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When The Music Fails: The Impact of Service Recovery Strategies on Forgiveness and Behavioral Outcomes in the Concert Industry

Rana Nandita Shani^{1*}, Gita Gayatri²

¹Universitas Indonesia, Depok, Indonesia, rana.nandita@ui.ac.id

²Universitas Indonesia, Depok, Indonesia, gita.gayatri@ui.ac.id

Corresponding Author: rana.nandita@ui.ac.id¹

Abstract: *Interest in music concerts in Indonesia continues to grow, which should be an important indicator for the creative industry to capitalize on the habit of young people who enjoy attending concerts as a business opportunity. However, in reality, the quality of service from concert promoters has not improved, as indicated by the increasing number of concert service failures. The main obstacle is how concert promoters can address the anger and disappointment of concertgoers by implementing service recovery strategies that can alleviate these negative emotions. This study aims to examine the effect of service recovery strategies implemented by concert promoters on customer forgiveness and the behavioral outcomes of audiences who experience service failures. The methodology used was a self-administered questionnaire distributed through social media. The study sample consisted of 266 respondents who had attended music concerts, fandom members, and had experienced concert service failures. Data were analyzed using PLS-SEM with the help of SmartPLS 3. The results showed that apologies and voice had a positive and significant influence on customer forgiveness, while compensation had no significant effect. Furthermore, customer forgiveness was shown to increase brand trust, repurchase intentions, and relationship reconciliation, also reduce negative word-of-mouth reviews. The study also showed that brand trust positively influenced repurchase intentions, while repurchase intentions reduced negative word-of-mouth reviews and increased relationship reconciliation.*

Keyword: *Concert Industry, Entertainment, Forgiveness, Service Failure, Service Recovery.*

Abstrak: Minat terhadap konser musik di Indonesia terus meningkat, yang seharusnya menjadi indikator penting bagi industri kreatif untuk memanfaatkan kebiasaan kaum muda yang gemar menghadiri konser sebagai peluang bisnis. Namun, pada kenyataannya, kualitas layanan dari penyelenggara konser belum membaik, sebagaimana ditunjukkan oleh meningkatnya jumlah kegagalan layanan konser. Hambatan utamanya adalah bagaimana penyelenggara konser dapat mengatasi kemarahan dan kekecewaan penonton konser dengan menerapkan strategi pemulihan layanan yang dapat meredakan emosi negatif tersebut. Penelitian ini bertujuan untuk mengkaji pengaruh strategi pemulihan layanan yang diterapkan oleh penyelenggara konser terhadap pengampunan pelanggan serta hasil perilaku penonton

yang mengalami kegagalan layanan. Metodologi yang digunakan adalah kuesioner mandiri yang didistribusikan melalui media sosial. Sampel penelitian terdiri dari 266 responden yang pernah menghadiri konser musik, merupakan anggota fandom, dan pernah mengalami kegagalan layanan konser. Data dianalisis menggunakan PLS-SEM dengan bantuan SmartPLS 3. Hasil penelitian menunjukkan bahwa permintaan maaf dan komunikasi memiliki pengaruh positif dan signifikan terhadap kemurahan hati pelanggan, sedangkan kompensasi tidak memiliki pengaruh yang signifikan. Selain itu, kemurahan hati pelanggan terbukti meningkatkan kepercayaan terhadap merek, niat pembelian ulang, dan rekonsiliasi hubungan, serta mengurangi ulasan negatif dari mulut ke mulut. Penelitian ini juga menunjukkan bahwa kepercayaan terhadap merek secara positif memengaruhi niat pembelian ulang, sedangkan niat pembelian ulang mengurangi ulasan negatif dari mulut ke mulut dan meningkatkan rekonsiliasi hubungan.

Kata Kunci: Hiburan, Industri Konser, Kegagalan Layanan, Pemulihan Layanan, Pengampunan.

