

'I Do it My Way': The Meaning of Independence in Bandung Indie Musicians and Their Media Uses

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Abstract

Bandung from various discourses is often referred to as the epicenter of the development of popular culture in Indonesia, including the independent music scene. Along the way, being independent or mostly known as "indie" is increasingly popular and then has its own meaning for each musician who adopts and practices it. In addition, the role of the media in music activities is also inevitable. Whether it is to maintain their relationships with audiences, share informations, or brand themselves, they do it through the media. This research will provide a typification of how subjective meaning of being independent can be seen from the use and preferences of media by indie musicians. Researchers interviewed four musicians who live in Bandung. Each of the musicians was interviewed at different times and places. The results show, there are three main types of indie musicians: The Idealists, The Moderates, and The Opportunists. Each type of indie musicians has their own characteristics regarding how they relate to the media. With this kind of typification, third parties (i.e governments, corporations, grassroots communities, etc) that want to build mutual relationships with independent musicians in Bandung can be clearer about which musicians are most appropriate to meet their needs.

Keywords: Indie Musicians, Media, Independence Meaning, Do it Yourself, Bandung

Introduction

The phenomenon of independence in the field of music is now more familiar to many people, including in Indonesia. Independent music and musicians are no longer even an alternative for listeners. Pure Saturday, Burgerkill, Mocca, Rock n 'Roll Mafia, Homogenic, Astrolab and many others are among big names that are often given credit as independent bands.

According to Nelson (2018), the term 'indie' or independence can be seen as an attempt by musicians to maintain an 'authentic artistic aura', as well as maintaining an anti-mainstream attitude by producing music that

becomes their identity based on idealism but does not refuse to get media exposure, where the artist or musician can gain wider publicity through commercial means.

This is similar to what Resmadi (2017) stated, that independent musicians do not mean they do not market their work widely. They can use national and international media channels, as well as massively use promotions in all mass media, from print, electronic, to multimedia to gain exposure. Especially in this era, the hegemony of western music in Indonesia is still very much felt through various media channels such as radio or streaming platforms (Ikhsano & Sianipar, 2021).

However, referring only to this quote does not seem to describe the attitude that Faizal (Well Whale), a musician who also considers his music group as independent, believes in. According to him, one of the most important independent ethos is to be collective. An example of this is making gigs (events) with a common interest and distributing works to independent labels as well. Regarding media, Faizal chooses to get exposure from non-commercial media. In other words, Faizal tends to use media that are in line with his understanding of independence (Personal interview, February 1, 2023).

Not only Faizal, The Bunbury personnel named Guyub also said the same thing. Guyub stated that there is an ideal of independence involved when he chooses a DSP (Digital Streaming Platform) to perform his music. Findings like this support the assertion that the contestation of independent musicians today is not just about "anti-major labels". This is because major labels, and even the music industry as a whole, are relatively powerless compared to streaming platform companies in shaping people's music consumption patterns (Hesmondhalgh & Meier, 2018).

"...If I follow my idealism, I will definitely have the desire to choose a DSP that is not very capitalist in its system. For example, Bandcamp is much more friendly for musicians because they don't use subscriptions, but in the end I still chose Spotify because now they have a spotlight. In the end we compromise our own independence (laughing)..." (Personal interview, February 13, 2023)

This shows that there is a 'similar but not the same' phenomenon in terms of independence among musicians and their relationship with the media. In other words, independent musicians have a subjective meaning of their independence. Similar arguments are also explained by Hesmondhalgh & Meier (2015.) However, we still must explore how these meanings affect these musicians utilizing the media. This typification is important for many parties who wish to contribute to the development or research of local music in Indonesia. Approaches from the government, for example, can be more appropriate to encourage the creative economy. This is because the government as a policy

maker already knows what kind of musicians they need to communicate with and how.

Theoretical Framework

Generally, the existing literature regarding independent musicians in Indonesia discusses marketing strategies (Jati & Rusdi, 2021), self-expression (Meilinda et al., 2021), as well as royalty ownership (Zefanya & Indrawati, 2020) Thus, research looking for a relationship between the idealism of indie musicians and their relationship with the media is still very under-presented. In fact, if you look at current technological developments, media activities for indie musicians are crucial. For example, such findings from Arriagada & Lavin (2021), show that independent musicians in Chile are very social media centric. They use social media to facilitate interaction between fellow musicians, labels, and fans. Note that all these activities are configured by the independence value of each musician.

