



Proposed Marketing Strategy for Music Band in Indonesia (Case: YOI Band)

Muhamad Mirza¹, Harimukti Wandebori²

^{1,2} School of Business Management, Institut Teknologi Bandung, Jl. Ganesha no. 10, Bandung 40132, Indonesia

ABSTRACT: YOI is an Indonesian music group that was founded in Bandung. They have been successful since the publication of their first album in 2007, however they have struggled with decreasing sales in recent years. The band members stated that improper management, especially with regard to marketing initiatives that make them less competitive, is the primary cause of the issues. In order to improve YOI's business performance, this research suggests a marketing plan. The SWOT analysis, TOWS matrix, and 4P Mix Marketing framework are among the various of the strategic analytical techniques and frameworks that were utilized in this research to help formulate strategy. The research's approach focused on consumer analysis, while gathering data from surveys, interviews, and secondary sources. In order to identify opportunities and threats facing YOI, the research also included an external analysis that considered political, legal, economic, demographic, sociocultural, technological, global, and physical aspects. The industry analysis was conducted using Porter's Five Forces model. In order to get a deeper understanding of the competitive environment, this research also conducts competitor and internal analysis to pinpoint YOI's strengths and weaknesses. The findings indicate that YOI had challenges such as low barriers to entry and intense competition, while simultaneously benefiting from advantages such as a strong brand reputation and a favorable economic climate. In order to address the difficulty and make the most of the prospects, the research suggested focusing on the young and established enthusiasts segments, and strategically positioning by aligning YOI's capabilities with their desires. The study provided strategies to harness the influence of social media users in order to promote YOI's positive image and undertake product differentiation initiatives to address the intense competition. The study concludes with proposing a marketing strategy and implementation plan to effectively tackle the issues faced by YOI and capitalize on the potential available.

KEYWORDS: Marketing Strategy, Music band, TOWS matrix, 4P Mix Marketing.

INTRODUCTION

Music has been a part of human history since ancient times and is essential for various occasions, events, rituals, and entertainment. The music industry has evolved significantly with technological advancements. The evolution of recorded music media formats began with the invention of the Phonograph Cylinder in 1877, followed by the introduction of the Gramophone records in the 1930s. The widespread use of broadcasts in the 1920s and the integration of music and film further influenced popular culture (Kerlinger, 2022). The late 1940s saw the rise of television as a competitor to radio, and the evolution of recording studios led to the introduction of the Compact Cassette, 8-track tape, and portable cassette players. The music industry reconfigured itself in the 1970s with the introduction of digital formats such as CDs (Ogden et al., 2011).

The Indonesian music industry began growing in the late 1960s with the introduction of tape records. Initially, recording music was challenging due to expensive equipment. Recording studio was not common, musicians have to record their music in state-owned broadcast medias (Bangun, 2005). The industry grew rapidly in the 1980-1990s, national TV broadcasters such as RCTI airs music video clips. Music piracy spread in the late 1990s-2000s, leading to the rise of Ring Back Tone (RBT) as a primary revenue source. Afterwards, the Digital Service Providers (DSPs) have become a major distribution channel for musicians, distributing digital albums and singles to consumers. By 2022, music streaming accounted for 90.6% of Indonesia's overall music revenue, with an average annual growth rate of 35% (Forde & Walewski, 2023).

Digitalization has significantly impacted the music industry in Indonesia, with online media outlets and independent content creators playing a significant role in disseminating music. Nowadays, music enthusiasts can listen to music on portable devices, which makes it easy to share playlists and preferences on social media.

YOI, an Indonesian pop/rock band, gained nationwide recognition with their debut album in 2007. Since then, they have released 12 singles and music videos. YOI's revenue stream is primarily derived from song sales royalties, performance fees, and streaming services.

YOI, a band formed in 2000, has undergone multiple changes in its personnel composition. Initially consisting of six members, the band has evolved into a trio consisting of three members. The band has performed at notable events and received invitations to be featured on Indonesian television programs. They have earned several awards, and their debut album became a best seller in several Indonesian music outlets for a period of time.

YOI faces business issues due to socio-cultural and technological changes, as well as insufficient fanbase regeneration and a decline in live performances. The band's financial health is affected by the decrease in live performances, which are their primary source of revenue. These issues highlight the urgent need for YOI to establish a solid marketing strategy to ensure a sustainable future.

A marketing strategy is an integrated pattern of decisions that explains key decisions about markets, products, marketing initiatives, and marketing resources in the process of developing, communicating, and delivering products that offer value to customers and help the company reach its objectives (Varadarajan, 2010 as cited in Simamora, 2019).

