

Metalhead Rising

(Subcultural Economic Improvement Based on Koil Band Study Case)

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ABSTRACT

Based on the data obtained from Indonesian Ministry of Tourism and Creative Economy (Kemenparekraf), music subsector only gain 0,36%. The statistics considered independent music is one of the weak points in creative economy. Bekraf also stated that lacks appreciation in music makes the situation more challenging especially in independent music industry. Unfortunately, this is in accord to the reality that many independent musicians who produced subcultural music to struggle in terms of economy. One of the weak points is the lack of knowledge in business planning or creating business model, especially for independent musicians in Indonesia. This forces marginalized subcultural music community, such as metalheads, find an option to make another economic access. Bandung based metal band, Koil, considered one of the most well-established musicians in terms of musicality and economy. This research aims to conduct case study base on the alternative economic source of Koil. The output will be the formula of recommendation to the subculture economy well-being. The approach of this research is qualitative method. The validation obtained through empirical inquiries such as interview, observation and literature studies. The conclusion is formulated to business model recommendation. Based on Koil's case study, subcultural improvement through collaboration is the key point for sustainable economy, moreover on the creative economy. Subcultural improvement can be initiated through the collaboration with actors engaged in the community, developing the value based on its lifestyle and crafts. From that stand point, the channel to more economic income will be opened and moreover, new market development will be created. Koil is established not only as musician but as a subculture agent, moreover, a brand that people in subcultural sector can relate to, especially the metalhead subculture. The engagement to the community is established through their collaboration with other actors in the community.

Keywords: *Subculture, economic improvement, metalheads, sociology, creative field*

1. INTRODUCTION

Any discipline cannot be separated with its social context and that applies also in economic sector. Economic activity can be conducted when there's social interaction between actors. There are many economic sectors and subsectors in Indonesia and one of contributing sector is creative economy sector. The creative economy has 16 subsectors according to Indonesian Creative Economy Agency (Bekraf)

infographic dissemination [1]. Unfortunately, music is one of the weakest point in the creative economy subsector, gained only 0,36%, with culinary subsector being the strongest gained 68,40% according to recent Bekraf data. This data shows that there's still lack of appreciation in local music industry in Indonesia, as stated on their website [2]. Despite its lack of appreciation, there is a social context precedes music sector that is subculture. As Hebdige stated, subculture movement exist to counter mainstream culture, other than

that, subculture also fostering some kind of solutions to conservative ideology manifested through music, fashion and lifestyle [3]. Although that statement may not apply to some nation due to different political and social situation, but it applies in Indonesia. The impact of globalization drove the inception of subcultural movement which derived from western subculture, it may seem like mainstream musical counter, but it's more than that, there are social aspect contained in the movement. There is strong community within every subculture, supporting themselves with activity such as musical concert and merchandising. On the other hand, subcultural movements represented themselves through distinctive fashion, musical taste, sexual orientation and other lifestyle. Recent study shows that people with similar taste in music will identify themselves as part of certain subculture [4]. This means that music take role in the forming of subcultural movement. This raises many local independent musicians creating subcultural music, such as punk, metal, psychedelic etc. Since their music is counter mainstream music, the appreciation came from a small community mainly from their own subcultural community. Music based subcultural communities have different ways in surviving economic pressure.

One of the surviving subcultural community is metalheads, more specifically community raised by the Bandung based metal band named Koil. Koil is one of the most popular metal bands in Indonesia. Formed in early 90s Koil still thriving and moreover their music is still relevant today judging by their Spotify monthly listener which reached more than 40.000 listeners. This proves even though music appreciation lacks, small community is strong enough to support their economic situation. In addition, Koil releases always well anticipated according to online sources, this raises assumption that Koil has a well-planned business model, opening more than one economic resources, making Koil more business oriented rather than artistic, this means that Koil could established as a subcultural brands. Our previous study concludes that local brand with certain subcultural images which supports its local or subcultural community will construct it's value even outside its market [5], but it raises a question whether that applies on local artist subcultural movement. One of the most recent study shows that subcultural identity constructed from the support from brands [6], if this is the case a new approach is needed to inquire whether a certain actor in the subculture can take the same role as a brand. Another recent study shows that brands and subculture shows different traits, in many ways including consumption pattern [7], however this study is an endeavor of different approach in terms of categorizing traits from the two actors, as previously discussed we raised question whether brand and subculture actor can take the same role in their ecosystem which means that they have the same traits in terms of economical approach. However, one case study which is conducted in Brazil shows that initiatives that associated

