

Utilizing Spotify as Marketing Media for Krontjong Toegoe Group

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ABSTRACT

The purpose of this article is to highlight the benefits of Spotify as a media for marketing the music of the Krontjong Toegoe group. Spotify is a digital music streaming service that is quite popular all over the world. This service can be accessed using internet access, both free and paid. For music producers, Spotify can be used as a medium to market music, while for music consumers, Spotify can be used as a medium for listening to music. One of the music groups that uses Spotify as a marketing medium is the Krontjong Toegoe group, a keroncong music group from Jakarta. Data collection was carried out through literature study activities and interviews. Based on this research, Spotify has provided benefits for Krontjong Toegoe, both in terms of profit and benefit.

Keywords: *Spotify, Krontjong Toegoe group, Music marketing.*

1. INTRODUCTION

The development of digitalization of music is currently happening rapidly and significantly. One of the contributing factors is the growing use of the internet. In this digital era, there has been a connection in various fields that we can meet through one source, namely the internet. The internet is seen as a world in another form (virtual) because almost all aspects of life in the real world exist, such as business, entertainment, sports, politics and so on [1]. In connection with this information, this can also be used by actors in the music industry. Music producers and consumers can carry out their activities through digital platforms. Digital platforms for music providers that are quite popular in Indonesia include are Spotify, iTunes, Joox, Youtube Music and others.

Spotify is one of the most popular of several digital music streaming platforms [2]. As a music app, Spotify has emerged as a leading global leader in music streaming platforms. The Antara news agency via the Antaranews.com page said that Spotify managed to get 155 million premium users or paid subscribers and 199 million free Spotify users. This news was released on February 4, 2021. Its users come from various ages, from children to the elderly. According to an infographic released by AdWeek, around 72% of Spotify users are millennials [3]. According to Spotify,

their service “makes it easier than ever to find, manage, and share music [4].

Spotify is represented by a Publisher, which is a party whose function is to publish the work of music producers. The liaison between the Publisher and the music producer is the Aggregator. So that the Publisher does not deal directly with the producer as the first party, but through the Aggregator. Aggregators are also responsible for reporting and providing financial benefits received by music producers.

As a marketing medium, Spotify has several benefits, both in terms of profit and benefit. Profit or profit is the result obtained from income minus costs [5]. Profits earned by music uploaders on Spotify comes from costs incurred by Spotify listeners. On average, Publishers pay 0.006 \$ and 0.0084 \$ (Rp. 90 and Rp. 126 at an exchange rate of 1\$ = Rp. 15,000) to producers through the Aggregator each time their music is played on Spotify. Dredge (2015) mentions a different figure, namely 0.001128\$ or around Rp. 16, 92 for one play [6].

The benefits are indirect financial benefits [7]. The benefits in question include easy access. This convenience is because Spotify can be accessed via the internet all over the world. That way, the marketing reach will be wider. This keeps the existence and popularity of music producers awake.

Among the many music producers who use the Spotify service, there is the group name Krontjong Toegoe as a member or user of Spotify. The Krontjong Toegoe Group is one of the keroncong groups originating from the Kampung Tugu area, North Jakarta. This group plays the keroncong monument music genre. Keroncong tugu is a hybrid music genre because it is the result of acculturation of various types of music originating from Europe (Portuguese and Dutch) and non-European (Arabic, African, Chinese, Indian, Oceanian, Betawi and Javanese) [1,8]. Some of the influences that are still attached today include the use of waditra, ukulele and vocalist expressions. This Portuguese element was brought in the 17th century from Banda Island to Kampung Tugu and gave birth to keroncong music [2,8].

Musically, the Krontjong Toegoe group consistently plays the keroncong monument music genre. The keroncong tugu music genre is one of the oldest music genres in Indonesia. This music genre is maintained from generation to generation as the identity of the keroncong monument music. Usually this music genre is played by a pair of ukulele (macina and prounga), cello and bass betot [3,8]. These are Krontjong Toegoe’s musical instruments (Figure 1).



Figure 1 Instruments of Krontjong Toegoe.