This research aims to propose a marketing strategy that can enhance YOI band's brand awareness and increase its business performance.

CONCEPTUAL FRAMEWORK

This research examines the firm's current state and analyzes external and internal factors through consumer, external, and internal analysis. Consumer analysis includes segmentation and customer journey, while external analysis includes general environment, industry analysis, and competitor analysis. Internal analysis includes resource, value chain analysis, and valuable, rare, costly to imitate, and non-substitutable analysis. The research continues with identifying strengths, weaknesses, opportunities, and threats, targeting segments and positioning. Afterwards, a proposed marketing strategy is formulated using the TOWS framework and 4P marketing mix, resulting in a proposed marketing strategy for the business.

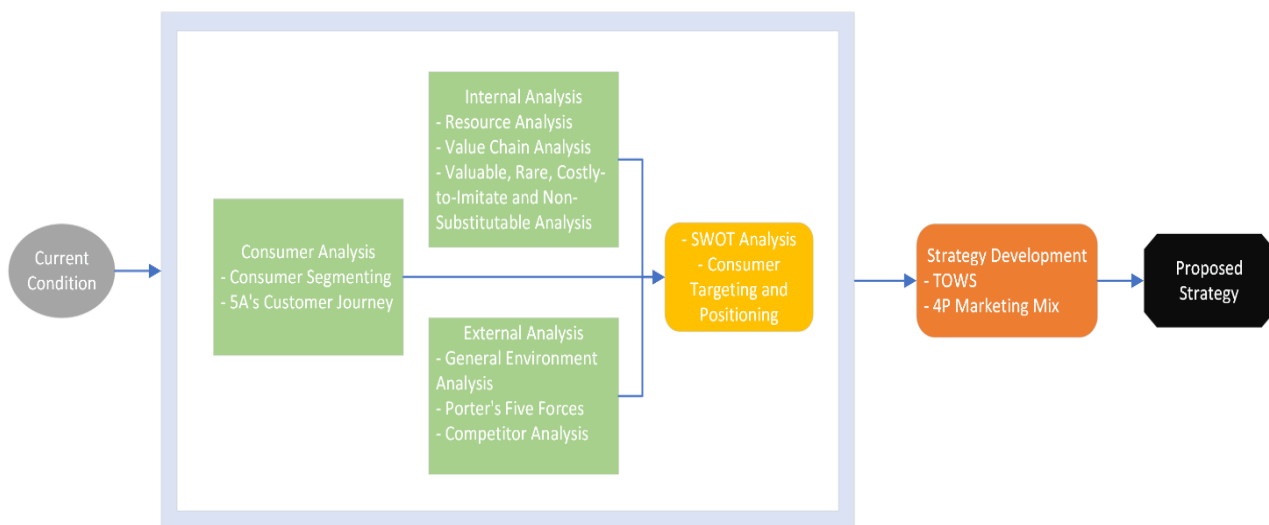


Figure 1. Conceptual Framework

RESEARCH METHOD

The research began with preliminary interviews with the problem owner to identify the business issue and research objectives, continued by conducting literature review and developing research design and methodology. Afterwards, information was gathered via questionnaires, interviews, and observation methods. Additionally, secondary data was gathered via online research, digital platform analysis, and literature reviews. Following that, the data underwent analysis, which served as the basis for strategy formulation.

The research incorporated both primary and secondary data collection methods. According to Kothari (2004), primary data is information that is gathered directly from the original source for the first time, whereas secondary data is information that has already been obtained and processed. The study's objectives were to comprehend consumer behavior, industry dynamics, and the business itself.



A wide range of stakeholders were interviewed, including members of the YOI band, a music producer, the head of production for a promoter of musical events, an A&R representative from a major record label, a composer/songwriter, and a music director for a radio station in Bandung. For the interviews, direct "face-to-face" interviews were conducted. Observation was also used to obtain information through direct personal observation of the phenomenon being studied. The interviews and observations were tailored to each stakeholder's characteristics to gather diverse perspectives and achieve information convergence on the business and industry.

To comprehend the characteristics of the consumers, this research also used a survey questionnaire. The information was gathered via an online survey distributed via Google Forms and shared on social media sites. The sample size was determined using the Slovin formula (Sangadji, 2010), with a minimum of 100 samples chosen for the sampling procedure.

Data validity and reliability were ensured through data triangulation, which involves using multiple sources of information to enhance the credibility of the data (Guion et al., 2011). Reliability was improved through the use of short annotations, thorough documentation, and a fieldwork journal investigation (Malhotra et al., 2017).

