



MARKETING COMMUNICATION ADAPTATION IN MUSIC INDUSTRY IN INDONESIA AMIDST THE COVID19 PANDEMIC: A CASE STUDY OF INDEPENDENT MUSICIANS

Alvin Gus Abdurrahman Wahid¹

¹ Program Pascasarjana Magister Ilmu Komunikasi, Universitas Indonesia
E-mail: alvin.gus01@gmail.com

Abstract

The entertainment industry is one of the most affected industries by the COVID-19 pandemic. Not only in the international music industry, the Indonesian music industry is also experiencing similar issues, for example, workers in the indie music industry in Jakarta and its surroundings cannot run from the impacts of the pandemic. With the implementation of social distancing, physical distancing, as well as PSBB implemented by the government, creative industry, especially in the music sub-sector, must be able to adapt in creating new works that are marketed digitally. However, this kind of online activities have made plenty of changes in music culture. In this study, the author explores for literature of the last 5 years or those that are still relevant to this research with the theme of how the music industry in Indonesia has adapted during the COVID19 pandemic. The author uses interview method in this study. interviews are conducted with musicians and other music industry players (small bands/small musicians) within the independent music scene. In conclusion, independent musicians should try harder in marketing their music and communicating with fans, interactions that generate engagement on their social media pages are the key so that fans can still remember the musicians and their works.

Keywords: *Adaptation, Digital, Music Industry, Social Media, Pandemic, Marketing*

Abstrak

Industri hiburan menjadi salah satu industri yang paling terdampak oleh pandemi COVID-19. Tidak hanya di industri musik internasional, industri musik Indonesia juga mengalami masalah serupa, misalnya pekerja di industri musik indie di Jakarta dan sekitarnya tidak bisa lari dari dampak pandemi. Dengan pemberlakuan social distancing, physical distancing, serta PSBB yang diterapkan pemerintah, industri kreatif khususnya di subsektor musik harus mampu beradaptasi dalam menciptakan karya-karya baru yang dipasarkan secara digital. Namun, aktivitas online semacam ini telah membuat banyak perubahan dalam budaya musik. Dalam penelitian ini, penulis menelusuri literatur 5 tahun terakhir atau yang masih relevan dengan penelitian ini dengan tema bagaimana industri musik di Indonesia beradaptasi di masa pandemi COVID19. Penulis menggunakan metode wawancara dalam penelitian ini. wawancara dilakukan dengan musisi dan pemain industri musik lainnya (band kecil/musisi

kecil) dalam kancah musik independen. Kesimpulannya, musisi independen harus berusaha lebih keras dalam memasarkan musik mereka dan berkomunikasi dengan penggemar, interaksi yang menghasilkan keterlibatan di halaman media sosial mereka adalah kuncinya agar penggemar tetap dapat mengingat musisi dan karya mereka.

Kata Kunci: Adaptasi, Digital, Industri Musik, Media Sosial, Pandemi, Marketing

INTRODUCTION

Entertainment industry is one of the most affected industries by the COVID-19 pandemic. As fear of contracting the coronavirus spreads across the globe, local governments and various countries begin to close gathering places to help flatten the curve of transmission of the virus. Bars or cafes with live music, shopping malls, concert hall, and other entertainment venues become empty spaces, and it almost empties cultural centers in most of the world's cities. This termination impacts business owners and so many musicians, making it difficult for them to perform and market the songs they have written and produced.¹ Forbes reported in 2020, only a handful of shows in Europe and Asia global music industries accounted \$50 billion (£38 billion), but it was not a long period of time due to clubs closed and a wave of cancellations of events, festivals and tours created a deficit value for the industry. The loss was estimated to be higher. Some important events, such as Coachella and Stagecoach, Brussels 'Listen! The Festival, and the Ultra Music Festival, were all canceled or postponed due to the crisis. According to the Forbes article, live shows accounted for about 50 percent of the global music industry's total revenue, but the numbers dropped dramatically once the pandemic hit. With the world still grappling with viruses, live music still feels out of reach, the industry is slowly adapting to the crisis. Listeners have moved to digital and radio platforms to fill their musical needs.