with creative economy fostering awareness of local community to develop individual empowerment and contribute to local entrepreneurship [8], this means that initiation from certain group can sparks movement pertaining economic sustainability on psychological level, however this study case is yet to be proven in Indonesia, hopefully this study can foster more approach regarding this case study. The outcome of this study is expected to be a recommendation for subcultural economic improvement.

2. METHODOLOGY

2.1 Data Collecting Method

To obtain the data to complete the conclusion of this study, we conduct the inquiries through qualitative method. Though the qualitative method doesn't allow generalization of the findings, it certainly more focused on the analysis, which is suitable for creating mapping concept [9] which also is one of the purpose of this study. The validation of the data obtained from empirical studies namely: interview, visual data, observation and literature studies. The interview data will take a role as a primary data, the interviewee will be the representative of Koil band. The secondary data is the visual data obtained from internet source, more specifically Koil's Instagram page. Observation will be conducted through Koil's twitter page, this observation is not going to be as a whole band rather it's only a representative of one of the band's active member, because not all Koil member active on the internet and social media. Conclusiveness literature studies will be obtained from Pierre Bourdieu's theory of cultural production field and Yasraf Amir Piliang's *Medan Kreativitas* (Field of Creativity), these theories are relevant to the purpose of this research because it can assemble and analyze every aspect pertained study object. The data obtained then will be formulated into recommendation for independent musician for sustainable economic income. The initial stage of processing the data is the conclusion of the obtained interview data. The next stage is to analyze the conclusion of the interview, the visual and observation data with validation of literature study. Lastly, the result of the analysis will be concluded and formulated into recommendation.

2.2 Field of Creativity

In order to reach the conclusion, first we need to understand the theory that is relevant pertaining society. Society works with interaction of its fraction in certain field. Field is a structured space where actors disseminate, express, and producing ideas. There is one big field which contains fractions of fields where actors interacted with each other which in Pierre Bourdieu's terminology called Arena. Each of arena contains its own

established hierarchical relation, and its own well established system, it means that the arena of economy, arena of arts, arena of law, arena of education etc. have their own system. Actors which interact in the arena will gain their role through legitimation from privileged actors, there are three ways of legitimation according to Pierre Bourdieu: (a) specific legitimation, which is gained from their own community, (b) *bourgeoisie* legitimation which is gained from ruled class, or institutions, and (c) popular legitimation which is gained from the massive community, this also means that the actor gained legitimation from several communities [10]. These legitimations earn capital for actors. There are several capital which supports actors to contribute or work in certain field, namely: (a) economic capital/material capital which pertains to any material possessions that has economic value, such as money, properties, production apparatus etc., (b) symbolic capital which pertains non-material capital but holds social value such as, prestige, social status, authority etc., (c) cultural capital which pertains ideology that each individual holds, and given ways of thinking that can produce another idea, such as language, knowledge, art, education etc.

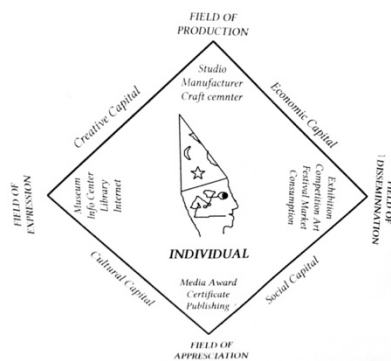


Figure 1. Fields of creativity map. Source: Medan Kreativitas, Yasraf Amir Piliang

In this study case, the suitable arena is the arena of creativity. As previously discussed, arena contains a fraction of fields which constructed the arena. There are four fields contained in the arena of creativity, namely (a) field of expression where ideas are being produced. (b) field of production where ideas become reality, it could be in the form of material, it could be in form of non-tangible products, such as music, ideology etc., (c) field of dissemination, where every product is being distributed, and field of appreciation also known as field of discourse where creative works are being appreciated [11].

