
The Influence of Brand Awareness and Word of Mouth on the Success of Dangdut Events
(A Case Study of a Family's Group in Depok City)

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Abstract

This study aims to analyze the influence of Brand Awareness and Word of Mouth (WOM) on the success of dangdut music events organized by Family's Group in Depok City. The study employed a descriptive quantitative method with a causal research approach. Data were collected through questionnaires from 110 respondents selected using purposive sampling, with the criterion that respondents had previously attended a Family's Group event. The data were analyzed using validity and reliability tests, classical assumption tests, and multiple linear regression analysis with statistical software. The results indicate that Brand Awareness has a positive and significant effect on event success, with a t-value of 8.151 and a significance level of 0.000. Word of Mouth also has a positive and significant effect on event success, with a t-value of 13.138 and a significance level of 0.000, making it the most dominant variable in the model. Simultaneously, Brand Awareness and Word of Mouth significantly influence event success, as indicated by an F-value of 226.884 and a significance level of 0.000. The R^2 value of 0.795 indicates that 79.5% of the variance in event success is explained by Brand Awareness and Word of Mouth, while the remaining 20.5% is explained by other factors outside the model. These findings confirm that strengthening brand identity and creating audience experiences that encourage positive recommendations are essential strategies for improving the success of local entertainment events.

Keywords: Brand Awareness, Word of Mouth, Event Success, Dangdut Events, Family's Group, Depok

INTRODUCTION

Dangdut, a form of popular folk music, is a distinctive Indonesian music genre that has developed and gained widespread popularity across the country. A survey conducted by the Skala Survei Indonesia (SSI) in 2022 showed that 58.1% of respondents identified dangdut as their preferred music genre (Dihni, 2022). Dangdut has broad appeal across different segments of Indonesian society, encompassing various age groups and socioeconomic backgrounds. Over time, the genre has continued to evolve by incorporating elements from pop, rock, and electronic music, while also producing new subgenres such as dangdut koplo, which is characterized by more modern and energetic musical arrangements. This evolution has transformed dangdut from a form of entertainment into a broader cultural phenomenon expressed through diverse event formats, ranging from community celebrations to large-scale music concerts. The sustained popularity of dangdut has consequently contributed to the development and continuity of the dangdut music event industry in Indonesia.

According to data on music preferences among Indonesians, dangdut remained one of the most popular genres, with 58.1% of respondents selecting it as their preferred genre in 2022. One of the major post pandemic dangdut events was *Road to Kilau Raya MNCTV*, held in Madiun on June 24, 2022. The event reportedly attracted approximately 30,000 residents of Madiun Regency and was held at Reksogati Square in Caruban. More recent data indicate that music preferences have continued to evolve. In 2025, pop music was reported as the most preferred genre, with 71% of respondents selecting it, while dangdut ranked second at 31%, declining from 34% in the previous year. Despite this decrease, dangdut has continued to demonstrate innovation through emerging hybrid genres such as *HipDut* (Hip-Hop Dangdut). One notable example is *Garam & Madu*, which gained substantial popularity in Indonesia and reached audiences in neighboring countries, including Malaysia. Numerous dangdut concerts and festivals were also organized throughout 2025, including *Pesta Semalam Minggu*, a concert series held in several cities. One of its events was held in Bandung on May 25, 2025, at Wiradhika Field of the Indonesian Army (TNI AD), featuring performers such as Guyon Waton, Ade Astrid, and Denny Caknan.

The local entertainment industry, particularly dangdut music, remains an important component of Indonesia's sociocultural landscape. One music group that has contributed to the continuity of dangdut music in Depok is Family's Group. Established on August 18, 1993, the group was initially led by Yudi Barama from 1993 to 1996, followed by H. Ayub Soneta from 1996 to 1999 and H. Riswan Soneta from 2000 to 2015. Since 2015, leadership has been continued by Iwan, who had been involved with the group since its early development and remains its leader.