In America, this kind of research can also be found. For example, as did by Jones (2020). He explained that Facebook can be used as a venue for contestations conducted by Do-it-Yourself (DIY) musicians. He explained, even though Facebook is a mainstream and business-oriented social media, DIY musicians actually use it in the opposite way.

Apart from Jones, we can also find out about the selectivism of independent musicians towards the media they use. Hesmondhalgh et al., (2019) explained that there is a tendency for independent musicians to choose non-mainstream media as a statement of attitude. The non-mainstream media referred to in Hesmondhalgh's research are SoundCloud and Bandcamp. This media is the antithesis of consumer-oriented music media such as Spotify, Apple Music, YouTube Music, or Deezer. But on the other hand, there are studies that have different findings, Putra & Irwansyah (2019), argues that independent musicians use streaming media without any direct economic motives, but only as a means of driving popularity.

This might be explained by the findings from Haynes & Marshall (2018) which show that the internet does not always lead to financial success. This is because in the music industry, young musicians find it difficult to monetize their works that are published digitally, such as on Spotify. Social media is also more useful for maintaining relationships

with audiences, not building them. In addition, the internet does not seem to make independent musicians more exposed, because many other musicians are also present in the virtual realm.

Although it sounds contradictory, in fact there is still dependence for indie musicians to use platforms like Spotify, even though these platforms are not financially democratic. This is possible because Spotify has changed the way we consume music digitally by creating consumerism through the playlists format (Prey et al., 2022).

Meanwhile, Bandung was chosen because, from various discourses, it is often referred to as the epicenter of the development of popular culture in Indonesia. As said by Martin-Iverson (2012) in his writings: "...Bandung has long been associated with modern culture, including music, art, fashion, and design. It is an education and manufacturing center, and thus elementally also a center for youth culture..." (Martin-Iverson, 2012).

It's even interesting, if we look at the posts from (Kim, 2019) the development of popular culture and the phenomenon of the spread of independent musicians in Bandung began earlier compared to countries in Asia such as Korea which only became a trend in the 2000s. It is also common knowledge among ordinary people that independent musicians in Bandung are considered "sexier" compared to other cities.

In addition, there are not a few supporting parties who can guarantee the development of independent musicians in Bandung, such as record labels for example. Names like Maritime Records and Grimloc are two labels that are militant in running independent music distribution in Bandung. Maritime Records is known as a label that releases cute but political indie bands, Astrolab is one of them. Grimloc itself is a label that houses hip-hop, experimental, hardcore, punk and metal music. Even though they have different genre patterns, both of them only accept bands from Bandung. If there are bands from other cities that want to "apply" to be part of the label, they are usually recommended to look for another label even though their music is considered good (Irfan, 2019)

Venues for DIY music performances are also available in Bandung. Places such as bars, cafes or other public spaces often provide special spots for independent musicians to

present their works. In fact, a fairly large-scale festival is an event that occurs at least every year, giving indie musicians in Bandung the opportunity to interact with a wider audience. This shows that the city of Bandung provides sustainability from the aspects of production, distribution and consumption among fans and independent music performers.

Material and Methodology

This study uses a constructivist paradigm. Referring (Creswell, 2013), The constructivist paradigm believes that individuals seek understanding of the world they live in. The individual also makes subjective meanings of his experience related to something. This is in accordance with the purpose of the research to be conducted, that is to look for a subjective orientation.

The constructivist paradigm is considered appropriate for viewing the phenomenon to be studied because one of the subjects being discussed is independence, a concept that can be very subjective for each individual. Even though musicians declare themselves independent, in fact their styles and understandings of independence are also different.

Researchers conducted in-depth interviews with four independent musicians who live in Bandung. These musicians include Faizal (Well Whale), Guyub (The Bunbury), Gilang (CAL) and Jale (Dream Coterie). Each of the musicians was interviewed separately at different times. After the interviews, the research data were classified into typifications.

Result and Discussion

The first resource person in this study was Faizal Agusdin, a member of the indiepop band Well Whale. Faizal and Well Whale have until now produced three singles and a full album titled Bittersweet Kisses which was released by Maritime Records.

For five years running, Faizal and Well Whale have performed in various cities. Even Well Whale with two other bands, The Bunbury and Nood Kink, arranged a tour to several cities in East Java. Based on Faizal's statement, the tour was planned collectively and independently, in the sense that there was no sponsorship from large corporations.

The second guest speaker was Gilang Hade, a musician who has been involved in many musical groups. Currently, Gilang's latest

music project is CAL as well as a solo project that has the most audience attention among the others. Gilang chose the alternative/Nugaze genre to play in the CAL project.