3. RESULT AND DISCUSSION

3.1 Koil Representative Interview

The interview with the representative of the band took place at their own restaurant named Legoh on 10th June 2021 at around 5 PM. The interview was conducted with Leon Ray Legoh, the band’s drummer. The band started with looking at the phenomenon of western musicians with similar genre started selling merchandise, realizing that the opportunity might be open in Indonesia since the beginning of the band. It was also the strategy to attract people to come to see them perform. In addition to that, Koil realize the audience can have something more than just music. Selling merchandise when they perform continues until the fan base formed. By that time, Koil also expanding the variant of merchandise, starting from umbrellas, lighters, caps, backpacks etc. They gained access to produce more experimental merchandise throughout their career as independent musician. The access to many manufacturers is obtained through collaboration with many industry actors, one of the examples is the Indonesian lighter manufacturer called Tokai which later on they released series of local musician lighter edition. Collaboration with industry actors continues to grow, Koil collaborated with local manufacturers such to produce umbrellas and caps. Koil also collaborated with a local brand called Maternal Disaster, they produced various merchandise, such as shoes, bras and shirts. Koil realize the potential resources of local businesses to collaborate and produce distinguished products. Ideas of these distinguished merchandise do not only come from themselves but also from other industry actors and their fan base. They realize their limited capabilities in producing such distinguished merchandise, therefore they use the potential of other actors even outside their ecosystem. The collaboration happened not only in business profit matters but also cultural matters, several local manufacturers will remain to be as they are, but several actors take part in their subcultural activities, for example the shirt manufacturer will remain as shirt manufacturer and not exceeding their role, but the lighter manufacturer, comic artist, will exceed their role as part of the band through collaboration. Through reciprocal appreciation from the fans and the band, Koil able to maintain the relevance of their product to the audience. It may seems like the other product of the band is only merchandise, however, according to Koil representative statement, the merchandise is the part of business that can be developed further, not many musician realize this economic potential. On the other hand, merchandise is the closest business channel to the underground subculture. Not many major musician realise this potential because it’s practically not their culture, nevertheless independent musician got their natural instinct to survive economically through their environment. This is because distinct music such as metal, reggae, and punk is marginalized subculture and not the majority of people can enjoy particular type of music, while major musician already got the economic stability through the selling of their records, royalties, stage performance and through

streaming services. Independent musicians became more aware of commodities other than their music, because they realise their environment, they realise the inurement of their environment due to the close gap between the artist and the fans.

Each of every member of Koil also have other activity of their liking, to put it to blatant word, is that they have hobbies. This predilection fostering various potential of other economic income, this is the reason why they have Legoh, a restaurant owned by the band began its initiation through one of the band's member Leon towards his predilection of cuisine making. There is no specific concept, they give leisure time to their hobbies and put it into the band's potential income. Another one of the example is Koil's hair tonic, which came from the band's vocalist Verdiantoro's (also known as Otong) problem with his long hair, therefore he did research pertaining hair problems and came up with his formula of hair tonic. The target market for Koil's merchandise was intended for the public, not specifically for the fan base, however, Koil have "safe zone" market, therefore whatever the product is, there is always fan base market who consume it. Members of Koil personally are not social person, they are seldom interacted with other bands nor communities. This is because each one of them has regular occupation other than playing music, other than that Koil also rarely socialize with their fans. However the fans created their own community out of appreciation of their distinct music. On this interview, Leon stated that interaction with fans is out of their capability, but the solid and robust fans often supported them, one example of the support came from local comic artist resulting in the production of *Koil : Dragonian Warrior* comic.