The long-standing history of Family's Group demonstrates its ability to adapt to changing promotional strategies and audience preferences. During its early development, promotion relied primarily on direct Word of Mouth (WOM) communication. Iwan utilized networks of local traders and community members to disseminate performance schedules. These schedules, which included his signature, were sold for approximately IDR 2,000 and distributed through local sellers such as Hasan Fokus and Fendi Kumis. This approach facilitated information dissemination while strengthening communication between the group, its audience, and local communities. Between 2000 and 2015, traditional WOM became

increasingly prominent, with performance schedules distributed through market vendors, VCD sellers, and traveling merchants who promoted Family's Group performances alongside music cassettes and CDs.

The development of digital technology subsequently transformed Family's Group's promotional practices. Following the periods dominated by SMS and BlackBerry Messenger, the group gradually adopted WhatsApp, Instagram, TikTok, and other digital platforms as important channels for disseminating information and promoting events. This transition expanded audience reach and facilitated more continuous communication with spectators, reflecting the broader digitalization of entertainment marketing. Cahyani (2022) argues that effective promotion in the digital era requires the integration of consumer behavior, technology, and communication strategies to establish emotional engagement and strengthen brand awareness. Similarly, Wibowo (2016) emphasizes the importance of marketing adaptability in responding to changes in consumer behavior. These perspectives suggest that promotional effectiveness, including in the context of dangdut music events, depends on an organization's ability to adapt its communication strategies, strengthen brand awareness, and maintain audience trust.

A significant turning point in Family's Group's development occurred in June 1995, when the group was frequently invited to perform by Lurah Acep, a community leader who actively organized music events in Depok. This support provided Family's Group with opportunities to perform alongside established dangdut artists, including Iis Dahlia, Rita Sugiarto, Ayu Soraya, Elvy Sukaesih, Jaja Miharja, and Mansyur S. These collaborations strengthened the group's reputation as a professional accompanying orchestra within the Indonesian dangdut industry. Subsequently, Family's Group became a regular performer at various major New Year's celebrations and music festivals held at prominent venues, including East Parking Senayan, the National Monument, Ancol, Taman Mini Indonesia Indah, Ragunan Zoo, Pakansari Stadium, and Sempur Field.

Family's Group's public exposure also expanded through national television appearances. The group appeared on TVRI during the station's anniversary celebration, performing songs such as *Panggung Sandiwara* and *Minggat*. In 2002, Family's Group appeared on SCTV in the program *Ratu dan Pangeran* in Ancol, accompanying Elvy Sukaesih, Alam, and Vety Vera. The group also performed on TVI in the program *Raja dan Ratu* alongside Rhoma Irama and Soneta Group. Such exposure contributed to broader public recognition of the Family's Group name and strengthened its credibility as a professional dangdut music group.

The continuing strength of Family's Group lies in the combination of musical quality, stage performance, audience experience, and communication strategies. The group continues to employ WOM alongside digital communication, allowing information about performances and events to circulate through both direct audience recommendations and social media platforms. In this context, public recognition of the Family's Group brand constitutes an important intangible asset that may contribute to event success. Brand awareness enables audiences to recognize and recall the group, while positive WOM can influence audience perceptions, attendance intentions, and post-event evaluations. Therefore, the success of a dangdut music event is not determined solely by the quality of the musical performance but

may also depend on how strongly the brand is embedded in audience memory and how effectively WOM encourages audiences to attend and recommend the event.

REVIEW OF LITERATURE

Hierarchy of Effects Model

The Hierarchy of Effects Model was developed by Robert J. Lavidge and Gary A. Steiner (1961) to explain the psychological process consumers experience when exposed to marketing communication. The model proposes that the effects of promotional messages develop progressively through three stages: cognitive, affective, and conative. The cognitive stage involves consumer awareness and knowledge of a brand. The affective stage reflects the development of feelings, interest, liking, and preference toward the brand. Finally, the conative stage represents the consumer's intention or motivation to take action, such as purchasing, attending, or participating in an activity.