This study emphasized qualitative data analysis using content analysis, which systematically evaluates the symbolic contents of recorded communications. The data analysis process included data assembly, data reduction, data display, and data verification (Nunan et al., 2020).

RESULTS

A. Consumer Analysis

Consumer analysis entails the systematic examination and comprehension of customers' wants, interests, and behaviors in order to gain a more profound understanding of the target audience. This stage involves the process of consumer segmenting, followed by analyzing the customer journey.

- Consumer Segmentation

The study classified consumers based on demographic, geographic, psychographic, behavioral, and needs-benefits data. These segments reflect clusters of consumers with similar traits and behaviors, allowing for effective marketing strategies.

The research resulted in the categorization of music consumers into five distinct segments: Casual Listeners, Diverse Followers, Established Enthusiasts, Young Explorers, and Adult Music Enthusiasts. Casual Listeners are individuals of various ages, occupations, income levels, and geographic locations who prefer practical, effortless music platforms. Diverse Followers are diverse individuals with a variety of music preferences and engage in multiple platforms. Established Enthusiasts are individuals aged 26-45 with higher education and income, displaying a passion for music and specific genres. Young Explorers are mostly students and young professionals aged 17-25, with diverse income levels and interests in attending music events. Adult Music Enthusiasts are individuals aged 46-65, with a deep appreciation for nostalgic, classic, and timeless genres. Most survey participants express a preference for pop-genre music, listen to music using their smartphones, and attending live music performances.

- "Five A's" Customer Journey

A customer journey is the path of interactions with a brand, product, or service, including pre-purchase, consumption, and post-purchase stages. Kotler et al., (2017), suggests that the customer journey should be represented by the five A's: Awareness, Appeal, Ask, Act, and Advocate.

The survey revealed that 81.3% of respondents are familiar with YOI, with the majority familiar with their flagship track "HAW." The survey also revealed that 74.3% of respondents like the band's music, 50.5% like the song's lyrics, 14.7% are drawn to the group members' persona, and 11.9% are impressed by their live performances. 36.7% of respondents follows YOI on social media. The survey also revealed that 25.7% of respondents have never sought information about YOI, while 74.7% have searched for information. Furthermore, 57.7% of the respondents have not yet witnessed YOI's live performance. However, most of them expressed their desire to attend to YOI's live performance in the future.

B. External Analysis

- General Environment Analysis

The general environment analysis comprises of demographic, sociocultural, economic, global, technological, political/legal, and physical factors (Hitt et al., 2011).



Indonesia's population was projected to reach 278.8 million by 2023, with a significant portion being young and productive age individuals. The country is characterized by its diverse ethnic groups, with the Javanese ethnic group making up 40.22% of the population (Rizaty, 2023). This diversity enhances the variety and complexity of musical genres and styles. The Indonesian GDP has shown positive forecasts annually, with a rebound after the COVID-19 pandemic. Higher income levels can potentially result in heightened expenditures on concerts, music festivals, and merchandise, impacting the music industry.

Indonesian culture is rich in traditional arts, including dance, music, and crafts, often depicting folktales and historical events. The cross-cultural flow of music enhances the music industry and generates a distinctive lifestyle. Social media has significantly shaped Indonesia's youth culture, with the younger demographic gravitating towards platforms like Instagram and TikTok to share content and discover new trends. However, current trends suggest that a subject can become viral quickly and fade away within a brief duration, leading to a shorter lifetime for a hit song in the music industry.

By August 2023, the projection indicated that Indonesia would have 7.86 million unemployed people, resulting in an open unemployment rate of 5.32%, which is a decrease of 0.54% compared to August 2022. The IDR/USD exchange rate history for 2023 indicates that the Indonesian Rupiah experienced an appreciation in relation to the US Dollar, potentially positively impacting the music industry. Economic conditions affect most industries nationwide. There were numerous music and entertainment events in Indonesia sponsored by companies promoting their products. As a result, it has the potential to affect concert and event demand in the music industry. Increased disposable income, reduced unemployment rates, and a growing economy could impact music sales, concert attendance, and non-essential product purchases, leading to a greater market for music consumption.

Global music trends have influenced Indonesia's music industry, bringing in a variety of musical elements and giving promoters a chance to draw in international performers and collaborate with Indonesian musicians. However, it also poses difficulties for established local musicians, as they must contend with heightened competition in attracting and retaining audiences.

