



Managing Memorable Institutional Social Events for Stakeholders: An Action Research Study of Corruption Eradication Commission Events Organized by Pacto Convex

Ruhadi Wirawan^{1*} and Budiman Mahmud Musthofa¹

¹ Applied Master's Program in Creative Industries, Vocational Education Program, Universitas Indonesia, Depok, Indonesia

*Corresponding author. Email: hadiningrat81@gmail.com

Abstract. This study develops a framework for organizing institutional social events that are memorable for stakeholders, based on events of the Corruption Eradication Commission of the Republic of Indonesia (KPK) managed by Pacto Convex as the Professional Convention Organizer (PCO). A two-cycle action research design was employed: a diagnostic cycle at the 12th Regional Conference of the Anti-Corruption Initiative for Asia and the Pacific, and an intervention–evaluation cycle at the OECD Anti-Bribery Workshop. Data were collected through participant observation, in-depth interviews with seven key informants, document review, and a post-event Likert survey of 32 respondents. The findings show that the PCO's event management practice is integrative, adaptive, and value-based; memorable experience is co-created synergistically by three stakeholder groups, with a grand mean of 4.46 (Highly Memorable); performing arts are confirmed as the primary experience differentiator (dimension mean 4.48); and KPK's organizational messages were effectively conveyed at the affective level (dimension mean 4.42). The conceptual contribution of this study is the IMPEC-IPOO Framework, a cyclical framework of five conditions—structured Input, contextual Message, integrative Performance, participatory Process, and structured Evaluation—proposed for organizing institutional social events across contexts.

Keywords: Social Event, Memorable Experience, Action Research, Professional Convention Organizer, Institutional Communication, Performing Arts.

1 Introduction

The creative economy plays a strategic role in driving economic growth while shaping national cultural identity, with performing arts serving not merely as entertainment but as cultural expression, social communication, and a medium of public education [1]. In the context of planned events, performances can create collective experiences that strengthen social values and institutional image [2]. Although event activities, including Meetings, Incentives, Conferences, and Exhibitions (MICE), are formally regulated in Indonesia under the tourism sector rather than as a creative-economy subsector, in

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practice their organization draws heavily on creative subsectors such as performance design, narrative, visual communication, and experience management [1].

The term social event in this study is defined functionally rather than by format: an institutional event whose primary purposes are social, symbolic, and communicative—building relations among stakeholders, affirming organizational identity and values, and conveying institutional messages through shared experience. This is consistent with the function-based event typology of Getz [3] and with the positioning of social events as a form of strategic organizational communication [4]. Under this definition, the KPK events examined here, although formally meetings or conferences in the MICE taxonomy, are categorized as institutional social events based on the functions they perform.

KPK routinely employs the power of performing arts in designing events aimed at internalizing the value of integrity and building the institution's public image. The organization of these events is entrusted to Pacto Convex as the Professional Convention Organizer (PCO), which acts not only as a technical executor but also as a designer of communication strategy connecting institutional messages with artistic elements. However, studies on the relationship between performing arts, institutional communication, and social events remain limited: prior research has concentrated on memorable tourism experiences, while the role of the PCO in creating memorable institutional events is under-explored, and existing practice still emphasizes administrative and technical success without a conceptual framework explaining how such events generate genuinely memorable stakeholder experiences.

This study therefore addresses four research questions: (1) How does Pacto Convex organize KPK's social events in practice? (2) What are the roles of stakeholders and the social event in forming memorable experiences? (3) How effective is the delivery of KPK's organizational messages through its social events? (4) What conceptual framework can be applied to social events across contexts? The main contribution of the study is the IMPEC-IPOO Framework, an original synthesis developed and applied empirically through two cycles of action research.

2 Literature Review

2.1 Social Events and Memorable Experience

Within the MICE industry, events are increasingly understood as designed experiences rather than logistical undertakings [5]. The Experience Economy positions memorable experience as the highest form of economic offering, produced when esthetic, entertainment, educational, and escapist realms are integrated [6]. The Memorable Tourism Experience (MTE) construct operationalizes this through dimensions such as hedonism, involvement, novelty, meaningfulness, knowledge, local culture, and refreshment [7], and continues to evolve beyond tourism settings [8]. Memorability is strongly associated with emotionally charged peak moments [9]; music and performance can generate emotional contagion that binds audiences to brand or institutional messages [10], while event dramaturgy provides the design logic through which such moments are deliberately staged [11, 12].

2.2 PCO, Stakeholders, and Event Management Models

The stakeholder approach holds that organizational value is created with and for multiple constituencies [13]. In the dominant event-management literature, the PCO is defined largely in technical-operational terms [5, 14]. Two models frame this study. The IPOO (Input–Process–Output–Outcome) model describes event operations management and performance evaluation [15], while the IMPEC model (Input–Message–Performance–Experience–Communication Impact) emphasizes performance-based communication in live events [4, 6]. Each model is partial: IPOO does not elaborate the artistic-communicative dimension, whereas IMPEC does not operationalize event management and structured evaluation. This complementarity motivates the synthesis proposed in this study.