In the context of this study, the model provides a theoretical explanation of how audiences may progress from recognizing Family's Group to developing positive perceptions and eventually deciding to attend its dangdut events. Brand Awareness is particularly relevant to the cognitive stage because audiences must first recognize and recall the Family's Group brand before developing further attitudes toward its events. Positive WOM may subsequently reinforce affective responses and encourage conative actions, particularly the decision to attend or recommend an event.

Customer-Based Brand Equity Model

Keller (1993) proposed the Customer-Based Brand Equity (CBBE) Model, which explains that brand strength is primarily determined by consumers' knowledge and perceptions of a brand. The model emphasizes the importance of brand knowledge in shaping consumer responses to marketing activities. Brand awareness and brand associations constitute fundamental components of this knowledge because consumers must recognize and understand a brand before developing stronger relationships with it.

For this study, the CBBE perspective explains why Brand Awareness can contribute to the success of Family's Group events. A strong level of brand awareness enables audiences to recognize and recall Family's Group when encountering information about dangdut performances. Familiarity with the brand may reduce uncertainty, strengthen audience expectations, and increase the likelihood that consumers consider attending the event. Therefore, Brand Awareness functions as an important foundation for building audience engagement and supporting event success.

Brand Awareness Theory

Aaker (1991) defines brand awareness as the ability of consumers to recognize or recall a brand under different circumstances. Brand awareness is important because it determines whether a particular brand enters the consumer's consideration set when making decisions. Keller (2003) further distinguishes brand awareness into two primary dimensions: brand recognition and brand recall. Brand recognition refers to the ability to identify a brand when it is encountered through specific cues, whereas brand recall refers to the ability to retrieve the brand from memory without direct visual assistance.

In the context of Family's Group, Brand Awareness reflects the extent to which audiences can recognize and remember the group as a dangdut music organizer or performer.

High brand awareness may facilitate audience responses to promotional messages because consumers are already familiar with the group. Accordingly, stronger brand awareness is theoretically expected to support audience interest and participation in Family's Group events.

Diffusion of Innovation Theory

Rogers (2003) explains through the Diffusion of Innovation Theory that new ideas, practices, or products spread through a social process involving communication among members of a social system. The adoption process consists of five stages: knowledge, persuasion, decision, implementation, and confirmation. Rogers also identifies five adopter categories: innovators, early adopters, early majority, late majority, and laggards. These categories reflect differences in individuals' willingness and speed to adopt new ideas or practices.

In the event industry, the theory provides a framework for understanding how information about concerts and music events can spread through social networks and digital platforms. When Family's Group introduces a new event concept, early attendees or highly engaged music communities may become initial adopters. Their experiences, opinions, and recommendations can subsequently be communicated through interpersonal networks and social media, increasing awareness and encouraging other audience segments to participate. Thus, the diffusion process helps explain the role of social communication in expanding event reach.

Social Exchange Theory

Homans (1958) conceptualized social interaction as a process of exchange in which individuals evaluate relationships based on the benefits and costs they experience. The benefits obtained through social interaction are not limited to material rewards but may include emotional satisfaction, recognition, appreciation, social belonging, and enjoyable experiences.

Applied to audience behavior, Social Exchange Theory helps explain why individuals may voluntarily share information about events with others. Audiences who experience satisfaction, enjoyment, and social recognition from attending a successful event may perceive benefits that motivate them to communicate their experiences to friends, family members, or online communities. Sharing positive experiences can provide additional social value to the individual while simultaneously generating WOM for the event. Consequently, positive audience experiences can become an important source of organic promotion that supports event attendance and reputation.

Promotion Theory

Promotion constitutes an important component of the marketing mix and functions to inform, persuade, and remind consumers about products, services, brands, or activities. Kotler and Keller (2016) describe promotion as a communication process through which organizations convey value to target consumers with the objective of generating awareness, interest, and desired consumer responses.