Technology has significantly impacted the music industry, transforming recording, distribution, and market communication. With advancements in music production technology, musicians can record and compose music at a lower cost without a professional studio. Digital distribution and streaming platforms allow musicians to reach a wider audience at a cost-effective rate. Social media networks have become a popular promotional tool, allowing artists to reach a broader audience and tailor their marketing communication. This has led to the "Bedroom Musicians" phenomenon, allowing new artists to enter the industry without needed to leave their bedroom.

Copyright infringement is one of the legal problems that the music industry encounters. The Indonesian government has enacted Government Regulation No. 56 of 2021 (referred to as "PP No. 56/2021"), which assigns the responsibility of managing copyright royalties to the National Collective Management Institute (LMKN) in order to safeguard copyrights. However, numerous composers and artists continue to hold the belief that their rights, specifically the performing rights, have yet to be completely actualized. An organization founded by Indonesian music composers, "AKSI", seeks to safeguard the rights of composers and enhance their financial welfare by ensuring that the distribution of their works adheres to the lawful ownership rights.

Indonesian society, especially the younger generation, is becoming more conscious of sustainability issues related to the physical environment. The music industry should integrate sustainability into its value proposition by introducing eco-friendly procedures, supporting green initiatives during live events, and putting in place carbon offset programs to lessen the impact of tours on the environment.

• Industry Analysis

This research utilizes Porter's Five Forces model to analyze the industry environment (Hitt et al., 2009). Porter's Five Forces is a model that identifies and analyzes five competitive forces that shapes an industry, including threat of new entrants, bargaining power of suppliers, bargaining power of buyers (customers), threat of substitute products, and rivalry intensity among competitors.

There are a number of factors that may contribute to determining the level of threat posed by new entrants in the industry. The industry is characterized by high product differentiation, low capital requirements, and low switching cost for the consumers. Established artists may have strong brand loyalty and a pre-existing fan base, while new entrants may face challenges from established competitors, such as brand reputation and the learning curve gained through experience. Furthermore, technological improvements have given rise to the emergence of "Bedroom Musicians," enabling individuals to create, disseminate, and market music directly from their own bedrooms. Consequently, this leads to lower levels in the barriers to entry.

The term "supplier" refers to various organizations such as record labels, sound engineers, recording studios, session musicians, and music retailers. Technological advancements have eliminated the necessity for record labels. However, there are limited



alternatives to the supplier's product, and artists or music groups are not major buyers due to the high number of musicians. Additionally, supplier switching costs are considered moderate.

Customers make up a very small portion of an industry's overall output as individuals. Customers, however, could add a substantial amount to the artist's earnings. Customers can purchase records, merchandise, tickets to concerts, and spread the word about the artist's channels, which amplifies the impact. They might even attempt "backward integration" in the field by becoming artists themselves.

At present, no viable alternative exists to music. Music remains a part of people's daily lives that is still difficult to replace. Music continues to be irreplaceable, even in the context of the entertainment industry, which also includes products such as video games and movies. Movies and video games utilize music primarily as an auxiliary component to enhance the audiovisual experience. Other than that, while the media or platform utilized for music may experience modifications and replacements, the music itself remains consistent.

The music industry's dynamism is influenced by numerous competitors, with fierce price competition, especially in live performance rates. Excessive prices may drive clients towards competitors due to availability of options. The short lifespan of hit songs has led to increased rivalry, as attention spans shorten and competition intensifies. Artists have the opportunity to distribute music independently, work flexible schedules, and low financial capital requirements, resulting in low barriers to exit. As a result, artists can easily leave the industry due to low exit costs.

Table I. Industry Analysis Summary

<i>Five Forces</i>	<i>Level</i>
Threat of new entrants	High
Bargaining power of buyers	High
Bargaining power of suppliers	Moderate
Threat of substitute products	Low
Rivalry Intensity Among Competitors	High

• Competitor Analysis

Competitor analysis is gathering data and information that can help the firm understand its competitor's intentions and the strategic implications resulting from them (Norman, 2000). In the context of music bands, the term "competitor" differs from its conventional usage in business contexts. Although there is competition for audience attention and resources, the music industry also encourages collaboration and mutual support among musicians. The competitor analysis in this research concentrated on two Indonesian music groups, namely "TTS" and "DV," which exhibit similar traits to YOI.

