

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Consumption in general has a meaning as an activity of using goods and services to fulfill needs (Darmawan, et al. 1984). This activity cannot be separated from the society, in which people will continue to practice consumption activities as an effort to meet personal and group needs. The object of consumption can be anything, ranging from material and services that can be consumed by consumers. In an effort to meet the needs, this object of consumption will be left after the consumer has finished the value of the goods.

However, along with the development of lifestyles, Baudrillard stated that in order for an object to be called as an object of consumption, it must have a *symbol value* and *sign value* which can provide a certain identity or class for its consumers (Baudrillard 1999). Besides the shifting of meaning in consumption activities, the object is no longer limited to material objects that are discarded after its use value has been destroyed. It also includes social experience that can give a certain sign value to its consumers. For example, travelling and watching music shows or concerts.

The shifting of meaning in consumption also occurs in music industry, where initially people consumed cassettes, CDs, or LPs as collections of their idol's work and eventually switched to digital music form, which is recently very easy to obtain with the help of internet connection. Dellyana et al. (2015) argued

that the existence of internet resulted in a significant decrease of CD sales throughout the world because of the easy access to free and illegal music. People can easily download music they like through websites that offer free song download facilities by relying on gadgets—i.e. laptops and smartphones, and internet networks. The existence of Bluetooth feature that had been booming among cellphone users was also one of the factors the decreased public's interest in purchasing physical albums legally.

The phenomenon of shifting music consumption also occurred in Indonesia. The existence of internet and file sharing features, such as Bluetooth, decrease people's interest to consume the work of musicians legally. It was proven by the collapse of several large music stores like Aquarius and Disc Tarra, which shocked the society. Besides purchasing a CD with a merchandise bundling system from musicians, consumers could easily buy physical albums through these music stores. In one of the articles published by CNN Indonesia, several reasons why physical albums sales figures in Indonesia declined, apart from the impact of illegal downloads, were the presence of online music streaming platforms, such as Spotify and Joox. The lack of innovations in making physical albums was also felt by the consumers. Recently, young music listeners prefer to consume music digitally or collect vinyl records of the musicians they idolize. Conventional music labels are considered less creative in creating innovations in the production of physical albums (Adzani 2015).

Several measures were taken in order to overcome the declining number of physical album sales on the market. For example, physical albums are distributed

through fast food outlets and clothing retails. KFC is one of the fast food outlets which since 2009 has actively distributed albums from various Indonesian musicians by bundling it with food packages, from which consumers can choose the album they want. This method is considered efficient in increasing the interest in purchasing physical albums and reducing piracy rates in the society (Bachdar 2018). Still, the distribution of music in physical form is still less attractive to Indonesian music consumers.

Along with the development of existing technology, people can now enjoy music anywhere and anytime through online music streaming platforms that can be downloaded in all application stores. Spotify and Joox are the examples of online music streaming applications that are widely used in Indonesia. These applications offer convenience in consuming music from various musicians using one account. Different from consuming physical albums, through Spotify and Joox, consumers can compose their own music playlists. They are also very easy to use; they only require a device—a smartphone or a laptops, and internet connection, then consumers can freely use this application.

Aside from the arrival of digital era, another factor that makes people lose interest in consuming physical forms of music is the presence of various music festivals, ranging from international, national, to regional scales. Not only do these existing music festivals offer a musical experience, but they also try to pack various experiences and entertainment that can be enjoyed by consumers in one event. On a national scale, Java Jazz Festival and We the Fest are the music festivals that present various musicians, both foreign and local musicians, to

perform as the event line-up. Compared to a single-artist concert, a music festival is considered more profitable and efficient in attracting a large number of fans and other audiences (Triwijanarko 2017). On a regional scale, East Java Province has several music festivals held in different areas. These festivals present several musicians from local areas to the Special Capital Region of Jakarta as the festival's line-up. Some of these festivals are Jazz Traffic in Surabaya, Jazz Gunung in Bromo Mountain area, and Banyuwangi Beach Jazz Festival at Boom Marina Beach Banyuwangi.

The highlight of music festivals are the musicians invited to perform there. These events are not only held by the local government in order to attract more tourists, but also by educational institutions. Educational institutions such as universities and high schools also have similar events with the youths as their target market. Usually, musicians who are invited as guest stars adjust the theme or the genre of the event. These musicians are usually those whose music recently trends in Indonesia.

Although the number of music festivals and solo concerts of musicians has been growing in Indonesia, the analysis of experiential consumption is still rare. Thus, the writer is interested in analyzing the combination of consumption among Indonesian music listeners by emphasizing on experiential consumption. The writer chose to analyze Tunist Surabaya, which is a fan community of The Overtunes, one of Indonesian group bands, in order to discover fan consumption in Surabaya.

