

**AN ANALYSIS OF DIGITAL MARKETING COMMUNICATION STRATEGIES
USED BY THE INDIE BAND COLORCODE**



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**Submitted to Fulfill the Requirements for Obtaining a bachelor's degree in
Communication Studies at the Faculty of Socio – Cultural Sciences,
Universitas Islam Indonesia**

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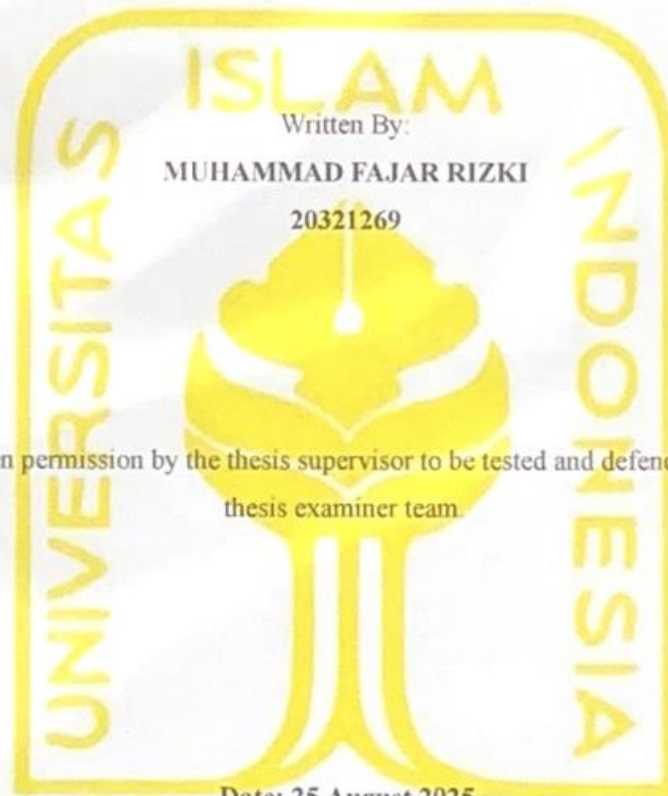
**Faculty of Socio – Cultural Sciences
Indonesia Islamic University
Yogyakarta**

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BY THE INDIE BAND COLORCODE



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MOTTO

“There is nothing outside of yourself that can ever enable you to get better, stronger, richer, quicker, or smarter. Everything is within. Everything exists. Seek nothing outside of yourself.”

Miyamoto Musashi, The Book of Five Rings

FOREWORD

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Penulis

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ABSTRACT

Rizki, Muhammad Fajar (2025). An Analysis of Digital Marketing Communication Strategies Used by the Indonesian Indie Band Colorcode.

Department Faculty Socio-cultural Science

Universitas Islam Indonesia

This study examines the digital marketing communication strategy of the Indonesia indie band Colorcode. Using the Philip Kotler framework of marketing and the Strategic Digital Marketing Communication (SDMC) model integrating Segmentation, Targeting, and Positioning (STP) with the 7P Marketing Mix, the study analyzes how Colorcode navigates the digital ecosystem. The research employs a mixed-methods approach that combines document review, platform analytics (Spotify, Instagram, YouTube), and qualitative interviews with band members and fans. The findings indicate that Colorcode targets young audiences aged 17–25 across Java. Their digital marketing mix leverages platforms like Instagram and Spotify for promotion, distribution, and community building, alongside merchandise, music releases (EPs, Singles), and live performances. The band strategically uses music addressing themes like the quarter life crisis to resonate culturally with their target audience. The research identifies both supporting factors (digital accessibility, targeted content, cultural relevance) and potential challenges within its digital communication. The study offers practical recommendations for emerging artists seeking to maximize fan engagement and brand loyalty through integrated digital strategies, and contributes to theoretical discourse by illustrating the dynamic interplay between STP and 7P within the SDMC paradigm.

Keyword : *Digital Marketing Communication, Music, Colorcode, Marketing*

ABSTRAK

**Rizki, Muhammad Fajar (2025). Analysis Digital Marketing Communication.
Department Faculty Socio-cultural Science
Universitas Islam Indonesia**

Studi ini bertujuan untuk mengetahui strategi komunikasi pemasaran digital dari band indie Indonesia Colorcode. Dengan menggunakan kerangka pemasaran Philip Kotler dan model Strategic Digital Marketing Communication (SDMC) yang mengintegrasikan Segmentation, Targeting, and Positioning (STP) dengan 7P Marketing Mix, studi ini menganalisis bagaimana Colorcode menavigasi ekosistem digital. Melalui pendekatan metode campuran yang menggabungkan tinjauan dokumen, analisis platform (Spotify, Instagram, YouTube), dan wawancara kualitatif dengan anggota band dan penggemar. Kami menemukan Colorcode berfokus pada kaum muda (17-25) di seluruh pulau Jawa. Bauran pemasaran digital mereka memanfaatkan platform seperti Instagram dan Spotify untuk promosi, distribusi, dan pembangunan komunitas, di samping barang dagangan, rilis musik (EP, Single), dan pertunjukan langsung. Band ini secara strategis menggunakan musik yang membahas tema-tema seperti krisis seperempat kehidupan untuk beresonansi secara budaya dengan audiens target mereka. Penelitian ini mengidentifikasi faktor pendukung (aksesibilitas digital, konten yang ditargetkan, relevansi budaya) dan hambatan potensial dalam komunikasi digital mereka. Studi ini menawarkan rekomendasi praktis bagi artis baru yang berusaha memaksimalkan keterlibatan penggemar dan loyalitas merek melalui strategi digital terpadu, dan berkontribusi pada wacana teoritis dengan mengilustrasikan interaksi dinamis antara STP dan 7P dalam paradigma SDMC.

Keyword : *Kommunikasi Digital Marketing, Music, Colorcode, Marketing*

CHAPTER I

INTRODUCTION

A. Background

The development of music has evolved into a major global industry. In his book *Marketing 5.0: Technology for Humanity*, Philip Kotler explains how digital marketing is rapidly evolving through the integration of human-like technologies aimed at creating, communicating, conveying and increasing the mark of every customer journey (Kotler, 2021).

Prior to the era of digital marketing, Kotler explained five marketing concepts in his book *Marketing 5.0: Technology for Humanity*. The first is Marketing 1.0, which is product-centered marketing aimed at creating a perfect product or service that delivers the highest value in the customer's mind. This concept focuses on product development and the four Ps (product, price, place, and promotion). The second is Marketing 2.0, which is customer-centered and centers on the principles of segmentation, targeting, and positioning (STP), which are foundational to modern marketing strategy. Segmentation involves dividing broader markets into distinct subsets of customers who behave in similar ways and needs. Once segments are identified, the next step is targeting, which entails evaluating each segment and selecting one or more segments. Finally, positioning refers to designing the company's offering an image in a way that occupies a distinctive and valued place in the minds of consumers.

These processes enable marketers to focus their efforts efficiently and effectively to meet the specific needs of their chosen audience. Third is Marketing 3.0, which is human-centered marketing that requires companies to create products, services, and cultures that generate positive social and environmental impacts. Fourth is Marketing 4.0, marks the transitions from traditional to digital marketing with the goal of adapting to these changes by communicating and delivering their products and services through an omnichannel presence. Finally, Marketing 5.0 is the integration of Marketing 3.0 and Marketing 4.0.

In the era of globalization, the music industry has changed, particularly its digital marketing practices. Technological advancements significantly influence the evolution of the music industry, especially in marketing communications. As a result of these technological shifts, the existing marketing system is also evolving,

mirroring the continuous transformation of the music industry since the 1990s. music industry has changed since the nineties and will continue to develop in the future. Digital platforms now easily accessible to musicians have transformed how they market their work (Syahida, 2020). Moreover, every generation has a different perception on how to listen to music. Generation Y is more likely prefers streaming on Spotify over purchasing physical or digital albums (Kotler, 2021).

Emerging bands demonstrate sufficiently sophisticated strategies to serve as subjects for research into their marketing communication practices in this era of globalization. One of the most effective tools for promoting recorded music is live performance, which can be captured and shared carefully or in a physical environment (Shane, 2022). While live performances can serve as powerful promotional tools especially when recorded and shared widely via digital platforms many artists and bands have successfully gone viral through performances posted on social media platforms like TikTok. However, some continue to rely on traditional methods, including live shows, to achieve widespread recognition. Consumers prefer to network and create groups on various online media platforms that share common preferences, interests and desires (Rehman, Gulzar, Aslam, 2022).

Indie bands such as Reality Club, Eastcape, and many more bands emerged, making the realm of music wider. Independent bands or indie bands are increasingly being accepted in Indonesia. Even though indie bands operate without a major label, they continue to gain visibility and influence on the Indonesian music scene. Some of them even rival the popularity of big-label mainstream bands or singers (Rinjani, 2023). Independent label are recognized for offering flexibility and creative freedom to the band that was promoted (Syahida, 2020).

The increasing number of emerging bands—particularly indie bands—reflects growing interest among millennials, driven by the expansion of mass media, which has accelerated marketing developments and transformed the music industry significantly. Marketing strategies must continuously evolve to align with changing market conditions, requiring ongoing upgrade and adaptation (Kotler, 2021).

The digital transformation has introduced a faster-paced environment across all domains. Marketing today is more strategic, more efficient, and therefore less expensive. Nowadays, digital marketing offers a lucrative return on investment, particularly through social media platforms (Kuyucu, 2021). This study analyzes the

band's marketing practices through platforms such as Spotify, YouTube, Live performance, along with other elements that are in line with marketing today.

Independent musicians focus not only on songwriting and music production but also the development of professional marketing strategies (Murphy, 2020). The development of marketing strategies of indie, independent, or underground bands differ somewhat from those employed by mainstream bands. The majority of independent musicians seek support for the necessary marketing, administration and management processes required to develop a career in the music industries (Murphy, 2020). Promotion involves mandatory monitoring of trends and the current situation in the music industry, along with effective communication with audiences and consumers of musical content (Mikhail, 2021). Trends, organizational structures, and mass media play integral roles in shaping the music industry (Mikhail, 2021).

According to Kotler (2021), technology enables marketing to become more personalized and human-like through customization and interpersonal engagement. This shift has accelerated the growth of many indie bands, as streaming platforms facilitate rapid exposure. For example, within its first year, the band Collorcode has reached 4000 listeners in one month on Spotify. Advancements in technology have made it easier for various artists to display their work on social media, especially with the current trend of indie or underground bands.

Integrated Marketing Communications (IMC) functions as a comprehensive system linking sales and customer satisfaction, enhancing both service delivery and brand value (Rehman, Gulzar, Aslam, 2022). A deeper understanding of IMC reveals key intersections between marketing and sales of band Collorcode especially on in how the band is positioned and promoted by its producer. The marketing information system that is designed by IMC strategists, fosters a clear understanding of brand perception, enables timely communication with consumers, and provides insights into competitive activity—factors essential for shaping effective vital, especially for those who are responsible for setting marketing policies and strategies (Rehman, Gulzar, Aslam, 2022).

Colorcode is a recently formed band established in 2022, making it relatively new to the Yogyakarta music scene. However, its popularity has extended to global youth music scenes. Within years, the band gained between 4,000 and 110,000 monthly listeners on the Spotify platform. They have performed at various events and venues, including cafes, where they have consistently drawn attention as

standout performers. Understanding demographic shift market in a collective way is essential for predicting market trends and planning effective marketing strategies (Kotler, 2021).

Colorcode's global appeal stems from its distinctive sound and meaningful messaging, which resonate with international audiences. Their innovative musical style and effective use of digital platforms enhance their international presence. Their rapidly growing fan base highlights the urgency for promotion and expansion, offering significant global growth potential.

B. Problem Formulation

1. What are the key components of Colorcode's digital marketing communication strategy?
2. What are the supporting factors and obstacles in Colorcode's implementation of digital marketing communication?

C. Research Objective

1. Based on the problem of formulation above, this research aims to: examine the digital marketing communication strategies employed by the band Colorcode in the global context.
2. To identify supporting factors and obstacles encountered by Colorcode in implementing digital marketing communication.

D. Practical Benefits

1. **Increased Fan Engagement:** By analyzing their communication strategies, Colorcode can enhance their connection with fans, leading to more interactive and meaningful engagements.
2. **Optimized Promotion Channels:** Identifying the most effective platforms for reaching their audience allows the band to focus efforts where they are most impactful, increasing attendance at shows and streams.
3. **Enhanced Brand Identity:** A clearer understanding of their messaging helps Colorcode strengthen their brand identity, making them more recognizable and relatable to fans.
4. **Improved Event Promotion:** Practical insights can lead to better promotion strategies for concerts and releases, maximizing visibility and attendance.

E. Theoretical Benefits

1. Audience Analysis: The study can deepen theoretical understanding of fan behavior and preferences, contributing to music marketing research.
2. Strategic Communication Insights: Developing a comprehensive communication strategy can serve as a model for other bands seeking to enhance their market presence.
3. Innovation in Fan Engagement: Exploring new methods of communication can contribute to the development of innovative engagement strategies for digital audiences.
4. Integration of Music and Marketing Theory: Bridging the gap between music industry practices and marketing theories can enrich academic and industry knowledge.
5. Cultural Impact: Analyzing how communication strategies affect cultural perception of the band can contribute to broader discussions on music and culture.

F. Literature Review

In *Music Aggregators and Intermediation of the Digital Music Market*, Patryk Galuszka argues that, contrary to popular belief, the rise of the Internet has not eliminated the role of music advocates. Individual artists and independent labels who want to sell their music on digital music platforms often rely on third-party aggregators or distributors. Using concepts from modern economics, this article shows that the emergence of music aggregators is a market response to the high transaction costs and bargaining differences associated with online sales of digital music. The study suggests that major music industry players may maintain exclusive relationships with music groups, which may lead to the emergence of vertically integrated firms that have a significant impact on cultural markets (Galuszka, 2015).