The diversity of Koil's products other than music has established themselves as a brand. Through collaboration with many parties other than their fans, they are able to produce diverse products, though the concept is never been planned. Other industry actor also offered collaboration through royalty, one of the example is local vape liquid company, who produce artist series on their product through buying license of other parties in this case, local musician. Bargaining power from the audience is quite excellent on every scale of the product, the most expensive product that they ever sold is vinyl record signed by the band, sold at the price of 1 million rupiah (approximately 100 USD). Every product ever produced by the band have limited quantity this is due to the capability of the band in sales, other than that the band avoid contention that they're extorting the fans through their products.

Although the band seems to be independently established through many collaborations, and appreciation from the band and other parties, the band also received support from the government in establishing Legoh restaurant, which considered middle enterprise. In conclusion, Koil establishing the

subcultural movement through collaboration with other actors such as, local manufacturers, local artist, and local businesses. The traditional sale of band merchandise is established through god.inc a clothing line started by the band is still going. Other income channel including royalties, local business such as restaurant, and diverse products including hair tonic, umbrellas, and hats.

3.2 Visual Data

The visual data obtained from the band's social media specifically their Instagram account where they sell and promote their products. The purpose of this data is to observe at product variant that has been sold or selling by Koil and to look at visual consistency and theme of those products. Visual data also reach affordance in conceptualizing, analyzing, mapping, and communicating abstract concept or anything without objective reality [12]. These data can assist conceptualizing the concept behind all of the product and track its relation to their subculture. These products is their distinguish product other than music and clothing. Here are the samples obtained online.

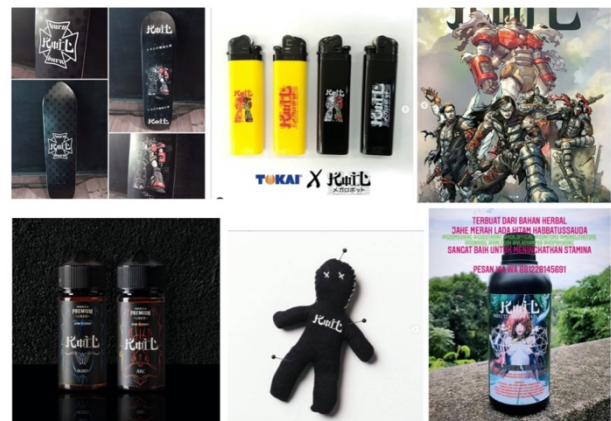


Figure 2. (a) Koil Skateboard deck;(b) Tokai and Koil lighter;(c) Dragonian Warrior, Koil comic book;(d) Koil vape liquid;(e) Koil voodoo doll. Source: Instagram @koilofficial

Based on the obtained visual data, several products resulted from collaboration with other party didn't appear on their Instagram post, such as bra which was released through Maternal Disaster a Bandung local clothing brand. There are several subcultural image indications, namely their recent album visual which consists of robot associated with super-robot manga culture which applied into several of their merchandise such as, lighter (as one of the result of third party collaboration), and skateboard deck. Visually, Koil adapting the post-apocalyptic culture which emerged from western subculture popularized by film such as Mad Max, combined with the industrial rock image. These visual styles can be seen on their clothing merchandise, such as t-shirts, shirts, jackets, and hats. Their visual consistency on their

product is applied quite exquisitely. The variant of the products also driven by local subculture, for example, the skateboard deck is followed by the skateboarding subculture which is one of the popular sub culture in Bandung city. The inurement of people in Bandung also one of the factors that drives the creation of the products, one of this example is the vaping trends, which gain prominence in early 2015 countering the smoking inurement in Indonesia. The mystification of their product also driven by local beliefs and superstitions, one of this application can be seen on one of their products, namely the voodoo doll, which came as a part of a bundle of their latest album. Embracing the local tradition is one of herbal drinks (*jamu*) is also one of many ways engaging to audience. Koil also contributed to comic book scene through the release of their comic book product *Dragonian Warrior*. To look at visual style, the comic book is also adapting Japanese manga and post-apocalyptic style. Through their products Koil engaging connectivity with society, they aware of their position in society and their local community, therefore, the products that they released is based on the needs and predilection of the audience and the society.

