



Increasing Awareness of the Scene on Indonesian Independent Music (Study of Media Convergence and Do It Yourself by Subnoise Music Collective)

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Abstract

Music collective has a significant role in the music scene. Activities, lives, and continuity of music scene, all depends on music collective that include listeners and musician as their member. For spreading the knowledge on the music scene in the area of the music collective, raising an awareness must be done. In this paper, the authors used a music collective named Subnoise as an example, based in Bekasi, West Java. The similarity of the thoughts and tastes of the members became the initial milestone in the establishment of Subnoise. Subnoise uses awareness-raising methods such as posting on their social media like Twitter, Instagram, Facebook, and they also use their channels on Youtube to spread awareness of the independent scene that they shelter. In addition, they held a music performance that was held in the garage of one of their member house, which was reported by several music media and finally raised their names in the Indonesian independent music scene.

Keywords: *Music Collective; Brand Awareness; Do It Yourself; Independent Music Scens; Social Media*

Introduction

The development of the digital world cannot be denied. Many new discoveries have emerged along with the development of the digital age, one of which is the internet. The internet itself is a network or system on a computer network that is connected to each other using the Global Transmission Control Protocol / Internet Protocol Suite (TCP/IP) system as a packet exchange procedure to serve billions of users around the world Yuhelizar (2008) in (Septianti & Frastuti, 2019). The internet is also commonly known as interconnected-networking. With the internet, information from various groups can be accessed quickly and easily. Indonesia has also experienced the development of the internet. In 2016, internet users in Indonesia reached 102.8 million, and were ranked sixth in the world. The numbers are quite fantastic for a developing country. The benefits of the internet are also varied.

Wayne Buente and Alice Robbin (2008) classified the benefits of the internet into four dimensions, namely information utility, leisure / fun activities, communication, and transactions

(Rahardiyan, 2013). Horrigan (2002) in (Rochmawati, 2012) also classifies internet usage interests that are in line with Wayne and Alice's, namely email, fun activities (activities that are for fun or entertainment such as watching movies, listening to music, chatting), information utility (searching for product information, travel, weather, movies, music, news, schools, and others), and transactions (buying and selling activities via the internet such as ordering travel tickets, online banking, and others).

The ease of obtaining and disseminating information is a positive example of the internet. Through media such as online news, YouTube, forums, blogs, websites, and social media, people can access the information they want easily and quickly. All of them are connected by the internet, and that is what is called media convergence. As long as the internet continues to develop, it does not rule out that media convergence will also develop, because the internet is a "home" or a place for growth and development of media convergence itself. The presence of media convergence due to advances in internet technology is very real and easy to find in everyday life. An example is the mass media which has begun to shift to explore online media, such as owning a YouTube channel, having official accounts on social media such as Twitter, Instagram and Facebook, and also their official website as a "replacement" for print media. All of this was done as a result of the development of communication technology itself, in which online-based media is more widely used than print-based media, although there are still people who read print media.

In this paper, the author will examine how media convergence has contributed to advancing Indonesia's independent scene. Today, there are many groups of people who are members of an organization known as a collective, with music lovers from various genres, ages, and educational backgrounds as members. The music they enjoy doing is generally not what we listen to in mainstream media such as television or radio. The music they enjoy doing is categorized as indie or independent music, because the promotion channels used by these musicians are DIY or Do It Yourself, without the help of mainstream labels. Indie is not a genre; it is a way of promotion. Indie appears to fight the dominance of mainstream music and can be categorized as a resistance movement by Adlin (2006) in (Hendarinigrum & Susiolo, 2014). Until now, the state of the music industry in Indonesia is still in a state of development where there are various pros and cons of how the industry works. The genres of these music range from Rock, Punk, Emo, Dream Pop, Garage, Metal, Hardcore, and so on.

All of that cannot be separated from the role of communities or what is commonly referred to as collectives in the promotion of these bands. Pramitasari and Fithrah, in their research entitled "The Role of the Online Community 'Suara Disko' in Building Brand Awareness for Music in the 80s through Instagram," revealed that there is a significant role by the community in brand awareness in the world of playing independent scenes. Suara Disko is a community whose aim is to re-popularize 80s music. They use social media as a medium to introduce their community online. The research found that Suara Disko in their brand awareness building activities, they used methods by building identity, providing education, interacting with followers, and being the first name that followers remembered when they remembered the community that re-popularized 80s music. Suara Disko uses visuals and text in promoting its activities on social media.

