Based on information circulating in public spaces, the change has caused responses and objections from some consumers because concert venues are a very crucial element in the decision to buy tickets because it is related to the ease of access, the number of spectators, and the quality of the experience obtained. In addition, when announcing the location change, the organizer did not directly inform about the refund process which caused uncertainty for

consumers who felt aggrieved. This situation shows that the incompatibility of services in the organization of music concerts not only reflects factual problems, but also relates to the non-fulfillment of achievements in the legal relationship between the organizer and the consumer. Therefore, this form of non-conformity can basically be understood as a form of violation of the agreement.

The forms of service non-conformity are basically in line with the classification of default according to the Subekti that has been described earlier. Unilateral cancellation of events without a clear reason is the most impactful form of non-conformity, because the organizers are in no way fulfilling the obligations that have been agreed. In this case, consumers do not get any benefits at all, so the losses that arise are direct and real. Legally, this situation shows a default in the form of non-achievement achievements.

Unilateral schedule changes are service inconsistencies that can be detrimental to consumers. Even though the concert is still ongoing, changes in the schedule can affect various aspects, such as travel plans, accommodation, and time off from work that have been arranged by consumers. Thus, the change in the schedule shows that the responsibility is not carried out according to the agreed time, so it is a form of delay in carrying out achievements.

A form of default is in the form of the implementation of achievements that are not in accordance with the agreement, namely a change of location (venue) after tickets are sold and the incompatibility of facilities with those promoted. A change in location after a ticket is sold indicates a change in the service conditions previously promised to consumers. These changes can affect the capacity of the place, the capacity of the facility, and the level of comfort felt by consumers. In this situation, even though the concert is still going on, consumers do not get the promised service. Meanwhile, the incompatibility of the facilities shows a difference between the services advertised and the services received during the concert. This can include such as different types of seats, access, and other supporting facilities.

The analysis is in line with the views of academics and activists in the field of civil law at Universitas Swadaya Gunung Jati who stated that default is related to the non-fulfillment of achievements as stipulated in Article 1243 of the Civil Code. In particular, in the context of unilateral relocation after tickets have been sold, it can be considered a form of non-fulfillment of the achievements that have been promised to consumers. This is because the services provided are no longer fully in accordance with what was promised when purchasing tickets. In addition, the relocation cannot be justified immediately, but must be evaluated based on the suitability between the promised service and the service provided. In this case, changes in the location of the event can potentially affect the quality of services received by consumers, including capacity, facilities, comfort, and the overall viewing experience. Thus, if the change is not accompanied by a guarantee of equal service quality as promised, this condition can be considered a form of default.

This is in line with the view of the Head of the Secretariat of the Cirebon City Consumer Dispute Settlement Agency (BPSK) who stated that in practice defaults in the entertainment services sector generally occur in several forms. These forms include

unilateral cancellation of events without changing the proper schedule, unilateral change of location after tickets are sold, repeated schedule changes that are economically detrimental to consumers, changes or replacement of headliners who are the main attraction of ticket purchases by consumers, incompatibility of facilities that are not in accordance with what is promoted, misleading promotional information that violates articles 9 and 10 of the UUPK.

The results of the interview also confirmed that unilateral cancellation of the event was the most severe form of default, because the achievement was not carried out by the business actor at all. On the other hand, location changes, rescheduling, dismatches in promoted facilities, and replacement of main artists are considered types of defaults in the form of the implementation of achievements that are not in accordance with the agreement or delays in fulfilling achievements. Furthermore, the results of the interview stated that not all unilateral changes are categorized as absolute defaults. The assessment depends on several factors, including the materiality of the change, namely the extent to which the change affects consumers' decision to buy tickets; the good faith of the maintainer in providing notification and compensation; and real losses experienced by consumers. In addition, organizers can also submit force majeure reasons as a justification for the changes that occur. However, these reasons must be legally proven and cannot be used immediately to justify all kinds of service irregularities at music concerts.

Thus, service inconsistencies in the organization of music concerts can not only be categorized as a default in civil law, but also have a Dalpak in the perspective of consumer protection. This is due to the relationship between the organizer and the audience which is the relationship between business actors and consumers who are subject to the provisions of the UUPK. From the perspective of the UUPK, the incompatibility of the promised service with the service received indicates a possible violation of consumer rights, especially the right to obtain accurate, clear, and honest information, as well as the terms of comfort and security and protection when using services. In addition, the failure of the organizers also reflects the non-fulfillment of the obligations of business actors to provide services in accordance with the agreement.