To conclude the data, Koil maintained the consistency of their visual identity, creating an association to the audience’s mind. This coincide with one of the most recent study pertaining visual consistency resulting a significant effect towards the audience [13]. The consistency of visual identity can be seen by the application of logo and visual idioms throughout their lines of products. Koil also creates an engagement to their community through the release of local tradition and inurement based products, such as herbal drinks, skateboard deck, and voodoo doll. Creating a position in their respective community is one of their key concept in creating products.

3.3 Observation Data

The observation was conducted online through Koil’s social media. The social media observation is specifically conducted through Twitter. Twitter is one of the social media, which can create intimacy through interaction between two parties with distant relation, for example, musician and fans, brands and consumer, politicians and people. Recent study shows that Twitter interaction creating perception on the consumer’s mind pertaining brand value and accountability [14]. Although Koil don’t have any official Twitter account, one of the Koil members J.A Verdiantoro (prominently known as Otong Koil) is quite active interacting with communities via his personal Twitter account @midiahn. Through his Twitter account Otong shares his personal life stories, interacting with fans and internet society. One of his recent activity is promoting other people’s small enterprise, and other personal commodities or personal belongings on sale.

Here’s the visual samples obtained from Otong’s personal Twitter account.

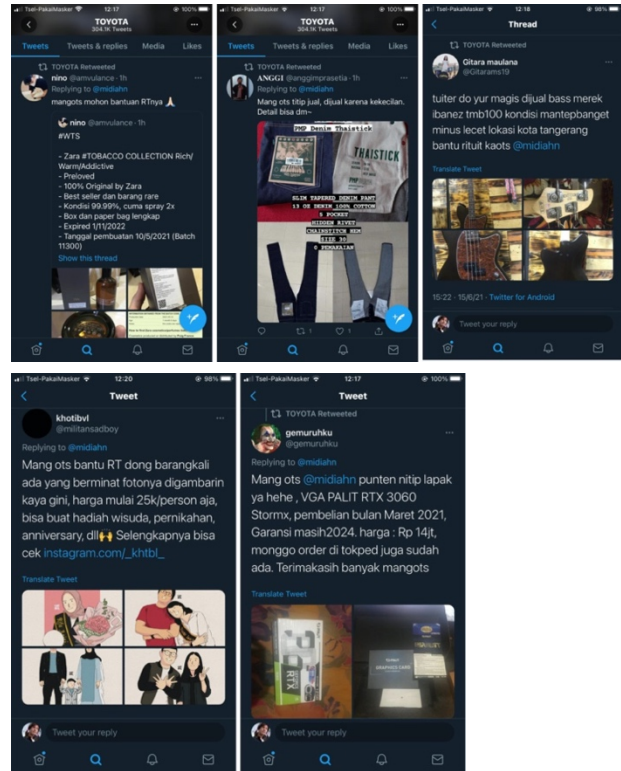


Figure 3. Otong Koil’s interaction with internet society. Source: Twitter @midiahn

Otong has created engagement through retweet, a feature from Twitter to repost or quoting other people’s quote. This activity has been going through for a long time, especially during 2020 Covid-19 pandemic where many people laid off by the company they’re working for. Otong is also known for his charity activity, giving people funds for their needs. In addition to that, Otong also created a lottery for people. The system of this lottery is paying money and guessing the end result of the funds within certain time, the three closest guesses will win the prize in form of money. Otong’s Twitter activity gave him position in the society and local communities. The “humble person” image gained through his interaction, not caring in regards of his local celebrity status. The fans and other society outside of the fan circle feel the intimacy, the barrier between celebrity and fans is abolished through this kind of interaction. Other than that, Otong also oftenly share amusing video which circulates on the internet, the amusing content pertains internet meme, vulgar and erotic contents, and other absurd internet contents. According to our observation, apparently these kind of internet content shared by Otong also creating engagement with internet society, other than to entertain them, we assume this is because the common interest they shares with each other.

To conclude this data, even though Koil don't have Twitter account as a band, one of their representative of the band is adequate to create interaction with the society through online social media. Through Otong's interaction, Koil as a band gained other reputation as an intimate band, willing to interact with people, and disregarding their celebrity status.