In the context of Family's Group, promotional activities have evolved from traditional communication methods, including printed performance schedules and interpersonal communication, to digital platforms such as WhatsApp, Instagram, and

TikTok. This development demonstrates that promotional effectiveness depends not only on the content of communication but also on the organization's ability to select communication channels that correspond with changing audience behavior. Promotion therefore provides the broader marketing context in which Brand Awareness and WOM operate.

Word of Mouth Communication Theory

Arndt (1967) defines Word of Mouth (WOM) as interpersonal communication concerning products, services, or brands that occurs between consumers and is not directly controlled by commercial advertising. Westbrook (1987) further emphasizes that WOM can be highly influential because it is frequently based on personal experiences and occurs within trusted social relationships.

In the context of music events, WOM may occur when audiences recommend Family's Group performances to friends, relatives, or other members of their communities. WOM may take the form of direct conversations, recommendations through messaging applications, online reviews, social media posts, or shared event experiences. Because such communication is perceived as originating from fellow consumers rather than directly from the event organizer, it may carry greater credibility and influence audience perceptions and attendance decisions. Therefore, WOM represents an important mechanism through which audience experiences can contribute to event success.

Event Marketing Theory

Getz (2008) conceptualizes events as strategic marketing instruments that extend beyond their entertainment function. Events can create memorable experiences, facilitate social interaction, establish relationships with audiences, and strengthen organizational or brand image. Event marketing therefore emphasizes direct engagement between consumers and brands through experiential encounters.

For Family's Group, dangdut events function not only as musical performances but also as platforms for creating interaction between the group and its audience. The quality of performances, atmosphere, audience engagement, and overall event experience may shape perceptions of the Family's Group brand. Successful event marketing can consequently strengthen audience relationships and encourage positive WOM, creating a cycle in which successful experiences contribute to future event promotion.

Experience Economy Theory

Pine and Gilmore (1999) introduced the Experience Economy concept, arguing that economic value has progressively shifted from commodities to goods, services, and ultimately experiences. Within this perspective, experiences become valuable when they create emotional, memorable, and personally meaningful interactions for consumers.

This theory is particularly relevant to dangdut music events because audiences do not attend solely to consume musical performances. They may also seek entertainment, emotional enjoyment, social interaction, nostalgia, community belonging, and memorable experiences. A positive event experience can increase audience satisfaction and strengthen perceptions of the organizer or performer. Such experiences may subsequently encourage audiences to share their experiences with others, thereby strengthening WOM and potentially contributing to future event success.

Event Success Framework

Allen, O'Toole, McDonnell, and Harris (2011) proposed a framework for evaluating

event effectiveness through multiple dimensions, emphasizing that event success should not be assessed solely in terms of financial performance. Event effectiveness can also involve participation, attendee satisfaction, social outcomes, and economic sustainability.

In this study, the Event Success construct represents the extent to which Family's Group events achieve their intended outcomes from the perspective of audience participation and experience. Brand Awareness and WOM are positioned as important factors that may contribute to these outcomes. High Brand Awareness can facilitate audience recognition and consideration of Family's Group events, while positive WOM can expand event reach and influence attendance decisions. When combined with a positive event experience, these factors can contribute to stronger participation, satisfaction, reputation, and overall event success.

Theoretical Integration

The theories discussed above provide complementary explanations for the relationships examined in this study. The Brand Awareness Theory and CBBE Model explain how audience recognition and recall of Family's Group may shape responses to event promotion. The Hierarchy of Effects Model explains the progression from awareness to attitudes and behavioral responses. Diffusion of Innovation Theory and WOM Communication Theory explain how event-related information and experiences can spread through interpersonal and digital networks. Social Exchange Theory explains why audiences may voluntarily communicate positive experiences, while Event Marketing Theory and Experience Economy Theory emphasize the role of memorable event experiences in establishing audience relationships. Finally, the Event Success Framework provides a conceptual basis for evaluating the outcomes of event activities.