CAL is under the auspices of Disaster Records, an independent music label that is also part of the Maternal Disaster clothingline brand. Together with his current label, Gilang is planning to showcase opportunities in Jakarta, Bandung, Jogja and Bali. Gilang as a CAL can also be counted as a productive musician. Formed in 2021, CAL has now released four singles and an EP containing five songs, entitled Anthracite Grey.

The third resource person in this research is Afrizal Kresna or someone who is familiarly called Jale. He is a member of Dream Coterie, a band that makes soul-funk as its musical genre.

Jale and Dream Coterie have just released a single that marks their comeback after being inactive for the past few months. Currently, Dream Coterie is not under any label. Even so, Jale and Dream Coterie had worked with PVL Records for the benefit of music distribution in some of their early singles.

The fourth resource person in this research is Guyub, a bass player from an indiepop unit called The Bunbury. Guyub and The Bunbury were also formed in 2018, currently they have one EP entitled Alius Malicious. Like Dream Coterie, The Bunbury is not currently under any label. Even so, they teamed up with LaMunai Records for the EP release.

To start this research, one of the most basic questions asked by the researcher to all informants is "do you consider yourself an independent musician?" and "what does indie mean to you?". This relates to how they interpret themselves before constructing the meaning of independence.

The Idealists

Faizal agrees on the notion that indie or independent means to be independent, both in production and distribution. For example, as he explained, when they made works with Well Whale, they never forced themselves to get large funds. Distribution with Maritime Records is also done on a limited scale.

In addition, according to him, independent is not just a "genre", but also involves an attitude. Faizal then explained that he and Well Whale showed an attitude of

independence in various forms. For example, responding to socio-political phenomena, they have a stance or alignment that they believe is the truth. In fact, Faizal and Well Whale also commented if there was something that, according to him, was inappropriate in the independent music scene. An example is how independent music should be an inclusive space for everyone. They also spread these things through Well Whale's social media.

Faizal and Well Whale refused to get involved in music activities sponsored by big corporations, especially tobacco companies. According to him, sponsors like this only regard indie musicians as a commodity to increase sales of their products. They don't have an honest desire to advance the welfare of the musicians in the DIY scene. So, Faizal sees music stages as outdoor media that can function as an anti-sponsorship statement.

"... yes indeed (outdoor media), actually I prefer intimate stages. And this too, there are no sponsors from big corporations. Maybe it's e-commerce, alcohol, and especially cigarettes or anything that taps into music shows. This goes back to our political stance (Well Whale) at the beginning. In my opinion, in the end, we only become commodities and just collect their data. What's more important is that we are only seen as bait for corporations to gain greater profits. Sometimes it's unfair that even when big corporations tap-in to music events, performers or bands aren't properly paid. Why do I play in events that enrich other people only? It's better to appear at a small event whose purpose is to have fun..."

It didn't stop there, Faizal also described how the spirit of independence that Well Whale believed in was shown when they were on stage. For example, Faizal and Well Whale are reluctant to think about stage acts that are too flashy or "crazy". He explained that this could be interpreted as a symbol that playing music does not need to have a lot of gimmicks, and everyone can be on stage even if they are quiet or with minimum skills.

One of the other spectrums in being independent according to Faizal is to be free. The example he sets is by not getting caught up in making music. Even though Faizal and Well Whale have an attitude towards political issues or social phenomena, they also use other things as a backdrop for creating songs. As Faizal explained, the songs that Well Whale has so far

released actually tell more about their lives as young adults.

The meaning of independence adopted by Faizal is manifested through how he operates media related to the needs of Well Whale. Currently, DSP (Digital Streaming Platform) such as Spotify, Apple Music, Deezer, Bandcamp, and others are used by various musicians to distribute their works. From the various options available, Faizal chose the most democratic streaming platform for both musicians and users, namely Bandcamp.

“...For example, if we talk about money, Bandcamp is far more open and democratic (compared to Spotify). For example, every Friday there is Bandcamp Friday, because they know that musicians like to collect royalties on Fridays, so the deduction for Bandcamp is reduced. Apart from that, using Bandcamp makes it easier for us to find other musicians who are under the radar. It's different from Spotify, which might be fed by the same algorithm. But not Bandcamp, if you want to find other musicians, you have to dig yourself. There is a sense of self-satisfaction there...”