The collective that I will use as a unit of analysis is called Subnoise, a music collective based in Bekasi. Subnoise is short for Suburban Noise, where they take the theme of gigs held in residential areas as the basis for their initial emergence. With motivation and basic goals such as wanting to introduce new and fresh music to the Bekasi area, they held a small music event in the garage of one of the members of the Subnoise music collective in Bintara, Bekasi. Subnoise uses various internet-based media to increase awareness of their existence, and also to promote independent musicians who are no less good than mainstream musicians out there. Utilizing the development of technology and information, Subnoise and its members have experienced building society to increase that there is a music collective that is unique and concerned about the Indonesian and local music scene, and wants to participate in advancing the local

scene so that all Indonesians know there are quality musicians who are not exposed by conventional media, and no less good than mainstream musicians who are currently more interested in the media because of their high sales and market demand.

Indie or independent promotion channels emerged and developed to fight the domination of mainstream music and the like, and could be categorized as a resistance movement. Adlin (2006) in (Hendariningrum & Susiolo, 2014). Until now, the state of the music industry in Indonesia is still in a state of development where there are various pros and cons of how the industry works. The main goal of the music industry is to seek maximum profit (Mulyadi, 2009). It can be concluded that the number of albums or single records that are traded in the market must reach a certain amount to obtain the profits that have been determined by the mainstream label. Therefore, the song must be catchy and can resonate with the listener's mind, and must also be popular among the general public. Popular here in the sense that the album or single is selling well in the market. However, not all people like these popular music. These people look for other alternatives and choose music that uses independent channels as a promotion path. The genres that are carried are various, ranging from pop, rock, metal, hardcore, punk, dream pop, shoegaze, and so on. Indie is a way of promotion, not a genre as people often says. So, Indie is not a genre or type of music. To make things easier, the writer will mention the music that is incorporated in the Indie promotion method as underground music.

The obstacle that underground musicians still face today is the difficulty in informing and distributing their works that are not supported by conventional media. Underground musicians have been disseminating their work through their persistence and persistence in making small music events or gigs by DIY, placing their works in physical print to local music shops that do have independent segments (such as Kios Ojo Keos which located in South Jakarta), and so on. However, they couldn't move individually. The formation of a collective is the way they feel is right, because today's conventional media tend to include news content or music promotion that is incorporated in the mainstream market. Therefore, music collectives were formed that moved underground, mouth to mouth, and held music events that were relatively small but intimate. Luckily, we have all been exposed to the positive effects of the internet itself. In Indonesia itself, there are still not many who use internet technology as a place to promote something or raise awareness of their existence and what they carry because Indonesia's internet connection is not good and has not been spread evenly. As a unit of analysis, the writer will discuss about a Bekasi-based music collective called Subnoise, and how they can use and utilize media convergence as their way to raise awareness of the local music scene, and also raise awareness of their own collective among music lovers.

Literature Review

Brand Awareness

Brand Awareness is the ability of a prospective buyer to know and remember the brand as part of a product with the brand involved (Duriyanto, 2004). With the higher the level of awareness or awareness of a brand in the minds of consumers, it will make the brand more attached to the minds of consumers, so it is not impossible that a person or a group of consumers will choose a brand that is remembered if they want to buy something or type of service. There is a brand awareness pyramid from the lowest level to the highest level, namely the Unaware of Brand, which is the lowest level in the brand awareness pyramid, where consumers are not aware of a brand. After that, there is Brand Recognition, which is the minimum level of awareness of a brand, where the introduction of a brand will reappear after being recalled through assistance. After the brand recognition stage, there is a level in the form of Brand recall, which is the recall of a brand without assistance. After the three stages are carried out, the last stage is Top of mind, where the brand that is first mentioned by the consumer or the brand that first appears in the mind of the consumer.

Media Convergence

Convergence itself comes from English, namely convergence. The word convergence itself refers to two or more things / objects, meet, and unite in a point Arismunandar (2006) in (Alfarisi, 2018). If connected with the media, media convergence is the integration of existing media to be used and directed into a single point of purpose, and this refers to the development of communication and information technology. The word convergence is often found in the development of digital technology, the integration of writing, numbers, images, video, and sound (Briggs and Burke, 2000) in (Asy'ari & Luthfi, 2019). The advantage of media convergence is that it allows the public to have several options or options that are more related to media with content accessed more diverse than before (Grant and Wilkinson, 2009) in (Sediyarningsih, 2018). Convergence also shifts the pattern of people's lives. In 2012, Indonesia was ranked in the top 10 in smartphone use, with an estimated 27 million users, an increase of 36% from the previous year (Source: Tempo.com).

