



Unpacking Music Video Production Practices (Case Study: “Hollow” by Breacheven)

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DOI:

<https://doi.org/10.47134/interaction.v3i1.5967>

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Received: 12-06-2026

Accepted: 18-06-2026

Published: 21-06-2026



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Abstract: This study aims to analyze broadcasting production practices in the creation of the music video “Hollow” by the indie band Breacheven, which was independently produced using a do-it-yourself (DIY) approach. This research employs a qualitative descriptive methodology, utilizing in-depth interviews with the director and the band’s vocalist, along with an analysis of the audiovisual production process. The findings indicate that the production of the “Hollow” music video is not merely a technical activity, but a social and cultural practice that reflects values of independence, work flexibility, and the collective identity of indie musicians. During the production stage, broadcasting elements such as cinematography, lighting, and editing were applied adaptively by optimizing available resources, accompanied by meaning negotiation between the band and the director in developing the visual concept. Distribution was carried out through digital platforms, particularly YouTube and Instagram, representing decentralized broadcasting practices that enable independent dissemination without reliance on conventional media institutions. In terms of consumption, audiences were not positioned as indicators of commercial success, but rather as interpretative spaces for meaning-making and visual identity formation. This study concludes that independent broadcasting production through a DIY approach can serve as an effective strategy for local indie bands to enhance visual quality, maintain creative autonomy, and strengthen their presence within the digital music industry.

Keywords: Broadcasting, Doit Yourself, Indie Music, Media Production, Music Video

Introduction

Over the past 20 years, the advancement of digital technology has fundamentally altered how information is created, disseminated, and consumed by the general public. The idea of broadcasting in the context of mass communication has expanded beyond traditional broadcasting on radio and television to include the creation of interactive, participative, and online platform adaptable digital visual material ([Elvinaro, 2012](#)). Professionals in the creative business must grasp not only the technical aspects of production but also the dynamics of audience reception in the digital environment and the process of creating visual messages.

Media production essentially involves three main stages: pre-production, production, and post-production, each of which plays a strategic role in ensuring the effectiveness of message delivery and aesthetic quality. In line with this, ([Du Gay, 1997](#)) Through the concept of the Circuit of Culture, it is explained that the meaning of media does not exist in isolation but is shaped through the interplay between the processes of production, distribution, and consumption. This approach highlights that broadcasting

should be viewed as a cultural practice that helps shape meaning and social identity rather than only as a technical activity. Therefore, the integration of the circuit of culture with the stages of media production shows that broadcasting practices are crucial in creating visual representations that reflect a work's artistic value, character, and cultural identity in addition to supporting musical messages.

As a symbol of the spirit of independence and opposition to the commercial music industry's hegemony, indie music is essential. Indie music, according to ([Hesmondhalgh, 2013](#)), reflects values like artistic independence, creative autonomy, and rejection to the logic of the mainstream market. Indie musicians want to have complete control over the creative process, from composition and recording to music video creation, as a means of expressing their musical individuality and authenticity. But this freedom can also bring new difficulties, especially when it comes to technical proficiency with production components like lighting, cinematography, and audiovisual editing (Bagus et al., 2020). Indie bands run the danger of losing their competitive edge if they lack the technical know how and superior aesthetic quality required by today's digital content market.

A new hybrid ecosystem has emerged as a result of the music industry's digitalization, according to study ([Imawan, 2025](#)). Producers, managers, and musicians in this ecosystem are adjusting to digital platforms and algorithm based distribution systems that control how visible their work is. While professional production companies manages the creative and technical coordination of music videos, little study has been done on how unsigned indie artists tackle these tasks on their own.

The practice of independent music production has grown alongside increased access to digital technology, which enables musicians to manage the production and distribution processes on their own. In this context, the do-it-yourself (DIY) approach is understood not only as an alternative production strategy but also as an effort to preserve artistic identity and creative autonomy outside the structures of the mainstream music industry ([Walzer, 2017](#)).

Various previous studies have examined the production of independent music videos, digital distribution, and the use of new media in the music industry. However, most of these studies still focus on the technical aspects of production, distribution strategies, or the use of digital platforms as a means of promoting works. Studies that specifically examine do-it-yourself (DIY) broadcasting practices as a mechanism for maintaining creative autonomy and shaping the artistic identity of independent musicians remain relatively limited.

Therefore, this study offers a different perspective by examining the broadcasting production practices in Breacheven's music video "Hollow" through a DIY approach. This study not only examines the stages of production, distribution, and consumption of the work but also highlights how DIY broadcasting practices are used to maintain creative control, build visual representation, and strengthen the band's identity as part of the independent music culture. Thus, this study is expected to make a new contribution to media production studies, particularly regarding the relationship between DIY

broadcasting, creative autonomy, and identity formation within the independent music ecosystem in the digital age.