3.4 Analysis

The result of the analysis is based on literature study as previously discussed. Based on the field of cultural production theory by Pierre Bourdieu, Koil have capital gained from the legitimation from popularity and society. The previous step in order to gain the legitimation Koil established several capital on their own: (a) economic capital, material possessions that supported their creations of music which is the beginning of their establishment, this can be broken down into several possessions, namely: musical instruments such as guitars, bass, drums and keyboard, on top of that, they came from upper middle class family, as stated by Otong himself on his interview by Soleh Solihun [15], we can assume economy is quite well established in each of every member of Koil, this supports them to produce music as every process of music production need financial supports, this can be broken down to several things such as : studio recording, song mixing and mastering, musical instrument purchase, transportation supports, cassettes and CDs production, merchandise production and studio rent for practice. Though they released their music through record label, they sell their merchandise from their own funds, merchandise sparks other ideas of diverse products as we know it today. The next capital is (b) cultural capital, which in this case can be specified as their taste in films, and music. Koil's cultural capital also supported by their economic capital in terms of access, the access to western culture gained their cultural capital, their predilection towards movies such as Mad Max, and music such as Motley Crüe, Nine Inch Nails, Ramstein, Ministry, and other similar music genre. Family background also supported their ideology, knowledge, and education, when their taste in art and knowledge combined they are able to produce such diverse music. The access to Western culture fostered the idea of selling merchandise as they stated on their interview. Their music distinguishes themselves to other mainstream music artist and drives the formation of people with similar taste in music which in popular terms known as metalheads. People of similar taste in side-stream music formed a community through marginalization which gain Koil's specific market for their respective product. The metalheads community earned their position and status as one of Indonesia's metal band, this leads the gain of their (c) symbolic capital through appreciation of metalhead communities. Koil holds social value as they keep producing music and performing though it's stated that they are not social

people, however the legitimation from communities gained their current social position. The initial consistency in performing and producing music led them into prominence beside their diverse type of music, however later after that, Koil vacuum in producing music for several years, they supports themselves from business such as selling merchandise and others. Through their social position Koil gained access to other actors such as local manufacturers and businesses which also led them to collaboration and produce diverse commodities. In Koil's case, economic capital and cultural capital gained themselves social capital. The capitals gained by Koil is the beginning of their collaboration with other actors in their respective field. The interaction with other actors constructed their field, through their economic, cultural, and social capital, they took the role in improving local creative economy. Here, we discuss and break down Koil's field of creativity which pertains the structure, diversity and existence of Koil and their relation to other actors. The following table analyze Koil in every field in the arena of creativity.

Table 1. Field of creativity analysis

Field Of Expression	Field Of Production	Field Of Dissemination	Field Of Appreciation
Where they're producing ideas such as: their house, hangout places, rehearsal studio, social life, social media, record store, western culture	Where ideas becoming realization : Recording studio, printing companies, garment companies Local manufacturers, local enterprises, artists.	Where products being distributed Music gigs, social media, restaurant, pop culture fairs, clothing retail, e-commerce	Where consumption of their products happen : subcultures, internet citizen, general public

In the field of creativity, there are several actors who play certain role in each of every field. In the field of expression, there are actors who hold position to make all things working, namely: hangout places where they shares stories, information, inspiration and other type of conversation, this hangout places is scattered around Bandung city, therefore it can considered as just hangout places rather to be broken down into several names of places. And there are rehearsal studio where they practice their creation before it went into production, their own houses where they contemplate new ideas, record store where they obtained musical references from other artists which also led to other actor that is western culture where they also obtained references and other type of inspirations such as business ideas of merchandising, and lastly there is their social surroundings where the inspiration of the theme of their songs came from, social surroundings divided into two there is real social life which contain objective reality of the social themselves, and there are virtual space such as social media where they also interact with others virtually. As we can see all of the actors from the field of expression is not a person rather they are objects and spaces (real and virtual), this is because each of this objects holds the same social value

as human, this idea first suggested by Bruno Latour through his actor-network-theory (ANT), where he stated that the term social is inclusively pertains association where all of things interconnected leaving traces of interaction between one and another, therefore each of every objects, spaces, human, technology retain the same social title because they leave traces of interaction [16].