Marketing Communication Adaptation in Music Industry in Indonesia Amidst the Covid 19 Pandemic : a Case Study of Independent Musicians by Alvin Gus Abdurrahman Wahid. The entertainment industry is one of the industries most affected by the COVID-19 pandemic. Both the Indonesian and global music industries have faced significant challenges due to the pandemic. For example, musicians and stakeholders in the private music sector in Jakarta and surrounding

regions have been significantly impacted by the pandemic. With government-imposed restrictions such as social distancing, physical distancing, and PSBB (Pembatasan Sosial Berskala Besar), the creative industries—particularly the music sector—have had to adapt by producing and distributing content digitally. In this study, the author examines the literature from the past five years, as well as other relevant sources, focusing on changes in the Indonesian music industry during the pandemic. This study employs interviews with artists from niche music scenes and other professionals within the music industry, including independent musicians and small-scale producers. In conclusion, The study suggests that independent musicians must intensify their marketing efforts and engage directly with audiences, with a strong social media presence being essential to increase visibility and audience connection (Wahid, 2021).

The Move to Artist-Led Online Music Distribution : Explaining Structural Changes in the Digital Music Market by Jesse C. Bockstedt, Robert J. Kauffman, Frederick J. Riggins. This study proposes a model to understand changes in the market structure of the music industry value chain due to new trends in digital distribution. The value chain and distribution network of the traditional music industry and the product characteristics of digital music are considered in relation to customer value creation. This study explores structural changes in the market from the perspectives of various stakeholders involved in the value chain of the music industry. The study identifies key drivers of market transformation and outlines the role of each actor in the value chain of the digital music industry. Changes in market structure are creating new challenges for intellectual property rights in digital music. These arguments are supported through illustrative case examples (Bockstedt, Kauffman, Riggins, 2004).

Integrated Marketing Communication Strategy in Music Companies During the Convergence Era: A Case Study of FFWD Records and Hema Records. The adoption of integrated marketing strategies and digital commercial tools accelerated in Indonesia with the rise of the digital era. With the advent of iTunes, music streaming services such as Spotify and Joox are now available in Indonesia. FFWD Records and Hema Records have leveraged these developments to remain competitive amid industry consolidation. The study investigates the constraints and strategic supports these labels may employ era of mergers, and researchers will be looking to see what kind of restrictions and support they will use in the future

(Novian, 2019). The researcher draws upon several theoretical frameworks to address the research questions related to current industry challenges. The study applies theories from general marketing, integrated marketing communication, and music-specific marketing disciplines. The study employs is descriptive qualitative research. Data was collected through observations, interviews, and document analysis. To strengthen the validity of the findings, the researcher gathered reliable data from relevant articles and credible reports (Novian, 2019).

The study identified marketing communication strategies used by FFWD Records and Hema Records amid the rapid evolution of media in the era of convergence. FFWD Records and Hema Records use several online-based media into their promotional strategies to support the sale of physical music releases. In addition to digital platforms, FFWD Records and Hema Records use an offline promotional mix such as holding gigs carried out independently by FFWD Records, or shows & tours carried out by bands under the auspices of Hema Records. These two independent record labels have different strengths and weaknesses (Novian, 2019).

G. Conceptual Review

A. Strategic Digital Marketing Communication

Internet advertising represents an evolution in interactive digital marketing communication tools available to marketers (Semara, Handayani, Rahayu, Shaddiq, 2021). Strategic Digital Marketing Communication (SDMC) is an integrated approach that combines Segmentation, Targeting and Positioning with 7P of Marketing Mix in the digital ecosystem, where these elements dynamically influence one another (Kotler & Keller, 2022).

Segmentation is the process of dividing a market into distinct groups of buyers based on differences in needs, characteristics, or behaviors, so that each group can be targeted more effectively with tailored marketing strategies (Kotler & Armstrong, 2018). As digital technologies have advanced, modern digital segmentation increasingly relies on AI-powered clustering techniques to analyze behavioral data (e.g., browser history), psychographics (e.g., social media interests), and real-time intent indicators (Wedel & Kamakura, 2012).

According to Kotler and Armstrong (2018), targeting is the process of evaluating each market segment's attractiveness and selecting one or more

segments to enter, allowing companies to focus their marketing efforts on the most promising groups of customers. Chaffey and Ellis-Chadwick (2019) define digital targeting as the process of identifying and reaching specific audiences online through digital channels by using data such as demographics, interests, behaviors, and location, aiming to deliver personalized and relevant marketing messages.

Positioning is the strategic process through which a brand or product adapts its positioning strategy over time in response to changing market conditions, customer preferences, or competitive actions, ensuring that the brand remains relevant and competitive (Kotler and Keller, 2016). Chaffey and Ellis-Chadwick (2019) describe digital positioning as the strategy of establishing a brand's unique presence and value in the digital environment, ensuring that it is perceived distinctly by online audiences through tailored content, user experience, and digital communications.

Internet advertising offers distinct advantages over traditional media, marking a transformative shift in the history of mass communication (Semara, Handayani, Rhayu, Shaddiq, 2021). Digital advertising encompasses all forms of marketing delivered through electronic technologies, including internet-based marketing initiatives (Krasniqi, 2022). Content marketing and tools used develop and deliver content to consumers play a crucial role in enterprise innovation and transformation (Ziolkowska, 2021).

The internet offers several advantages over traditional media, making it an increasingly popular tool among marketers (Semara, Handayani, Rahunu, Shaddiq, 2021). Digital marketing is a versatile and effective approach with numerous strategic benefits. It enables businesses to reach customers through social media, videos, and online publications. Digital marketing has a global reach since customers can use the internet from any location, allowing businesses to promote and sell to customers in other states and nations (Krasniqi, 2022). Viral marketing is a significantly more efficient means of reaching a large audience and disseminating a message than more traditional methods (Krasniqi, 2022).

The music industry is still in the process of adapting to the changes caused by widespread internet access, as evidenced by the steady rise in music consumption through streaming platforms. Streaming portals are on a constant increase (Szymkowiak, Kubala, Antoniuk, 2020). Research has found a moderate

positive correlation between the number of an artist's Instagram followers and Spotify followers, along with a weaker correlation between Instagram followers and Spotify listeners (Szymkowiak, Kubala, Antoniak, 2020).

Social media has emerged as the most effective and dominant communication channel, supported by recent studies (Bahri, Harahap, Rahmah, Maulana, Suhairi, 2023). This transformation necessitates a new marketing system centered on the customer. Such an approach encourages greater product engagement, emotional connection, and the creation of added value for consumers (Ziolkowska, 2021).

Social media are excellent tools to communicate with customers; however, several key should be considered. Organizations must actively monitor customer behavior and preference at each level (Ziolkowska, 2021). Digital technology has permanently transformed business operations by removing barriers between customers and their needs (Ziolkowska, 2021). Marketing has evolved into a data-driven function while still emphasizing empathy toward customer experiences (Ziolkowska, 2021).

The era of digital technologies features exceptional growth in customer development (Pascucci, Savelli, Gistri, 2023). Data is assuming an increasingly central role in marketing as a fundamental resource for building and maintaining customers relationships, personalizing products, services, and the marketing mix, and automating marketing processes in real time (Pascucci, Savelli, Gistri, 2023). Research indicates that both social media and email marketing significantly influence customer engagement (Nawaz, Kaldeen, 2020).

IMC could be a more advanced issue than coordination and performance in the pursuit of a variety of activities. Rather, IMC involves aligning the sender's intentions and objectives with the receiver's prior understanding and interpretive context, ensuring consistency across message content and delivery formats, and optimizing channel selection (Rehman, Gulzar, Aslam, 2022). IMC has evolved from its personification as a tactical tool for harmonizing factors of marketing communications mix to a strategic framework aimed at enhancing customer relationships and brand equity strengthening customer relationships and brand (Nankali, Palazzo, Jalali, Foroudi, Amiri, Salami, 2022).

The following provides a structured overview of the 4P and 7P marketing frameworks, along with a brief explanation for each element :

- a. **Product:** The product is what a company offers to fulfill customer needs, including goods, services, or experiences. In creating a product strategy, businesses consider aspects like design, features, quality, and branding to differentiate their offerings (Kotler & Keller, 2016).
- b. **Price:** Price refers to the cost customers pay for a product. Effective pricing considers factors like production cost, competition, and perceived value. Companies may use various strategies like discounts, premium pricing, or price bundling to appeal to different market segments (McCarthy, 1960; Armstrong & Kotler, 2015).
- c. **Place:** Place concerns how and where a product is made available to customers. This includes physical locations like retail stores or digital spaces like websites, as well as the logistics involved in getting products to these points (Kotler & Keller, 2016).
- d. **Promotion:** Promotion involves the communication strategies used to inform and persuade customers, such as advertising, public relations, and digital marketing. The goal is to build brand awareness and drive demand (McCarthy, 1960; Shimp & Andrews, 2013).

The 7P framework extends the traditional 4P model to better suit service-oriented businesses:

- e. **People:** People include all individuals involved in delivering the service. This could be customer service representatives or other staff whose interaction with customers affects overall satisfaction (Booms & Bitner, 1981; Zeithaml, Bitner, & Gremler, 2018).
- f. **Process:** Process refers to the procedures and systems businesses use to deliver products or services. Efficient processes ensure consistency and quality, contributing to a positive customer experience (Booms & Bitner, 1981).
- g. **Physical Evidence:** Physical evidence includes tangible components of a service, like the environment in which a service is delivered or branding materials. This can help customers judge the quality of an intangible service (Rafiq & Ahmed, 1995).

B. Music as Media Communication

Musical behavior has likely played an important part in forging human social behavior (Rabinowitch, 2020). Music is often practiced as a social activity involving several individuals who collaborate in order to create music together (Rabinowitch, 2020). A single composer or multiple composers interact in a social context, such that the resulting music directly represents interaction and may naturally evoke the concept of social experience when replayed (Rabinowitch, 2020).

Musicality may have coevolved in support of this social bonding function. Cultural innovations subsequently led to a diverse range of musical styles and features, while musical knowledge became a cue to social history and cultural group membership (Savage, Loui, Tarr, Schachner, Glowack, Mithen, Fitch, 2021). Synchronized and harmonized group performances help cement group identity, and eventually allow skilled participation in ritualized performances to serve as a hard-to-fake indicator of group membership.

Furthermore, the existence of diverse pieces and sub-styles allows subgroups to express their uniqueness within a broader shared musical repertoire or style (Savage, Loui, Tarr, Schachner, Glowack, Mithen, Fitch, 2021). It is hypothesized that musicality expanded the number of casual relationships (e.g., friendships) and enhanced the quality (depth and complexity) of existing relationships (Savage, Loui, Tarr, Schachner, Glowack, Mithen, Fitch, 2021).

The opportunity for many individuals to participate productively in social interaction through proto-musical behaviors facilitates an efficient bonding mechanism for groups of varying sizes, thereby conferring associated benefits (Savage, Loui, Tarr, Schachner, Glowack, Mithen, Fitch, 2021). The social bonding design mechanisms identified in this study operate at multiple levels simultaneously, in the same way that a couple dancing at a party can intensify their own relationship, and their relationship with the broader social group (Savage, Loui, Tarr, Schachner, Glowack, Mithen, Fitch, 2021).

Musical taste within recently developed suburban areas of a metropolis provides a unique view of the fragmented cultural preferences and social strata in a society (Güven, Kaya, Perrin, 2020). The interplay between globalized mass culture and traditional or conservative values highlights the evolving sociocultural dynamics of newly developed suburban communities emphasis on the ever-

changing civic texture of newly developed suburban areas (Güven, Kaya, Perrin, 2020). In an increasingly diverse and interconnected world, strategies that encourage intercultural social cohesion are of great importance (Crooke, Thompson, Fraser, Davidson, 2023).

Music is a source of cultural understanding and a site for cultural exchange (Crooke, Thompson, Frazer, Davidson, 2023). The idea that music affords opportunities for intercultural understanding and social cohesion has shaped policy and media discourse (Crooke, Thompson, Frazer, Davidson, 2023). The cultural community, as a reservoir of cultural diversity and identity, is involved in self-construction and representation across multiple stages (Jati, 2023).

Cultural identity plays an important role in shaping individual self-concepts. Cultural identity is influenced by various factors, including cultural traditions, norms, and values (Jati, 2023). Community media serves as a key instrument for cultural communities to both preserve and reshape their cultural identities (Jati, 2023). Community media refers to the platforms and media initiatives owned and operated by members of the community itself (Jati, 2023). Cultural identity and community media play a central role in the welfare and empowerment of the cultural community (Jati, 2023).

Optimizing internet-based media technology offers cultural communities significant opportunities to expand their reach and engage broader audiences. By effectively using digital platforms such as social media, streaming services, and online forums, these communities can share their cultural expressions, traditions, and narratives across geographical boundaries, increasing awareness and participation among diverse populations (Jati, 2023).

This digital engagement not only strengthens cultural identity by allowing communities to control their narratives and preserve their heritage but also fosters collective resilience, empowering them to advocate for their values and adapt to changing environments. However, challenges such as digital literacy, access disparities, and the risk of cultural appropriation must be addressed to ensure that these platforms are used ethically and inclusively. By building digital capacity and forming strategic partnerships, cultural communities can harness the full potential of digital media to promote cultural preservation, dialogue, and community-building in a rapidly globalizing world (Jati, 2023).

H. Research Method

A. Types of Research

Effective research methods include subjective assessments of attitudes, opinions, and behaviors. In such contexts, research outcomes are largely shaped by the researcher's expertise and interpretive perspective. This qualitative approach may yield findings that are non-numerical in nature or less amenable to quantitative analysis (Kusumastuti and Khoiron, 2019). This research incorporates data collected through interviews as well as digital platform analytics from the Spotify and Apple Music platforms.