PENDAHULUAN

Indonesian public interest in music concerts continued to increase from 2023 to 2025. According to a Populix survey conducted in October 2023 of 1,056 respondents in Java, Sumatra, and other islands, approximately 77% of respondents expressed interest in music concerts, both domestically and internationally. Furthermore, 42% of respondents reported attending a music concert in the past year, and 57% of respondents planned to attend a concert in 2024 (Populix, 2024). The increase in interest in concerts was also seen in the 2024 and 2025 Jakpat surveys. In the 2024 survey involving 2,131 respondents in the DKI Jakarta, Java, and Bali areas, three out of four respondents stated that they liked live music concerts with an average score of 5.27 on a scale of 1-7, 30% of respondents had attended a concert in 2024, 8% of respondents had purchased tickets and 38% of respondents were interested and had planned to attend a concert in the next 6 months (Jakpat, 2024).

The survey also showed that 1 in 5 people attend music concerts to support their favorite musicians. Music concerts are appealing because they serve as entertainment and stress relievers (Jakpat, 2025). This increased interest in concerts should be an important indicator for the creative industry, leveraging the concert-going habits of young people to create business opportunities for promoters, foster the growth of the local music ecosystem, and strengthen Indonesia's position as a leading concert market in Southeast Asia (GoodStats, 2025).

Unfortunately, this increase in concert attendance has not always been accompanied by an increase in the quality of service from concert promoters. Several cases have shown that concerts in Indonesia frequently experience service failures, such as sudden changes in venues, changes in seating arrangements without clear notice, significant delays, and other technical glitches. A recent case occurred last year when, during the DAY6 "Forever Young" concert in Jakarta (2025), the promoter unilaterally moved the concert venue from Jakarta International Stadium (JIS) to GBK Madya Stadium and abruptly changed the seating arrangement. Furthermore, the lack of clarity regarding the refund mechanism worsened public perception of promoters. This issue then escalated to involve state institutions, indicating weak consumer protection in the concert industry (CNN, 2025; Kompas, 2025; Tvonenews, 2025).

Another case in 2024 involved a Stray Kids concert, which experienced a sudden change in venue and seating layout that did not align with the promoter's initial information. This left fans feeling disadvantaged due to the changes that occurred after ticket purchases

(Viva, 2024). A Bruno Mars concert in Jakarta also sparked complaints about technical issues such as unclear sound, unruly crowds, and a lack of restrooms and drinking water in the concert area (NNC, 2024). Another concert that was canceled due to promoter issues was Dua Lipa, scheduled for November 2024. The promoter stated that the reason for the cancellation was security and logistical issues, which were announced less than 24 hours before the event began (Tempo, 2024).

The customer experience in the context of a music festival is certainly shaped collectively by various stakeholders such as organizers, venues, sponsors, and local governments. Therefore, customers evaluate not only the final outcome of the event, but also the entire service delivery process, including planning, operational management, and responses to service failures that arise during the festival (Weber & Hsu, 2021). When these experiential music festivals fail to meet consumer expectations, they can escalate into disappointment, leading to intense negative emotions such as anger, frustration, and betrayal (Gannon et al., 2022). Research by Gannon et al. (2022) also suggests that emotions such as anger and frustration often arise not only from service failures but also from the service provider's inability to handle complaints promptly and appropriately, such as the lack of a responsive feedback system or slow and unclear complaint procedures. This leaves customers feeling ignored, further intensifying these emotions.

In the context of the concert industry, this situation is crucial, considering that concert consumers act not only as individuals but also as part of a fandom. Fandom is not simply a group of fans who share an interest in a particular idol or work, but rather a form of collective identity formed through social interactions, symbols, and shared consumption practices. Research by Ay & Kaygan (2022), through an ethnographic study of the Eagles of METU football supporter community, shows that fandom functions as a social entity with its own values, symbols, and narratives within the larger community structure. Through shared activities such as creating merchandise and using identity symbols, fandom members can build a sense of togetherness as part of a community. Fans not only enjoy the work but also participate in producing a shared identity through interpretation, discussion, and digital expression, which then shapes the group's identity (Bury, 2017). In the context of fandom, synonymous with a sense of togetherness, research by Tsarenko & Tojib (2012) suggests that consumers with emotional attachments or certain psychological characteristics tend to be able to forgive service failures and maintain relationships with service providers, despite experiencing disappointment. However, the question arises as to whether this applies to fandom activities such as music concerts, which are experience-based and prone to negative emotions following disappointment (Gannon et al., 2022).