The latest and most recent phenomenon of developments in the media sector is the technology used by media publishers which enables a convergence of media, telecommunications and computer technology (Straubhaar, 2009).

Music Scene

In the Western world, the music scene is in line with a way of life or public space (Kahn-Harris, 2007), or a place to present an act or role if it is traced to other art worlds such as the world of theater. In the 1940s, the music scene began to emerge and as a milestone in the emergence of a music scene it was shown by the emergence of music which referred to the lifestyle of people with an economic level that was classified as marginal and bohemian or a free life in the underground music world such as Jazz music Bennet & Paterson, 2004). Nowadays, the term music scene is often applied in various situations and is used to describe a form or type of music, style of dress and behavior of those included in it (Andrew, et al. 2017). The concept of the music scene itself is also used as an example of a cultural model for connoisseurs and certain music actors that allows them to be themselves without having to follow the general or mainstream flow, freedom of cultural expression, alternative identities, which differentiate them from the mainstream scene in general.

Music Collective

The concept is different from the traditional concept of a band or musician association, where members of the music collective have the freedom to enter and exit the membership and do not have a fixed organizational structure (anyone can be the chairman and representative). Music collectives usually appear in various musical genres, but the most common genres that include collectives are hip hop and independent musicians. The music collective holds small music events known as gigs, which take place in small cafes, empty fields, music studios, or unique places such as the garage of a house (all depending on the size of the collective).

Social Media

In general, media refers to a network-based place where the public can create and discuss information (Brooks, 2015). Social media has three characteristics, namely: (1) the posted information is not directed to anyone specifically; (2) posted information can be edited or discussed by all who view it; (3) posted information also has an easy way to share with others.

Do It Yourself

The Do-It-Yourself concept, according to Mintel, is “the activity of repairing or adding something to your home or garden, including placing a new kitchen or bathroom, heating, placing cabinets, repairing fences, building barbecue grills, and so on independently without the help of parties. others who are experts in the field” (Mintel, 2005).

In the world of music, the Do-It-Yourself concept is closely related to the Punk scene. The Punk scene explored this concept, starting with the Hardcore Punk genre band called Black Flag in the early 1980s. Communication between musicians and fans is a fundamental part of the Do-It-Yourself principle. The relationship between the punk subculture began to develop along with the development of communication technology. Fanzine Online, a music sharing site and e-mail, is an example of technological developments that help these musicians promote their music and work, and establish communication between musicians with other musicians with the same scene throughout the world (Moran, 2010).

Research Methodology

This study uses a qualitative research approach. A qualitative approach is used because according to Strauss and Corbin "qualitative methods can be used to uncover and understand something behind a phenomenon, whether it is not yet known or what is only known." Then it is hoped that this data will create a new understanding that can be used (Gretchen and Rallis, 2012). This method studies how to talk to research subjects to present their perspectives in words and actions. This research is a descriptive research. Descriptive research aims to provide a detailed description of situations, social settings, or relationships. A descriptive study based on clear issues, based on existing theories or concepts, and tries to explain the relationship between issues and theories accurately (Neuman, 2014).

The type of research that will be used in this scientific paper is qualitative research that uses data collection techniques in the form of in-depth interviews on a number of analysis units, namely individuals who are actively involved in the collective independent scene named Subnoise. The data source that will be used is the writings on the website about what Subnoise is and the history of its formation. In addition, the author will also listen to and watch interviews or interviews conducted by podcaster, radio, and also a Youtube channel that raises Subnoise as their source and takes the essence of the event. Researchers will use these sources to strengthen the individual statements that are the unit of analysis for this research.

Findings and Discussion

The independent music scene in Indonesia has increased rapidly in the last decade, both those that have reached a level almost equal to the mainstream and those that are still engaged in underground or underground channels. Various musical genres adorn the stage of Indonesia's independent scene, ranging from metal to even mixing indigenous Indonesian culture with pop music, or so-called folk music. The revival of independent music shows an adoption or adaptation of the musical style promoted by Western musicians, where they produce alternative spaces where there are cultural identities that are creative and free to be created or recycled according to local culture (Martin-Iverson, 2014). In other words, independent music is an alternative way that does not follow the general or popular mainstream to create a creative process independently, without interference from certain parties such as music labels or target markets. Independent musicians put their creativity forward for none other than their own sake, and listeners who like to enjoy it, and those who don't have the right to dislike. Without having to refer to and be oriented to mainstream popular music, independent musicians have the freedom to work. Therefore,

independent musicians generally have their own characteristics in music, not fixated on the genre they are carrying.