B. Time and Location of Research

This research was conducted over a period of one month to three months. This time setting can be said to be sufficient for data collection. The researcher obtained formal permission from the manager of the Collorcode Band for data gathering procedures. Focus group discussions were also organized in multiple stages, beginning with identifying community members familiar with the band Colorcode, alongside collecting relevant data such as listener statistics.

C. Research Resource

This research uses interviews and other data sources to the integrated marketing communications strategy carried out by the Collorcode band. The first resource person is Amjad, the bassist of the band Collorcode in the city of Yogyakarta. Additional interviews and data were provided by the band's manager.

D. Data Collection

a. Interview

Interviews were conducted by posing questions to informants to gather responses that support accurate data collection. These interviews were conducted face-to-face at mutually agreed locations and could also be carried out remotely. Through structured interview techniques, researcher gain direct access to the perspectives of knowledgeable and meaningful research subjects (Rosaliza, 2015).

b. Document

Documentary data were sourced from digital platforms including Spotify, Google Music and YouTube applications. These served as references and indicators of the marketing strategies the band has

implemented. Additional documentation included marketing materials from the recording studio, album copies, and audience demographic reports.

CHAPTER II

GENERAL DESCRIPTION

A. **Collorcode Band**

Colorcode band is an indie band based in Yogyakarta that was formed in 2022. It was founded by Ical, Galang, Amjad and Iqbal. The band has emerged as a new representative of the underground or 'scene' music movement in Yogyakarta, offering a fresh presence within the local alternative music landscape. Each member plays a key role in the band: Ican as the vocalist, Galang as the guitarist, Amjad as the bassist, and Iqbal as the drummer.

Over the past two years, Colorcode has released two singles and one full album. Their first release was the single 'Shivers,' followed by the EP *Pain That I Buried Inside*, which includes four tracks. Their most recent release is the single 'Collapsing Castle.' Within that period, Colorcode gained over 12,000 monthly listeners on Spotify—an indicator of effective digital marketing strategies and growing audience engagement.

Throughout their journey, Galang—Yogyakarta-based music producer and founder of Fifteensixteenrecs—has played a key role in shaping the band's sound through close collaboration.

B. **Scene Culture Community**

Underground culture emerged as a form of youth expression that challenges dominant norms in society (Pramiswara, 2020). Advancements in digital technology have contributed to the growing influence of the scene culture in contemporary youth culture. Collorcode was an underground band that has gained popularity within the underground scene community.

The scene community has experienced rapid growth since the COVID-19 pandemic. This condition suggests that Colorcode's is likely to getting more popular, particularly in the scene community who represent its core audience.

C. **Vision and Mission**

Colorcode Vision and Mission center on using music as a medium for emotional expression and audience engagement. For Colorcode itself, see music it's not about melody or lyric but as a way to express our emotion, story, and life experience. Colorcode wants to build a space where love with music can grow, inspire each other and potentially serving as a sustainable career path. Colorcode

believes that music fosters connection, enabling individuals to share experiences and discover out jobs. Colorcode are sure through music we can connect each other share, and find each other's meaning in every melody.

CHAPTER III

FINDINGS RESEARCH

A. Research Findings

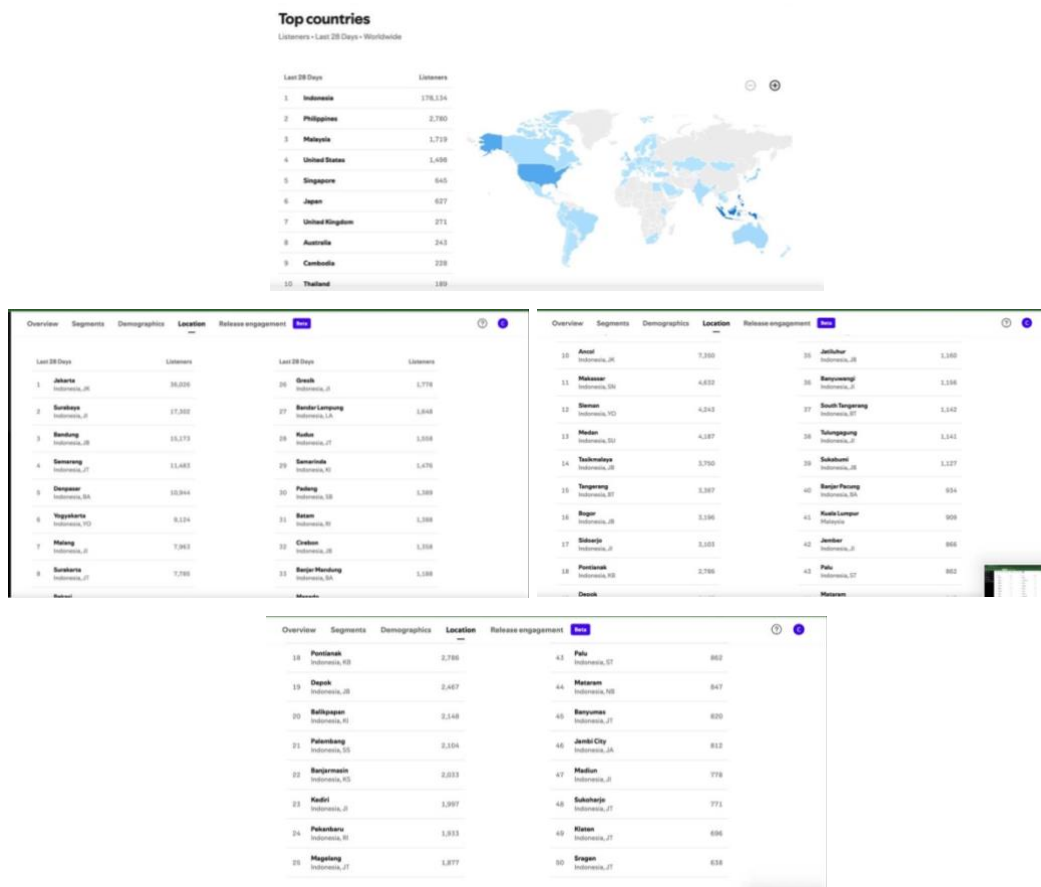
This chapter presents the findings of research conducted over 4 months, from January to April. The findings are presented in accordance with the format that has been designed. Interviews are conducted in the form of face-to-face interviews.

The data obtained from the results of this research are then presented and analyzed using qualitative research methods to describe the actual facts through clear and accessible explanations. These findings are interpreted through relevant theoretical frameworks to examine the application of marketing communication strategies carried out by the Colorcode band. The data itself was obtained from two sources, namely Amjad as a Bassist and also as a Manager, and Ical as a Producer and Guitarist.

1. Segmentation

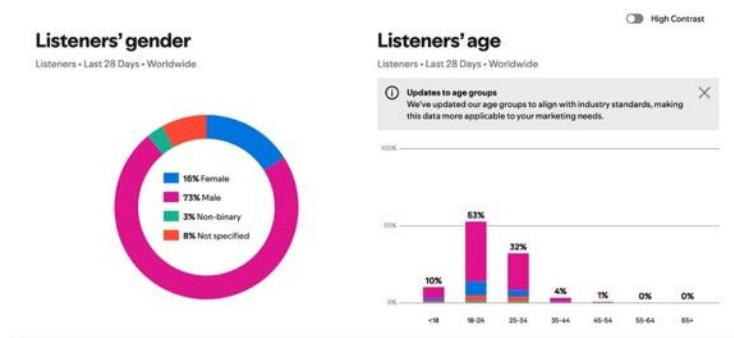
Colorcode itself divides its marketing focus into two aspects, namely age segmentation and geographic location. The primary age demographic ranges from 17 years to 25 years old because they are the most relevant to the music. Geographically, the band focuses on Java and South East Asian, particularly Central Java, East Java, DKI Jakarta, the Special Region of Yogyakarta (DIY), and West Java and Malaysian, because their operations are in Yogyakarta so that access to promotions and tours is easier.

In an interview, Amjad stated "*Because young people are more relevant and relatable to the meaning of our songs. They, who are 15–30 years old, tend to permeate every lyric we deliver.*" (Amjad, January 30, 2025). This is also supported by the data provided by Spotify in Figure 3.1. and 3.2. below.



Picture 3. 1 List of Listeners Each Country and City.

Source : Official Account Spotify Colorcode.



Picture 3. 2 Demographics Genders and Age.

Source : Official Account Spotify Colorcode.

2. Targeting

Colorcode set their targets to tours, collective events, and rock scene events. This strategy helped them build a solid fan base especially as an

independent music m. With lyrics that relate to young people experiencing a quarter-life crisis, they create a deep emotional connection with the listener. This has a big impact on their music industry, because it is not just performing, but also being a voice for the generation that is looking for identity. Ical as a producer and guitarist stated that, "*Our music target is young people, with the hope of reaching more people of this age.*" (October, January 30, 2025). This is in line with the statement of Amjad, bassist and manager "*For merchandise and music, our main target is young people.....*" (Amjad, 30 January 2025).

3. Positioning

Colorcode has positioned itself as both an independent band as well as a pop punk band. It distinguishes itself from other pop punk bands through its unique sound and thematic depth. Musically they combine social, emotional and experiential elements that make them stand out both musically and in terms of brand identity.. Amjad, as the manager and producer explained in his interview, "*Although we don't specifically claim the genre, we present a fresh pop punk feel, especially for Jogja and Indonesia.*" (Amjad, 30 January 2025).

B. Marketing Mix

A marketing strategy is a series of planning and actions designed to promote a product or service to the target market with the aim of increasing sales and customer satisfaction. This strategy includes various elements such as market segmentation, positioning, marketing mix (4P: product, price, place, promotion), and competitor analysis to create a competitive advantage. According to Philip Kotler in his book *Marketing Management* (2016), an effective marketing strategy must be based on a deep understanding of consumer behavior and market trends in order to create sustainable value for companies and customers.

The development of the marketing mix concept from 4P to 7P occurs in line with changes in business dynamics, especially in the service industry. Initially, the 4P concept introduced by McCarthy in 1960 consisted of Product, Price, Place, and Promotion, which focused on marketing physical products. However, in the context of increasingly competitive and service-based modern business, Booms and Bitner (1981) expanded this concept to the 7Ps by adding People, Process, and Physical

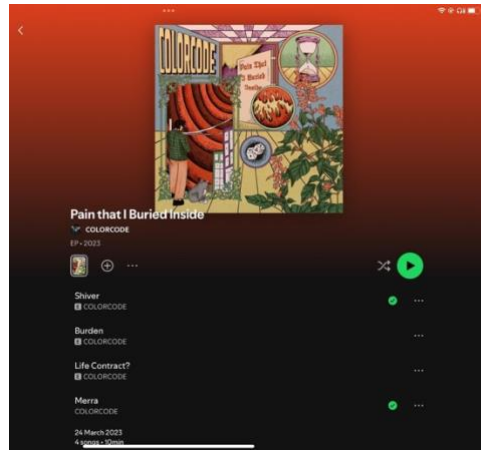
Evidence. These additions are important to ensure service quality, customer engagement, as well as a better experience in interaction between companies and consumers (Kotler & Keller, 2016). The 7P model helps businesses, especially in the service sector, to create a more comprehensive marketing strategy that is adaptive to the needs of the ever-evolving market.

1. Product

Products are everything that is offered to the market to meet the needs or desires of consumers, whether in the form of physical goods, services, experiences, or ideas. According to Kotler and Keller (2016), music as a product includes digital recordings, physical albums, concerts, and merchandise such as t-shirts, posters, and artist-themed accessories. Technological developments have shifted music distribution to digital platforms such as Spotify and YouTube, expanding the reach of artists globally. Beyond its role as entertainment, music serves as a strategic marketing tool in various industries and helps build brand identity. Merchandise not only becomes an additional source of income, but it also strengthens fans' attachment to artists. The success of music depends on the quality, marketing strategy, distribution, and brand appeal developed through experiences and supporting products.

a. EP (Extended Play)

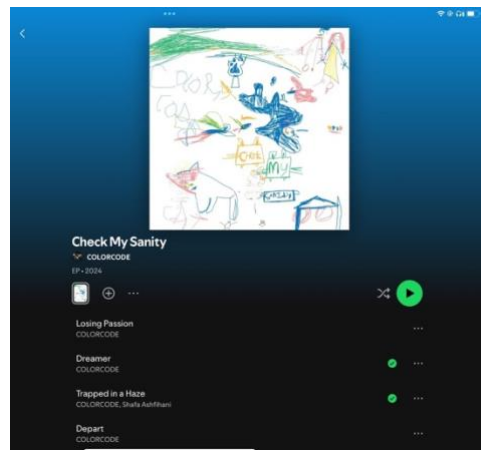
An EP, also known as a mini-album, is a musical release containing more than one single, but is too short to be an album. Typically, an extended play has 4 to 7 songs, with a duration of about 10 to 30 minutes. Colorcode has released two EPs with the first titled "Pain that I Buried Inside" and the second was titled "Check my Sanity". In an interview conducted by Colorcode, They explained that they have released two EPs (Extended Play) and one single *"We have released 2 EPs and 1 single with a total of 9 songs"* (Amjad, January 30, 2024). *"The first EP contains 4 songs, then there is 1 single, and the second EP also contains 4 songs"* (Ical, 30 January 2024).



Picture 3. 3 EP Colorcode Pain that I Buried Inside.

Source : Official Account Spotify Colorcode. .

The first EP released by Colorcode was "Pain That I Buried Inside," which includes four tracks: "Shiver," "Burden," "Life Contract," and "Merra." It was officially released on March 24, 2023, with a total runtime of 10 minutes. The work also experienced great success with the song "Merra" being heard by more than 3.5 million listeners on Spotify and this work ranked first in the band Colorcode, and the work titled "Burden" ranked fifth with a total of more than 650 thousand listeners.