Musically, the keroncong of the monument is slightly different from the keroncong of Solo or Yogyakarta. The keroncong of the monument seems more rigid and steady, matching the nature of their ancestors as Portuguese who were known as mighty explorers. As for the keroncong from Solo and Yogya, musically it has a more lilting rhythm so it is suitable to be enjoyed while relaxing and unwinding, in accordance with the culture brought by the Surakarta palace so that the solo community is known for its subtlety [9].



Figure 2 Musical notation of Krontjong Toegoe music.

The musical instruments used and the technique of playing them are basically the same as the keroncong from the city of Solo or Jogja. However, in the vocal technique, there are fewer special techniques used compared to the Solo or Jogja keroncong vocal technique. Solo or Jogja keroncong singers usually use techniques such as cengkok, gregel and luk [10], while Krontjong Toegoe singers rarely use these techniques.

In its musical journey, the Krontjong Toegoe group has produced several recorded albums. These albums are marketed online varies according to the times. It is noted that in the 1970s the Java Krontjong de Tugu group (the forerunner of the Krontjong Toegoe group) had marketed their albums on vinyl. Then in the 90s and 2000s, Krontjong Toegoe began to market their albums in the form of cassettes and CDs. Until this digital era, Krontjong Toegoe has marketed their album digitally through several digital platforms, one of which is through the Spotify platform.

2. METHODS

This research uses documentation and interview study techniques. Documentation studies were conducted to obtain information about Spotify, starting from the intent and purpose of this platform, users, providers or vendors and also the benefits obtained by music producers who market their works through this platform. Then a documentation study was also carried out to find out about the Krontjong Toegoe group, the music they played, the musical instruments used and their role in the journey of music in Indonesia.

Then interviews were also conducted to find out the benefits of Spotify for the Krontjong Toegoe group as their marketing medium. Data from the documentation study and interviews were then compared so that valid information could be drawn regarding the usefulness of Spotify to the Krontjong Toegoe group. These benefits are in the form of profits or financial gains, as well as non-financial benefits or benefits.

Interviews were conducted with two members of the Krontjong Toegoe group, namely Andre Juan Michiels and Arend Michiels. Interviews were conducted with these two people because both of them are leaders and former leaders of the Krontjong Toegoe group. Andre Juan Michiels was the leader of this group from 2008 to 2017, then followed by his son, Arend Michiels from 2017 until now. It is believed that they know a lot about the journey of the group they lead. Here are some of the questions asked.

- How much profit did you get?
- How do digital and non-digital marketing costs compare?
- Does digital marketing affect popularity?

- Does digital marketing affect existence?
- Is it free from piracy activities?

3. RESULTS AND DISCUSSION

3.1. Spotify Profit for Krontjong Toegoe Group

Profit means the form of finance obtained from income minus costs. The profit obtained by the Krontjong Toegoe group is a nominal amount of Rp. 3.000.xxx obtained in the first three months and then a number of Rp.200.xxx in the next take during the period from 2018 to 2020.

The nominal above is certainly not a large nominal, especially if used as the main income. The nominal of the first three months is actually quite large. However, in the following months the nominal dropped dramatically, from about three million rupiah to two hundred thousand rupiah. This is because it is not because Krontjong Toegoe listeners decreased on Spotify, but the existence of communication misses between Krontjong Toegoe and GNP (Gema Nada Pertiwi) as aggregators. Technically, all rights and obligations are entirely an agreement between Krontjong Toegoe and GNP. So, actually the task of Krontjong Toegoe is only to give the master song they have created to the GNP, then the GNP who takes care of it to the publisher, in this case is the Believe company. But, Krontjong Toegoe cannot sue the Publisher when something is happened, because who takes care of the rights and obligations of Krontjong Toegoe is the Aggregator.

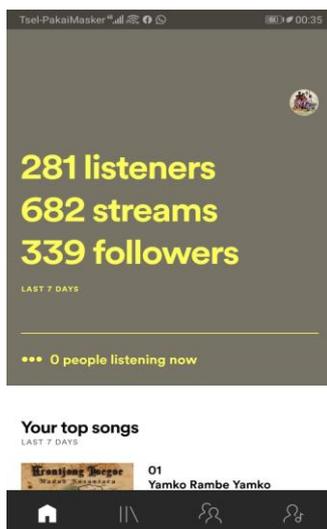


Figure 3 Listeners, streamers and followers of Krontjong Toegoe in Spotify.