The explanation given by Faizal was also supported by research from Marshalls (2015) which captures a crucial issue amid the dynamics of musicians' activities, namely the issue of royalty inequality by the media streaming service Spotify. If previously musicians and labels were hit by piracy problems which cut a lot of their income (Arditi, 2014), now they have to deal with improper royalty payments from streaming services, especially Spotify.

Even when on stage, Faizal sometimes recommends that his audience access Well Whale's songs through Bandcamp. This is because the audience can buy the original song files from the platform. It's different from Spotify, which with its business model makes the audience buy access to listen to music, not buy the music itself. Even so, Faizal and Well Whale also still use Spotify because currently people generally use the platform.

“...in terms of distribution it's the same, we don't force people to pay for our releases on Bandcamp. If you want to pay, it's okay. That's also resistance to the music scene which is currently dominated by money, right? For me, music is not about money, but maybe something spiritual. Besides that, it's also about

having fun, or whatever, the point is not just money. Whether you want to pay or not, it's up to you...”

Apart from streaming platforms, Well Whale uses social media platforms Instagram and Twitter. Both were chosen by Faizal because of their convenience. Regarding their use, Well Whale and Faizal generally only use Instagram and Twitter for the purpose of sharing information. He explained that it was rare for the two media to be utilized for interaction with the audience. But interestingly, Well Whale doesn't only share information related to his musical activities. They also want their followers on Instagram and Twitter to know social issues that are happening in their environment in order to create awareness.

“...that should be the case in my opinion, because yes, we never know that there are things around us that might be terrible and need to be spread so that people are also aware, like for example 'hey there's something here' . Because like this, for example Well Whale helped (spread) LBH's posts yesterday, even though our followers can be in different political stances but needed help, right in the end it's helped, right...”

For Faizal, various kinds of media and how they use them are not influenced by considerations of audience preferences. This refers to the self-actualization aspect that has been fulfilled when they release works or play music on stage. Thus, the Well Whale persona on social media is ultimately not something to be considered. As long as the function of being informative is successful, the purpose of using social media has been achieved.

In line with their ideals of independence, Faizal and Well Whale avoid interacting with media sponsored by tobacco corporations as well. For example, when Faizal will send a press release, he will sort out which media are affiliated with cigarettes, and which are not. Apart from that, he also always cross-checks if any media wants to interview Well Whale.

The Moderates

For Guyub, being independent in the context of music is a spirit. He explained that independence arises from marginalized groups. The group is foreign from the privileges that

allow it to work. Thus, being independent is the only way for them to actualize their musical desires.

Interestingly, Guyub then felt that he had not yet become a fully independent musician. In his activities with The Bunbury, he still considers that what he is doing is not enough to meet the independence criteria that he even defines himself. Not infrequently, Guyub and some of his colleagues "debated" about the distribution channel preferences of his work. So according to Guyub, he and his band are a moderate independent music group.

"I'll be honest, why do I think Bunbury is not so independent because we are one of them working with La Munai (a music label in Jakarta). I think they are a popular label, then I finally saw that Bunbury was still asking for exposure, asking for popularity and so on. That's one of the reason why i think we are not fully independent..."

Guyub agrees that his independence was negotiated when Bunbury entered the distribution phase of his work. For him, sticking to the meaning of independence is difficult because each member of Bunbury has a different orientation and vision of playing music. Therefore, Guyub admits that he must realize that there are democratic things that then sacrifice their personal will for the sake of a collective agreement.

Just like Faizal, SeGuyub wants The Bunbury not to accept offers or be affiliated with things that commodify his musical works. Guyub believes that the more popular the group is, the more vulnerable it is for Bunbury to lose its identity as an independent band. According to Guyub, things like that take away the essence of playing music, namely having fun. But again, what became a challenge for him was the misunderstanding between Guyub and his bandmates themselves.

"...as for me personally, I don't want to perform at cigarette-sponsored events, for example. The problem is, why does music have anything to do with cigarettes? Some Bunbury personnel are still idealistic, including me, so we try to avoid that stigma. But some others said, 'let's go, let's do it', 'who doesn't like it when there's money for a gig?' right? Finally, we must go back to the mutual agreement. Whether it's taken or not,

I personally will continue to maintain my idealism and speak out about it. Although yes, we still perform on the cigarette-sponsored events because it was a mutual decision. Even though it's not completely idealistic, it's still democratic (laughs)..."