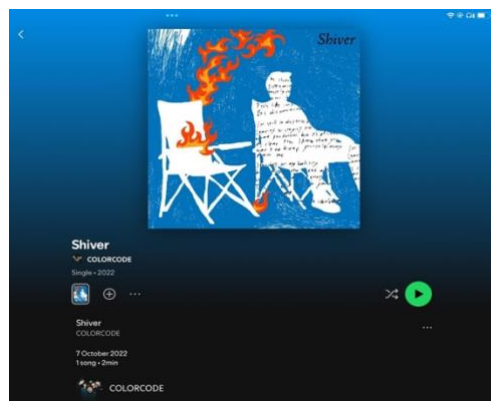
Picture 3. 4 EP Colorcode Check My Sanity.

Source : Official Account Spotify Colorcode

The second EP (Extended Play) is titled "Check My Sanity" with an EP (Extended Play) cover shown in image 3.4 above. Which was released by Colorcode with a total of four songs, "Losing Passion", "Dreamer", "Trapped in a Haze" and the last one "Depart". This EP (Extended Play) was released on May 10, 2024 with a duration on the album of 7 minutes, the song "Losing Passion" in this EP achieved success with more than 400 thousand listeners on Spotify and reached third place in Colorcode's list of most popular songs.

b. Single

In the music industry, a single is a type of recorded release of a song with a smaller number of tracks or playlists than an album or LP recording. Singles are distributed to the public in a variety of formats. Colorcode has released two singles throughout their career. The first single released by Colorcode titled "Shiver" was their first song. This single was released with an album cover as shown in the 3.5 image below.



Picture 3. 5 Cover Single Colorcode Shiver.

Source : Official Spotify Colorcode

The song *Shiver* itself was released on October 7, 2022, this song was quite a massive success, especially since this is their first song. This song has been heard by 1.1 million listeners on Spotify. This song ranks second on Colorcode's list of most popular songs.



Picture 3. 6 Cover Single Colorcode Collapsing Castle.

Source : Official Account Spotify Colorcode.

The second single titled "Collapsing Castle" was released on August 30, 2023, this song reached as many as 500 thousand listeners on spotify, this song ranks fourth in the number of listeners on spotify.

c. Performance

A band's performance can also be considered as an entertainment service product that offers a direct experience to the audience, band performance service products are intangible and unique in each performance so they must be designed to provide a memorable experience. Colorcode has performed in multiple cities. Each Colorcode performance always includes visual promotional materials such as eye-catching posters, as shown in Figure 3.7 below.



Picture 3. 7 Poster Similar Showcase.

Source : Official Account Instagram Colorcode.

Some of the performances carried out by Colorcode are also diverse and always consistent. One notable appearance was *certain occasions*, one

of which is the *showcase* organized by Ten Us with the theme "Similar Showcase". Colorcode performed as the opening act alongside Enola at this event, which took place on December 22, 2024, in Yogyakarta with a ticket range of 135 thousand.



Picture 3. 8 Poster Rise Above.

Source : Official Account Instagram Colorcode.

The first performance by Colorcode was in Temanggung (T-Town) on January 20, 2023. Organized by WWC or Wasted Crew Collective under the title "Rise Above". Colorcode performed with several other collective bands such as Fraken, Sniff, Strepkill and also other bands, tickets sold at Colorcode's first performance at a price of 20 thousand for *Presale* and 25 thousand for *on the spot*.



Picture 3. 9 Poster Glitterer.

Source : Official Account Instagram Colorcode.

Colorcode itself also expanded their performance performance to Jakarta, in this performance Colorcode had the opportunity to participate in the "Glitterer" event which took place in South Jakarta. This event will take place at Toba Dream on November 16, 2024 with tickets priced at 200 thousand *presale* and for *on the spot* 350 thousand, this event is also sponsored by Rockaroma.



Picture 3. 10 Online Performance Colorcode.

Source : Official Account Instagram Newstateapparel

Colorcode has perimented with various performance formats, including live-streamed concerts on Youtube platform on the new state apparel channel. Colorcode itself has gained as many as 35 thousand viewers on Youtube. Live Audio Access Studio in life performance is a technology that allows real-time recording and mixing of sound to improve audio quality during live performances. With the proper use of microphones and optimal mixing techniques, the system ensures that the sound remains clear and balanced for the audience (Grond et al., 2022).

d. Tour

A tour is a performance in different regions within a certain time that is performed by an artist or band to, promote, expand the fan base. and also increase revenue through tickets and merchandise. Colorcode itself has undertaken several tours.



Picture 3. 11 Poster Heavy at Heart 2023 Tour.

Source : Official Account Instagram Colorcode

The first tour will be held from September 2, 2023 to September 29, 2023 with the title "Heavy at Heart 2023 Tour". This tour visits several cities on the island of Java, including Solo, Magelang, Jakarta, Bandung, Jogja, Salatiga, and the last is the city of Batu.



Picture 3. 12 Poster Check my Sanity Tour.

Source : Official Account Instagram Colorcode

The second tour is titled "Check my Sanity Tour 2024" which will be held from June 7 to June 29, 2024. This tour is also sponsored by FAMILIAS which is a clothing brand from Yogyakarta. This tour visited several cities on the island of Java, including Malang, Pandaan, Surabaya, Magelang, and the last one is Yogyakarta.



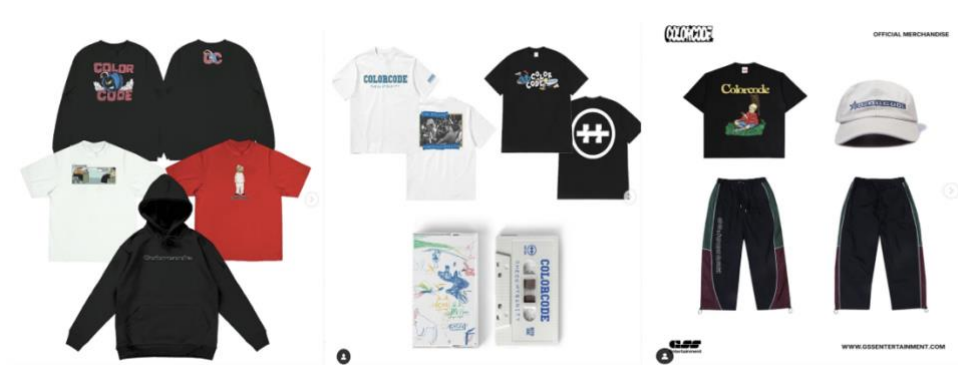
Picture 3. 13 Poster in This Match What’s Left is Our Memories Tour 24

Source : Official Account Instagram Colorcode

The second tour is titled "Check my Sanity Tour 2024" which will be held from June 7 to June 29, 2024. This tour is also sponsored by FAMILIAS which is a clothing brand from Yogyakarta. This tour visited several cities on the island of Java, including Malang, Padaan, Surabaya, Magelang, and the last one is Yogyakarta.

e. Merchandise

In addition to music, performances, and albums. Colorcode also offers a range of merchandise. The variety reflects the band’s broader creative exploration. This is in line with Amjad's statement during the interview *"we always follow the latest trends and look for up-to-date design references so that our products are always attractive to the market"*. The band has experimented with unique offerings, such as cassette tapes, clothing, and track pants as shown in Figure 3.14 below.



Picture 3. 14 Merchandise Colorcode.

Source : Account Official Instagram Colorcode.

2. Price

Colorcode offers varied pricing across its merchandise, this is in accordance with Amjad's statement in the interview, *"we always stay updated with new trends and always create a new design based on new references, so that our product is always appealing to the market"* (Amjad, January 30, 2025). Pricing details are published exclusively on Instagram, enhancing customer accessibility. As Amjad explained: *"For the merchandise, we only focus on Instagram"* (Amjad, 30 January 2025). In the interview, Amjad also provided information so that the price is not much different from the market in general, *"We keep the price of merchandise the same as the market, so that it is not very different from other brands"* (Amjad, January 30, 2025).

These prices can be seen in table 3.1 below:

Product	Price
T - Shirt Colorcode Heavyweight with plastisol ink	Rp 180.000,-
Cassette Check My sanity EP	Rp 65.000,-
Colocode 'Logotype' Hoodie	Rp 340.000,-
Colorocode Track Pants	Rp 350.000,-
Colorcode Cap	Rp 225.000,-
Colorcode Kid Tree	Rp 250.000,-
T - Shirt Only Colorcode Horse	Rp 200.000,-
T - Shirt In This Match What's Left is our Memories	Rp 200.000,-
Jersey "Heavy at Heart"	Rp 295.000,-

Table 3. 1 Product and Price List Merchandise Colorcode

Sumber : Account Official Instagram Colorcode

3. Place

The data below in figure 3.15 shows that the successful implementation of this strategy with the achievement of 18,000+ followers on Instagram and 130k monthly streams on Spotify. Colorcode does not operate through physical retail locations and instead relies entirely on digital platforms for distribution and

engagement. but they use a digital platform. This digital approach offers three strategic advantages: universal accessibility without geographical boundaries, Instagram's interactive features and Spotify streaming capabilities that facilitate fan engagement, and real-time content distribution that transcends physical limitations.



Picture 3. 15 Profile Account Spotify & Instagram

Source : Profile Account Official Spotify & Instagram

4. Promotion

Colorcode employs various promotional methods to achieve the goal of increasing profits, popularity and listeners. The marketing mix applied by the band Colorcode includes publicity, social media marketing, collaboration, tour band. By using this promotional mix, Colorcode strives to increase awareness and interest in its products and encourage merchandise purchases.

a. Publicity



Picture 3. 16 Publicity in Instagram

Source : Official Account Instagram Vultura_yk & Comfortezone.id

The publicity carried out by Colorcode is also different from the publicity carried out by companies in general. The publicity done by Colorcode tends towards Instagram content accounts like the 3.16 image above.

Vultura_yk is an Instagram account for local music merchandise, this content was published on November 26, 2023. The content features unique facts about the band Colorcode, not only showcasing unique facts from the band but also publishes pre-order merchandise of Colorcode T-Shirt merchandise "Ripoff Underdog".

The second publicity is written by media Comfortzone.id on Instagram. The account focuses on providing daily inspiration, with a slogan or goal to make life more comfortable. This account has more than 24 thousand followers and is active in various interesting content around music, culture and the scene community. This publication is about the "Comforte Underroots" show with Colorcode as the guest star here, not only that, the facts facts about Colorcode are also shown here, this post was published on October 18, 2024.



Picture 3. 17 Article Colorcode

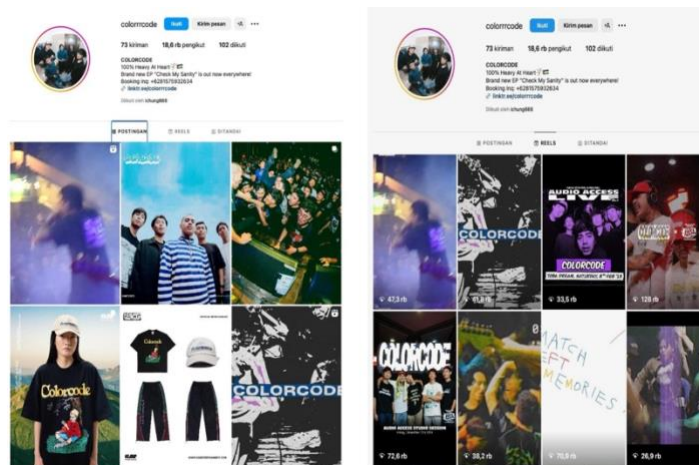
Source : Website Celebrithink.com

Some media, such as the 3.17 image above, wrote articles about Colorcode as the new face of Yogyakarta pop punk. This article was written by Ahmad Akbar Santoso on the Celebrithink.com website on March 14, 2024 4:51 WIB. This article discusses Colorcode, a band with the pop punk genre that emerged in 2022 in Yogyakarta, they quickly became known thanks to the EP "Pain I Buried Inside" (2023). With the songs "Shiver and

"Burden", they combine 2 genres, namely pop-punk and hardcore. The success of their tour in Java attracted many fans with the tour title "100% Heavy At Heart", the quality of their music and energy reflected their extraordinary energy.

b. Social Media Marketing

Colorcode itself also uses social media as part of the promotional mix such as, Colorcode itself has an Instagram account with a number of followers of 18 thousand followers, they only focus on the Instagram platform for media marketing Amjad himself added *"Currently, all our promotions are carried out through online platforms, especially by regularly updating Instagram."* (interview Amjad, 30 January 2025).



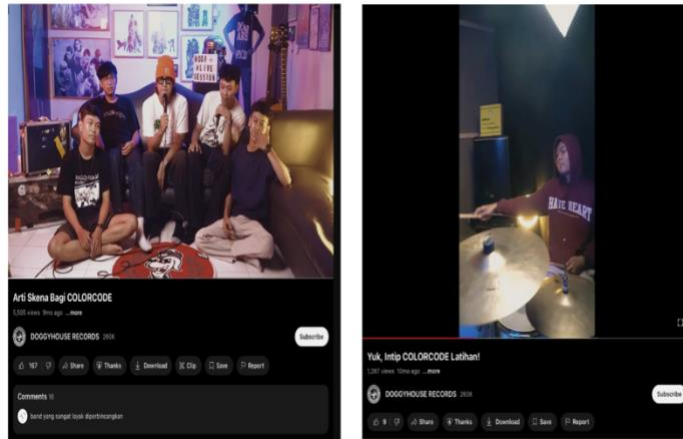
Picture 3. 18 Social media Instagram

Source : Official Account Instagram Colorcode

In merchandise promotion, Colorcode also focuses on marketing from their merchandise to Instagram, not only marketing Colorcode merchandise itself but also posting and marketing concerts, tours, audio access, songs and extended plays. This is in accordance with promotions carried out on social media, especially merchandise as said by Amjad *"As for merchandise, we focus on promotion through Instagram."* (interview Amjad, 30 January 2025).