Forms of Legal Liability of Music Concert Organizers

The incompatibility of services in organizing music concerts basically creates an obligation for organizers as business actors to be able to account for the legal consequences that occur. The legal basis for parties who suffer losses due to default is found in Articles 1243 to 1252 of the Civil Code. This provision gives the right to the party who suffers a loss to request compensation in the form of reimbursement of costs, losses, and interest arising from the debtor's negligence (Nitya et al., 2025). In addition, from the perspective of the UUPK, especially in Article 19 which requires business actors to provide compensation for losses experienced by consumers due to services that are not in accordance with the agreement. Therefore, the organization of concerts as a business entity not only has responsibilities according to civil law, but must also meet consumer protection standards in providing compensation for losses arising from service

incompatibilities. Beyond direct compensation, the resolution of contractual disputes in the entertainment services sector may also involve restructuring the legal obligation through novation, particularly when the original performance can no longer be fulfilled in its original form (IGA Permana, 2019).

The analysis is strengthened by the view of academics and legal practitioners of Gunung Jati Swadaya University that when there is a default in the organization of a music concert, business actors have an obligation to compensate consumers. Based on the interview results, the most basic responsibility is a refund because the promised achievements are not fulfilled as expected. In addition, regarding the principle of determining compensation, the resource person emphasized that compensation must be given proportionally based on the value that has been paid by consumers. These considerations are based on the fact that the losses that occur are not caused by consumer error, so business actors have the responsibility to restore the position of consumers as before the loss occurred.

The form of legal accountability of the organizers as described was also clarified by the results of an interview with the Head of the Cirebon City BPSK Secretariat who provided an explanation based on the legal framework of consumer protection and civil law. The forms of responsibility that need to be carried out by the organizer of music concert events include direct financial compensation within a predetermined period of time based on Article 19 Paragraph (1) and (2) of the UUPK, consequential cost compensation, namely compensation for real losses suffered by consumers due to cancellation that can be proven by documentation (Article 1246 – 1248 of the Civil Code). In addition to responsibilities in the civil aspect, there are also administrative responsibilities such as written warnings, freezing of business activities, or revocation of operating licenses based on consumer protection provisions. As well as the form of accountability from the criminal aspect in accordance with the provisions of article 62 Paragraph (1) of the UUPK for business actors who violate Articles 8, 9, 10, 13, 15, 17, and 18 of the UUPK. And immaterill damages even though the proof is more complex in judicial practice. Furthermore, the resource person also emphasized the usual form of recovery that is considered fair, namely the fulfillment of equivalent substitute achievements, full refund, and additional compensation. However, in BPSK mediation practices in general in Indonesia, it is generally easier for the organizer to agree on a full refund option than additional compensation.

Based on this description, the inconsistency of services in the organization of music concerts not only results in default from a civil point of view, but also contains a form of responsibility for the organizer as a business actor. The form of responsibility includes compensation and restoration of consumer rights, the implementation of which must be in accordance with the level of losses experienced by consumers and the principle of justice in protecting consumers.

Forms of Legal Protection for Consumers in the Implementation of Music Concerts in Indonesia

Philipus M. Hadjon argues that legal protection is an effort to protect the rights of legal subjects from unjust actions. The legal protection is divided into two types, namely preventive legal protection and repressive legal protection. Preventive legal protection aims to prevent disputes by providing opportunities for legal subjects by providing guarantees so that the rights of legal subjects are protected before violations occur. Meanwhile, repressive legal protection is provided after the violation through a dispute resolution mechanism to restore the rights of the aggrieved parties (Aprilianti, Kirana, Ardiansyah, Marlina, & Handiriono, 2024). These two forms are used to be the basis for assessing how consumer rights are protected, both before and after a service discrepancy occurs.

Preventive protection is contained in the regulation of consumer rights as stipulated in Article 4 of the UUPK, especially the right to get true, clear, and honest information. In organizing music concerts, this arrangement requires the organizers to convey correct and clear information about the time, place, and facilities that will be received by consumers. Then Article 8 of the UUPK prohibits business actors from promoting services that are not in accordance with the promises given, so that the incompatibility between the promotion and the implementation of the concert can be considered a violation of these provisions. Preventive protection is also closely related to the use of standard clauses in concert ticket transactions. Article 18 of the UUPK prohibits the existence of standard clauses that divert the responsibility of business actors or harm consumers. Thus, the standard clause that restricts the consumer's right to obtain compensation basically does not have a binding legal provision.