Table II. Competitor Comparison

<i>CRITERIA</i>	<i>YOI</i>	<i>TTS</i>	<i>DV</i>
YEAR ESTABLISHED	2000	2006	1999
CITY OF ORIGIN	Bandung	Bandung	Jakarta
DEBUT ALBUM/SINGLE	2007	2007	2007
GENRE	Pop/Rock	Pop/Rock	Pop/Rock
DISCOGRAPHY	1 album and 8 singles	4 albums and 37 singles	6 albums and 20 singles
SOCIAL MEDIA FOLLOWERS	- Instagram = 6.5k	- Instagram = 35.4k	- Instagram = 28.4k
	- TikTok = 575	- TikTok = 181	- TikTok = 1.7k
	- X = 6.3k	- X = 12.6k	- X = 14.8k
ACTIVE FANBASE	No	Yes	Yes
SPOTIFY MONTHLY LISTENERS	405,519	61,740	1,332,280



C. Internal Analysis

• Resource Analysis

Resources can be categorized tangible and intangible resources. Tangible resources are tangible assets such as financial, organizational, facility and technological resources. Intangible resources, on the other hand, are assets without physical form embedded in a firm's history, such as human resources, innovation, and reputational resources. Intangible resources provide a superior source of core competencies (Hitt & Ireland, 2002).

As a music group without legal status as a corporation, YOI encounters difficulties in securing external capital, such as loans from financial institutions, to meet its financial needs. YOI's organizational culture is informal, with an absence of explicit systems and clear structures that make it difficult to manage and plan strategically. Thereby restricting room for growth, which leads to low productivity, resulting in a limited repertoire. YOI has its own recording studio, which serves as a multipurpose hub for workshops, rehearsals, and meetings, providing a quality production environment. In addition, the band also held copyright to their flagship songs, such as "HAW," which gave them an advantage.

Having been established in 2000, YOI possesses a substantial amount of experience in the industry. Consequently, they have already established a strong foundation of trust and the knowledge needed to take decisive action. In addition, the members of YOI share a personality, which makes them able to collaborate effectively with others.

YOI had a tendency towards reactive rather than proactive innovation, adopting a "wait and see" stance and following trends rather than being at the forefront of innovation. This made YOI susceptible to rapid changes in trends.

Reputation was another significant factor for YOI. The band's reputation for high-quality products, particularly in song recordings and live performances, earned trust from customers and suppliers.

• Value Chain Analysis

Value chain analysis enables the company to comprehend the components of its operations that generate value and those that do not (Hitt et al., 2009). The value chain analysis of YOI focuses on its primary activities, including operations, outbound logistics, marketing and sales, and service.

The company engages in various activities such as composing, workshops, recording, mixing, and mastering to create a finalized music composition. These tasks can be performed independently without outsourcing, thanks to the team's competencies and technological advancements.

Outbound logistics involve the distribution of the music through various channels, including streaming services and digital platforms like Spotify, Apple Music, Joox, and YouTube. The distribution ensures market access, making it easy for customers to access, purchase, and share the music.

YOI's marketing efforts are disseminated through internal and external channels, such as social media platforms, YouTube channels, and TV/radio stations. However, the company was deemed ineffective and inefficient in this endeavor, with a limited number of followers or subscribers on social media platforms compared to competitors. This results in less exposure that could potentially facilitate engagement with fans.

Services include live concerts, live streaming events, and loyalty programs such as fan club. However, YOI's fan base is diminishing due to the inactivity of its earlier members and a lack of regeneration.

• Valuable, Rare, Costly to Imitate, and Non-substitutable Analysis

Valuable capabilities enable organizations to effectively utilize opportunities or counter threats, while rare capabilities only possessed by few competitors. Costly to imitate capabilities are difficult to duplicate or require significant effort, while non-substitutable capabilities refer to those capabilities with no strategic equivalents (Hitt et al., 2009).

Table III. Value, Rare, Costly to Imitate, and Non-substitutable Analysis

<i>RESOURCE OR CAPABILITY</i>	<i>VALUABLE</i>	<i>RARE</i>	<i>COSTLY TO IMITATE</i>	<i>NON-SUBSTITUTABLE</i>
EXCLUSIVE PRODUCTION FACILITY	Yes	Yes	Yes	No
COPYRIGHT ON HITS SINGLE	Yes	Yes	Yes	Yes
KNOWLEDGE, TRUST AND COLLABORATIVE ABILITY	Yes	Yes	No	No



POSITIVE EXTERNAL REPUTATION AND PERCEPTION	Yes	Yes	Yes	No
CAPABILITIES TO PRODUCE QUALITY MUSIC	Yes	Yes	Yes	No
ADEQUATE DISTRIBUTION CHANNELS	Yes	No	No	No

The data indicates that YOI's primary competency lies in producing quality music but exhibits deficiencies in the domains of marketing and management.