The selection of Tunist Surabaya as the object of this study because their consumption activities considered as unique and different from related Tunist community, as well as different with other fan communities in Surabaya. For example, it is rarely find other fan communities who are willing to take their time to just welcome and accompany their idol to and from airport; or really follow all of their idol schedules – from sound check, several radio promotions, watching live performances, to off-stage meet up after that.

Not all Tunists in various cities are willing to spent their time to actually follow the activities of The Overtunes while in their city, by moving from one destination to another in a very close distance to vehicles carrying The Overtunes. Sari, the leader of Tunist Surabaya, once mentioned one moment where the members of The Overtunes really appreciated Tunist Surabaya members who followed them orderly behind. This moment coincides with the promotion of The Overtunes latest album in Surabaya.

If Tunists in other areas modeled Tunist Jakarta for their off-stage meet up activities, then Tunists in other cities modeled Tunist Surabaya for their behavior and loyalty in following The Overtunes activity in Surabaya. Tunist Surabaya members serve as benchmarks for other Tunists in making experiential consumption of their idol.

Among Tunists themselves, there are unwritten definition regarding to the level of loyalty of The Overtunes fan community in various cities, which is seen in how many members of the community were present when The Overtunes

visited their city. Tunist Surabaya itself is included in the category of The Overtunes fan community with the second largest number after Special Region of Jakarta and surrounding areas, where their loyalty in participating in The Overtunes activities has become common knowledge among other Tunists.

As fans, Tunist Surabaya do not only consume physical albums from their idol as the media of material consumption, but they also purchase and use the merchandise produced by The Overtunes. Since 2013, The Overtunes has released several series of merchandise in various forms that can be purchased by fans. The majority of merchandise produced by The Overtunes include items that can be used for daily activities with diverse price range, starting from IDR5,000 to IDR130,000. This merchandise is sold in limited stores and can be purchased online through The Overtunes official merchandise account on Twitter and Instagram. It can also be purchased offline through representatives of fans in each region.

The Overtunes has released several physical albums that are distributed through fast food outlets and clothing retails. They also distribute their album through offline music stores and bundling packages, where fans can get the album and merchandise in one package. Aside from their own albums, The Overtunes also has several compilation albums with other musicians who play different genres.

Along with the increasing popularity of The Overtunes among Indonesian music fans, this group band of brothers often do promo album tours and become a

performer of various music festivals in major cities of Indonesia, including Surabaya. It can be said that The Overtunes has high intensity of visiting Surabaya, be it for promoting their latest album and single, promoting their latest soundtrack that coincided with the soundtrack's film promo tour, or performing at private events and music festivals. With the high intensity of The Overtunes visiting Surabaya, the consumption of Tunist Surabaya as their fans is considered high, both in terms of material and experience.

Apart from consuming experience of The Overtunes through music festivals, Tunist Surabaya and The Overtunes have a habit to meet off-stage after The Overtunes complete their schedules. Information about meetings other than interactions during The Overtunes' performance is limited to community members. This information is usually shared via social media, such as the group chat the members have.

Consumption carried out by Tunist Surabaya consider as one of communication tools among members, where they purchase similar consumption objects in an effort to be same as, and to be different from those who are not members of the community. These consumption objects indirectly selected according to the values of the community.

1.2 Statement of the Problem

1. How do members of Tunist Surabaya consume their idol?
2. What kind of meaning behind the consumption activities done by the members of Tunist Surabaya?

1.3 Objective of the Study

According to the statement of the problem, the study aims to reveal the material and experiential consumption of Tunist Surabaya as the fans of The Overtunes.

1.4 Significance of the Study

Regarding to the objective of the study, there are several significances. First, the study explains the consumption patterns of Tunist Surabaya as the fans of The Overtunes, both materially and experientially. Second, there is still very little research on fans' experiential consumption of their idols. Many studies are focused on the material consumption of fans through albums and merchandise, texts such as fan fictions, and images of how idols' identity in terms of ideology and appearance is reinterpreted by fans and applied in everyday life. Third, this research can be a reference for further research with similar issues, namely Indonesian fandoms and their consumption. The writer believes that this research can be helpful due to the lack of Indonesian fandom analysis and their consumption of their idol. Moreover, it can make the readers understand how a modern fandom works, especially in Surabaya.

1.5 Definition of Key Terms

Experiential Consumption : social experience as the object of consumption, which engage with consumer feeling as the satisfaction point, i.e. traveling, watching concert, etc.

- Fans Hierarchy** : certain classes that build among the community members, which divide to lower, middle, and higher class according to several reasons, i.e. the amount consumption activities they did.
- Sign Value** : a 'code' that carried by any object of consumption to build certain identity towards its consumers (Baudrillard 1999)
- Symbolic Value** : certain sign that could be understood by fellow consumers (Baudrillard 1999)
- Tunist Surabaya** : a fan community of The Overtunes in Surabaya