The field of production is where their ideas of music and businesses being produced, this is where the collaboration with other human actors resulted. For their main product, the music is being produced in a recording studio with several human actors involved in the process, such as recording operators, mixing and mastering engineer and the owner of the recording studio themselves. As previously discussed Koil engaged with other human actors resulting in collaboration, and here we discuss actors who had collaborated with Koil as a unit. The printing companies which produced Koil's clothing merchandise along with local garment companies which produce pre-printed materials. Other local manufacturers such as local vape liquid brewery, local umbrella production company, herbal drinks production company, artist, local business enterprise, and lighter production company also take big role in collaborating with Koil to produce commodities. The Field of production dominated by human actors in this case, however several production apparatus also supported this field, namely the production machines such as printing machines, recording devices, musical instruments, brewing machines, etc. Spaces also supported the field of production, this can be broken down into specific places where the production took, such as recording studio, warehouses, and factories.

The field of dissemination is other field where Koil publish and distribute their product to the consumer. In the field of dissemination several places held role as supporting actors. Music event (or more prominently known as music gigs) is one of their distribution channel where their merchandise being sold to the audience, human actor who support this role is the shopkeeper. Koil also opened clothing line retail called God.Inc where they sell their merchandise offline and online, regarding this clothing line, several human actors involved in this clothing line, namely garment manager, employees, and distribution agents, non-human actors involved are garment production machines, silkscreen printing machine, and distribution apparatus, online commerce also supports the sale of their products. Their main product, the music, is also disseminated through several actors, physical record store where they sell their CDs and cassettes, online streaming service is also the distribution of Koil's music, currently the most prominent online music streaming service for their music is Spotify. Koil also produced comic book, which they sell through their online store and pop culture fairs, this comic book is a result of collaboration between local comic artist and Koil. As previously discussed, Koil also

have restaurant called Legoh which located in Bandung city, where they sell their food products as a result of Leon's predilection towards cuisine making. The initiation of Legoh also involving another actors outside the subculture ecosystem in this case, the government, who supported through permission grant and funds. To conclude the discussion of this field of dissemination, most distribution involved non-human actors, but on the process involved many human actors. Distribution of their products also conducted both online and offline.

Lastly, the field of appreciation where Koil's product being consumed. This field will mostly discuss the audience who consumed Koil's line of products. Eventhough this field pertains "where" but in reality it's more to "who" consume the products. Firstly, we already aware that Koil's genre of music is considered sidestream or in other word marginalized, most of their consumer is community who enjoy their specific type of music, namely, metalheads. The consumption of their music is conducted through online streaming services such as Spotify and physical music record such as CDs, cassettes and vinyl records. Secondly, subculture related to certain kind of music and movement may relate to Koil's theme of music or the content of their lyrics, for example local punk subculture. Internet citizen is also one of Koil's audience, the social media and online commerce where they discussed and review the product. Koil's live music performance is also one of their product being consumed in the certain music venue where the audience gather to watch their performance. Eventhough initially Koil's product targeted towards certain kind of audience namely, metalheads or othe related subculture, however, according to the interview data, many consumers outside their market target is also interested in their products, this means that their products paved their own way to new consumers without any intentions from Koil. To conclude the discussion of the field of appreciation, Koil have wide array of audience ranging from specific subculture to general public, we assume this is also supported by their well-established name in Indonesian music scene, however there are several Indonesian artist who couldn't survive throughout their career in music, this means that business management took a big role in the economy of the artist.

Such diverse products offered by Koil involving many human actors from their respective industries making Koil more brand oriented rather than musician, however, music is still their main product. There are also non-human actors that supported the creative productions namely, places such as studio, restaurant, and music venues, production machines such as printing machines, and other technologies which previously not mentioned such as internet, smartphones, and computers. Other actors outside the subculture ecosystem also involved in supporting several Koil's products, such as the government.