3 Method

3.1 Research Design

This study used a two-cycle action research design following the planning–acting–observing–reflecting spiral [16–19], an approach increasingly applied to improve participant experience and strategic message delivery in events [20, 21]. Cycle 1 was positioned as a diagnostic (reconnaissance) cycle conducted at the 12th Regional Conference of the Anti-Corruption Initiative for Asia and the Pacific (ACA Conference), an international anti-corruption conference held at the InterContinental Jakarta Pondok Indah; planned interventions were designed and implemented in Cycle 2 at the Workshop and Technical Discussion “Supporting Indonesia in Fighting Foreign Bribery: Towards Accession to the OECD Anti-Bribery Convention” at the Sari Pacific Hotel, Jakarta. Both events were organized by KPK with Pacto Convex as the PCO, and the research was carried out between December 2025 and April 2026.

3.2 Data Collection and Analysis

Four data collection techniques were combined: (1) participant observation from pre-production to execution of both events; (2) in-depth semi-structured interviews with seven purposively selected key informants [22], comprising the Pacto Convex project manager, creative director and stakeholder manager, KPK public relations staff, and event participants; (3) review of internal documents including proposals, creative briefs, rundowns, and evaluation reports; and (4) a post-event Likert survey administered after Cycle 2 ($n = 32$) measuring 19 items grouped into five memorable-experience dimensions on a five-point scale. Mean scores were interpreted using 0.80-point class intervals, with ≥ 4.21 categorized as Highly Memorable and 3.41–4.20 as Memorable.

Foreign delegates were excluded from the survey to avoid cross-language interpretation bias.

Qualitative data were analyzed thematically [25] following the reflective stages of the action research spiral, while survey data were analyzed descriptively. Trustworthiness was maintained through multi-method triangulation, member checking with key informants, and peer debriefing [23, 24].

4 Results and Discussion

4.1 Cycle 1: Diagnosis at the ACA Conference

Observation of the ACA Conference showed that the event was designed with two communication objectives: building KPK's image as a credible anti-corruption institution at the regional level and conveying Indonesia's commitment to the international anti-corruption agenda. The most salient finding was the strong emotional response of participants, including international delegates, to the performing-arts segment of the opening ceremony, which integrated traditional Indonesian dance with a visual narrative on the fight against corruption—confirming that performance can transcend verbal language in delivering value messages to multicultural audiences. At the same time, the predominantly one-way conference format positioned participants as passive recipients, and rapid last-minute rundown changes were handled through individual improvisation rather than a structured protocol. Reflection with the Pacto Convex core team and key informants identified four principal gaps, summarized in Table 1.

Table 1. Findings and gaps identified in Cycle 1, mapped to the IPOO dimensions.

IPOO dimension	Cycle 1 finding (ACA Conference)	Identified gap
Input	KPK's value brief was conveyed to the PCO team and grounded the event design	Connection between the institutional message and participants' work context was not explicit
Process	PCO–KPK coordination was effective, but highly dynamic rundown changes relied on improvisation	Interactive segments were limited; participants acted largely as passive spectators
Output	Performing arts at the opening ceremony generated strong emotional peak moments	Emotional impact was not consistently linked to KPK's specific anti-bribery messages
Outcome	Messages were received at the cognitive level and the event was generally appreciated	Value internalization was unmeasured; no structured post-event evaluation mechanism

4.2 **Cycle 2: Intervention and Evaluation at the OECD Anti-Bribery Workshop**

Four interventions were designed from the Cycle 1 gaps and implemented in Cycle 2: (1) redesigning the performing-arts narrative so that anti-bribery symbolism connected explicitly with the policy realities of a technical audience of officials and academics; (2) tailoring KPK’s messages from an institutional-diplomatic register to an audience-specific technical register; (3) expanding structured technical-discussion and question-and-answer segments to strengthen active participation; and (4) standardizing the rundown-change communication protocol between the PCO project manager and KPK public relations, complemented by a structured multi-method post-event evaluation.

Observation showed that all four interventions were implemented consistently: participants spontaneously appreciated the relevance of the artistic opening to the anti-bribery substance, the participatory format produced richer substantive exchange and a sense of ownership, and coordination responded to changes with minimal disruption. The post-event survey results are summarized in Table 2.

Table 2. Post-intervention survey results by memorable-experience dimension (n = 32).