D. SWOT, Targeting and Positioning

• SWOT Analysis

The SWOT analysis is a systematic method utilized to evaluate a company's competitive position and develop marketing strategies. It involves examining both external and internal factors to identify the strengths, weaknesses, opportunities, and threats encountered by the YOI band, leading to a structured approach for assessing a company's competitive standing and devising marketing strategies. The outcome of YOI band's external and internal analyses is summarized in Table IV below.

Table IV. SWOT Analysis

<i>Strengths</i>	<i>Weaknesses</i>
(S1) - Exclusive production facility	(W1) – Financial constraint
(S2) - Copyright on hit single	(W2) – Limited repertoire
(S3) Knowledge, trust and collaborative ability	(W3) - Lack of innovation
(S4) - Positive brand image	(W4) – Insufficient social media platforms performance
(S5) – Capabilities to produce quality music	(W5) – Insufficient fanbase regeneration
(S6) – Adequate distribution channels	
<i>Opportunities</i>	<i>Threats</i>
(O1) – Demographic composition	(T1) – Overseas competitors
(O2) – Active social media users	(T2) – Low entry barriers
(O3) – Favorable economic climate	(T3) – High bargaining power of buyers
(O4) – Technological advancement	(T4) – Intense competition
(O5) – Copyright protection	(T5) – Quick turnover of “virality”
(O6) - Sustainability campaign	
(O7) No substitute product	

• Targeting Analysis

YOI aims to revitalize its fan base and enhance brand recognition by targeting the 18-44-year-old demographic in major urban areas. The company should focus on two customer segments: Established Music Enthusiasts (EME) and Young Explorers (YE), as their demographics align with the majority of YOI DSP users. EME, characterized by intense music enthusiasm, is a promising segment for YOI's DSP traffic. YE, on the other hand, actively follows music industry developments and enjoys exploring new songs and genres. By targeting these segments, YOI can increase market share and boost brand awareness, potentially influencing other segments to become customers in the future.

Positioning is crucial for YOI's success. Its unique selling point lies in its ability to produce quality music, while its positive brand image aligns with industry standards. To appeal to both EME and YE segments, YOI should position itself as a flexible and dynamic music act, offering modern and unique contemporary sounds while catering to EME preferences. This strategy can be effectively communicated through various marketing platforms, such as social media and live performances.

E. Strategy Formulation

• TOWS Matrix

A TOWS analysis is a thorough augmentation of the SWOT analysis framework. The primary objective of conducting a TOWS analysis is to mitigate threats, take advantage of opportunities, leverage strengths, and tackle weaknesses. The TOWS Matrix shows



the alignment of a corporation's internal strengths and weaknesses with the external opportunities and threats it faces, leading to the identification of four potential strategic alternatives (Hunger & Wheelen, 2010).

Table V. TOWS Matrix

<p><i>Internal</i></p> <p><i>External</i></p>	<p>Strengths (S1) - Exclusive production facility (S2) - Copyright on numerous hit single (S3) - Knowledge, trust and collaborative ability (S4) - Positive brand image (S5) – Capabilities to produce quality music (S6) – Adequate distribution channels</p>	<p>Weaknesses (W1) – Financial constraint (W2) – Limited repertoire (W3) - Lack of innovation (W4) – Insufficient social media performance (W5) – Insufficient fanbase regeneration</p>
<p>Opportunities (O1) – Demographic composition (O2) – Active social media users (O3) – Favorable economic climate (O4) – Technological advancement (O5) – Copyright protection (O6) - Sustainability campaign (O7) - No substitute product</p>	<p>S–O Strategies (S4O2) Utilize social media users to promote YOI's positive brand image. (S5O1) Utilize YOI's proficiency in music production to effectively target the youth market. (S4O3) Leverages YOI's positive brand reputation to connect with the favorable economic conditions in Indonesia. (S2O2) Leverages the active social media users to spread YOI's highly recognized song.</p>	<p>W–O Strategy (W1O3) Mitigate YOI's financial constraints by harnessing the favorable economic climate. (W5O2) Address the problem of fanbase regeneration by taking advantage on the thriving social media user base. (W4O6) Utilize social media platforms to actively engage in and support environmental initiatives</p>
<p>Threats (T1) – Overseas competitors (T2) – Low entry barriers (T3) – High bargaining power of buyers (T4) – Intense competition (T5) – Quick turnover of “virality”</p>	<p>S–T Strategies (S1T5) Utilize the production facility to accommodate the brief duration of the audience's attention. (S4T2) Leverage YOI’s positive brand image to mitigate the risk posed by low entry barriers. (S5T4) Utilize the capacity to produce quality music as a means of mitigating the risk posed by intense competition.</p>	<p>W–T Strategy (W2T4) Implement product differentiation initiatives to deal with intense competition. (W3T4) Mitigate the risk of rapid turnover of "virality" by tackling the deficiency in innovation. (W5T2) Resolve the insufficiency of YOI's fan base regeneration to confront the threat posed by new industry entrants.</p>