The fields of creativity constructed Koil's engagement to their community. Koil realize what to produce, how to produce it, where to disseminate their product, and who is it for, the market needs to be as specific as possible which can lead the product targeted at certain community. The community is strong and supportive enough to appreciate their product. Realizing the collaboration with actors on every field is one of the key factor on building the economy well-being.

4. CONCLUSION AND RECOMMENDATION

4.1 Conclusion

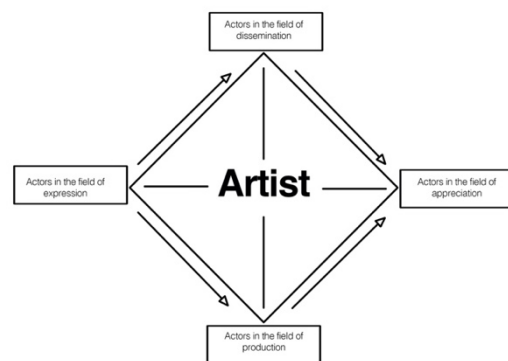
Koil built their reputation through consistency in selling music and various merchandise. Throughout their career whether in music or outside music Koil built relation with industrial actors inside and outside the subculture ecosystem, among them are local clothing line such as Maternal Disaster, lighter maker company Tokai, local garment manufacturer, printing companies, umbrella maker company, comic artist, local vape liquid brewery and many others. By building this relationship with other actors, Koil is able to collaborate both directly and indirectly. Example of direct collaboration is with Maternal Disaster, lighter manufacturer Tokai, and local vape liquid brewery, with the offer of royalty income to the band. Example of Indirect collaboration done with local manufacturers which produced raw material such as shirts, jackets, hats, umbrellas etc, and subsequently processed by another actors such as local printing companies, packaging producer companies where raw materials turned into final product. Koil distinguish themselves not only through their music but also through their diverse products that they offer to their audience. Products that supports other subculture and local tradition gave them engagement with the audience outside their market, for example skateboard deck product which targeted to skate subculture and Koil herbal drink (also known as jamu) which conserving and embracing local tradition. Even so, Koil is already quite established as independent musician, therefore they have solid fan base however, sidestream music such as metal music is a marginalized genre so to speak, therefore enthusiasts of similar kind of music will maintain their endeavor through the building of their economic well-being of their subculture based on appreciation of their favorite musician.

4.2 Recommendation

Based on the result of the analysis, the key point to the construction of economic sources is collaboration. Independent musicians must be aware of their subculture

or their community which oriented towards their kind of music through collaboration with pertaining actors in production, dissemination, and expression aspect. Even though music is still the primary product, building another economic source is a crucial thing. The process of building economic source can be done through collaboration with other actors inside their community or outside their community. By looking at the needs of other communities/subcultures, product diversification will be formed, and it will become an allurements in itself. Collaboration will empower other actors engaged in industries related to subculture products so that the economy will be built both for actors outside the community and within the community. In addition to that, the empowerment of actors will support the course of the field of creativity. Artists have their own field which contains many actors which supports the environment. In terms of theory, the field of expression, dissemination, production, and appreciation contains their respective actors which interact with each other, this relation with other actors in the field of creativity supported the empowering of the field which can leads to economic well-being. If actors one field do not support another field, the field of creativity will left with discrepancy. Artist should be able to maintain the relation of actors within the field of creativity in order to keep the community going in terms of economy.

Figure 4. schematic interaction of actors in every field



of creativity

4.3 Further Research

This study is mere one case study in terms of strategy of economic source building. There are many musicians with their respective strategy in engaging to their community which can leads to another case study. In terms of data this research might lacks several possible data such as interviews to the audience or actors involved in the production, dissemination, expression, and appreciation. Dissemination of questionnaires to the audience is a possible data income. Eventhough this

study don't discuss the aspect of artistry specifically, it would leads to more inclusive conclusion if the artistry aspect is discussed as aesthetic creates value to the consumer [17], nevertheless, it can open many possibilities for future studies. The recommendation as the result of this study might not applicable in some cases, as many factors beholding within the society in some areas such as political situation and policy, custom cultures, and geographical location, there are a couple capital required in order to make the recommendation applicable such as supportive policy and supportive custom culture.

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