Breacheven is an independent band active in the alternative music scene with a distinct dream pop style that emphasizes emotional atmosphere, reflective tones, and subtle sonic exploration. Breacheven takes a self-reliant approach to production in both the creative process and the dissemination of their work since they are a band that has grown beyond the confines of the conventional music business. This personality is demonstrated by a collaborative, adaptable work style that is independent of traditional production structures. This technique exemplifies the dynamics of independent bands that use technology to convey their artistic identity while retaining creative control in the setting of the digital music market (Wall, 2012).

The song "Hollow", which was later made into a music video, is a kind of audiovisual expression that exemplifies this persona. The song's themes of emotional emptiness and unfulfilled relationships are put into a simple, calm, and contemplative visual style. Because it shows how broadcasting methods may be freely implemented through a do-it-yourself (DIY) approach, employing little resources yet still generating a work with aesthetic and thematic coherence, the "Hollow" music video production process is worth analyzing. The creative dynamics of independent bands in the digital era are therefore reflected in this work, which serves as both a media production exercise and an entertainment offering.

This research looks at how independent music video production techniques are represented in the band Breacheven's "Hollow" music video. The project investigates how independent bands may make use of production components including lighting, cinematography, editing, and visual composition without depending on big labels with expert production skills. Media production theory (MqQuail, 2010) and (Hesmondhalgh, 2013) were used in this study.

The goal of this research is to comprehend how the qualities of creativity, freedom, and self-reliance found in indie music culture are reflected in this autonomous production process. Gaining this insight is the goal of the descriptive qualitative method. As a result, this research covers not only the visual elements of music videos but also how broadcasting is employed as a production technique and a form of expression that helps independent bands maintain their identity and viability in the digital era. Particularly in the fields of media literacy, audiovisual creation, and visual culture within indie music practices, this study advances communication studies. It is anticipated that the study will give scholars, broadcasting professionals, and independent musicians fresh insights into how broadcasting is perceived not just as a technical endeavor but also as a way to express creative identity and investigate autonomous content production in the digital era. The qualitative autonomous content production in the digital era. The qualitative method used in this study enables a thorough examination of meanings, experiences, and production techniques. This is consistent with viewpoints that stress the values of interpretative analysis in comprehending social and cultural phenomena (Creswell, 2018).

Methodology

In order to create Breacheven's music video "Hollow," the author decided to employ a qualitative methodology and an approach based on the band members' and production team's personal experiences. This qualitative approach was chosen because it allows the researcher to fully understand the research subjects' experiences, their meanings, and the creative processes they undertook in their natural environment ([Creswell, 2018](#)). This study aims to explore how indie musicians understand and apply technical and creative broadcasting practices, such as editing, lighting, and the creation of visual identity, in the audiovisual works they produce. The members of the band Breacheven and the production team directly involved in the music video production process are the subjects of this study. The research was conducted at the band's rehearsal studio and the filming locations used for the music video production.

The selection of these subjects and locations was based on the fact that the participants play a key role in production practices, and thus possess the relevant knowledge and experience to provide in-depth insights into independent broadcasting production practices. This method aligns with findings regarding community-based indie music production practices ([Haeruddin, 2024](#)) and research conducted by ([Alzaref Dwi Trasuka et al., 2024](#)) which emphasizes how important it is for producers to be directly involved in understanding the audiovisual production process.

This study employs a conceptual framework that positions do-it-yourself (DIY) broadcasting practices as a process shaped by the resource constraints faced by independent musicians. These constraints drive the adoption of self-production strategies characterized by flexible roles, the utilization of available resources, and independent production management. These strategies, in turn, provide space for creative freedom in determining concepts, visual aesthetics, and artistic decision-making.

The creative freedom gained through DIY practices is then manifested in the formation of a visual identity for the work that represents the band's musical character and artistic values. This visual identity is distributed through digital platforms as a form of contemporary broadcasting that enables the work to reach a wider audience. In the final stage, the audience is engaged through the processes of consumption, interpretation, and digital interaction, which are integral to the ongoing communication between the work and its audience.

This method was used to collect research data. First, through participatory observation, the researcher directly observed the production process, from visual planning and lighting setup to filming and editing. Second, semi-structured interviews were conducted with the production team and band members to identify their motivations, challenges, and creative strategies for making music videos. Third, documentation in the form of photos, videos, and production notes is used to support the analysis of creative and technical processes. Fourth, literature on music videos, broadcasting theory, and independent music production techniques is the source of secondary data analysis. ([Gede et al., 2025](#); [Vernallis, 2004](#)).