• 4P Marketing Mix

Marketing mix defined as set of controllable marketing tools that a company uses to create a desired response in the targeted market (Riaz, 2011). The marketing mix encompasses the classification of Product, Price, Place, and Promotion (4P) as tools that can be employed to fulfill consumer needs and achieve business goals. In summary, the 4P marketing mix strategy for YOI comprises of the following:



Table VI. 4P Analysis Summary

PRODUCT	PRICE	PLACE	PROMOTION
<p><i>Music</i></p> <ul style="list-style-type: none"> - Combination of tasteful music and high-quality audio with modern and unique contemporary sounds - Differentiate through collaboration - Digital and physical music format <p><i>Live Performance</i></p> <ul style="list-style-type: none"> - Dynamic, elegant, memorable, and entertaining performances - Enhance the diversity of live performances <p><i>Merchandise</i></p> <ul style="list-style-type: none"> - Visually appealing and exclusive - Sustainability elements 	<ul style="list-style-type: none"> - Standardized price for digital releases - Varied price for live performances 	<ul style="list-style-type: none"> - Digital Service Platforms - Social media - Offline through events - Urban geographics 	<ul style="list-style-type: none"> - Utilize social media channels - Leverage positive brand image - Promotional tours - Livestream

CONCLUSION

The music industry has been significantly impacted by technology, with digital recording technology making the process more accessible and enabling independent musicians to produce excellent recordings from their homes. Sociocultural transformations have also influenced the music industry, with video streaming services and social media platforms facilitating direct connections between artists and their followers.

YOI, a musical group from Indonesia, has experienced success in the past but has also faced difficulties in recent years, such as declining live performance frequency and popularity. To maintain its existence, YOI must acknowledge their circumstances and adapt accordingly.

The Indonesian music industry is divided into various segments, including Casual Listeners, Diverse Followers, Established Music Enthusiasts, Young Explorers, and Adult Music Enthusiasts. These segments have unique behaviors and preferences, such as engagement with music streaming services, music genres, and device usage.

YOI's internal and external environment is analyzed using SWOT analysis, which highlights its strengths, weaknesses, opportunities, and threats. Internal weaknesses include financial constraints, a limited repertoire, and inadequate fan base regeneration. External factors include a positive economic climate and a demographic composition predominantly consisting of youth who engage with social media.

To enhance brand awareness and business performance, YOI should focus on attracting Established Music Enthusiasts (EME) and Young Explorers (YE), leveraging its expertise in music creation and cultivating a favorable brand image through social media. Differentiating its products and capitalizing on quality music can help mitigate competition risks and low entry barriers. Implementing these strategies will result in enhanced brand awareness and improved business performance.

REFERENCES

1. Andreeva, V. (2021). The impact of the digital era on marketing in the music business industry.
2. Bangun, J. (2005). Industri Rekaman: MASA DEPAN KULTUR MUSIK INDONESIA. *Etnomusikologi*, 1(2), 91–117.
3. BPS-Statistics Indonesia. (2023). Statistical Yearbook of Indonesia 2023.
4. CNN Indonesia. (2023, April 8). 40 Alat Musik Tradisional Indonesia Lengkap Daerah Asalnya . <https://www.cnnindonesia.com/edukasi/20230405105502-569-933809/40-alat-musik-tradisional-indonesia-lengkap-daerah-asalnya>
5. Forde, E., & Walewski, B. (2023, March 27). 5 Hal yang Perlu Diketahui dalam Pasar Musik Digital di Indonesia Bersama Dahlia Wijaya. <https://www.believe.com/newsroom/5-hal-yang-perlu-diketahui-dalam-pasar-musik-digital-di-indonesia>