Colorcode itself also uses a marketing method that is quite different from others, one of which is live instagram, in an interview Amjad explained

that live instagram itself aims to interact, expand the reach of the audience, and build a direct connection with the fans themselves. In their interview they added a statement, *"We regularly hold Instagram Live sessions to talk to fans, so that those who can't attend still feel close with us."* (interview Amjad, 30 January 2025).



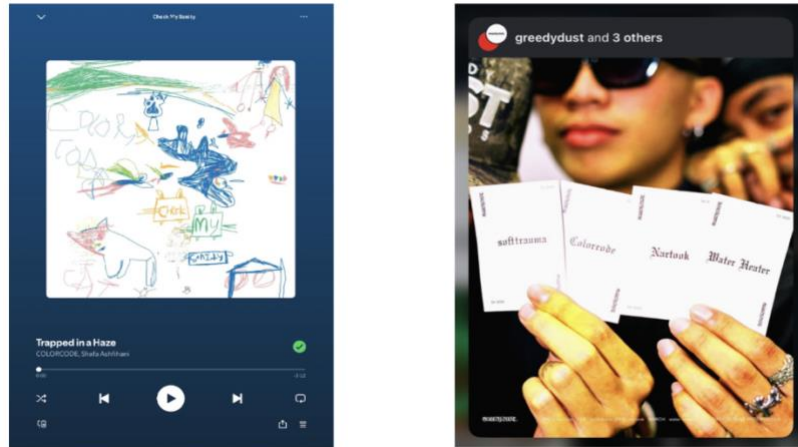
Picture 3. 19 Content Colorcode

Source : Account Official Youtube Doggyhouse Records

Colorcode's marketing is not only carried out on the Instagram platform, Colorcode once held a podcast with the title "The Meaning of Scene for Colorcode". This video was uploaded by "Doggyhouse Records" on May 15, 2024. This video has also been viewed by more than 5000 thousand viewers. In addition, "Doggyhouse Records" also provides insight into their routine practicing the band.

c. Collaboration

Colorcode collaborated as a form of promotion, in his interview Amjad once said *"We once collaborated with singer Shafa, the vocalist of the band Inamor, on a song. In addition, we have also worked together on a merch project where our license is used by a brand from Jakarta"*. (interview Amjad, 30 January 2025). The result of the collaboration was through a song titled "Trapped in a Haze" in their album "Check My Sanity" and their collaboration with *the GreedyDust* brand to create a merch card with a number of 4 cards with different designs.



Picture 3. 20 Collaboration Music and Merchandise

Source : Account Official Spotify & Instagram Colorcode

d. Tour band

A tour is a performance in various locations in a certain time that is done by artists or bands to, promote, expand fans and also increase revenue through tickets and merchandise in his statement Ical as a resource person added that tour is the most effective strategy *"Tour is the most influential promotional strategy around 60% of our total promotions especially because we visit many cities"* (Ical's interview, 30 January 2025).

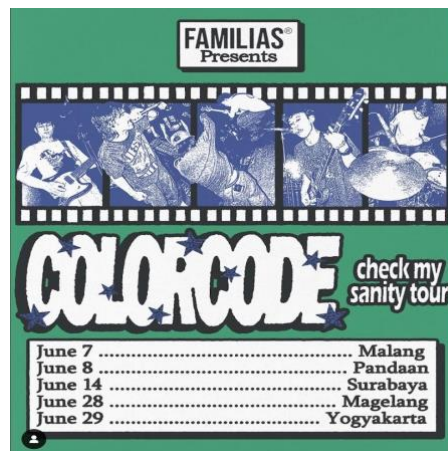
Colorcode itself has done several tours which of course have different influences according to the interview description *"Definitely, each tour brings different experiences and improvements"* (Ical interview, January 30, 2025).



Picture 3. 21 Poster Heavy at Heart 2023 Tour

Source : Account Official Instagram Colorcode

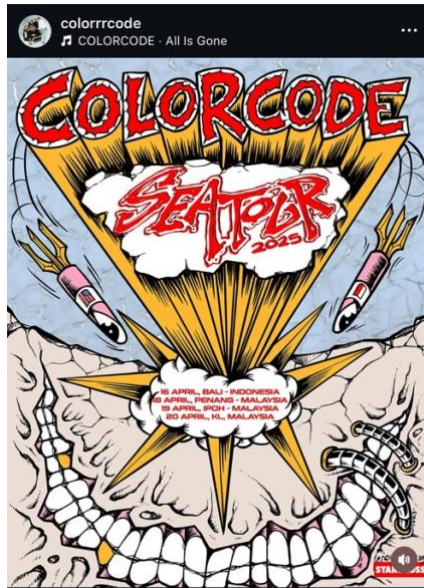
The first tour will be held from September 2, 2023 to September 29, 2023 with the title "Heavy at Heart 2023 Tour". This tour visits several cities on the island of Java, including Solo, Magelang, Jakarta, Bandung, Jogja, Salatiga, and the last is the city of Batu.



Picture 3. 22 Poster Check my Sanity Tour

Source : Account Official Instagram Colorcode

The second tour is titled "Check my Sanity Tour 2024" which will be held from June 7 to June 29, 2024. This tour is also sponsored by FAMILIAS which is a clothing brand from Yogyakarta. This tour visits several cities on the island of Java, including Malang, Pandaan, Surabaya, Magelang, and the last one is Yogyakarta.



Picture 3. 23 Poster in Colorcode Seatour 2025

Source : Account Official Instagram Colorcode

The tour is titled "Colorcode Seatour 2025". The first time Colorcode going tour to another country with 3 main cities being targeted, namely Penang, Ipoh, Kuala Lumpur, this tour will be held for four days from April 16 - 20, 2025.

5. People

Colorcode itself has four member band members, their components have different jobdesks, of course this is different from companies in general, they are technical, their components are also different. Colorcode itself is an independent band so the band personnel are not only musicians, but also the main mover in building the band's identity and character in the music industry. In addition, managers, producers, and sound engineers also play an important role in ensuring the quality of music, visuals and marketing strategies so that they can reach more people. In the world of independent music, of course, every individual or personnel plays a dual role, not only taking care of various aspects such as song distribution, social media management but also performance to perform itself.

In addition to the internal team, the fan community is also part of the people who have a great influence on the existence of independent bands. Support from

loyal listeners both through streaming and word-of-mouth promotions, helps fans stay afloat and thrive without having to rely on big labels.

Based on the interviews that have been conducted, there are two important roles, namely the first is the manager held by Amjad, the manager plays an important role in managing aspects of the personnel so that they can focus more creatively. With the responsibility of strategic planning, concert schedules, contract negotiations, and financial management of the band, not only that, the manager himself also plays the role of liaison with internal parties, managing social media and marketing.

The second aspect in the band Colorcode is that the producer is held by Ical, the producer himself has a different function compared to the manager with the function of directing and perfecting the quality of the music produced, with responsibility for the process of recording, arranging, and selecting the right sound according to the identity of the band.

6. Physical Evidence

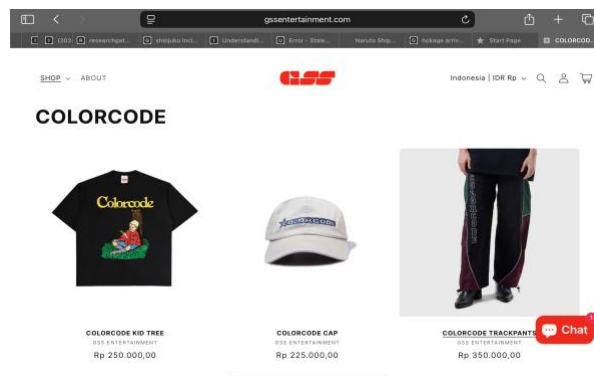
The physical presentation of the product on Instagram is designed and also edited in such a clear, neat and unique way. The unique and contemporary design also creates a creative impression and customers and fans alike are not bored. Colorcode also provides a variety of different merchandise variations, from tapes, jerseys, t-shirts, jackets to pants allowing them to draw their attention to the products offered as shown in Figure 3.24 below.



Picture 3. 24 Presentation Product Merchandise Colorcode

Source : Account Official Instagram Colorcode

Colorcode itself also has a website that collaborates with GSS Entertainment, GSS entertainment is a clothing brand that focuses on its own brand collaborating with artists. Colorcode itself has collaborated in 2025 with products, namely, T-shirts, Hats and Track Pants. Colorcode and GSS Entertainment always ensure that the products they sell are of high quality, and always with new or interesting designs or products.



Picture 3. 25 Presentation Product Merchandise Colorcode

Source : Website Gssentertainment.com

7. Process

Colorcode has an important stage in the process of creating their music and merchandise. In creating songs, they first look for references from various bands, stories, and songs that are in accordance with the theme carried. After that, they delve into the emotions and atmosphere they want to convey, then develop them into harmonizing lyrics and instruments. This process is not done in a hurry, because each song is reflected deeply so that it is not only meaningful, but also able to channel the feelings that it wants to convey to the listener.

This information is also in accordance with Ical's statement during the interview, *"We take references from various sources, but the main step is to prioritize emotions first. from there, we can develop it into lyrics and instruments"* (Ical interview, January 30, 2025). For merchandise, the process is simpler and more efficient, according to Colorcode in an interview with Amjad, *"For creation, we collaborate with internal and freelance designers to produce concepts that suit our desires. The product is then promoted through Instagram*

by including contacts for buyers. We handle the distribution ourselves so that the process is more efficient." (interview with Amjad, January 30, 2025).

They work closely with in-house designers and freelancers to create concepts that fit their vision and identity. Once the design is completed and approved, production begins immediately to ensure quality is maintained. Once the product is done, they promote it through Instagram by including personal contacts to make it more accessible to buyers. In addition, Colorcode handles its own distribution to ensure the process is more effective, controlled, and compliant with their desired standards.

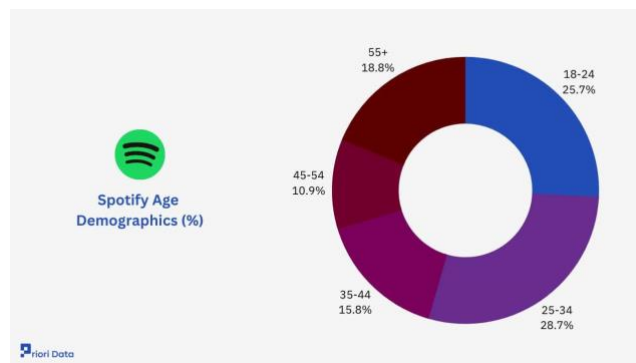
CHAPTER IV DISCUSSION

A. Strategic Segmentation, Targeting, and Positioning Colorcode

a. Strategy Segmentation

Colorcode decided to segment based on geographic groups and demographic groups with a focus on the island of Java and the age range of 15 to 25 years. This approach is the right step to take, considering that the existing data provided by Spotify makes it easier for them to strategize.

Choosing market segmentation according to the data available on Spotify both demographically and geographically provides a number of significant benefits for Colorcode Bands, especially in designing an effective marketing strategy. With existing data, Colorcode can more easily achieve their segmentation. Segmentation enters into geography, supported by existing data they can complete tours, performances, and merchandise, with specific location locations on the island of Java. Meanwhile, demographic segmentation looking at existing data can make it easier for Colorcode to create songs to merch.



Picture 4. 1 Data Spotify Age Demographic

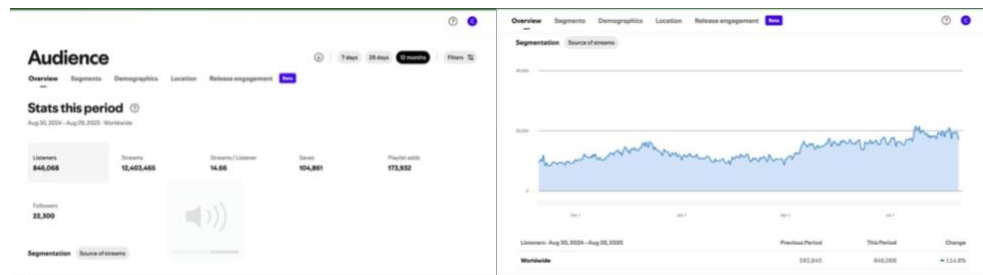
Source : Priori data Website

Based on Figure 4.1 above, it shows that as many as 54.4% are listeners who are included in their target segment. This shows that more than half of Spotify users are segmenting their audience. This makes it easier for the Colorcode band to reach the targeted market.

b. Strategy Targeting

Their targeting strategy is by focusing their segmentation on both demographics and geography. Geographic itself focuses tours, performances to

cities with the most listeners, while also expanding the cities that have the potential to be their market. As for the demographic they are also expanding with their target to more teenagers, and the community of the scene community or pop punk music fans. Around 18 percent of Generation Z in Indonesia prefer to listen to the rock/punk genre, (Jakpat, 2022). This target is what Colorcode is aiming for.



Picture 4. 2 Graphic Overview Listeners Colorcode

Source : Account Official Spotify Colorcode

The result of this targeting is an increase in the number of listeners and also the coherence of listeners, this strategy indirectly creates the existence of a fan base, the results can be seen in figure 4.2 above, this image is an overview graph of the number of listeners each year.

c. Strategy Positioning

The positioning strategy used by Colorcode is to float the USP (Unique Selling Proposition), by combining pop punk sounds with lyrics that are in harmony or relatable with young people with a focus on lyrics such as romance, struggle and togetherness. This can strengthen their identity in the indie and mainstream music market

A consistent visual and aesthetic approach is also important in building a Colorcode Band brand image. They can leverage digital platforms like Instagram, and YouTube to showcase creative content, such as behind-the-scenes, live sessions, or collaborations with local musicians. By positioning themselves as an authentic band and close to fans, Colorcode Band can expand their influence not only in Yogyakarta but also on the national scene.