Fig 1. The logo of Subnoise music collective (doc. Mixcloud Subnoise)

The emergence of music collectives in the independent scene is one way that independent music activists and connoisseurs can build a cultural network that binds one another, both in terms of their musicians, their work, and their fans, and can also differentiate them from the mainstream or mainstream. However, because independent music collectives generally carry out all their activities by carrying out DIY or Do It Yourself, the members who are members of these independent music collectives must have ways to build networks between scenes and other collectives. These methods can be in the form of being a resource on local radio broadcasts, making music and art events independently (looking for their own venue, decorating the stage, looking for tools or renting a sound system, and all coming from the capital of their respective members, not some fully support), build an independent record company to recruit independent musicians, sell attractive merchandise such as t-shirts, compilation music CDs, mixtapes, zines, or clothing accessories that represent the music collective. These are usually referred to as music infrastructure. Music infrastructure can be interpreted as a structural framework or a tool that is used with the aim of making it a place for activities to gain knowledge about the music being carried (Temperley, 2001). Music infrastructure can have economic and social value, but apart from that, music infrastructure also has cultural or cultural significance, especially when connected to a music scene such as the independent scene (Jones, 2012). All of these things are related to how a music collective is involved in a local independent scene, how they create a brand awareness by converging media as a way of introducing themselves to the audience of music lovers in that scene. In this study, the authors contacted an independent music collective based in Bekasi named Subnoise, to obtain information and support the author's research. In addition, the author also watched interviews on YouTube and listened to podcasts that discuss the history of the formation of the collective.

Discussions

To complement the research conducted, the author contacted a member of the Subnoise music collective, Aldrino Kevin. Aldrin, the informant's nickname, is a 2016 undergraduate student at the University of Indonesia, Faculty of Law and is writing a thesis. Aldrin is domiciled in Pekayon, Bekasi and is currently 22 years old. At the time of the interview using Zoom media, Aldrin wore a white shirt, with a tall stature and also short hair.



Fig 2. Aldrino Kevin, a member of Subnoise.

Subnoise, according to Aldrin, was formed in 2018, around March. The formation of Subnoise was initiated by members who initially met via the Internet, where one of the members, named Iskandar, submitted a song playlist to Caca's zine. Departing from this, several members gathered and finally decided to meet and create an independent music collective. The motivation for the formation of the Subnoise music collective was none other than the same musical tastes, where the members enjoy independent music of various genres from pop to rock. Similarity in geographic location or similarity in the area of residence also motivated them to form a Subnoise. This condition also triggered members of the Subnoise music collective to hold a musical performance event in the Bekasi area, because independent music performance events are generally held in Jakarta and they find it difficult to reach them due to the long distance. Subnoise kicked off the Independent music world, especially in Bekasi, by holding musical performances or small gigs at the house of one of its members named Kidut, in Bintara, Bekasi. The music event was held in 2018 in the garage of the Kidut house by inviting independent bands such as Soft Blood, Vvachrri, the Rang Rangs, and others. With their own connections and capital, they rent a sound system and also promote their events through their social media. Holding this unique event is a way for Subnoise to resonate and be recognized by the public, especially independent music lovers. By inviting bands from various genres from punk to hip-hop who are all musicians by means of independent marketing, they organized the music event.

DIY or do it yourself is the path taken by Subnoise music collective, due to limited costs. They promote their events as well as their activities through social media Instagram and Twitter both their shared and private social media. All their activities are carried out independently or independently without corporate assistance. They also use the DIY method to build their image as a collective and also as a brand, by using social media as the medium.

The image created by their hard work is that Subnoise is a music collective that does everything DIY, from capital to event concept, to inviting musicians to participate in the events they are participating in. By holding events such as the home gigs held in Bintara, they have kicked off the independent scene. Their activities yielded significant results, lifting the name Subnoise as a good music collective and also being included in an article in HAI! Magazine. with the theme of their music program as the subject of the article.

The way they DIY and the media convergence they do is quite explicit, seen from how they carry out a music event and also how they promote their event and also their profile as a local independent music collective. Starting from the concept of the event, the cost of implementing the event with a joint system between members (as stated by Iskandar in an interview with HAI! Magazine on their Youtube channel, they use funds from THR or their holiday allowances as capital to hold the first Subnoise event held. in Bintara), promotion in the form of mouth to mouth and also using several media such as Twitter, Instagram, both Subnoise's and their private property, as well as making a mixtape and articles on the Bandcamp music website, a music site commonly used by musicians. Independent musicians in promoting their work are also a place for music lovers to say words in the form of articles about certain

things that can be published for free. Apart from Bandcamp, members of the Subnoise music collective also frequently write articles on several independent music sites, discussing the independent scene, independent music, local and foreign independent musicians, as well as their own music collective profiles.