According to the concert industry publication, Pollstar, before the pandemic, indicated that the total live concert industry revenue would reach \$31 billion (£22 billion) in four years. Ticket sales would generate \$24 billion (£17 billion) of that total. Unfortunately, these numbers are impossible to achieve as the pandemic has hit the entertainment industry, affecting clubs, venues, festivals, and live concerts. According to a Pollstar survey in 2019, the UK music industry was valued at £5.8 billion and forecasts growth of 11%, while the reality of 2020 had seen a decline of 85%. While the industry is facing an onslaught of challenges and job losses, people miss watching live music again, whichever way they can, although having to pay to access the music that we like.

The music industry has recorded a lot during this pandemic. According to the PBS podcast in July 2020, the pandemic has created a new demand for music that many people love, and in turn, it brings new revenue streams to artists around the world, more than live performances. Some artists, such as Neil Young, Cardi B, and Melissa Etheridge, are moving to online subscription platforms to get paid for their behind-the-scenes content and music. Overall, the pandemic has driven innovation, answering calls from fans to be able to access

¹ Bresge, A. "The show cannot go on: Canada's arts scene takes hit from COVID19", Global News. globalnews.ca/news/6676055/COVID19-canada-culture-cancellations/ (2020)

new and exclusive songs, and in turn, provides the opportunity for the artists to take advantage of new ways to commercialize engagement outside of the live arena.

Not only in the world music industry, but the Indonesian music industry is also experiencing the same thing, for example, but workers in the indie music industry in Jakarta and its surroundings also have not been able to avoid the impact of the COVID19 pandemic. Before the outbreak came, in October 2020, a report from AntaraNews stated that the ecosystem of the independent music industry could not be separated from physical gatherings. The music industry, which was very closely related to performing arts, has certainly experienced very significant changes during this pandemic. Live performances that require face-to-face meetings as a space for interaction between musicians or bands and music lovers have become a taboo thing to do during this pandemic. In fact, from the side of musicians or bands, direct interaction at the show can strengthen the bonds and values that musicians and bands want to convey through the works they create for their listeners.

The ban on doing live performances has changed the ecosystem in the music industry and the economic chain or income of the musicians and bands has been cut off by the ban on gatherings. The COVID19 pandemic is the reason to form an ecosystem within the music industry so that it can develop and adapt. With the many problems faced by the music industry in Indonesia, such as the existence of a rubber article that threatens freedom of expression, the issue of royalties, and piracy of copyrighted works that must be faced by workers in the music industry. The existence of this pandemic seems to be a momentum for musicians in the music industry, ranging from artists, support workers, private corporations, and policymakers to be united in dealing with this issue.

With the implementation of social distancing, physical distancing, and also PSBB implemented by the government, it may be possible to increase the productivity of musicians. Musicians are required to be able to work in different ways during the COVID19 pandemic, because of this policy, musicians can only work from home. Creative industries, especially in the music sub-sector, must be able to adapt to creating new works that are marketed digitally. However, this kind of online activity has made a lot of changes in music culture. Probably in terms of production costs, the costs will be more efficient in producing music. However, the previous culture such as physical interaction between musicians or bands with fans is reduced. Online interaction is certainly very different compared to when the musician or band interacts directly. Fans, who are supposed to be able to enjoy music through live performances are changing to enjoying music online. The satisfaction level of the fans who are used to enjoy live music shows is certainly different from enjoying music online.²

Independent musicians around DKI Jakarta who are the focus of this article must also adapt to this condition by switching to digital marketing and communication with their fans, although, surely, despite the flood of new cultural content during the pandemic, as one artist observes, "You cannot tour the internet".³ Musicians cannot rely on people to listen to their Instagram or Facebook contents every day, even public places, from concert halls to art

² Septiyan Dadang Dwi. "Perubahan Budaya Musik Di Tengah Pandemi COVID19". *Musikolastika: Jurnal Pertunjukan dan Pendidikan Musik*. (2020).

³ Wikstrom, Patrik. "The Music Industry: Music in the Cloud". Cambridge: Polity Press. (2009). <https://doi.org/10.1017/S0265051712000149>

galleries to music cafes, it is left without fresh live shows and exhibitions, and not many people are willing to visit them even before the pandemic hit.⁴ This article will explore how independent musicians or indie bands can adapt in terms of marketing communication in presenting their work to the public during the pandemic.