Based on this theoretical integration, Brand Awareness and Word of Mouth are positioned as independent variables that may contribute to Event Success as the dependent variable. Stronger brand recognition and recall can facilitate audience engagement, while positive WOM can broaden information dissemination and strengthen audience confidence in attending an event. The combination of these factors provides a theoretical foundation for examining the influence of Brand Awareness and Word of Mouth on the success of Family's Group dangdut events in Depok City.

RESEARCH METHOD

Research Approach

This study employs a quantitative research approach, which emphasizes objective measurement of variables and statistical analysis to examine relationships among variables (Sugiyono, 2019). The approach is grounded in the positivist paradigm, which assumes that social phenomena can be systematically observed, measured, and analyzed using empirical data. The quantitative approach is appropriate for this study because the research aims to examine the influence of Brand Awareness (X1) and Word of Mouth (X2) on Event Success (Y) using numerical data obtained from respondents.

Primary data are collected through a structured questionnaire designed to measure respondents' perceptions of Brand Awareness, Word of Mouth, and Event Success. The collected data are subsequently analyzed using statistical techniques to test the proposed

hypotheses. The inferential nature of the analysis enables the researcher to draw conclusions regarding the relationships among the variables based on evidence obtained from the selected sample.

Type of Research

This study uses a descriptive quantitative research design with a causal approach. The descriptive component is intended to describe the characteristics of respondents and their perceptions of Brand Awareness, Word of Mouth, and Event Success. Meanwhile, the causal approach is used to examine whether changes in the independent variables are associated with changes in the dependent variable (Malhotra, 2020).

According to Sekaran and Bougie (2017), causal research is designed to examine the extent to which one variable influences another. In this study, Brand Awareness (X1) and Word of Mouth (X2) serve as independent variables, while Event Success (Y) serves as the dependent variable. The causal model is formulated to examine both the individual and simultaneous effects of Brand Awareness and Word of Mouth on Event Success.

The research design is appropriate because the study is not limited to describing audience perceptions but also seeks to empirically test the proposed hypotheses. Through statistical analysis of survey data, the study aims to provide empirical evidence regarding the extent to which Brand Awareness and Word of Mouth contribute to the success of Family's Group dangdut events in Depok City.

RESULTS AND DISCUSSION

Table 1.

Coefficient of Determination and Model Feasibility

Measure	Value
R	0.892
R Square	0.795
Adjusted R Square	0.792
F-Value	226.884
Sig. F	0.000

Table 2.

Hypothesis Testing Summary

Hypothesis	Statement	Test Results	Decision
H1	Brand Awareness (X1) has a positive and significant influence on Event Success (Y).	$t = 8.151; p = 0.000$	Accepted
H2	Word of Mouth (X2) has a positive and significant influence on Event Success (Y).	$t = 13.138; p = 0.000$	Accepted
H3	Brand Awareness (X1) and Word of Mouth (X2) simultaneously have a significant influence on Event Success (Y).	$F = 226.884; p = 0.000$	Accepted

Note: In formal academic reporting, it is generally preferable to write $p < 0.001$ rather than $p = 0.000$ because a statistical significance value is not literally zero. If the value comes directly from SPSS and is displayed as 0.000, it can be reported as $p < 0.001$ in the narrative.

The Effect of Brand Awareness on Event Success

The findings indicate that Brand Awareness has a positive and significant effect on Event Success. This result suggests that the stronger the audience's ability to recognize, recall, and associate Family's Group with dangdut events in Depok City, the greater the likelihood that the events will be perceived as successful. The statistical result ($t = 8.151$; $p < 0.001$) provides empirical support for H1 and demonstrates that Brand Awareness represents an important factor in explaining variations in Event Success.