When negative experiences spread on social media, individual disappointment can quickly transform into collective perception, significantly damaging the concert promoter's brand reputation (Gannon et al., 2022; Lin & Chou, 2022). Therefore, service recovery plays a crucial role. Service recovery strategies such as a sincere apology, fair compensation, and providing an opportunity for consumers to voice their experiences can be key to transforming negative perceptions into opportunities for relationship restoration. Beyond simply addressing complaints, service recovery also serves as a psychological mechanism to defuse negative emotions and pave the way for customer forgiveness, the consumer's willingness to forgive and reconnect with the brand (Gannon et al., 2022).

Customer forgiveness is an emotion-based coping strategy that allows customers to release negative feelings and prevent retaliatory actions such as boycotts or online brand hate speech (Tran, 2024; Rasouli, 2022). A model by Harrison-Walker (2019), which positions forgiveness as a mediator between three service recovery strategies apology, compensation, and voice and three behavioral outcomes: repatronage intention, negative word-of-mouth, and reconciliation. In this model, forgiveness is not merely understood as a passive attitude, but

as an active psychological response to alleviate negative emotions and rebuild goodwill toward the service provider. Harrison-Walker (2019), who considers forgiveness to be an inseparable construct, Kaur et al. (2022) introduces the valence of forgiveness, distinguishing between exoneration (genuine forgiveness) and resentment (refusal to forgive). Their model also adds brand trust variables and explores the role of forgiveness in the context of digital services such as food delivery apps. While both models have significantly contributed to the service recovery literature, there are two research gaps that need to be bridged in this study.

Previous findings confirm that forgiveness plays a crucial role in mitigating the negative impact of service failure and can strengthen post-recovery loyalty (Harrison-Walker, 2019; Kaur et al., 2022; Gannon et al., 2022). However, studies that place it in a service context with high emotional, collective experiences and public exposure, such as music concerts, are still limited. In this context, service failure not only impacts individuals but also has social implications.

Harrison-Walker (2019) emphasized that a sincere apology can increase customers' willingness to forgive because it demonstrates that the service provider takes responsibility for the error. Recent research by Piao (2025) further reinforces the importance of apology in fostering forgiveness by demonstrating that the type of apology and the language used significantly influence consumer acceptance. Her research found that an apology delivered using empathetic language can result in higher levels of forgiveness. In the context of music concerts, an apology serves not only as a form of individual responsibility from the promoter to customers but also as a public statement widely observed by the fandom community. This aligns with Harrison-Walker's (2019) view that apology not only plays a role in calming immediate customer emotions but also serves to protect the brand's reputation before a wider audience.

H1: Apology has a positive effect on forgiveness.

Compensation is a service recovery strategy that includes providing financial and non-financial compensation to mitigate customer losses resulting from service failure. When customers perceive the compensation received as commensurate with their losses, negative emotions can be reduced, increasing their willingness to forgive the service provider (Gelbrich, 2010). Harrison-Walker (2019) asserts that fair compensation can strengthen forgiveness because it demonstrates responsibility and good faith on the part of the company. Similarly, research by Komunda (2015) found that satisfaction with service recovery involving significant compensation contributed to increased loyalty after a failure. Thus, compensation not only mitigates the impact of service failure but also serves as a key trigger for forgiveness.

H2: Compensation has a positive effect on forgiveness.

Voice defined as providing a space for customers to express their complaints, can create a sense of respect and recognition as the injured party. Research shows that voice has a positive influence on customers' emotional recovery, as it helps them express their dissatisfaction and increases perceptions of fairness (Akarsu et al., 2025). Kim & Ha (2023) emphasized that the presence of voice as part of service recovery strengthens the effect of service recovery on forgiveness. They found that customers are more forgiving when given the space to participate in the recovery process, for example through feedback forums or direct communication with the service provider. Recent research by Celik et al. (2024) expands this perspective by showing that voice opportunities impact not only the direct customer but also third parties who witness the service recovery. These findings reinforce the role of voice in enhancing forgiveness, particularly in public contexts such as music concerts. In the digitally exposed context of music concerts, voice plays an increasingly important role. Customer complaints that are not formally addressed tend to shift to social media and spread widely within fandom communities, thus damaging the promoter's reputation.