METHODOLOGY

The research method used in this study is the qualitative approach, which is done by understanding the phenomena experienced by the research subjects. The subjects in this study are creators in the Indonesian music industry, which are indie bands, in facing the limitations experienced as the result of the COVID19 pandemic. The author of this study uses interviews and literature studies in collecting data under the problems studied. A literature study is a study that is used to obtain data or theories from various sources such as books, scientific journals, articles, or other sources that relate to the problems that will be discussed in this study. In this study, the author looks for a literature of the last 5 years or recently, and survey results that are relevant to this research with the theme of how the music industry in Indonesia has adapted during the COVID19 pandemic. The author also uses the interview method in this study. the interview will be conducted on musicians and music industry players (small bands/small musicians) in an independent environment. The source of the data obtained was obtained by applying purposive sampling so that the data obtained is more precise.

The author also observes the development of the music industry through social media and the internet to examine the activities and phenomena that occur in the music industry both on an international scale and in Indonesia at the beginning of the COVID-19 pandemic. The author uses several social and digital media platforms such as Instagram and Twitter as observation tools. The data or information used for this observation is existing data of the Large-Scale Social Restriction (PSBB) policy starting from mid-March to the end of August 2020. The results of these observations are used as references and discussion material during interviews with the musicians. Analyzing music as an independent scope is done to obtain a comprehensive depth of information and reveal strategies for adapting marketing communications of music-related work during the pandemic and also its development from before the pandemic.

The musicians and entertainment industry related-people interviewed in this study have had their careers in music for more than 5 years, participated in the marketing work process, communicated with fans, and also been producers and performers of works during their span careers. The following are the subjects in this research:

1. Fadel Rizaldy, Soloist & Manager of the Holy Killers Band. Has produced dozens of singles, covers, and EP albums in his 7-year career in music. Is a Social Media Specialist and also Co-founder of digital media for independent musicians on Instagram, which is @indiemusikid with 11.5 thousand followers.

⁴ Jeannotte, M. S. "When the gigs are gone: Valuing arts, culture, and media in the COVID19 pandemic." *Social Sciences & Humanities Open*, 3(1), (2021).

2. Chandra Erin, Vocals & Guitarist of Sunrise Band. Sunrise is an Emo-genre band consisting of five members, a band from South Jakarta formed in January 2012. Has a very fanatical fanbase in Jabodetabek with the name Sadboys and Sadgirls.
3. On Tuesday Music, an indie band with an alternative pop music genre consisting of five members, On Tuesday Music was formed in 2018.
4. Na.ve, the head of the UPH Art Band. Is the vocalist of the Art Band. Art Band itself is a collection of various musicians, vocalists, drummers, and so on. Currently, Na.ve is active as an indie musician.

RESULT AND DISCUSSION

In the music industry itself, not only musicians or bands are the core. There are many other supporting workers in the music industry. According to Wikstrom (2009), there are 3 things in the music industry, which are core activities, supporting activities, and related activities. The cancellation of music performance contracts that occurs due to the COVID19 pandemic causes workers in the music industry to lose their income. Although the losses that are received and felt by workers in the music industry are differentiated by class. In some cases, groups of workers who hold patron status have to make temporary layoffs of their employment due to the absence of projects to conduct, while the middle-class workers in some cases can still survive by the income they previously earned, and there are assets such as musical instruments, collections, and accessories they can sell. In contrast to the lower-middle-class workers who have felt the impact of the cancellation of music shows, those who previously earned only enough income to meet their daily needs, now with the number of cancellations, they have lost their source of income.

Hastuti discusses the dynamics of musicians and music workers in the independent scene in her research⁵, stating that the many losses felt by workers in the music industry of various classes, strengthens their sense of solidarity. These musicians are facing and adapting to the COVID19 pandemic, and many of them are carrying out activities such as donations through Kitabisa.com. Funds raised through the virtual event "Creative Week in the Pandemic Stage First and Second" managed to collect 60,821,368 rupiahs, and the funds were distributed to creative industry workers, such as stage staff, band staff, and sound system staff. In addition to raising funds through kitabisa.com, there are also music workers who sold merchandise at that time, one of them collaborated with a mural artist named the popo (@thepopoh).

Many musicians and bands have started to formulate marketing strategies that can be applied during this pandemic, there are some effective platforms for musicians to promote their work already.

1. Instagram Live album promotion - While some artists have delayed the release of their new albums, others are using Instagram Live to promote their work. They share previews of their tracks for fans to stay tuned.

⁵ Hastuti, P. "Dinamika Ekosistem Industri Musik Indonesia Pada Masa Pandemi COVID19". Masyarakat Indonesia, 46(2), 221-239, (2020).