From a theoretical perspective, this finding is consistent with Aaker's (1991) Brand Awareness Theory, which emphasizes that recognition and recall determine whether a brand enters consumers' consideration sets. In the context of Family's Group, audiences who are familiar with the group's name and reputation are more likely to recognize its promotional information and associate the brand with previous dangdut event experiences. The Hierarchy of Effects Model proposed by Lavidge and Steiner (1961) also provides a relevant explanation, as awareness represents an initial cognitive stage that can precede affective responses and subsequent behavioral intentions. Therefore, strong brand awareness can facilitate the audience's transition from simply recognizing Family's Group to developing interest in and deciding to attend its events.

The finding is also consistent with previous studies by Suryana (2022), Yulfininda and Mutiah (2022), and Puspitasari and Sholihah (2026), which emphasize the importance of marketing activities and event experiences in strengthening brand awareness through audience interaction, engagement, and brand recall. In the context of Family's Group, its long-standing presence in the dangdut entertainment industry, previous performances with established artists, television exposure, and continuous promotional activities may contribute to the formation of strong brand associations among audiences.

These findings imply that Brand Awareness should not be understood merely as audience familiarity with the Family's Group name. It also encompasses the ability of audiences to associate the group with specific qualities, experiences, and expectations regarding dangdut events. When Family's Group becomes one of the first brands that audiences recall when considering dangdut entertainment, promotional messages can be processed more easily and the likelihood of audience participation may increase. Therefore, maintaining brand consistency, strengthening digital visibility, and preserving positive audience experiences are important strategies for supporting event success.

The Effect of Word of Mouth on Event Success

The findings demonstrate that Word of Mouth (WOM) has a positive and significant effect on Event Success and exhibits a stronger statistical contribution than Brand Awareness. The result ($t = 13.138$; $p < 0.001$) provides empirical support for H2 and indicates that interpersonal and audience-generated communication represents a particularly important factor in the context of Family's Group dangdut events.

This finding is consistent with the Word of Mouth Communication Theory proposed by Arndt (1967), which conceptualizes WOM as interpersonal communication

concerning products or services that occurs outside direct commercial advertising. Westbrook (1987) further explains that WOM is particularly influential because it is frequently derived from consumers' personal experiences. In the context of Family's Group, audiences may share information concerning the quality of performances, guest artists, event atmosphere, ticketing processes, venue conditions, and the professionalism of event organizers. Such information can function as social proof that reduces uncertainty among prospective attendees.

The finding is supported by previous research conducted by Putra and Prasetya (2022), Paramita et al. (2025), and Paranita et al. (2025), which identifies WOM as a credible communication mechanism because it is based on personal experiences and recommendations. Compared with organizer-controlled promotional messages, recommendations from friends, relatives, communities, or previous attendees may be perceived as more authentic and trustworthy. This characteristic is particularly relevant to local entertainment events, where social networks and community relationships can play an important role in spreading information.

The stronger contribution of WOM compared with Brand Awareness also suggests that familiarity with the Family's Group brand alone may not be sufficient to generate event success. Audiences may recognize the brand but still require additional social confirmation before deciding to attend. Positive recommendations and firsthand experiences can provide this confirmation by communicating expectations regarding the value and quality of the event. Conversely, negative WOM may damage the event's reputation and reduce prospective audience interest. Consequently, Family's Group should actively manage audience experiences because each attendee can potentially become an informal communicator of the event brand.

This finding also corresponds with Social Exchange Theory (Homans, 1958), which explains that individuals may engage in social interactions when they perceive meaningful benefits. Audiences who experience enjoyment, satisfaction, social connection, or pride after attending a successful event may be motivated to share their experiences with others. Thus, a positive event experience can generate a cycle in which audience satisfaction produces positive WOM, which subsequently contributes to broader audience awareness and participation.

The Simultaneous Effect of Brand Awareness and Word of Mouth on Event Success

The simultaneous analysis demonstrates that Brand Awareness and Word of Mouth jointly have a significant and substantial effect on Event Success. The model produces an *F*-value of 226.884 with $p < 0.001$, providing empirical support for H3. Furthermore, the R^2 value of 0.795 indicates that 79.5% of the variance in Event Success can be explained by the combined contribution of Brand Awareness and Word of Mouth, while the remaining 20.5% is associated with other factors outside the research model.