H3: Voice has a positive effect on forgiveness.

Forgiveness, in the context of service failure, is viewed as a psychological mechanism that allows customers to mitigate negative emotions such as anger, disappointment, and frustration (Folkman, 1984). When customers reach a state of forgiveness, the urge to engage in destructive behaviors such as spreading negative word-of-mouth (NWOM) decreases. This is because forgiveness helps consumers process service failures more adaptively, eliminating the need to punish the brand by spreading negative opinions (Harrison-Walker, 2019). Sukhu & Bilgihan (2023) demonstrated that service recovery strategies that successfully generate customer emotional engagement can significantly reduce NWOM in the hospitality industry. This research is important in the context of music concerts, where customer complaints often spread widely through social media and fandom communities.

H4: Forgiveness has a negative effect on negative word of mouth

Forgiveness is a psychological mechanism that allows consumers to defuse negative emotions and reassess their relationship with a brand after a service failure (Harrison-Walker, 2019). Wei et al. (2023) confirmed that consumer forgiveness has a positive impact on continuous trust, where consumers maintain trust in a brand despite a previous service failure. Recent evidence supports this argument, with Celik et al. (2024) demonstrating that forgiveness not only reduces destructive behavior but also strengthens positive outcomes such as repatronage and trust, even for third parties who witness the recovery process.

H5: Forgiveness has a positive effect on brand trust.

Forgiveness plays a crucial role in restoring customer's willingness to use a service again after a failure. In coping theory, forgiveness helps consumers manage the negative emotions resulting from service failures, thereby enabling them to re-engage with the brand (Folkman, 1984). When consumers forgive, they tend to view their relationship with the brand more positively, which increases their intention to use the service again (McCullough et al., 1997). Previous research has also shown that forgiveness is positively associated with re-usage intention, loyalty, and intention to repurchase following service recovery (Harrison-Walker (2019); Komunda (2015); Celik et al. (2024); Lim et al. (2025); Based on these arguments, Hypothesis H6 is proposed as follows.

H6: Forgiveness has a positive effect on repatronage intention.

Forgiveness is an essential prerequisite for reconciliation in customer-brand relationships following service failures. Based on (Folkman, 1984) coping theory, forgiveness helps individuals release negative emotions, making them more open to restoring the relationship. McCullough et al. (1997) assert that without forgiveness, damaged relationships are difficult to repair. Research by Harrison-Walker (2019), Lim et al. (2025), and Celik et al. (2024) shows that forgiveness in service recovery not only encourages repurchase intent but also restores trust, emotional attachment, and customers' willingness to repair their relationship with the brand. Based on these arguments, Hypothesis H7 is proposed as follows:

H7: Forgiveness has a positive effect on reconciliation.

Repatronage intent refers to a customer's desire to return to using a service after a failure, reflecting the restoration of positive perceptions of the brand and reducing the tendency to engage in negative word of mouth (NWOM). Based on (Folkman, 1984), coping theory, customers who choose to restore the relationship tend to reduce destructive behavior. Research by Harrison-Walker (2019), Komunda (2015), as well as recent studies by Celik et al. (2024) and Lim et al. (2025) show that the intention to return to shopping is negatively correlated with NWOM and increases loyalty. Based on these arguments, Hypothesis H8 is proposed as follows:

H8: Repatronage intention negatively influences negative word of mouth.