Posts such as articles, photos during music events, band profiles, or promotions of bands that want to be promoted are one of Subnoise's ways of shaping their image and also promoting their music collective as a form of brand awareness, so that the public and the audience music knows their existence and their existence in the local independent scene.



Fig 3. Subnoise's first musical event, held at the house of one of the members (Doc. HAI!)

DIY atmosphere was also thick when Subnoise held their first event in Bintara. According to articles published by HAI! Regarding Subnoise, Naby1, one of the collective members, said that they asked the permission of the local residents and RT to hold the event. They, using each member's personal capital, rented a sound system to support the event. Although there had been miscommunication between the collective and the residents regarding the volume produced, the event was still lively and the enthusiasm of the audience who came was also high. For the musicians who filled the event, Subnoise had to convince them to perform at the event which was held in the garage. Subnoise also set an entrance fee for their income, amounting to IDR 10,000 per individual who wants to watch the event. The musicians who participated in the event were given accommodation in the form of a place to stop and also provided a meal to fill their stomachs so they would not starve. All these things are done independently, do it yourself, they themselves design them themselves who carry out the design, without any intermediaries or interference from the corporate side. Connections or communication networks between individuals and members of the music collective and the media partners also need to be built, and they have been doing this long before the event was implemented according to the podcast.



Fig 4. Poster of the first Subnoise event (doc. Instagram)

Using social media platforms as well as online media and Youtube, the Subnoise collective has implemented a media convergence. The word convergence itself refers to two or more things / objects, meet, and unite in a point Arismunandar (2006) in (Alfarisi, 2018). If it is related to what Subnoise is doing, then media convergence is what is done by merging or integrating existing media such as social media, print media (in this case the Subnoise music collective uses the zine format), online media such as articles on the site. music, making playlists and submitting to independent music sites, in collaboration with media partners such as HAI !, organizing a way of music that is quite kicking off the local independent scene, to be used and directed to a single point of purpose, namely to increase public awareness and independent music lovers about the existence the existence of the Subnoise.Zine music collective both online and offline, music sharing sites, and e-mail, are examples of technological developments that help these musicians promote their music and their work, and establish communication between musicians with other musicians with the same scene in all over the world (Moran, 2010). Subnoise does all of these things DIY. With these music event activities and also the role of media partners and promotional activities carried out by the collective, awareness of the Subnoise music collective has increased, it has reached the Brand Recognition stage, where according to Aldrin, the Subnoise music collective has been known to quite a lot of people with the collective that held home events in the form of musical performances. Why do the authors say they haven't reached the Top-of-Mind stage? This is because the phrase "home gigs" is still not fully embedded in the Subnoise music collective, because the home gigs event is also carried out by various other music collectives but has different domiciles, such as Swinger, one of the gigs events held in a garage located in Bintaro. However, for the Bekasi area itself, Subnoise can be said to have reached the Top-of-Mind stage by Bekasi independent music lovers and also Bekasi people.

Conclusion

When talking about the music scene, you will certainly not find an end or conclusion. There are many interesting things in it, the ways music activists carry out a promotion, how a music collective affects the life of the music scene itself, and also events that attract people's attention to echo the collective name or even the music scene itself. The sentence of the music scene does sound very segmented, only a few people understand it, but the music scene is very important for the survival of the music itself. The DIY method is the most appropriate way, because not all music companies are willing to support the music movement if they don't see the market advantage in it. DIY is a way that can be called punk, not dependent on a particular institution and independent. Image building and awareness of a music scene must also be done independently or DIY if it is felt that it will not make a music company want to be involved in it. The music collective Subnoise has provided a significant example in the implementation and application of the DIY or do it yourself method to increase public awareness and music lovers of a

local independent scene, which also deserves attention, not just the mainstream that must be followed. The independent scene also departs from their restlessness from music lovers who are tired of the mainstream that promotes so-called music, it doesn't give a new and fresh color.

As a music lover, the writer also really appreciates what the Subnoise music collective is doing and the implementation of their DIY in conducting awareness activities so that the public knows that there is something like that among them. The role of the media is also very big in the implementation of DIY, even though the media in question is media that is still in the minor or independent category. Independent music lovers can reflect on what Subnoise does in doing their DIY activities. Determination and great intention are the main capital in doing various things, you will definitely find a way if you do it wholeheartedly. In addition, communication between individuals and between groups is also an important foundation so that a network can be well and solidly built, making it easier to achieve the goals of what is aspired by a collective or individual music activists around the world.

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