B. Marketing Mix

a. Colorcode Featured Products Strategic

According to Kotler, "A product is everything that can be offered to the market to be noticed, acquired, used, or consumed and that can satisfy the wants or needs of the customer" (Kotler & Keller, 2016, p. 150). In the music industry, bands not only sell music but also experiences and identities.

Colorcode itself has three superior products from each of their products, three of their superior products such as, Music, Merchandise and Entertainment Services. It also gives a good insight into their band's progress in the future. It can be seen from the time that Colorcode has been standing has always improved both in terms of listeners, users and experience every year. By providing quality products, Colorcode can spread its fan wings to other regions.

Colorcode has always consistently presented something authentic and unique in each of his works. Its products are always diverse and different, reflecting their identity and courage in experimenting with unusual concepts. One interesting example is the release of cassettes, a medium that is now rarely used, but instead chosen as a form of creative expression that brings a nostalgic feel while strengthening the distinctive character of Colorcode itself.

Colorcode itself is routine and always consistent to make songs and is also innovative in music. This step is also a stage of developing the quality of the music, as well as adjusting the music to remain relevant and pleasant to hear by its listeners.

This is also true with product development from the merchandise itself Colorcode has a lot of bold steps in creating merchandise. Various different catalogs ranging from t-shirts, cassette, hats and trackpants. Given that each merchandise has a different starting capital, Colorcode is brave enough to offer their products varied.

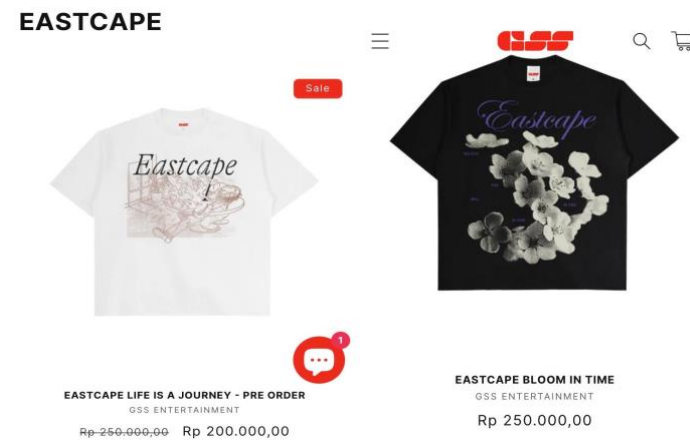
Their performance is also one of the most reliable products from Colorcode. Because their performance is always totality and success brings euphoria at the concert plus their concert concerts which always perform with various bands. The tour is also their marketing strategy with the tour itself not only being able to create a fan base but also spreading the song to a lay listener.

b. Pricing Strategies

The selling price of Colorcode products is influenced by several factors in each product, Colorcode itself has three main products, namely merchandise, music and performance or concert.

Merchandise itself is a product that has a price and is made of two main raw materials, namely materials and overall design and for marketing and distribution itself colorcode using distributors from their own team. The determination of the price also follows from market standards. Colorcode sendiri sees the consumptive market in their market. Colorcode also expands the collaboration market with various brands from Jakarta. This is in accordance with Brand extension theory, bands can improve their name by introducing new products (Aaker & Keller, 1990). The band uses this strategy to create merchandise, apparel and even collaborations with other brands.

The researcher also analyzed each merchandise from other bands that sold merchandise, there were two bands that were used as a comparison, namely the Seringai band group and Eastcape.



Picture 4. 3 Merchandise Eastcape

Source : Website Gssentertainment Eastcape

The first Eastcape that the researcher used as a benchmark for comparison is t-shirts, the Eastcape band group itself sets a price of 200,000 and 250,000 for each t-shirt with a different design and theme.

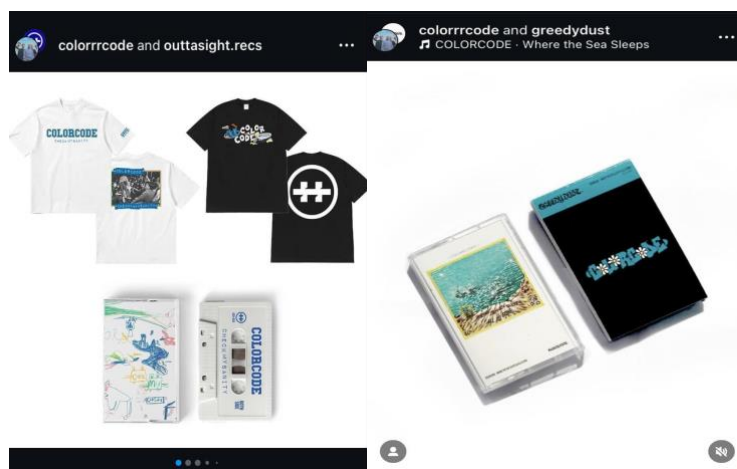


Picture 4. 4 Pricelist Merchandise Seringai

Source : Official Account Tokopedia Seringai

As for Seringai itself, it is priced at 185,000 and 225,000 for each t-shirt, for regular t-shirts with the same design and material theme, it is set at a price of 185,000, in contrast to the price of 225,000 which is sold at a higher price because this t-shirt is in collaboration with the band Burgerkill.

Colorcode itself sets a slightly cheaper price than the Eastcape and Seringai bands with a price of 180,000 for the regular edition and 200,000 for the special edition. This is a good move, especially with a band that is just starting out with a strategy of setting prices a little cheaper than its competitors. The benchmark that becomes the price of a music is quite different, namely from the sale of cassette or CD. Colorcode itself has produced two number of cassette.



Picture 4. 5 Merchandise Colorcode

Source : Account Official Instagram Colorcode

The first cassette released was the album of "Check My Sanity" and the second was the cassette of "Where the Sea Sleeps" which is the latest Extended Play from Colorcode. The first cassette was sold at a price of 65 thousand rupiah, which was a very affordable price coupled with the market conditions at that time the Colorcode had not soared as it is now, the second cassette was priced at a selling price of 89 thousand rupiah.

Colorcode itself sets a price that is quite suitable for the music industry market, Performance from Colorcode also has its own selling price, with different markets and locations. Colorcode itself offers different prices for each one that will perform according to the conditions of the event and also the stars of other bands. With Colorcode growing in terms of music and also the brand, the price is also increasing.

This is one of the main elements in marketing, Kotler and Armstrong define a product or service that is also the main factor in consumer purchases, not only that, price plays a role in product positioning by reflecting the quality of competitiveness. Kotler and Keller (2009) edited that there are five main objectives in pricing, namely sustainability, maximizing current profits, increasing market share, market skimming strategies, and product quality leadership. Pricing is also influenced by affordability, competitiveness, and conformity with product quality and benefits (Kotler & Keller, 2009; Kotler & Armstrong, 2012)

c. Promotion Strategic

1. Publicity Strategy by Utilizing Youtube, Instagram, and Websites

Colorcode does not apply this strategy directly, but the steps that have been taken provide significant results, therefore it is necessary to analyze the researcher. For now, Colorcode has used three platforms, namely Youtube, Instagram, and Website.

Through an article titled "Colorcode, the New Face of Pop Punk Yogyakarta" published by the Celebritithink website, written by Ahmad Sabar Santoso. This article has made Colorcode expand their network and information about their band to a wider audience. This news in the internet

media not only increases exposure but also strengthens positive opinions about Colorcode in the eyes of the public.

Through the channel "Doggyhouse Records" uploads videos about their workouts and also podcasts, indirectly this channel publication provides deeper insight about this band Colorcode, this approach presents relevant and quality information with a fun approach and in line with current trends.

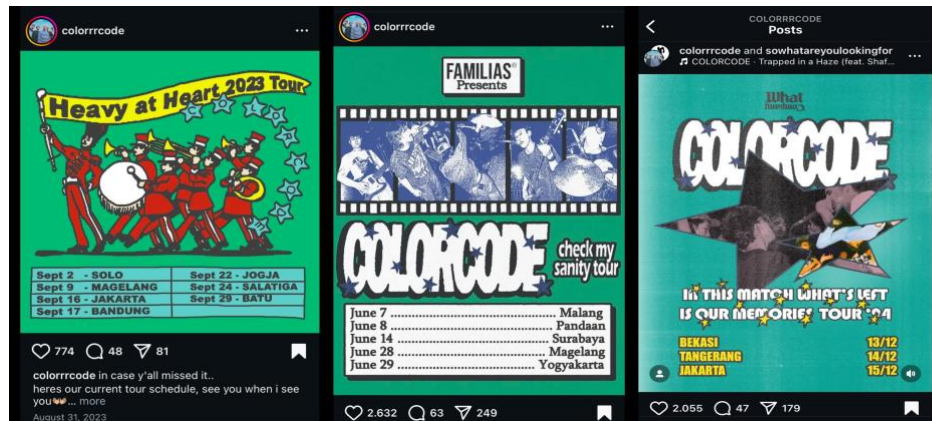
Instagram itself is also a pretty good publicity place for Colorcode strategically, their promotion also puts a focus there, Colorcode itself at various events is also the main guest star from related parties also often publishes about the facts of the Colorcode band itself, one example is the post uploaded by the "comfortezone.id" account containing the piece about the information of the viral tik tok song entitled "Merra" from the band Colorcode. With the aim of expanding the audience with a focus on concert audiences, this also adds an audience to a more specific realm for band activists

With this strategy, Colorcode has succeeded in expanding their audience and fans, by presenting relevant, cool, and trending information. The existence of this publicity also made Colorcode's stage image rise, especially what they sell as a fresh band. A promotional mix with a focus on publicity is an important part of a marketing communication strategy that aims to obtain positive media and names.

2. Strategy Touring Band

One of the strategies used by Colorcode is touring bands, on every occasion of a new album Colorcode itself always tours. Colorcode itself has conducted four tours throughout his career in several regions in Indonesia with the main focus on the island of Java some of the cities visited are, Solo, Magelang, Jakarta, Bandung, Jogja, Salatiga, Batu, Malang, Pandaan, Surabaya, Bekasi, Tangerang.

As a benchmark, the researcher will use Instagram posts as a comparison, what is seen here from the researcher is the number of likes.



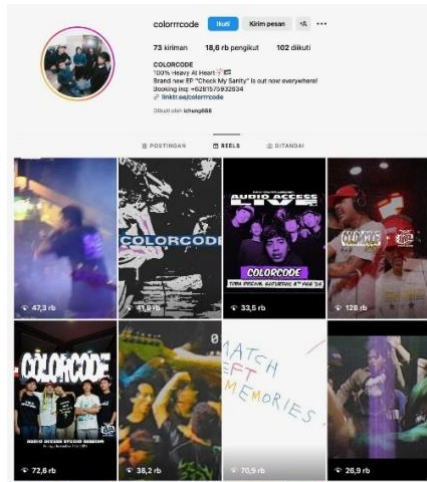
Picture 4. 6 Poster Tour Colorcode

Source: Account Official Instagram Colorcode

The first tour post is a total of seven hundred and seventy-four, with the goal of seven cities focusing on the island of Java with the title "Heavy at Heart 2023 Tour". The second tour is sponsored by the Familias brand, with the title "Check my Sanity Tour", with cities visited as many as five cities in Malang, Pandaan, Surabaya, Magelang, Yogyakarta with the number of likes as many as two thousand six hundred and thirty-two. The third Colorcode tour is "This Match Left is our Memories Tour '24", with two thousand fifty-five likes. This tour targets Bekasi, Tangerang, and Jakarta quite on a small scale in this tour. This method has a very significant impact as much as almost tripling from seven hundred likes to two thousand likes. With this strategy, Colorcode can increase the market and also create a new fanbase in each region.

3. Strategi Social Media Instagram.

Colorcode itself uses social media as their tool to promote the band Colorcode, regularly and consistently to upload events, merchandise, collaborations and tours. By focusing on one social media it is easier for fans to find information, with this also Colorcode is more economical to spend on social media needs.



Picture 4. 7 Account Official Instagram Colorcode
Source : Instagram Colorcode

Instagram itself is designed for each post to be interesting and with a unique, refreshing design and also in harmony with young people. This approach makes it easier for fans to interact with Colorcode and strengthen their brand in such a simple way, currently Colorcode has as many as 18 thousand followers on Instagram.

4. Colloaboration Strategic

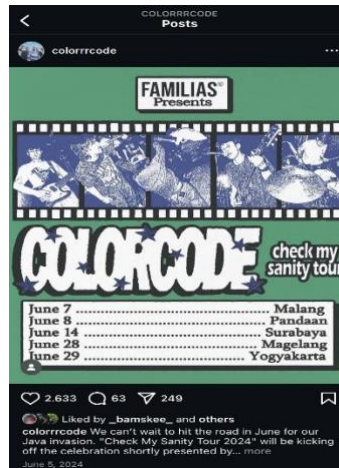
Colorcode itself has done several collaborations throughout Colorcode's career. Collaborations that have been done from Colorcode from merchandise, music, and performance. Colorcode itself tends to do broad and unusual collaborations, this can be seen in the various collaborations that are carried out.



Picture 4. 8 Song Trapped in Haze

Source : Account Spotify Official Colorcode

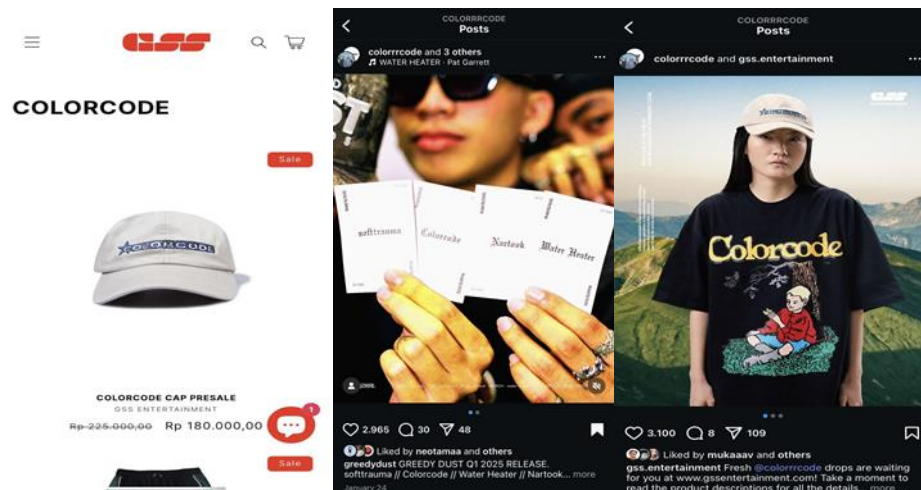
The first collaboration that Colorcode did was music, here Colorcode experimented with their product, namely music, this method was done by many musicians either to boost popularity or experiment with their products, as a result this song was heard by as many as 300 thousand listeners.