Qualitative descriptive analysis based on the model was used to analyze the data ([Matthew B. Miles & A. Michael Huberman, 1994](#)). The outcomes are shown as data in the second stage, which includes tables, narratives, and production process descriptions. In the last phase, conclusions are made that connect the field findings to the literature on visual identity and indie music, as well as media production theory ([Hesmondhalgh, 2013](#)).

This study uses observations, interviews, and pertinent literature to guarantee the authenticity of the results. This method improves the study's validity and the precision of its conclusions ([Creswell, 2018](#)). It is anticipated that by using this approach, the study will offer a comprehensive understanding of how technical and artistic activities influence the visual identity of music.

Research Result

The results of this study indicate that the band Breacheven produced the music video for "Hollow" independently using a do-it-yourself (DIY) approach. The entire production process took place outside the formal production house system, with limited crew support and the use of simple equipment. The director explained that production management was handled directly by the director in collaboration with the band.

Music Video Production as a Form of Integrated Broadcasting

Data collected from interviews indicates that the process of creating a music video consists of three main stages: pre-production, production, and post-production. These stages often overlap as part of standard broadcasting practices. Before filming begins, the interpretation of the song serves as the conceptual foundation for the visual design during the pre-production stage. To reach an agreement on the conceptual design to be pursued, the concept is discussed with the production team and the band Breacheven.

Table 1. Production Stages

No	Stages	Description	Results/Output
1.	Pre-Production	The visual concept was developed through discussions between the director and the band. The song was interpreted to determine the mood, visual flow, and aesthetic approach. The creation of a mood board and visual references served as the foundation for the technical and artistic planning	Creative concepts, mood boards, and visual designs
2.	Production	The filming process was carried out with a small crew and flexible role assignments. The director performed in several capacities. Effective processes, improvisation, and reducing retakes were used to overcome budgetary restrictions.	Raw footage/video from the shoot
3.	Post-Production	To guarantee visual consistency, the editing and color grading were done inside. To complement the song's emotional tone and provide the best possible viewing on digital platforms, color, lighting, and visual pacing were adjusted.	Final cut of the music video (final, broadcast-ready version)

An essential tool for creating visual thoughts is discussion. The band does not desire an exact visual portrayal of the lyrics, according to the singer. Instead, they give the production team (director) the freedom to interpret the visuals as long as they remain emotionally connected to the musical character of the song. The results show that pre-production serves as a crucial forum for negotiation, not merely an administrative or technical step.

During production, filming is carried out with a flexible division of labor and a very small crew. The director serves as the visual director and is directly involved in technical aspects. Effective working strategies, such as using controlled improvisation on set and limiting retakes, are recommended when budgets and time are limited.



Figure1. The filming process, 08 January 2026

Source: Behind-the-Scenes Footage

The documentation illustrates adaptive production practices that are not rigidly hierarchical, where visual decisions are made collectively based on on-site conditions. The use of makeshift logistics and the optimization of natural lighting reflect a pattern of efficiency characteristic of indie band production. These conditions underscore that resource constraints do not hinder the achievement of visual quality; rather, they enhance the flexibility of the workflow and the creative control of the production team.

This post-production phase involves editing and visual adjustments before the work is released. The director is directly involved to ensure consistency between the visual concepts, the emotional atmosphere of the song, and the final video. Technical adjustments are made to ensure optimal image quality even when distributed via digital platforms using specific compression systems.



Figure 2 Before (left), After (right) Color Grading, 08 January 2026

Source: Informant (Joyo)

The image above illustrates the difference between raw footage and footage that has undergone color grading. While the final version displays the footage after editing, which includes changes to contrast, light intensity, and color tone to improve the visual impact and create the intended atmosphere, the original clip keeps the colors that the camera captured.

Using Digital Distribution for Independent Broadcasting

According to informants, the "Hollow" music video was distributed exclusively via digital media, with YouTube acting as the main conduit and Instagram acting as a supplementary promotional tool. YouTube was chosen as the most appropriate channel for the public release of audiovisual works due to its accessibility and the audience's propensity to watch music videos.

Uploading content is only one aspect of distribution. The director makes technical changes, especially to the aspect ratio, bitrate, and color grading, to reduce color shifts and guarantee that visual quality is preserved after digital compression. This participation shows how important distribution is to the television production process.