This result indicates that Brand Awareness and WOM should not be viewed as completely independent promotional mechanisms. Instead, the two variables can complement one another in the process of influencing audience responses. Brand Awareness enables audiences to recognize and recall Family's Group, while WOM provides social information and experiential validation that may strengthen confidence in the event. A familiar brand can make recommendations easier to recognize and interpret, whereas

positive WOM can reinforce brand associations and strengthen audience perceptions of the group.

The finding is consistent with research by Sarjana, Harliantara, and Maella (2025) and Purnomo (2025), which highlights the role of integrated marketing communication and audience experience in strengthening brand visibility, public trust, and organic communication. The results further support the perspective of Event Marketing Theory, which views events as platforms for creating direct interactions between organizations and audiences. When audiences receive a positive experience, that experience can strengthen their perception of the brand and simultaneously become content for interpersonal communication.

The high coefficient of determination also demonstrates the importance of communication-based factors in the success of Family's Group events. However, the value of 79.5% should not be interpreted as evidence that Brand Awareness and WOM are the only determinants of event success. Other factors, such as event quality, artist selection, ticket price, venue accessibility, event atmosphere, service quality, audience satisfaction, and event management, may also contribute to Event Success but are not included in the present model.

Overall, the findings confirm that the success of Family's Group dangdut events is closely associated with the organization's ability to establish strong brand recognition and generate positive audience communication. Brand Awareness provides the cognitive foundation for audience recognition, while WOM strengthens social trust and experiential validation. The combination of these two factors creates a communication mechanism through which Family's Group can attract audiences, strengthen its reputation, and support the sustainability of its events in the competitive local entertainment industry.

CONCLUSION

The findings of this study demonstrate that Brand Awareness, Word of Mouth, and Event Success at Family's Group are all classified at a high level. The mean scores of 4.033 for Brand Awareness, 4.014 for Word of Mouth, and 3.998 for Event Success indicate that respondents generally hold favorable perceptions of Family's Group's brand strength, the effectiveness of word-of-mouth communication, and the overall outcomes of its dangdut events in Depok City.

The results of the instrument evaluation confirm that all measurement items satisfy the required validity and reliability criteria. The minimum calculated correlation coefficients (r -values) for Brand Awareness, Word of Mouth, and Event Success were 0.602, 0.624, and 0.651, respectively, exceeding the critical r -table value of 0.179. In addition, the Cronbach's Alpha coefficients were 0.947 for Brand Awareness, 0.941 for Word of Mouth, and 0.949 for Event Success. These results demonstrate a high level of internal consistency and confirm that the questionnaire was appropriate for measuring the variables examined in this study.

The partial hypothesis testing indicates that Brand Awareness has a positive and statistically significant effect on Event Success, as reflected by a t -value of 8.151 and a significance level of 0.000. This finding suggests that greater audience recognition and recall

of Family's Group are associated with stronger perceptions of event success. Thus, H1 is supported.

Word of Mouth also demonstrates a positive and significant influence on Event Success, with a t -value of 13.138 and a significance level of 0.000. Furthermore, its regression coefficient of 0.657 exceeds the coefficient of Brand Awareness, which is 0.396. This indicates that Word of Mouth represents the more influential predictor of Event Success within the research model. Accordingly, H2 is supported.

The simultaneous testing results further confirm that Brand Awareness and Word of Mouth jointly exert a significant influence on Event Success. This is demonstrated by an F -value of 226.884 and a significance level of 0.000. The coefficient of determination (R^2) of 0.795 indicates that 79.5% of the variation in Event Success can be accounted for by Brand Awareness and Word of Mouth, while the remaining 20.5% is explained by other factors beyond the scope of this study. Therefore, H3 is supported, and the model demonstrates strong explanatory power in describing the relationship between Brand Awareness, Word of Mouth, and Event Success.

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