If Faizal from Well Whale chose a mainstream streaming platform like Spotify for the sake of practicality, Guyub has other reasons, namely exposure and market. He explained, Spotify provides useful data for marketing purposes such as age, city of origin, and other musicians similar to Bunbury. Indeed, Spotify compared to other platforms provides the most comprehensive metrics for musicians. As explained by (Maasø & Hagen, 2020)

"...Spotify has been the most successful actor in acquiring and providing music metrics and has capitalized on its first-mover advantage in the music-streaming business even in the company of such data behemoths as Amazon, Google, YouTube, and Apple. ..."

Even so, Guyub also admits that Spotify is not a democratic DSP. This is in contrast to Bandcamp which is very friendly for musicians or bands who are starting out, regarding monetization.

Bandcamp in Guyub's eyes is actually more promising if you want a more specific audience. He said, although Bandcamp is an alternative, it can reach a more globalized community. Guyub explained that works from The Bunbury are often purchased and downloaded by listeners from Singapore or Australia. Apart from that, Bandcamp was also chosen as a political statement for The Bunbury, at least for Guyub himself.

"Our indiepop identity can be strengthened through Bandcamp, because being indiepop is sometimes affiliated with indie types who are truly DIY and one form of being 'truly' indie is distributing is through Bandcamp. Although in the end I also feel that The Bunbury failed to form a pure independent identity because there is also mainstream media. But I think it's unique, because on one side we are an indiepop band, but sometimes we are just like any other bands in general."

The Opportunists

Gilang and Jale are in the same type of independent musicians. They think that being an independent musician means being a musician as freely as possible. For Jale, the freedom to be an independent musician can be shown by the preference of music distribution which can be done in any way, no matter if there is no consideration of idealism. This is in contrast if we look at Faizal and Well Whale who choose to distribute their music through certain channels, which is in line with their independence values.

"I do think like this. So if an independent musician is a musician who moves 100% on his own awareness. Whatever that is. The point is that what an independent musician has is freedom. For example, he is free to make so many songs, no matter how rich he wants to be, no matter how idealistic. If he's made songs no matter how idealistic, no matter how good, he has to have a purpose, who he wants to listen to? So, about producing songs, about learning how to sell, about promotions, market research, all kinds of things. It's in that one freedom. So he is free to do whatever he wants"

Jale added, the difference between independent and mainstream musicians lies in what motives drive these musicians to create their work. This is what eliminates the value of honesty that should also be held by independent musicians. For example, when a musician makes music that is designed to meet the demands of the Tiktok trend market by someone other than himself, then he is not an indie musician.

Both Jale and Gilang said that they had no sponsors to avoid in their musical activities. Gilang explained that he would not refuse if he was offered a stage affiliated with a large corporation or cigarette. The only difference with Jale is that Gilang will consider twice if he is offered a stage from the government

"I don't have one (sponsor preference), because I still see the business side when running CAL. So I also don't care when other people say 'you are a cigarette band' or whatever. I see CAL as a company, there are structured members, the ratio of business to fun may be 60-40. Business is 60% fun and 40%"

However, based on the quote above, Gilang also admits that he was once again in an unpleasant phase when carrying out his music

project. An example is when he took all the available stage offers because of fee considerations. Once on stage, Gilang no longer felt happy, as if he was only doing it for the fee he had already paid. For him, this is a lesson not to be too ambitious in pursuing material things.

Gilang further also agrees that independence and its meaning which he believes to be flexible. This means that independence can be negotiated based on the demands, needs or opportunities that Gilang faces. The business aspect is something that he considers crucial to develop. However, Gilang will still maintain his independence value through his creative aspects such as when composing music or lyrics.

If the groups The Idealists and The Moderates use their band accounts to convey social messages, then Gilang does something different. Interestingly, Gilang, through his CAL project, doesn't even have a social media account that specifically contains the content of his musical activities. He conveys all information and interactions with CAL via his personal social media. This is related to how Gilang perceives CAL as his solo project, and not a music group.

Gilang also agreed that there were several obstacles when he used his personal social media as an account which also shared his activities as a CAL with the audience. The reason is, Gilang is a musician who strategizes how music-related content needs to be uploaded on social media. Often it collides with posting his personal life.

"...for example, I've made a timeline for Instagram posts. Then I entered the schedule that was supposed to be on Monday, but on Monday I want to make a posting about my personal life instead, so I was confused about how to blast my musical activity through my accounts (laughs). But it's okay because this is a personal Instagram, so I don't think so much about which one to upload first..."