Dim.	Dimension of memorable experience	Mean	Category
A	Overall event experience	4.43	Highly Memorable
B	Delivery of KPK organizational messages	4.42	Highly Memorable
C	Performing arts within the event	4.48	Highly Memorable
D	Technical quality and staging	4.54	Highly Memorable
E	Social interaction and participant involvement	4.42	Highly Memorable
	Grand mean (19 items)	4.46	Highly Memorable

The grand mean of 4.46 placed all five dimensions in the Highly Memorable category. The performing-arts intervention was confirmed empirically: item C2 (“the performance conveyed KPK’s message creatively”) reached a mean of 4.56 with 93.8% positive scores, and 13 of 32 respondents (40.6%) spontaneously named the opening ceremony as the most memorable moment, indicating that the redesigned artistic narrative produced peak moments more strongly connected to the event message [26]. KPK’s messages were conveyed effectively to the affective level: item B2 (“the value of integrity felt real and alive”) recorded a mean of 4.62 (96.9% positive), and 84.4% of respondents stated in open-ended answers that the message had been delivered comprehensively. Technical quality (Dimension D, mean 4.54) was the strongest dimension, confirming the contribution of the standardized coordination protocol. Item E2 (“actively involved, not a passive spectator”) improved yet remained the lowest item at 4.31, indicating that active participation requires continued optimization—consistent with the iterative character of action research, which does not demand perfection in a single cycle [16].

4.3 The IMPEC-IPOO Framework

The principal conceptual contribution of this study is the IMPEC-IPOO Framework, an original synthesis of the IMPEC model [4, 6] and the IPOO event-operations framework [15], developed and applied empirically across the two action research cycles. The framework proposes that a memorable institutional social event requires five conditions operating sequentially and cyclically, as summarized in Table 3.

Table 3. The five conditions of the IMPEC-IPOO Framework and their empirical support.

Condition	Description	Empirical support (Cycle 2)
1. Structured Input	A clear institutional value brief, specific to the audience context and operationalizable by the PCO creative team	Item B3 (relevance to daily work) mean 4.34; 87.5% positive
2. Contextual Message	Event messages explicitly connected to the audience's work reality, not merely generic institutional values	Item B2 mean 4.62; 96.9% positive
3. Integrative Performance	Performing arts designed as the primary communication instrument, not a ceremonial accessory	Dimension C mean 4.48; 40.6% spontaneous mentions as most memorable moment
4. Participatory Process	Event design that positions participants as co-creators of the experience	Item E2 mean 4.31; improved but lowest, requiring further optimization
5. Structured Evaluation	Multi-method post-event measurement whose results become the Input of the next event	Grand mean 4.46; 84.4% qualitative confirmation

Three conceptual innovations distinguish the framework from its source models. First, each condition integrates a communicative aspect (what message is conveyed) with a managerial aspect (how it is executed and evaluated). Second, unlike the linear IMPEC and IPOO models, the framework is cyclical: an explicit feedback loop from Evaluation to the Input of the subsequent event operationalizes the action research spiral [19] within event management, as demonstrated when the four Cycle 1 gaps became the basis of the Cycle 2 interventions. Third, Performance is repositioned from an intermediate stage to the primary differentiator of memorable experience, supported by the empirical dominance of the performing-arts dimension. The Experience element of IMPEC is not discarded but repositioned as the cumulative output of the five conditions, while Communication Impact is embedded within the Evaluation condition.

4.4 Discussion

The findings show that memorable experience in institutional social events is co-created synergistically by three stakeholder groups: KPK as the value provider, Pacto Convex as the designer-executor, and participants as receivers and co-creators [13]. They also extend the memorable-experience construct [7, 8] from tourism to non-tourism institutional settings, and reconceptualize the PCO—defined in the dominant literature in technical-operational terms [5, 14]—as a strategic communication partner whose competencies include interpreting institutional values, communication dramaturgy, and adaptability management.

Several limitations should be acknowledged. With only two cycles, the IMPEC-IPOO Framework remains an initial proposition requiring validation in subsequent cycles and in different event types. The survey ($n = 32$) supports descriptive analysis only, and because the two events differ in format and audience, claims about the contribution of the Cycle 2 interventions are indicative—supported by the convergence of qualitative evidence—rather than causal. The researcher’s position as a participant observer within the PCO environment carries potential proximity bias, mitigated through triangulation, member checking, and peer debriefing [23, 24]. Financial outcome dimensions such as return on event were outside the scope of this study.

5 Conclusion

This study set out to develop a framework for organizing memorable institutional social events through two cycles of action research on KPK events organized by Pacto Convex. Four conclusions follow. First, the PCO’s practice is integrative, adaptive, and value-based: it translates KPK’s institutional value brief into performance dramaturgy and adaptive multi-stakeholder technical coordination within one cohesive system. Second, memorable experience is formed by the synergistic contribution of three stakeholder groups, evidenced by a grand mean of 4.46 (Highly Memorable), with performing arts confirmed as the primary differentiator (dimension mean 4.48). Third, KPK’s organizational messages were conveyed effectively to the affective level (dimension mean 4.42; integrity item 4.62 with 96.9% positive scores). Fourth, the resulting IMPEC-IPOO Framework—structured Input, contextual Message, integrative Performance, participatory Process, and structured Evaluation in a cyclical system—offers an operational and replicable proposition for institutional social events, opening avenues for validation in corporate, community, and educational contexts, for deeper co-creation formats to strengthen the participatory condition, and for the measurement of financial outcomes in future cycles.

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