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Audience Reception and Interpretation of the Work

The informants claim that during the consuming phase, audience size is not thought to be a crucial component of commercial success. The degree to which the visuals reflect the band's musical identity and level of happiness with their work serves as a gauge of success. Although digital interaction metrics and viewership data are tracked for reference, they cannot serve as the exclusive benchmark for production quality.

In order to assess upcoming projects from a technical standpoint, the director employs digital performance data, such as watch time and engagement rates, especially to comprehend audience attention patterns with regard to visual openings and narrative flow. Despite the fact that digital audiences have a variety of backgrounds and perspectives, artistic values are upheld.

The band views consumption as a subjective activity in the process of making their music. Since the music video for "Hollow" is presented as a contemplative and intimate piece, not every viewer is anticipated to have the same emotional reaction. Comments and content shares are seen as expressions of gratitude that enhance the audience's emotional connection with the band and increase their online visibility. Therefore, consumption is more than just the passive reception of a message; it is an active process of meaning-making.

Do-It-Yourself (DIY) Production Strategy

The informants claimed that the do-it-yourself (DIY) method was the mainstay of the entire "Hollow" music video production process.

Rather than being a result of scarce resources, this approach was purposefully chosen as a working strategy fitted to the production conditions and the band's identity.

The director clarified that the choice to use a small team and whatever equipment was available was made due to early financial restrictions. Due to these circumstances, roles had to be flexible, with one person managing several tasks at once, such as production planning, filming, and editing. As long as the audience could understand the song's meaning and the visual elements could be accomplished successfully, this approach was deemed successful. Limited equipment is seen as a creative problem that calls for methods to "work around" on-site conditions rather than a significant technical barrier.

The selection of a minimalist and atmospheric visual style one that doesn't require undue technological complexity shows that equipment constraints can still be maximized to create images that satisfy artistic requirements as long as the visual concept has been thoroughly thought out.

A do-it-yourself approach is reflected in the collaborative and non-hierarchical working style. The band fully trusts the director to put the music into a visual format rather than acting as a client with precise visual criteria. According to the band's singer, they often follow the producer's artistic direction and like the opportunity to improvise that comes up throughout the production process, particularly when original plans need to be modified to accommodate on-set circumstances.

The results of the interviews show that the DIY method was upheld by the director's active participation in color grading and editing. Visual modifications were made to maintain the song's emotional tone while taking into consideration variations in image quality brought on by digital platform compression. The filmmaker claimed that direct involvement was required at this point to guarantee that the finished product adhered to the original vision while being distributed via digital media with certain technical limitations.

Overall, the "Hollow" music video's do-it-yourself production style shows how independent broadcasting can be both a functional strategy that permits complete creative freedom and a solution to financial restrictions. This method shows how the production of audiovisual works with captivating images can benefit greatly from creativity, efficiency, and teamwork.

Discussion

A. Music Video Production as an Integrated Broadcasting Practice

In the context of the "circuit of culture" theory put out by (Du Gay, 1997) Production is viewed as a process of expressing meaning that is social and cultural in addition to technical. Pre production, production, and post-production are the phases of the music video production process that are connected as a single broadcasting practice, according on the results of the interviews.

The interpretation of the music and the development of the visual concept provide the main basis for the creation of meaning during the pre-production stage. Discussions between the director and the band provide a forum for creative

negotiation, where images can retain an emotional connection to the song without having to accurately depict the lyrics. This procedure demonstrates that media production involves the producer's subjectivity and cultural experiences, as emphasized by (Du Gay, 1997) that media meaning is always produced through social practices.

A large team and flexible responsibilities are used throughout the production phase. This scenario illustrates a resource-constrained, adaptable, independent production paradigm. (Rozi et al., 2023) claims that the constraints of the digital realm in the creation of independent music videos encourage producers' self-directed learning, productivity, and creative control.

The editing and graphic changes made during the post-production stage guarantee the message's emotional impact and artistic coherence before it is distributed. In order for the work to be fully understood at the distribution and consumption stages of the cultural chain, post-production is essential to maintaining its meaning (Du Gay, 1997).

B. Digital Distribution as a Form of Independent Broadcasting

Because it dictates how cultural items are transmitted and accessed by audiences, distribution is an essential step in the cultural circuit (Du Gay, 1997). The findings of the interviews demonstrate that music videos are independently disseminated without the help of traditional broadcasters via websites like YouTube and Instagram.

The media industry's transition to a more open and decentralized framework is reflected in this practice. According to (Tas'an, 2022), The digitization of media has democratized the media industry by enabling independent content creators to distribute their work directly. In this context, bands and filmmakers are not only creators but also the distributors of their own work.