Brand trust is consumers' belief that a brand is reliable and delivers on its promises, thereby forming the foundation of customer loyalty. According to (Morgan & Hunt, 1994) consumers

who trust a brand tend to maintain long-term relationships with it. Research by (Komunda, 2015) and Kaur et al. (2022) also shows that trust restored through service recovery drives loyalty and the intention to use the service again. Based on these arguments, Hypothesis H9 is proposed as follows:

H9: Brand Trust has a positive effect on Repatronage Intention

Repatronage intention reflects a customer's desire to re-transact with a service provider after experiencing a failure (Harrison-Walker, 2019). This intention indicates not only repeat purchases but also an emotional readiness to repair the relationship with the brand. Based on (Folkman, 1984), coping theory, giving a brand a second chance is a form of coping that helps reduce conflict and promotes reconciliation. Research by McCullough et al. (2000), Harrison-Walker (2019), and Celik et al. (2024) shows that the intention to return as a customer is closely related to relationship reconciliation. Based on these arguments, Hypothesis H10 is proposed as follows:

H10: Repatronage intention has a positive effect on reconciliation.

METODE

This study uses primary data collected directly from respondents through a survey using an online self-administered questionnaire distributed through social media to obtain direct data regarding respondents' perceptions, emotions, experiences, and behaviors towards the phenomenon under study (Koo, 2025). The sampling method used in this study is non-probability sampling with a purposive sampling technique. This technique was chosen because it allows researchers to select respondents who have characteristics and experiences relevant to the research objectives (Campbell et al., 2020; Stratton, 2023; Ahmed, 2024).

Based on the research model, there are 8 variables to be measured using the questionnaire, namely Apology (APO), Compensation (CMP), Voice (VOI), Customer Forgiveness (CF) then supplemented with behavioral outcome variables including Brand Trust (BT), Negative word-of-mouth (NWOM), Reconciliation (RECO), and Repatronage (PAT). The questionnaire items were adapted from established literature, including Harrison-Walker (2019), Lin & Chou (2022), and Kaur et al. (2022). A 5-point Likert scale measurement is used in measuring each variable item, where 1 represents strongly disagree and 5 represents strongly agree.

The inclusion criteria in this study were individuals who were over 18 years old, were members of a fandom, had experience attending a music concert and experienced service failure during the event, either in the form of technical disruptions, layout changes, delays, or inadequate promoter responses. Data were obtained through an online survey conducted in the period March-May 2026 with a final number of respondents of 266 respondents.

Table 1
Validity and reliability results

Variables	Outer Loading Range	Cronbach's alpha	Composite reliability (CR)	Average Variance Extracted (AVE)	Conclusion
APO	0,815-0,873	0,908	0,931	0,731	Valid and Reliable
CMP	0,878-0,914	0,904	0,942	0,802	Valid and Reliable
VOI	0,810-0,884	0,951	0,958	0,719	Valid and Reliable
CF	0,902-0,933	0,918	0,942	0,802	Valid and Reliable
NWOM	0,679-0,870	0,885	0,910	0,628	Valid and Reliable
RECO	0,888-0,905	0,919	0,943	0,805	Valid and Reliable
BT	0,927-0,936	0,923	0,951	0,866	Valid and Reliable
PAT	0,760-0,926	0,837	0,902	0,755	Valid and Reliable

Source: Processed by Author (2026)

According to Table 3, all variables in this study met the validity and reliability criteria. Most outer loading values exceeded 0.70, with the highest in brand trust (0.936) and the

lowest in negative word-of-mouth (0.679). Although one indicator was slightly below 0.70, it was retained because NWOM still showed adequate reliability and convergent validity (Cronbach's alpha = 0.885, CR = 0.910, AVE = 0.628), consistent with Hair, et al. (2021). Cronbach's alpha values ranged from 0.837 to 0.951, composite reliability from 0.902 to 0.958, and AVE from 0.628 to 0.866, all exceeding the recommended thresholds. Thus, all constructs fulfilled validity and reliability requirements and were suitable for further structural model analysis.