2. (re)-Tour on YouTube - Musicians can also use YouTube to share their past successful tours and shows. Such digital "returns" enable increased engagement among consumers.
 3. Concerts in video games - You can also partner with video game developers to host events. Travis Scott worked with Epic Games to host the Astronomical on Fortnite, one of the most successful online events.
 4. Tiktok Challenge - Musicians like Drake and Justin Bieber use TikTok to create new releases and do dance challenges, making some of the most viral hashtags on the platform.
- Apart from these methods, there are several musicians or music bands, one of which is the indie band Goodnight Electric, which launched its new single during the COVID19 pandemic. The Goodnight Electric band makes maximum use of it in promoting the single "Dopamine" through its social media, named @goodnightelectric. In addition, the Goodnight Electric band group also utilizes an Instagram filter to increase engagement between listeners and the band. Fans can use this filter to create exposure or reach of their new album to a wider audience. Another indie band, Monkey to Millionaire with their social media, @monkey2mill, also uses an Instagram filter to promote the album "Bipolar". During the pandemic, this filter replaces the faces of Instagram users with the band's signature monkey mascot.



Fig 1. Instagram Filter used as a marketing strategy of "Bipolar" the album by indie band Monkey to Millionaire

In addition, another unique form of adaptation in marketing indie band songs or albums is to start a collaboration with several companies or create merchandise bundling like the Goodnight Electric band. The album "Dopamine" that they released, was marketed creatively through a collaboration with a Chocolate MSME from Jakarta, which was Cocoa Pipiltin. Fans can buy t-shirts and chocolates which indirectly help promote MSMEs during this pandemic.



Fig 2. Bundling Merchandise collaboration of Chocolate MSME with Goodnight Electric Band

In the previous discussion, it has been discussed that musicians or indie bands are feeling the impact of this pandemic. Increasingly, indie musicians and bands have been able to adapt during this COVID-19 pandemic. When indie musicians and bands adapt or survive this pandemic period, it is one of the phases for indie musicians and bands to be able to produce new works. Previously, the works and forms of collaboration created by indie musicians and bands have been described by maximizing the use of digital platforms through marketing using social media. Apart from marketing, this phase is also an increase of solidarity of fellow workers in the music industry that started their career through social media. By utilizing digital platforms and especially for musicians and indie bands, they can store and share various forms of information and methods through text, audio, visual, or a combination of these three.

For now, the digital platform that can be an option to promote or be a place for the release of a song is Spotify. At the end of March, the use of Spotify Premium increased by 31% compared to the previous year.⁶ Although the royalties earned by musicians, especially for "indie" bands are relatively small, Spotify can be a place for music lovers to enjoy music from their favorite bands, strengthen and from side musicians, Spotify becomes a medium to "showcase" the work of these musicians to create opportunities.

⁶ Chlistina, Z. "Pengguna Spotify meningkat 31% selama pandemi". Tek Website <https://www.tek.id/tek/pengguna-spotify-meningkat-31-selama-pandemi-b1ZLB9hLk>, (2020)

Besides Spotify, other digital platforms such as Facebook, Youtube, Myspace, and so on can also be options for musicians or bands to promote their works through digital platforms. In addition to using the digital platform as a place to promote the works of musicians, the digital platform can also be a substitute place for interaction between musicians and their listeners. An example of a feature that can be used is the comment feature which can hold communication with their listeners. Another strategy that can be done by musicians is by using the "tagging" feature from fans to the musicians' social media accounts, such as uploading photos or videos when they listen to the work of the musician (Salo, et.al: 2013). In the current era, Spotify application can be directly connected to other applications such as Instagram, and listeners can share the songs they listen to directly via Instagram.

Through the results of interviews and discussions with music industry players in the independent, strategy in adapting to the pandemic in terms of marketing communications, it is seen that there is a shift, and innovation is created. In this section, the exploration of how a musician or a band in marketing their work is seen chronologically from before the pandemic and when the era of digital music distribution was not yet widespread, and when the pandemic and the era of digital music distribution began to accelerate. In promoting his work. It is undeniable that this pandemic is a very severe culture shock for music industry players, especially independent music that does not yet have a big name or is just starting. Through discussions with Fadel Rizaldy, as a soloist he already has plans that have been arranged for 2020, even has prepared a video clip for his latest single as a musician, the production process has been carried out and needs one more stage before it is ready to be released to be marketed to digital media such as Youtube, but when the pandemic arrived, his plans were put on hold.