Picture 4. 9 Poster Tour Collab with Familias

Source : Account Official Colorcode Instagram

The two collaborations with the clothing brand, namely "Familias", are not only collaborations, the brand also sponsors. This second collaboration is a tour with the "Familias" brand itself not only as a collaborator but also as a support, this collaboration provides output to introduce their album products and also the "Familias" brand itself. This method is very efficient for both parties, especially in the promotion of Clothing "Familias", there is no need to bother just the band Colorcode itself promotes it and Colorcode itself also gets output to introduce their songs in each area they visit.



Picture 4. 10 Collaboration with Gssentertainment & Greedydust

Source : Official Website Gssentertainment & Official Instagram

The third and fourth collaborations have the same similarities, the difference is that the third product is a collaboration between making card products with brands in Jakarta, while the fourth product is the creation of merchandise in collaboration with Gss Entertainment, as a forum for creating merchandise making.

This collaboration is quite effective in increasing brand awareness, sales and revenue. This collaboration has an important role for Colorcode, the collaboration component not only benefits both parties but can retain their fanbase.

5. Instagram Live Marketing Strategy and Personnel Influence.

Wide variety of Strategic Marketing that have been doing by Colorcode was special, one of Strategic that Colorcode have been doing was Live instagram. More precisely this marketing strategy was used to sustain our fans.

This Instagram Live strategy has a very small reach with their target audience to their own fans. With the aim of retaining fans by providing services, namely interacting with fans. This method uses Direct marketing through Instagram, by interacting directly with intermediaries on Instagram.

This strategy builds two-way communication between fans and Colorcode. Through this strategy, Colorcode builds long-term interaction and marketing, this strategy is quite effective to create a community or fan base,

besides that Colorcode can build credibility. Interaction with fans makes their reputation rise, Colorcode itself uses its personnel as an influence to the general public. This method is quite effective and low cost because it uses Colorcode's own human resources.

Colorcode also uses this as a daily update on concerts, merchandise, latest songs or albums. With this, Colorcode's closeness with fans is established and creates two-way communication. This method is quite different from other bands that highlight how Colorcode markets their product through the live Instagram FAQ (Frequently Asked Question) model.

d. People Strategy and Team Dynamics in a Band

In general, the Band itself is a group of musicians who work together to create, arrange, and perform music collectively using a variety of instruments and vocal techniques. In its dynamics, the musicians are always fluctuating, changing every time. Of course, each Colorcode personnel also requires communication, cooperation and collaboration, this is where team dynamics occur, between Producers, Managers, singers, and even guitarists/bassists.

The producer and manager themselves are the benchmark of the band's sustainability, Amjad and Ical themselves are the managers and producers. Producers and managers have a crucial role in the band's success. The producer is responsible for the quality of the music and the recording process, while the manager manages the band's business, promotions, and schedule. With good cooperation, the band can develop musically and professionally in the music industry.

Ical is a member who has a lot of experience in making music, arrays. while Amjad himself does more team management, event management, and productivity than each of his members. Of course, other members also have a role for each individual. Their expertise contributed significantly to the development of Colorcode.

e. Physical Evidence Strategy with Visual Appeal.

Colorcode's product itself has a different physical trade menu, from Music itself has different covers with different designs, and the concept of unique music of course this encourages the concept of renewal of the music product itself.

Producers, Songwriters, and Personnel have a different understanding of each music heard and must be aware of the listener's ears.

The merchandise itself also has a trademark and also a design that changes significantly with each latest article. Colorcode seems to give unlimited freedom to the merchandise the release of each of their merchandise always varies from hats, t-shirts, jackets, to track outfits, things like this that make fans not bored with their merchandise. Plus collaborative collaborations carried out with Colorcode with other business actors.

Their performance and tour are also totality, their foundation in the studio room is strong which makes them always confident every time they perform. The standards they set are what make them always perform the best in every event or event that exists.

f. Creation and Distribution Process Strategy

In the process of creating the creation and distribution process, Colorcode always experiments from merchandise, music and performance. The process of making music tends to be experimental with different reference guides, ranging from references from the band, instruments and the audience's ears, this gives the best output to each song

The creation of merchandise creations also requires a different process and stages for each article that is issued, this refers to references and adjusts to the existing market. The distribution process is also held by the colorcode band itself which makes each production and distribution easier.

It also has a big difference in the creation and distribution process at their events. The stages that they carry out go through a careful planning process and proper execution. The band and the organizers work together to compile from the setlist, rehearsals and also technical aspects such as sound system, musical instrument checking and conditioning fans. After that, the distribution of the event includes promotional strategies through social media, online tickets, cooperation with sponsors, and direct marketing. The success of the event depends on good coordination between the production team, band managers, as well as broad audience participation.

Processes that have structured, efficient and creative capabilities always ensure that all products have very good standards, while optimizing natural resources and costs. Therefore, the aspect aspect of each process has an

importance in making a customer or fans happy and succeeding of the band as a whole.

C. Analysis Digital Marketing Communication Colorcode

Colorcode exemplifies a creative brand demonstrating significant consistency in constructing its integrated marketing communication strategy, specifically leveraging music products and merchandise as core elements. These findings regarding Colorcode effective approach are substantiated by the "Strategic Digital Marketing Communication (SDMC) integrated approach," a framework rigorously defined by Kotler & Keller (2022). This theoretical model fundamentally advocates for the deliberate combination of the foundational marketing concepts known as Segmentation, Targeting and Positioning with the comprehensive elements comprising the 7P of Marketing Mix. Crucially, this integration is designed to operate specifically within the complex and evolving context of the digital ecosystem. The core tenet of this SDMC approach, as emphasized by Kotler & Keller, is the recognition that both Segmentation, Targeting and Positioning and the 7P of Marketing Mix do not function in isolation; instead, they continuously interact and affect each other in a dynamic way, shaping the brand's overall digital marketing communication effectiveness.

This leads how they choose their Segmentation, Targeting and Position, Colorcode itself divides its marketing focus into two aspects, namely age segmentation and region, for the age itself ranging from 17 years to 25 years old because they are the most relevant to the music. Meanwhile, their place focuses on the island of Java with a focus on Central Java, East Java, DKI Jakarta, the Special Region of Yogyakarta (DIY) and West Java, Segmentation as the process of dividing a market into distinct groups of buyers based on differences in needs, characteristics, or behaviors, so that each group can be targeted more effectively with tailored marketing strategies (Kotler & Armstrong, 2018).

Moving beyond identification, Colorcode actively selects specific segments to engage. Their primary targeting strategy focuses on reaching audiences within their chosen segments through contexts where music consumption and fan identity converge: tours, collective events, and rock scene events. This selective targeting, as defined by Kotler and Armstrong (2018), involves evaluating the inherent attractiveness of different segments (like size, growth potential, accessibility, and alignment with brand capabilities)

and strategically concentrating marketing efforts on the most viable and promising groups. Their digital efforts further refine this targeting online.

Chaffey and Ellis-Chadwick (2019) define digital targeting as the process of identifying and reaching specific audiences online through digital channels by using data such as demographics, interests, behaviors, and location, aiming to deliver personalized and relevant marketing messages this was related at the production stage of Colorcode, Colorcode focuses not only on technical qualities, such as the selection of t-shirt materials or music recording techniques, but also on how each of these elements can reflect their brand identity. In practice, Colorcode ensures that their music products and merchandise have a consistent visual style, reinforcing the overall brand narrative. In addition, the power of the story and the cultural values they carry are also a special attraction in an effort to strengthen the brand image in the minds of the audience.

In the initial stage, they conducted research on various visual and musical references that were relevant to their audience, namely young people with an interest in alternative pop culture. This initial research became the basis for designing visual messages, design aesthetics, to the tone and message of the music they produced like the theory was based, Positioning is how a brand prefers the ability of a brand or product to modify its positioning strategy over time in response to changing market conditions, customer preferences, or competitive actions, ensuring that the brand remains relevant and competitive (Kotler and Keller, 2016).

Colorcode's distribution and promotion is done digitally, mainly through Instagram, Colorcode believe that advertising has much more simple and easier this was related to the theory, Advertising on the internet has advantages over traditional media, with the help of the internet revolutionizing the phenomenon in the history of mass communication (Semara, Handayani, Rhayu, Shaddiq, 2021). Not only that this also backup by research, That show that social media become one of the most communication most effective and dominant in digital era (Bahri, Harahap, Rahmah, Maulana, Suhairi, 2023).

This social media selection is certainly not without reason, considering that Instagram has a user base that matches their market segmentation. By utilizing aesthetically pleasing visual content and relevant narratives, they are able to create engagement with their followers in a more personalized way. This transforms a marketing system, a new approach to the organization of marketing activities is needed, a new marketing system has a customer at heart, so that interaction with products can be stimulated and clients can experience emotion and add on new value (Ziolkowska, 2021).

Social media is not just a promotional tool, but a space to build an interactive connection between brands and audiences (Chaffey & Chadwick, 2019). This was also backed up by the theory, Social media are excellent tools to communicate with customers, however there are few factors that should be considered. Enterprises must actively follow customer behavior and preference at each level (Ziolkowska, 2021). This strategy is also complemented by periodic evaluations of audience responses and sales results, in order to increase the effectiveness of communication in the future.

Marketing mix conducted by Colorcode relied on 4ps and 7ps. Products are everything that is offered to the market to meet the needs or desires of consumers, whether in the form of physical goods, services, experiences, or ideas. According to Kotler and Keller (2016), music as a product includes digital recordings, physical albums, concerts, and merchandise such as t-shirts, posters, and artist-themed accessories. Colorcode have been known to create from Merchandise, EP (Extended Play), Single and Cassette.

Colorcode itself provides varied and diverse prices for each merchandise. The price is not much different from the market in general, Price refers to the cost customers pay for a product. Effective pricing considers factors like production cost, competition, and perceived value. Companies may use various strategies like discounts, premium pricing, or price bundling to appeal to different market segments (McCarthy, 1960; Armstrong & Kotler, 2015).

Colorcode itself does not have their offline location, but they use a digital platform. This digital approach offers three strategic advantages: universal accessibility without geographical boundaries, Instagram's interactive features and Spotify streaming capabilities that facilitate fan engagement, and real-time content distribution that transcends physical limitations. This was related to place concerns how and where a product is made available to customers. This includes physical locations like retail stores or digital spaces like websites, as well as the logistics involved in getting products to these points (Kotler & Keller, 2016).

Colorcode itself uses various promotional methods to achieve the goal of increasing profits, popularity and listeners. The marketing mix applied by the band Colorcode includes publicity, social media marketing, collaboration, tour band. Promotion involves the communication strategies used to inform and persuade customers, such as advertising, public relations, and digital marketing. The goal is to build brand awareness and drive demand (McCarthy, 1960; Shimp & Andrews, 2013).

Colorcode itself has four band members, their components have different job desks, of course this is different from companies in general, they are technical, their components are also different. Colorcode itself is an independent band so the band personnel are not only musicians, but also the main mover in building the band's identity and character in the music industry. People include all individuals involved in delivering the service. This could be customer service representatives or other staff whose interaction with customers affects overall satisfaction (Booms & Bitner, 1981; Zeithaml, Bitner, & Gremler, 2018).

The physical presentation of the product on Instagram is designed and also edited in such a clear, neat and unique way. The unique and contemporary design also creates a creative impression and customers and fans alike are not bored. Process refers to the procedures and systems businesses use to deliver products or services. Physical evidence includes tangible components of a service, like the environment in which a service is delivered or branding materials. This can help customers judge the quality of an intangible service (Rafiq & Ahmed, 1995).

Colorcode has an important stage in the process of creating their music and merchandise. In creating songs, they first look for references from various bands, stories, and songs that are in accordance with the theme carried. After that, they delve into the emotions and atmosphere they want to convey, then develop them into harmonizing lyrics and instruments. This process is not done in a hurry, because each song is reflected deeply so that it is not only meaningful, but also able to channel the feelings that it wants to convey to the listener. Process refers to the procedures and systems businesses use to deliver products or services. Efficient processes ensure consistency and quality, contributing to a positive customer experience (Booms & Bitner, 1981).

Colorcode's marketing strategy provides a robust practical illustration of Strategic Digital Marketing Communication theory in action. By dynamically integrating a well-defined STP framework (focused on Java's youth culture) with a digitally enabled and cohesive 7Ps Marketing Mix, they have built a strong, consistent, and resonant brand. Their mastery lies in leveraging digital platforms, particularly Instagram, not just as broadcast channels but as interactive community hubs, while ensuring every product touchpoint reinforces their core identity and values. Their commitment to consistent processes, aesthetic presentation (Physical Evidence), authentic member involvement (People), and data-informed adaptation underscores the holistic and dynamic nature of effective SDMC. Colorcode exemplifies how independent artists can thrive by

strategically navigating the digital ecosystem through an integrated, customer-centric approach.

CHAPTER V

CONCLUSION

A. Conclusion

Colorcode implements a Segmentation, Targeting and Positioning strategy and a 7P marketing mix strategy, strategy, integrating these approaches into its digital platforms to ensure an effective marketing strategy. The band's STP strategy focuses on targeting audiences aged 15 to 25 years across the island of Java. Targeting strategy emphasizes psychographic segmentation based on lifestyle and values. Finally, the positioning strategy is built around the development of a unique selling proposition (USP) that reflects the band's identity.