On the other hand, repressive protection in the context of consumer protection is contained in Article 19 of the UUPK which gives consumers the right to obtain compensation for losses suffered by consumers due to services that are not in accordance with the agreement. Responsibility in organizing concerts is manifested in the form of refunds, compensation, or other forms of compensation that aim to restore the condition of consumers as before losses occurred. In addition, repressive protection is also manifested in the consumer dispute resolution mechanism. There are three forums and ways to resolve consumer disputes, namely first, the resolution of consumer disputes with immediate demands through negotiation, conciliation, mediation, and expert assessment forums with the provision that dispute resolution through immediate demands must be taken first to obtain agreement between the parties. Second, the settlement of consumer disputes through the Consumer Dispute Resolution Agency (BPSK) if business actors do not want to settle claims for compensation or no solution is found, this is contained in article 23 of the UUPK. And third, consumers have the right to file a lawsuit through the court to demand the fulfillment of their rights legally (Sidabalok, 2014).

In the organization of music concerts, the repressive protection mechanism plays an important role because of the characteristics of mass entertainment services and involve many consumers. When there is a service discrepancy, consumers often find it

difficult to claim their rights directly. So that the existence of a dispute resolution mechanism both through peaceful means, BPSK, and court proceedings is an important means to ensure that consumers continue to receive compensation for the losses they experience.

The analysis of consumer legal protection in the implementation of music concerts is also supported by an interview with the Head of the Secretariat of the Cirebon City Consumer Dispute Settlement Agency (BPSK) who stated that normatively the legal framework in Indonesia is quite adequate. The consumer protection law has fully regulated the rights and obligations of the parties, the prohibition of business actors, as well as the mechanism of responsibility and dispute resolution. In addition, BPSK as an out-of-court dispute resolution institution also offers a fast, easy, and non-costly dispute resolution option.

However, in its implementation, the effectiveness of consumer protection still experiences various challenges, one of the challenges is the lack of consumer legal awareness, many consumers are not aware of their right to file disputes through formal channels such as BPSK so that many consumers suffer losses. Then the limited capacity of institutions is also an element that affects the effectiveness of consumer protection. Because not all BPSK in Indonesia function effectively, including BPSK Cirebon City, so in some conditions there are administrative obstacles that reduce the institution in handling disputes optimally. Then the low level of compliance of business actors in carrying out the decision voluntarily so that the execution of the decision must be continued to the district court. This condition shows that the existing repressive protection normatively has not been fully successful in ensuring the restoration of consumer rights.

The results of the interview also stated that the preventive protection of masik functions optimally, especially related to the use of standard clauses in the sale of concert tickets. Provisions that regulate the prohibition of refunds in any situation or give unilateral authority to the organizer to change the schedule or location without compensation, are contrary to the provisions of Article 18 of the UUPK.

Therefore, although consumer legal protection has been regulated normatively and clearly, both in preventive and repressive aspects, its implementation in the entertainment service sector, especially in the organization of music concerts, still experiences various structural challenges. This reflects the difference between legal regulations and implementation in the field, which ultimately results in not being optimally protected for consumers.

CONCLUSION

The incompatibility of services in the organization of music concerts in Indonesia is a form of negligence in the legal relationship between the event organizer as a business actor and the audience as a ticket buyer. These forms of default can be divided into several categories, namely non-implementation of achievements, late in fulfilling achievements, and implementation of achievements that are not in accordance with the agreement. In the organization of music concerts, unilateral cancellation of events without a clear reason

is a form of non-implementation of achievements, while changes in schedules are considered as delays in fulfilling achievements, changes in location after tickets are sold and non-conformity of facilities are forms of achievement implementation that are not in accordance with the agreement. Therefore, various forms of service mismatch reflect a violation of the operator's obligation to fulfill the performance as approved by the consumer. The inconsistency of these services raises legal responsibility for the event organizer as a business actor. From the point of view of civil law, the responsibility is in the form of an obligation to provide compensation due to breach of contract, as stipulated in the Civil Code. Then from the perspective of consumer protection, this obligation is also emphasized in the UUPK, especially the obligation of business actors to provide compensation for services that are not in accordance with the agreement. In addition to legal obligations, consumer protection in the organization of music concerts is provided in the form of preventive and repressive protection. Preventive protection is shown through arrangements relating to the consumer's right to obtain true, clear, and honest information, and does not include standard clauses that are detrimental to consumers. But in practice, it is still not going well, as can be seen from the use of standard clauses that limit the responsibilities of business actors. Meanwhile, repressive protection is realized through the obligation to provide compensation or compensation as well as dispute resolution mechanisms, both through BPSK and through the courts. Although normatively the mechanism is available, its effectiveness is still hampered by various obstacles, such as the lack of consumer legal awareness, limited institutional capacity, and low compliance of business actors in carrying out their responsibilities. So it can be concluded that legal protection for consumers in the implementation of music concerts in Indonesia has been well regulated normatively, but in its implementation it is still not fully effective. Therefore, it is important to strengthen the implementation of the law and increase the awareness and compliance of business actors so that it can be realized to the maximum.