6. Guion, L. A., Diehl, D. C., & McDonald, D. (2011). Triangulation: Establishing the Validity of Qualitative Studies 1. www.ruralhealth.utas.edu.au/gr/resources/docs/the-point-
7. Hitt, M. A., Ireland, R. D., & Hoskisson, R. E. (2009). *Strategic Management Concepts & Cases Competitiveness and Globalization* (8th ed.).
8. Hunger, J. D., & Wheelen, T. L. (2010). *ESSENTIALS OF STRATEGIC MANAGEMENT* (5th ed.).
9. IFPI. (2023). Industry Data. <https://www.ifpi.org/our-industry/industry-data/>
10. Indonesian Rupiah (IDR) To US Dollar (USD) Exchange Rate History for 2023. (2024). Retrieved January 8, 2024, from <https://www.exchange-rates.org/exchange-rate-history/idr-usd-2023>
11. James, M. (2023, January 10). What Is The Music Industry? Modern Definition & Brief History. <https://www.musicindustryhowto.com/what-is-the-music-industry/>
12. Kerlinger, C. (2022, October 10). The Impact Of Radio On American Popular Music. <https://www.benvaughn.com/the-impact-of-radio-on-american-popular-music/>
13. Kothari, C. R. (2004). *Research Methodology Methods and Techniques* (2nd ed.). NEW AGE INTERNATIONAL.
14. Kotler, P., & Keller, K. L. (2016). *Marketing Management* (15th ed.). Pearson.
15. Kotler, P., Kartajaya, H., & Setiawan, I. (2017). *Marketing 4.0 Moving from Traditional to Digital*. Wiley.
16. Kutý, J. (2018). A Market Opportunity Analysis of a Music Band in Terms of the Creative Industries in the Czech Republic.
17. M. A. Hitt & R. D. Ireland, 2002, The essence of strategic leadership: Managing human and social capital, *Journal of Leadership and Organization Studies*, 9(1): 3–14.)
18. M.A., Suwarsono. (2018). *Manajemen Strategik* (A. Sobirin & K. E. Riana, Eds.; 2nd ed., Vol. 15). Universitas Terbuka.
19. Malhotra, N. K., Nunan, D., & Birks, D. F. (2017). *Marketing Research An Applied Approach* (5th ed.). Pearson.
20. Menyingkap Sejarah Kpop yang Menjadi Budaya Pop di Indonesia. (2023, July 10). <https://kumparan.com/sejarah-dan-sosial/menyingkap-sejarah-kpop-yang-menjadi-budaya-pop-di-indonesia-20IPWj9S4Xw/full>
21. Muktiyanto, A., Harsasi, M., Iswanto, Y., & Muzamil, M. (2019). *Analisa Kasus Bisnis* (11th ed., Vol. 1). Universitas Terbuka.
22. Ogden, J. R., Ogden, D. T., & Long, K. (2011). Music marketing: A history and landscape. *Journal of Retailing and Consumer Services*, 18(2), 120–125. <https://doi.org/10.1016/j.jretconser.2010.12.002>
23. P. M. Norman, R. D. Ireland, K. W. Artz, & M. A. Hitt, 2000, Acquiring and using competitive intelligence in entrepreneurial teams, paper presented at the Academy of Management, Toronto, Canada
24. Pastukhov, D. (2019, November 21). Music Publishing 101: Copyrights, Publishing Royalties, Common Deal Types, & More. <https://soundcharts.com/blog/how-the-music-publishing-works>
25. RIAA. (2023). U.S. Music Revenues Database. <https://www.riaa.com/u-s-sales-database/>
26. Rizaty, M. A. (2023, November 9). Data Jumlah Penduduk Indonesia (2013-2023). <https://dataindonesia.id/varia/detail/data-jumlah-penduduk-indonesia-20132023>
27. Sekaran, U., & Bougie, R. (2016). *Research Methods for Business A Skill-Building Approach* (7th ed.). Wiley.
28. Simamora, B. (2019). *Pemasaran Strategik* (B. Pratiwi & S. Iestari Pujiastuti, Eds.; 2nd ed., Vol. 1). Universitas Terbuka.
29. Superlive. (2017, August 16). MENDENGAR SEJARAH INDONESIA LEWAT MUSIK. <https://superlive.id/supermusic/artikel/super-buzz/mendengar-sejarah-indonesia-lewat-musik>
30. Wandebori, H. (2019). *Manajemen Strategi Dalam Perspektif Indonesia: Konsep dan Studi Kasus* (F. Anugrah, Ed.; Vol. 1). ITB press.
31. Zhao, R. (2015). *MARKETING MIX OF THE MUSIC INDUSTRY IN THE UNITED STATES AND SOUTH KOREA*.

Cite this Article: Muhamad Mirza, Harimukti Wandebori (2024). Proposed Marketing Strategy for Music Band in Indonesia (Case: YOI Band). International Journal of Current Science Research and Review, 7(1), 717-726