From the data above, for the last seven days it is known that Krontjong Toegoe has been listened to by 281 listeners, accessed by 682 assessors and followed by 339 followers (Figure 3).

Then the next profit is Krontjong Toegoe can save marketing costs. As we know, the cost to use the Spotify service for music producers is about 300 to 500 hundred Rupiahs, depends on aggregator himself. Then what needs to be done is to find an Aggregator who wants to help take care of the things needed to then connect with the Publisher. Once the requirements are complete, then our work can be published with terms and conditions that have previously been agreed between Krontjong Toegoe and GNP as Aggregator.

Of course, this greatly reduces spending in the field of music marketing. Imagine some time back, musicians had to sell their albums in the form of vinyl, cassettes (cassette tapes) and compact discs (CDs). Musicians usually need additional spending to print these media. Not a small number, considering they have also spent money on recording at the production stage of the album. Not to mention the operational costs when doing exercises, recordings and others, will certainly add to a lot of their expenses. With spotify, Krontjong Toegoe is quite helped by cutting the marketing costs of their music albums.

3.2. Spotify Benefit for Krontjong Toegoe Group

After profit, there are also other things obtained by the Krontjong Toegoe group, namely non-financial benefits, or commonly called benefits. First, with the Spotify service reaching almost all countries in the world, making the opportunity for Krontjong Toegoe's works to be heard outside Indonesia open. Here is a data of countries that listened to Krontjong Toegoe's work through the Spotify service.



Figure 4 List of countries of Krontjong Toegoe listeners and the number of listeners.

From the data above, we can see by far Krontjong Toegoe the most listened to in Indonesia. Then followed by the Netherlands, Malaysia, Singapore, the United States, Japan, Brazil and Germany. This proves that with the Spotify service, the works of Krontjong Toegoe have been and may still be heard almost all over the major continents of the world (Figure 4).

In Indonesia itself, the works of Krontjong Toegoe are widely heard in several major cities in Indonesia such as Jakarta, Surabaya and Bandung. Here's the full data (Figure 5).



Figure 5 List of cities in Indonesia Krontjong Toegoe listeners and the number of listeners.

From some of the data above, it can be concluded that by joining the Krontjong Toegoe group into the Spotify service, it is directly able to expand their market reach to several cities in Indonesia, even to several countries around the world. This can only be achieved with the existence of a digital music platform system such as Spotify within four years, namely from 2017-2021. Is this a conventional marketing system unattainable? Of course it can, but it will probably require more effort and a longer period of time.

So what can be taken from this review? Krontjong Toegoe has been heard in eight cities in Indonesia and in nine countries on four continents around the world. This shows that the popularity of Krontjong Toegoe is quite large, considering the widespread reach of the Krontjong Toegoe music market. Of course popular means many people know, and from the data quite a lot of people who know and listen to the works of the group Krontjong Toegoe. Below is the number of Krontjong Toegoe listeners on Spotify in the last 28 days (Figure 6).

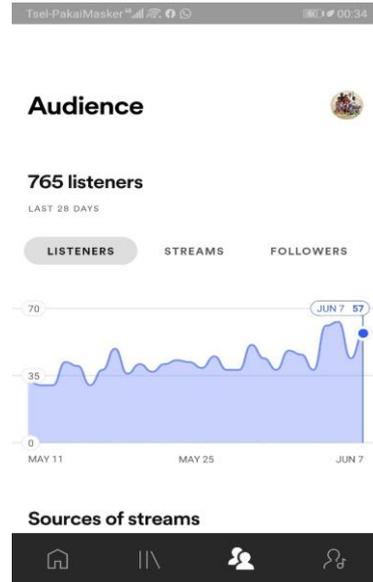


Figure 6 The number of Krontjong Toegoe listeners in the last 28 days along with its daily charts.

Then the next benefit obtained by Krontjong Toegoe is the actuality of Krontjong Toegoe itself. There are not many keroncong music groups in Indonesia that we can find on the Spotify service. If we type the word "keroncong" in Spotify, then there will only appear a few names of keroncong groups, one of which is Krontjong Toegoe. In this digital era, many people assume that the existence of a musical group can be seen from its existence in digital platforms such as Spotify, Joox, Youtube and others, and Krontjong Toegoe have shown that they are still alive and still exist in the world of music in Indonesia.