In terms of 7P marketing mix strategy, Colorcode has three core offerings, namely music, merchandise and entertainment services. For pricing, the band adopts competitive pricing strategies, often collaborating with partners to maintain affordability. Promotion is conducted through a combination of publicity, live performances, Instagram social media, collaborations and finally live Instagram. The people component is reflected in the collaborative dynamics within the band, physical evidence is emphasized through visually appealing promo materials, while the process involves strategic content development and digital distribution methods.

Beyond marketing, Colorcode uses music as an effective communication medium to reflect on the things experienced by the younger generation, with a focus on the quarter life crisis. Through thoughtful lyricism, emotional depth, and musical harmony, the band make both personal expression and shared cultural dialogue. Colorcodes not only voice anxiety but also the formation of a relevant and inclusive cultural space for young people.

B. Research Limitations

Data from additional platforms such as other platforms such as Apple Music, YouTube and Tik Tok, plus the role of algorithmic data from each platform were not included.. Plus there are no interviews from listeners from Colorcode to add more complex and complete data.

C. Suggestion

Future researchers may consider studying less known or emerging bands, as there is limited existing research on this segment of the music industry. These studies should include a more detailed and rigorous analytical approach to yield comprehensive insights.

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APPENDIX

SCRIPT INTERVIEW

AMJAD : Manager dan Bassist

ICAL : Gitaris dan Produser

INTERVIEWER :Can you introduce yourself ?

ICAL :I am ical, guitarist and also serves as a producer

AMJAD :I am Amjad, Bassist and also doubling as a manager

INTERVIEWER : How long have you two active in the music industry?

AMJAD : I started in music when i was in highschool , to be exact in 2016

ICAL : Same with him I started in the music industry when I was highschool, around third grade around 2016.

INTERVIEWER :So, you have already had experience in the music industry for about nine 9 years.

AMJAD :Yes around that time.

INTERVIEWER :When Colorcode was built ?

AMJAD :Colorcode was founded in 2022, to be exact in august. In the beginning our group was 4 people and Ical was an additional, after a few discussions we decided Ical to join us from that moment in 2024 our formation was changed to 5 people.

INTERVIEWER : How many music has been released from Colorcode ?

AMJAD :We have released 2 Extended plays and 1 single with a total number of 9 songs.

ICAL :Our first EP have 4 songs, after that we released 1 single and second EP have also 4 songs

INTERVIEWER :What is your vision and mission ?

AMJAD :Our vision was to make music as a place to express feeling and entertainment our fans, music for us it's about melody or lyrics, however as a way to expressing our emotion, story, and experience. We also want to build a place where love to music can grow, empowering, and it can be an alternative to making money. We trust through music, we can connect, share and find the meaning of each melody.

INTERVIEWER :What strategies do you use to reach fans and also grow your reach, if we take a look your reach is considered wide?

AMJAD :We started organically. In the beginning, we focused on just making music and eventually the audience really liked our songs because the market was the form of our music created. Our lyrics were connected from the youngster's experience, like regret, heart broken and failing relationships.

ICAL :Our lyrics were relatable for somany people, especially the younger generation, not only that our performance was full of energy and created euphoria to viewers.

INTERVIEWER :You must have like identity that was different from other, what make Colorcode unique in term of identity?

ICAL :Of course we are different.

AMJAD :In General, we are known as a pop punk band. However we do not claim that genre explicitly, we just show a different pop punk vibe, especially for our fans in Yogyakarta and all over Indonesia. We hope can show a new color in the music industry nusantara.

INTERVIEWER :Every band always has advantages and disadvantages. How you changed disadvantages to become opportunities?

AMJAD :Our weakness was branding that is not optimal, but this can make viewers see us as “cool”. We keep learning to use and fixing our weaknesses to make our branding stronger.

INTERVIEWER :As an independent band, Do you have a special strategy for competing with other big bands , or do you focus more on your own market?

AMJAD :We have a target to breach Mayor Label because the music industry right now already has professionals. But, every band has their own unique market, so we only focus on our quality, material and innovation to keep competing.

ICAL :We keep paying attention to every detail on each song, like the refs, lyrics and keep updating a new art to keep relevance.

INTERVIEWER :How do you decide the price of Merchandise and the comparison with other bands?

AMJAD :We keep the price of merchandise the same as the market, so that it is not very different from other brands.

ICAL :We followed the market price.

INTERVIEWER :What factor that you take note related to benefit and accessibility about merchandise?

AMJAD :We see market conditions that were consumptive for our merchandise. We see this as an opportunity in design and character that was interesting from our designer.

INTERVIEWER :You already perform in many different places, according to you, which location was interesting and how is the contribution to the number of fans and popularity in platform digital?

AMJAD :Our statistics say that the most listeners in Spotify were from Jakarta, followed by Surabaya, Bandung and Yogyakarta. But, the most impressive thing for us was East java.

ICAL :Take an example from Surabaya, viewers really supported and the character of society was really related to our music.

INTERVIEWER :In the digital era, you were very active on different platforms. How do you guys take advantage of it for music and merchandise?

ICAL :For music, we show on streaming platforms like Spotify, Apple Music and other platforms, and we are always consistent with releases.

AMJAD :For the merchandise, we only focus on Instagram.

INTERVIEWER :**Did you see dependence on one platform can become a problem?**

ICAL :As artists we really depend on digital platforms. If one platform is gone we can change with other platforms. We are really flexible on how digital platforms work.

AMJAD :Every platform has different potential, so we are ready to change according to needs.

INTERVIEWER :**How music culture in Yogyakarta influenced your music?**

AMJAD :Because we grew up in Yogyakarta, we observe a lot of local bands and underground events. We realised that Yogyakarta does not have a band with a genre like this.

ICAL :We tried to fill this emptiness in that genre so we tried to develop this genre, we hope that this genre can grow in Yogyakarta.

INTERVIEWER :**How does your strategic promotion apply?**

AMJAD :Our promotion was standar like the others. we consisten upload our music through social media and independent labels. Unexpectedly, one of the songs was viral in tik tok. This became our leaps for popularity.

INTERVIEWER :**Did promotion through social media, especially merchandise, was effective?**

AMJAD :Really effective. Right now every promotion is done by an online platform especially consistent to update on Instagram.

INTERVIEWER :**Did you ever collaborate with other artists?**

AMJAD :Yes we once did collaboration.

ICAL :Yes we did

INTERVIEWER :With another band or singer ?

AMJAD :We have collaborated with a singer named Shifa, she was a vocalist in the Inamor band, in a song project . Not only that , we also collaborated with brands in Jakarta , the output was making merchandise which the licence was shared among us.

INTERVIEWER :**Did your collaboration give you a significant impact on the amount of listeners?**

AMJAD :Of course my friends. Collaboration always has a positive and negative impact on us, but the most impact on us was always on the positive side.

ICAL :Every collaboration always has advantages and disadvantages but the result was always positive.

INTERVIEWER :**What are the obstacles that you face in terms of music and merchandise ,especially when you seek new fans?**

ICAL :Our challenge in this industry was how to expand our music so we can be accepted by a lot of people. We tried to make music that was easy to listen , although our music was loud and fast but we tried to make music that was easy to listen without sacrificing our quality music.

INTERVIEWER :**How about Merchandise?**
 AMJAD :For merchandise, we always stay updated with new trends and always create a new design based on new references, so that our product is always appealing to the market.

INTERVIEWER :**Who's your market targeting in music and merchandise?**
 ICAL :Our target market was teenagers, our hope was to reach more in those audiences.
 AMJAD :For merchandise and music, our main target was teenagers with a range age between 15 to 30 years old.

INTERVIEWER :**When you perform on stage, interact with fans in the street or in a press conference, how do you guys build communities and markets?**
 AMJAD :We always love our fans by approaching them with a humble attitude. That made fans feel appreciated and closer to us.
 ICAL :Interaction and communication intensely, for example from Instagram Live or meet and greet backstage help us to build a community that is loyal and solid.

INTERVIEWER :**Why did you choose those segmen as your main target?**
 AMJAD :Because our segment was more relevant and relatable, especially our lyrics. They were about 15-30 years old, and lightly tended to feel our lyrics.

INTERVIEWER :**So lyrics that were relatable tend to succeed to attract the market?**
 AMJAD :Yes, listeners tend to choose songs based on their mood, especially when they have a challenge in their life.
 ICAL :For example, topics about quarters of life can be our inspiration.

INTERVIEWER :**Music of course can be fluctuative, How you handle those trend change ?**
 AMJAD :We always Consist, nothing permanent every musican have those chalengged.
 ICAL :Our main key was to be consistent and adaptive so that our art keep relevant.

INTERVIEWER :So that means consistency was the key factor that keep exist.
 ICAL :Yes, but we know we cannot to reach every audiences. We only focus on development continuous and always see the trends.

INTERVIEWER :**How your developmet as independent band ?**

AMJAD :We always to prepared ourself from live performance to our materials. We keep try so that our music was right to the audience.

INTERVIEWER :Tell us about your processes marketing Extended play ?
AMJAD :We working together with our Independent labels and marketing our product throught digital platform like Spotify, Apple music and so on. But the most effective way was tour, because after we realeased our song we want to live show and getting direct respons from listeners.

INTERVIEWER :How your process creation, distribution and promotion merchandise?
AMJAD :For creation, we collaborate with our internal designer or freelance designer for making our concept that right to us. From that we create our product from vendors and promote throught Instagram with our contact for buyers. We handle our distribution so the procescanbe efficient.

INTERVIEWER :For fans who can't watch live performances, how do you maintain a relationship with them?
ICAL :We regularly hold Instagram Live sessions to talk to fans, so those who can't attend still feel close to us.
AMJAD :In addition, when there is an opportunity, we always greet fans backstage or around the stage area.

INTERVIEWER :Have you released any CDs or tapes?
ICAL :You mean tapes? Oh, we've released it.
INTERVIEWER :From various merchandise such as t-shirts and tapes, do fans feel satisfied?
AMJAD :Very satisfied. The tapes we release are often asked to be restocked, showing high interest. Some of our merchandise products have also been sold out, indicating audience satisfaction.

INTERVIEWER :With this success, has Colorcode experienced significant development in terms of marketing and branding?
ICAL :The results are always positive. We continue to learn from each mistake and look for solutions, which ultimately contribute to the development of our brand.

INTERVIEWER :In designing music, do you make sure that each work has a deep message and serves as a medium of communication?
ICAL :Of course.
AMJAD :Not just a choice, but a must.
ICAL : We always reflect on each song. The song-making process is complex, because it must be considered so that the song is not only meaningful but also able to channel feelings.

INTERVIEWER :How do you combine inspiration from social, reference, and cultural aspects into a song?

ICAL :We take references from a variety of sources, but the main step is to put emotions first. From there, we developed it into lyrics and instruments. That's a brief summary of our songwriting process.

INTERVIEWER :Thank you for the answer. Is there anything you would like to add?

ICAL :Okay, everything is clear.

AMJAD :Okay, what about you, if there you would like to add?

INTERVIEWER :Yes actually, Do you think music can be used as a tool of cultural communication?

AMJAD :In my opinion, music is still part of culture, so it doesn't fully function as a means of communication.

ICAL :I agree with Amjad, although in retrospect, the role of music as a means of cultural communication is still somewhat ambiguous.

INTERVIEWER :To what extent does the role of the audience affect you to stay relevant and impactful?

ICAL :We always keep up with the market and maintain the hallmark of our band. Each song has a unique story that doesn't always come from personal experiences, but is also inspired by experiences like losing a parent and similar things.

AMJAD :More or less the same.

INTERVIEWER :An additional question: is the marketing for 2 albums and 1 single different?

ICAL :Indeed, marketing for albums is different from singles. For albums, we always do tours as a form of promotion; As for singles, marketing is simpler just upload them online to let people know about new songs. However, we also often perform songs from singles on tour.

INTERVIEWER :For albums, is the marketing done directly to the audience or to the community group there (person to person) or just through social media?

ICAL :Indirectly, yes. We spread new songs to cities we had never been to on tour.

INTERVIEWER :Is there a difference between touring marketing for albums and singles?

ICAL :There are definitely differences, but the end result is still balanced because the songs from the singles were also performed during the tour.

INTERVIEWER :How many times have you toured?

AMJAD :We have toured four times.

INTERVIEWER :Does each tour show any significant changes?

AMJAD :There must be a change.

ICAL :Definitely, each tour brings a different experience and upgrade.

AMJAD :Tours are the most influential promotional strategy about 60% of our total promotions especially since we visit many cities.

INTERVIEWER :Are the results of the tour different in each city, especially in terms of the number of spectators?

AMJAD :Right, When there is an audience that is watching Colorcode live performance for the first time and is instantly hooked, it means a lot to us. Each city provides a different dynamic and response.

INTERVIEWER :What is your current listener?

AMJAD :Spotify statistics show our monthly listener peak reached 170,000.

INTERVIEWER :Does that show that your strategy is quite effective?

AMJAD :Very effective. While each platform has different benchmarks Spotify for listeners, YouTube for subscribers the results always show significant improvements.

INTERVIEWER :Have live sessions on Instagram had an impact on you?

ICAL :I don't know for sure.

AMJAD :Initially, our live aimed to interact with followers.

ICAL :We strive to build good communication.

AMJAD :Because our followers are loyal, we focus on continuing to maintain relationships so that they remain sustainable.

INTERVIEWER :Do you also use personal social media for promotion?

AMJAD :At the moment, not regularly. We only use personal social media at certain moments to support promotions on official platforms, and the effect is still felt even if it is not much.

INTERVIEWER :Thank you for your time. Hopefully nothing is lacking. Goodbye!

End of Interview.

DOCUMENTATION