Tabel 2
Discriminant Validity result

Construct	APO	BT	CF	CMP	NWOM	PAT	RECO	VOI
APO								
BT	0.763							
CF	0.757	0.941						
CMP	0.675	0.687	0.655					
NWOM	0.333	0.478	0.458	0.246				
PAT	0.600	0.860	0.845	0.523	0.547			
RECO	0.722	0.932	0.938	0.610	0.411	0.895		
VOI	0.791	0.89	0.848	0.715	0.371	0.731	0.848	

Source: Processed by Author (2026)

Based on Table 4, the Heterotrait-Monotrait Ratio (HTMT) results generally supported discriminant validity, as most values were below the 0.90 threshold (Hair, et al., 2021). However, several construct pairs exceeded this threshold, namely customer forgiveness–brand trust (0.941), reconciliation–brand trust (0.932), and reconciliation–customer forgiveness (0.938), indicating potential conceptual overlap. Despite this, the measurement model remained acceptable because all constructs met the criteria for outer loadings, composite reliability, and AVE. The high HTMT values are conceptually understandable, as customer forgiveness, brand trust, and reconciliation are closely related in the relationship recovery process after service failure. Therefore, discriminant validity was generally established, although these constructs should be interpreted cautiously.

Tabel 3
Multicollinearity assessment

Endogen constructs	Predictor constructs	VIF	Conclusion
CF	APO	2.365	No Multicollinearity Occurs
CF	CMP	1.968	No Multicollinearity Occurs
CF	VOI	2.649	No Multicollinearity Occurs
BT	CF	1.000	No Multicollinearity Occurs
NWOM	CF	2.341	No Multicollinearity Occurs
RECO	CF	2.341	No Multicollinearity Occurs
PAT	CF	4.027	No Multicollinearity Occurs
PAT	BT	4.027	No Multicollinearity Occurs
NWOM	PAT	2.341	No Multicollinearity Occurs
RECO	PAT	2.341	No Multicollinearity Occurs

Source: Processed by Author (2026)

The result shows that, all Variance Inflation Factor (VIF) values ranged from 1.000 to 4.027, which are below the maximum threshold of 5. The lowest VIF was found in customer forgiveness as a predictor of brand trust (1.000), while the highest was in customer forgiveness and brand trust as predictors of repatronage intention (4.027). According to Hair et al. (2021), VIF values below 5 indicate acceptable collinearity. Therefore, the structural model shows no serious multicollinearity issues, and the predictor constructs do not excessively interfere with relationship estimation.

HASIL DAN PEMBAHASAN

Table 6
Characteristics Respondent

No	Description	Frequency	Percentage
Gender			
1	Male	78	29,32%
2	Female	188	70,68%
Total		266	100%
Age			
3	18 – 24 Years Old	84	31,58%
4	25 – 30 Years Old	151	56,77%
5	31 – 40 Years Old	31	11,65%
Total		266	100%
Occupation			
6	Privat-sector Employees	150	56,39%
7	Students	61	22,93%
8	Civil Servants/Employees of State-owned Enterprises	26	9,77%
9	Freelancer	8	3,01%
10	Entrepreneur	21	7,89%
Total		266	100%
Latest Education			
11	Junior High School	2	0,75%
12	Senior High School	76	28,57%
13	Diploma (D1-D3)	28	10,53%
14	Bachelor's Degree	156	58,65%
15	Postgraduate Degree	4	1,50%
Total		266	100%
Concert Attendance Frequency			
16	1 time/year	105	39,47%
17	2 – 3 times/year	149	56,02%
18	4 – 5 times/year	12	4,51%
Total		266	100%

Source: Processed by Author (2026)

Based on Table 6, characteristics of respondents are individuals aged 18 and older who are members of a fandom, have attended at least one music concert, and have personally experienced a service failure related to that concert. Such service failures may occur before or during the event and include, among other things, ticketing issues, technical glitches, changes in venue or seating arrangements, delays, cancellations, and inadequate responses from the concert promoter. A screening question is included at the beginning of the questionnaire to ensure that only respondents meeting all inclusion criteria proceed to the main survey. This study did not restrict respondents based on the type, genre, scale, or origin of the concerts attended. Consequently, individuals who had attended concerts featuring either Indonesian or international artists could participate, provided they met the screening criteria. This approach enabled the study to capture experiences of service failure across diverse concert contexts. A total of 280 responses were collected, 266 passed the screening and data quality checks and were included in the subsequent analysis.