REFERENCES

Adelia, M. P. (2025). Perlindungan Konsumen dalam Transaksi Elektronik di Indonesia. *Jurnal Ekonomi Manajemen*. https://journal.terekamjejak.com/index.php/jem/article/view/232

Aprilianti, V., Kirana, C. A., Ardiansyah, F., Marlina, T., & Handiriono, R. (2024). Legal Protection For Housing Consumers Who Suffer Losses Due to Fictitious Land Sales. *Jurnal Legisci*, *2*(1), 39–46. https://doi.org/10.62885/legisci.v2i1.359

Ayuningrum, R. (2025). Bikin Rugi Konsumen Tiap Tahun, Bisnis Konser Jadi Sorotan. *Detik Finance*. https://finance.detik.com/berita-ekonomi-bisnis/d-8263028/bikin-rugi-konsumen-tiap-tahun-bisnis-konser-jadi-sorotan

Billa, A. Y. S. (2025). Perlindungan Konsumen Dalam Transaksi E-Ticketing. *Adagium: Jurnal Ilmiah Hukum*. https://ejournal.mejailmiah.com/index.php/adagium/article/view/223

Efendy, J., & Ibrahim, J. (2018). *Metode Penelitian Hukum: Normatif dan Empiris*. Kencana.

Hasibuan, S. A. (2024). Akibat Hukum Wanprestasi Dalam Jual Beli Tiket Konser. *UNES Law Review*. https://review-unes.com/law/article/download/1873/1489

Hendarto, A. A., & Setiawan, A. (2025). *Perlindungan Konsumen atas Masalah Penukaran E-ticket Konser SEVENTEEN di Jakarta*. *1*, 298–322.

Hidayah, I. L., Tinura, D. F., Khotimah, L. C., Permana, D. Y., & Dikrurahman, D. (2025). Legal Protection For Consumers In Online Buying and Selling Transactions: A Civil Law Perspective. *Journal of Social Science (JoSS)*, *4*(5), 254–259. https://doi.org/10.57185/joss.v4i5.451

IGA Permana. (2019). Penggunaan Upaya Hukum Novasi dalam Penyelesaian Permasalahan Hukum Perusahaan yang Mengalami Kerugian. *ACTA COMITAS Jurnal Hukum Kenotariatan*, *4*(2), 316–328.

Indonesia's entertainment boom fueled by data and digital payments. (2025). *Antara News*. https://en.antaranews.com/news/387497/indonesias-entertainment-boom-fueled-by-data-and-digital-payments

Islamadina, A. (2022). Tinjauan Hukum terhadap Pembatalan Perjanjian secara Sepihak oleh Tiket.com. *Padjadjaran Law Review*. https://jurnal.fh.unpad.ac.id/index.php/plr/article/view/1029

Mandiana, S. (2024). Perlindungan Hukum Bagi Pembeli Tiket Konser Musik. *UNES Law Review*. https://review-unes.com/index.php/law/article/download/1696/1364

Nitya, M., Putri, A., Mas, M., Agung, A., Ngurah, A., & Rahayu, S. (2025). *Refund Tiket Konser Musik K-Pop Dalam Perspektif Hukum Perlindungan Konsumen: Antara Kepastian Hukum Dan Keadilan*. 8156–8164.

Nurhayani, N. Y. (2015). *Hukum Perdata*. Pustaka Setia Bandung.

Purnama, B. E. (2024). Tren 2024, Minat Menghadiri Konser Musik Masih Tinggi. *Media Indonesia*. https://mediaindonesia.com/hiburan/702960/tren-2024-minat-menghadiri-konser-musik-masih-tinggi

Riauonline. (2024). Hobi Anak Muda Nonton Konser Bikin Negara RI jadi Cuan, Benarkah? *Riauonline*.

Sidabalok, J. (2014). *Hukum Perlindungan Konsumen di Indonesia*. PT Citra Aditya Bakti.

Undang-Undang Republik Indonesia Nomor 1 Tahun 2024 (2024).

Undang-Undang Republik Indonesia Nomor 8 Tahun 1999 Tentang Perlindungan Konsumen (1999).