“So, in 2019, I had planned something big to do (in 2020), when I chose the path of being a solo artist some of the media supported me, that time, I got a spotlight from my friend that they were local media.... And then in March, I was planning and telling myself that I had to take a stock shoot in March. Suddenly, at the beginning of the middle of March, we had to be in lockdown. As a result, I could not continue making a video clip. I didn't wanna make the production team members worried, the agency also asked not to shoot anything at all, because it was a lockdown period at the time. So that's it, my long-thought plan, the band session that was planned to appear in various stages and events that told me to 'come and sing' there, had to be left undone. (Fadel Rizaldy)

Here, the author takes data from four sources with musical career backgrounds in the music industry. In producing music as the process of making songs during this pandemic, the data obtained is divided into two, which are the musicians who are not affected and some others who are not dominantly producing music during the pandemic. The Sunrise band, as an indie band in the pre-COVID-19 period, are already accustomed to the process of recording music remotely, in his interview, Chandra as a member from the Sunrise band said:

*“In the side of producing songs, with or without the COVID-19, **we are used to making or producing songs from afar.** So, the members record their voices... When it's*

done, they send it to me to arrange the song... So, we are accustomed to making a song from long distances because most of the members do their recording". (Chandra-Sunrise)

Unlike them, the other two interviewees still feel that their bands need a studio. However, those who still really need a studio are also not too affected by this pandemic. Because at the beginning of covid-19, there were many events or off-air activities that were canceled or pending. Thus, this also indirectly caused activities in music or song production to be temporarily held, because some musicians or indie bands who wanted to release songs were worried about promoting their work in the early days of this pandemic because the promotion they always did before was mostly through live music performances.

Several indie bands accidentally released albums at the beginning of this covid-19 pandemic, and one of them is On Tuesday Music. During this pandemic, On Tuesday Music has released two songs. The first song at the beginning of the pandemic became a challenge in promoting it because at that time it was On Tuesday Music was still getting the impacts and also culture shock in the face of covid-19. While the second song was released during the new normal period, On Tuesday music began to understand and adapt to this pandemic. However, according to On Tuesday Music in their case, they have a "positive" side to COVID-19 in their interview they said:

*"At first, we had to rack our brain to think of a promoting idea... Because we usually promoted our songs while performing live... especially in campus events. So, when we couldn't do the usual thing, we thought of a new way of promoting by turning to the media. **We tried to make a press release, contact media that we had in our database, mouth to mouth, in campus also, because our radio campus club announces lots of different things, like the Instagram account of art students announce, we needed to work hard online...** We got culture shock as we had to do something out of our usual things... We were still in shock because we had to do things online..." (On Tuesday Music)*

The use of social media is the main key during this pandemic. Promotion online or using digital platforms is one of the main ways of promoting, different from the pre-covid-19 era, where the main way to promote the latest song was by performing live or touring.

As previously explained, musicians or indie bands must rack their brains in promoting their work during this COVID-19 pandemic. Every indie musician and band has different ways of promoting their works. In addition to using the media as a place to promote their work, there are indie musicians and bands who take collaborative steps as a form of promotion of their work, there are also others who do virtual performances as a way to promote it and there are also some indie bands or musicians who are currently using social media as a platform to promote their works.

The various methods mentioned earlier are the results of interview data analysis that has been carried out by the author. The Sunrise band, in promoting their works, usually did a press release which then went on tour. Quoting from the results of an interview with Chandra from the band Sunrise as follows:

"In terms of marketing, it's not much different because we normally send press releases to the media, the difference is that in the pandemic era, usually after we released something, we had a tour, now there's no such thing. The plan is for now because there are many, many are not out of town, yes, it means that many are unemployed as well as other musicians. The marketing is also like supporting each other by making collaborations that help during this time, because outside of the pandemic, we couldn't meet, at the airport, one wanted to go to Bali, one wanted to perform in Semarang, the other wanted to go to Medan. We only always met at the airport, right now we're unemployed, so it seems like it is the right time for collaboration, maybe we can cross-genre, we still pitch with whoever that's going to be and how" (Chandra-Band Sunrise)

Then, another way that can be used is to use social media as a form of digital promotion. Some musicians or indie bands use social media not only to sell or promote their work, but it is also necessary to develop content on social media which ultimately makes people outside the scope of the band or indie musicians able to see their social media and become interested. Na.ve from Art band thinks that the development of content from each social media is one of the things that must be considered in promoting through social media. Quoting from an interview with Na.ve as follows:

"The solution is, from me, take advantage of digital presence, whether you want to or not, believe it or not, who doesn't adapt to this digital world, I think it's a bit difficult to survive, especially when digitalization is here, how you do it, people who are skeptical about the digital world, ah, it is this just a virtual world, but people are also always on the cellphone, so I think it's important to make a digital presence, hmm, there's TikTok, maybe Instagram, you can create an account there. You can make Youtube, right, hmm, when you already have the account, then start playing the content..." (Na.Ve)

The ability of musicians and indie bands to adapt to the COVID-19 pandemic is increasing. At first, all Indonesian people, especially musicians and indie bands were very depressed about the pandemic. From a mental point of view, the absence of musical performances and the interaction when performing at a show bore an emptiness inside of them related to their respective musicians or indie bands. In terms of materials and marketing, the difficulty of promoting songs in the early days of the pandemic was felt, when they released a song or album, they usually held a tour to promote the song, and performing activities at the show became a place to promote the song or band and it became the main source of income for musicians and indie bands.

However, in the end, they were able to adapt to this pandemic, musicians or indie bands who initially did not use the digital platform as much as possible are now able to use the digital platform well. Not only the use of digital platforms as a reference for promoting the work of indie bands or musicians, but indie musicians and bands must think creatively in promoting their work such as developing content on their social media, collaborating with

certain concepts, and creating virtual performance concepts that resemble a live musical performance.

It should be emphasized that the form of adaptation in marketing works, starting from production, making materials, registering songs to digital platforms, conducting promoting process on social media, is still very difficult to do and may not result in the output desired by the creator of the work. The existence of a different starting point, privileges, access to a larger market, the opportunity to collaborate, are not easily obtained by musicians, independent band members who do not have large assets and only have a market scope that is known to them, such as the campus environment where they are located as the process of marketing the works done by Na.Ve, On Tuesday Music, and Fadel Rizaldy before. Marketing adaptations such as promoting merch more, creating selfie filters on Instagram, collaborating with MSMEs such as Goodnight Electric and Monkey to Millionaire, can be successfully executed because the starting point for the two groups has already gained a sufficient fan base so that they can still adapt during the pandemic, different from the problem of marketing works suffered by musicians and indie bands during the pandemic who adapt through digital platforms. According to Fadel in an interview conducted, the pandemic period is a way to increase solidarity between one another, especially fellow workers in the music industry. Quoting from interviews that have been conducted as follows:

“In my opinion, when this all ends, we can perform if we are all vaccinated. I hope that all foreign musicians hold each other's hands more, stay in touch with each other, cheer up. In the past, there was no term of senior or junior class because it was all the same, everyone was hit by the same thing, everyone felt the same way. Now they are trying to find the same listener, the same virtual place. I hope we all help each other, new musicians who just came out help musician friends who are already seniors, those who are already senior musicians help those who are juniors, so everyone supports each other, invites each other, maybe in an event, so that when there are no more events, they can, what can be called, bond or get to know each other, the industry will be big, it will grow. And I hope that with this all of this will end and that happens when all my friends help each other, this industry will be many times better, there will be many events that can be even better, we all Indonesian musicians can be heard internationally.” (Fadel Rizaldy).

At this time, increasing a sense of solidarity with one another is the main choice in adapting to the COVID-19 pandemic. Eliminating the class gap between musicians and indie bands can lead to collaborations that will benefit each other both materially and socially. Chandra mentioned that collaboration indirectly is the same as helping marketing between one musician or band with another.

CONCLUSION

The pandemic period makes a change and shift of the use of digital platforms and social media for the promotion of independent musicians' works to be more recognized fully since they are unable to perform live on stage. More effort in marketing their music and communicating with fans, engagement-generating interactions on their social media pages are the keys to help keep the fans in touch with the musicians and their work. However, some differences are revealed in the dynamics of marketing adaptation during this pandemic, there is a large popularity gap between independent musicians whose names have been big for a long time, and independent musicians who have not yet gained a large fan base, or just started a year before the pandemic has not yet achieved maximum results of the adaptation process. Digital Presence is the key to always be in touch with listeners and potential listeners, as from the interviews, it is inferred that band presence is not always about creating virtual concert, but rather to connect and always presenting their activities and interactivity with the fans.

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