In terms of gender, the majority of respondents were female, comprising 70.68% of the sample, while male respondents accounted for 29.32%. Regarding age, the majority fell within the 25–30 age bracket, representing 56.77% of the sample. Respondents aged 18–24 made up 31.58%, while those aged 31–40 accounted for 11.65%. These figures indicate that the sample consisted primarily of young adult concertgoers. Regarding occupation, the

majority of respondents were private-sector employees (56.39%), followed by students (22.93%). Civil servants or employees of state-owned enterprises (SOEs) represented 9.77%, entrepreneurs accounted for 7.89%, and freelancers made up 3.01%. Educational profiles revealed that most respondents possessed relatively high levels of education. Bachelor's degree holders comprised 58.65% of the sample, followed by high school graduates (28.57%), diploma holders (10.53%), postgraduate degree holders (1.50%), and junior high school graduates (0.75%). In terms of concert attendance frequency, 56.02% of respondents reported attending concerts two to three times a year, while 39.47% attended approximately once a year. A smaller proportion (4.51%) attended concerts four to five times annually. These findings indicate that the majority of respondents had repeated experience with concert services, enabling them to evaluate service failures and assess recovery efforts based on their firsthand experience.

Based on Figure 1 below, all indicators within each construct show outer loading values in the “adequate” category, with the majority of indicators having values above the recommended threshold of 0.70. This indicates that each indicator is able to reflect the latent construct being measured well, thus fulfilling the criterion for convergent validity. Although there are several indicators with slightly lower loading values, these values are still acceptable because they are supported by the overall quality of the constructs. Furthermore, the reliability test results also show that all constructs have Cronbach’s alpha and Composite Reliability (CR) values above 0.70, indicating good internal consistency. The Average Variance Extracted (AVE) values for all variables also exceeded the 0.50 threshold, meaning that each construct explains more than 50% of the variance in its indicators. Thus, it can be concluded that all variables in the research model meet the criteria for validity and reliability, making them suitable for use in further structural equation modeling analysis.

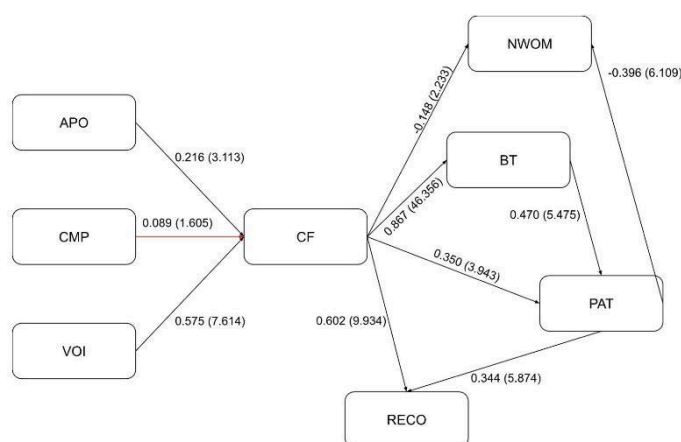


Figure 1

Conceptual framework and structural path results

Based on hypothesis testing using SmartPLS 3, Table 6 shows the direction, strength, and significance of relationships between constructs through path coefficients, T-statistics, and p-values. In PLS-SEM, path coefficients indicate the magnitude and direction of effects, while significance is assessed through bootstrapping. This study used 5,000 bootstrap subsamples, which is considered sufficient to produce stable estimates and improve the reliability of hypothesis testing (Hair et al., 2021).

Table 7

Results and summary of structural paths

Hypothesis	Path coefficient	T-statistics	p-Values	Remarks
H1: Apology has a positive effect on customer forgiveness.	0.216	3.113	0.001	Accepted
H2: Compensation has a positive effect on customer forgiveness.	0.089	1.605	0.054	Not Accepted
H3: Voice has a positive effect on customer forgiveness.	0.575	7.614	0.000	Accepted
H4: Customer forgiveness has a negative effect on negative word of mouth.	-0.148	2.233	0.013	Accepted
H5: Customer forgiveness has a positive effect on brand trust.	0.867	46.356	0.000	Accepted
H6: Customer forgiveness has a positive effect on repatronage intention.	0.350	3.943	0.000	Accepted
H7: Customer forgiveness has a positive effect on reconciliation.	0.602	9.934	0.000	Accepted
H8: Repatronage intention has a negative effect on negative word of mouth.	-0.396	6.109	0.000	Accepted
H9: Brand trust has a positive effect on repatronage intention.	0.470	5.475	0.000	Accepted
H10: Repatronage intention has a positive effect on reconciliation.	0.344	5.874	0.000	Accepted