Who is the listener of Krontjong Toegoe's works on Spotify? Here is krontjong toegoe's data on Spotify based on his age (Figure 7).

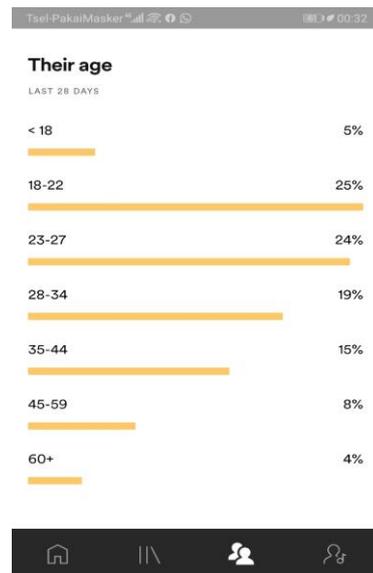


Figure 7 Age list of Krontjong Toegoe listeners.

From the data above, we can conclude that on the Spotify service, krontjong toegoe listeners are mostly aged 18-22 years, then followed by listeners aged 23-27 years, then in some other age ranges and mostly about the age of 60 years and above. Its amazing data, isn't it? Keroncong music is usually identical to listeners with advanced age, maybe around 50 years and above. However, from this data we can see that Krontjong Toegoe's most listeners were young listeners between 18 and 27 years old. Of course, this is a good achievement. From this we can see that through Spotify, krontjong toegoe works have managed to penetrate various layers of age, ranging from young people to the elderly. Once again it shows that Krontjong Toegoe continues to exist by continuing to work and has also introduced their works to the younger generation of this Nation. A positive step for the preservation and development of keroncong music itself.

3.3. Disadvantages Found in Spotify Utilization

In some of the positive things that Krontjong Toegoe got on the Spotify service, it turns out there are also negative things that they encountered. First, we return to the profit problem obtained by Krontjong Toegoe. In the first three months, the nominal touched the number of three million, then in the following months, even within two years (2018-2020), the figure was only in the range of 200 thousand rupiah. What's going on? Has the audience dropped dramatically? It could be. But based on the data on figure number six, in the last 28 days krontjong toegoe is volatile, but relatively up.

In this case, the source believes that it is not a factor that causes the decline in Krontjong Toegoe's income. The source believes that there are financial statements that are not transparent, and that holding this authority is GNP as aggregator. When something like this happened, Krontjong Toegoe couldn't do anything about it, because the authority was on the GNP's side. Likewise, with believe as a publisher, they will not do anything because it is not the authority.

In this case, believes is only tasked with airing Krontjong Toegoe's works on Spotify and sharing financial benefits with Aggregator based on the intensity of the playback of Krontjong Toegoe's work on Spotify. Furthermore, the Aggregator party has the authority to share it with Krontjong Toegoe. How lucky if the music producers get an Aggregator who wants to exercise his rights and obligations properly. However, it would be unlucky if the music creator got an Aggregator that did not exercise his rights and obligations properly.

The next problem is the case of piracy. Piracy is synonymous with analog-era music marketing such as CDs and cassettes. But who would have thought that in the digital era like today, piracy can still happen. The source said that by copying the song link on the Spotify

site and then pasting it on a particular site, the song will be downloaded automatically. This terrible event is really still happening in the digital era as it is now and of course this is detrimental to many parties, especially the music producers. Imagine, how long and not easy journey for the musicians, starting from the process of song creation, the rehearsal process, the recording process, the marketing process to get into the hands of the listeners, but the musicians did not get anything from their efforts, but a dirty act called piracy.

No matter what form music is marketed (analog or digital), music piracy is still a frightening scourge for music creators. Education becomes a very important thing for the community to always appreciate good works with good things as well.

4. CONCLUSION

Spotify is a great platform as a music marketing market. This platform has many advantages and benefits, especially for groups like Krontjong Toegoe who try to survive in this digital era without eliminating their musical characteristics as educational music groups become an important part to prevent us from piracy and abuse of authority. By following the development of the digital era of music, it is expected that many similar music groups in Indonesia still exist and can continue to be productive.

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