Gilang explained, he did research before he released his works on various DSP (Digital Streaming Platforms) or when he wanted to share stage schedules. Through this research, he can find out what kind of content his followers are most interested in. From this research, Gilang later found out that his audience on Instagram social media was right on target. Gilang explained, so far the followers who

often view his content come from independent music lovers as well, even though Instagram is a private account.

Gilang maximizes the use of his Instagram to increase engagement and the number of listeners on DSP. This is what makes him more careful when utilizing Instagram. Gilang's considerations in sorting and selecting what he displays on social media, especially Instagram, follow his audience which is currently dominated by indie music fans. Gilang said that what he showed was more related to his musical activities, such as promotions for his fellow bands, stage schedules, teaser releases, or merchandising matters.

Just like Gilang, Jale and Dream Coterie strive to get the best exposure from their intended audience. For Jale, social media audiences are now transitioning in terms of consuming information. According to him, when the audience has formed a personal relationship with the musician, then the audience will be active in seeking information. This is what Jale and his manager want to build through content on Instagram

"What I learned is that there is a change in the behavior of social media users. We used to think that if an individual already likes a band, he/she will follow the information that was given through the social media. Maybe it used to be like that. But now it seems that social media users are even thirstier. They will follow our social media not just for basic information, but more than that. So for me, actually the main goal of creating content is not to gain a lot followers, but the important thing is that our content has its fundamentals. For example, there are two things here. The first is strategy of how can the content be made viral? The second is how this content really hits social media users. So, for example let's

use the second option. At least it really hit. So we focus not on quantity, but on one person at a time, even though it's a little bit, but it's affected..."

The definition of "really hit" from the quote above, Jale explained as audience interaction through content that is in accordance with the work made by Dream Coterie. For example, when Dream Coterie makes a song about a quarter-life crisis, they will upload content on Instagram that invites their audience to share their opinions regarding their worries. Of course, this also needs to be assisted by other gimmicks so that it can attract the audience to participate more.

"...for example through content that invites the audience to have an opinion, we ask 'what do you think of losing direction in life?' or 'have you ever felt lost in life? Please tell us'. Now, let's make one more 'seasoning' so that people will answer, we can give away merchandise or other giveaways. We want to appreciate those who relate and interact with our content. So in the end, from all that, one output emerged, making them fall in love with Dream Coterie. If already in love, they can also be our marketing staff. Or aka walking marketing"

If we compare it to The Idealists and The Moderates, the musicians in this group place great importance on content and gimmicks to support engagement with their audience. This is also a consideration when selecting media for press release purposes. For Jale and Gilang, all media is an option to spread news about their works. There is no media that is avoided, whether it's because of political and economic considerations or whatever. This is because they treat their music projects as business prospects. Hence, they of course have more branding awareness compared to The Idealists or The Moderates.

Typification of Bandung Indie Musicians and Their Media Preferences

	Characteristics	Platform Used*	Media Avoided
The Idealists	Firm on its integrity as an independent musician, refusing to be commodified	Artists oriented platform (ex: Bandcamp). Freemium business model (ex: Spotify, Youtube Music) Physical release (ex: cassette)	Media affiliated with corporation, usually cigarettes company (ex: DCDC, PopHarilmi), Political Media, Government owned media.
The Moderates	Negotiate their independence as a musician, usually in terms of finances and exposure	Freemium business model (ex: Spotify, Youtube Music), Artists oriented platform (ex: Bandcamp), Physical release (ex: cassette)	Political Media, Government owned Media.
The Opportunists	Usually see their music projects as business prospects, so that it will take any opportunity that can develop its business	Freemium business model (ex: Spotify, Youtube Music), Artists oriented platform (ex: Bandcamp), Physical release (ex: cassette)	None.

*Sorted by their preferences

Figure 1. Typification of Bandung Indie Musicians and Their Media Preferences
Source: Processed by researchers

Conclusions

The typification shown in Figure 1 shows that in reality there are several kinds of independent musicians. In Bandung, researchers found three types of indie musicians; The Idealists, The Moderates, and The Opportunists. Each type is influenced by the meaning and practice of independence. Of course, they each have their own characteristics, including how they relate to the media.

With this kind of typification, it can be clearer for third parties who want to build

relationships with independent musicians in Bandung to see which musicians are most appropriate to meet their needs. For example, the government would be better off working with musicians in The Opportunists. Major music festivals may request musicians in The Moderates and The Opportunists to perform at their events. Grassroots music collectives that are not sponsored by major corporations are well suited to carry out musical activities with The Idealists. Even though they are all independent bands, they are different, and they do it their way.

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