Source: Processed by Author (2026)

The results shows that the structural equation modeling analysis, 9 out of 10 hypotheses were accepted, while 1 hypothesis was rejected namely, the effect of compensation on customer forgiveness. The results show that an apology has a significant positive effect on customer forgiveness ($\beta = 0.216$; $p = 0.001$), indicating that a sincere and accountable apology can increase customer forgiveness following a service failure. This finding is consistent with the research by Harrison-Walker (2019) and Kaur et al. (2022), which confirms that apologies are effective in mitigating negative customer evaluations. Conversely, compensation had no significant effect ($\beta = 0.089$; $p = 0.054$). This suggests that financial compensation alone is insufficient to remedy customer dissatisfaction, particularly in the concert industry which is rich in emotional and experiential elements as also found by Ali et al. (2023) and Celik et al. (2024). On the other hand, voice emerged as the strongest predictor of customer forgiveness ($\beta = 0.575$; $p < 0.001$), meaning customers are more likely to forgive when given the opportunity to voice their complaints and feel heard. This finding supports the study by Harrison-Walker (2019), which showed that customer participation in the recovery process can reduce negative emotions. Furthermore, customer forgiveness was found to reduce negative word-of-mouth ($\beta = -0.148$; $p = 0.013$) and increases brand trust ($\beta = 0.867$; $p < 0.001$), repurchase intention ($\beta = 0.348$; $p < 0.001$), and reconciliation ($\beta = 0.602$; $p < 0.001$). The strongest effect was found in the relationship between customer forgiveness and brand trust, indicating that forgiveness plays a major role in restoring customer trust in service providers. This is consistent with Wei et al. (2023), who emphasize that forgiveness is the primary foundation for restoring trust following service failures. In addition, brand trust has a positive effect on repurchase intention ($\beta = 0.470$; $p < 0.001$), while repurchase intention reduces negative word-of-mouth ($\beta = -0.396$; $p < 0.001$) and increases reconciliation ($\beta = 0.344$; $p < 0.001$). These results reinforce the argument by Rather et al. (2019) that brand trust is an important antecedent of loyalty and repurchase intention. Overall, the findings of this study confirm that customer forgiveness is a key mechanism in service recovery, where effective recovery strategies focus not only on financial compensation but also on sincere, responsive communication oriented toward long-term relationships.

KESIMPULLAN

The findings show that customer forgiveness is a central mechanism in service recovery, particularly in a context where service failures are not only functional but also emotional, collective, and highly visible through fan communities and social media. It indicates that apology and voice significantly enhance customer forgiveness, while compensation does not have a significant effect. In contrast, the insignificant effect of compensation suggests that material recovery alone may not be sufficient to repair emotionally charged and experience-based service failures. Furthermore, customer forgiveness was found to significantly reduce negative word-of-mouth and increase brand trust, repatronage intention, and reconciliation. The strongest relationship was found between customer forgiveness and brand trust, indicating that forgiveness plays a crucial role in restoring audiences' confidence in concert promoters after service failures. The findings also confirm the importance of relationships among behavioral outcomes. Brand trust significantly increases repatronage intention, showing that audiences are more likely to return when they believe the promoter is reliable, responsible, and capable of delivering better services in the future. This study concludes that customer forgiveness is the key mechanism in service recovery within the concert industry. The findings show that apology and voice significantly encourage forgiveness, while compensation alone is insufficient unless delivered fairly and transparently. Customer forgiveness plays an important role in reducing negative word-of-mouth and increasing brand trust, repatronage intention, and reconciliation. The strongest effect was found on brand trust, highlighting forgiveness as the foundation of relationship recovery. Overall, effective service recovery should address not only financial losses but also the emotional, procedural, and relational impacts of service failure.

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