The creators' direct involvement in the process of uploading and making technical adjustments to the content indicates that digital distribution is part of an integrated media production strategy and not merely a dissemination stage. This is consistent with the findings (Rozi et al., 2023) which states that the practice of distributing independent music videos on digital platforms requires both technical expertise and an understanding of the characteristics of the distribution medium to ensure that the visual message is conveyed effectively.

In this study, digital distribution can be understood as a form of self-broadcasting that not only expands the audience reach but also strengthens media producers' creative autonomy and control over the circulation of their works.

C. Audience Consumption as an Active Process of Meaning-Making

According to the Circuit of Culture, consumption is the moment when consumers actively engage in the construction of media meaning. The interview results indicate that audiences do not view music videos as the primary measure of commercial success. The main focus is on artistic satisfaction and the alignment of the work with the band's musical identity. The findings demonstrate that viewers are

positioned as interpretive subjects, free to interpret the story and images according to their own experiences. ([Wijaya & Budiningsih, 2025](#)), In the digital music industry, audience engagement is determined by the emotional bond and continuous communication between the music and its listeners rather than by popularity.

Therefore, consumption in this study serves as a site for creating social meaning and identity, not simply as a passive recipient of messages.

D. Do-It-Yourself (DIY) Production Strategies in Music Video Production

The do-it-yourself (DIY) production method utilized to create the music video for "Hollow" might be regarded as an alternative media production method in the contemporary music industry. This approach shows a philosophical and creative understanding of managing the manufacturing process autonomously in addition to taking resource limits into consideration. Instead of being just a technical activity, media production is seen as a social practice shaped by the values, experiences, and cultural perspectives of media makers ([Hesmondhalgh, 2013](#)).

According to research, employing small teams and less equipment encourages job flexibility and productivity. This approach aligns with the results ([Rozi et al., 2023](#)) which clarifies why independent music video creation in the digital sphere frequently depends on flexible labor divisions and people's capacity to carry out several production tasks at once.

In this situation, professionalism is defined by the producer's capacity to transform constraints into innovative tactics rather than by formal production processes.

As a component of the Cultural Circuit ([Du Gay, 1997](#)), DIY tactics can be seen in production processes that are entwined with identity and representation. The visual composition can be customized to the musical qualities and artistic values that the director and the band want to express because they have complete creative control. This bolsters the claim that rather than producing media in a straight line, creative practitioners speak to and interpret its meaning.

A non-hierarchical interaction between the band and the production staff is also reflected in the do-it-yourself method. The lack of rigid corporate restrictions allows for visual freedom and spontaneous improvisation. This method reflects a more decentralized and collaborative paradigm than the industry-focused one, indicating a shift in the logic of media production ([Tas'an, 2022](#)). Without depending on traditional broadcasters, non-institutional people can now independently produce and disseminate media material thanks to digitalization.

Additionally, the dynamics of the digital music market are related to do-it-yourself tactics. As stated by ([Wijaya & Budiningsih, 2025](#)) In the digital age, independent musicians are under pressure to consistently create music with little funding, so a do-it-yourself production approach makes sense. In this situation, DIY is both a survival tactic and a way to develop one's artistic individuality. Thus, the "Hollow" music video's do-it-yourself production approach is more than just a way to cut costs. This tactic upholds the band's standing in the digital music market as

well as creative independence and job flexibility. The do-it-yourself method shows that professional-level production can be achieved without the need for formal production processes by utilizing creativity, teamwork, and fundamental technical abilities.

Conclusion

The creation of the music video for "Hollow" serves as an example of how DIY techniques can be applied to independent broadcasting. The video In addition to technical aspects, the production process includes social and cultural behaviors like meaning negotiation, collaboration, and the development of creative identity. Pre-production, which enables the director and the band to brainstorm and negotiate, production, which may be tailored to a small crew and flexible role distribution, and post-production, which guarantees thematic and visual coherence, are the first steps in the entire process. This represents a change toward a more decentralized broadcasting paradigm with complete control in the hands of the producers. It is distributed through digital channels without the involvement of traditional broadcasters. Instead of just gauging financial success, consumers behave as active subjects and independently interpret meaning.

Overall, this study demonstrates that, even with limited means, a do-it-yourself approach to broadcasting production can be a successful method for producing professional, significant audiovisual works that stay true to one's identity. The findings show that in the age of digital media, professionalism in media production is more dependent on the capacity to fully oversee the complete creative, technical, and distribution process than it is on the availability of facilities.

Theoretically, this study contributes to the field of media production by demonstrating that DIY broadcasting practices not only function as an alternative production mechanism but also serve as a means to maintain creative autonomy and shape artistic identity. These findings expand our understanding of the relationship between production, distribution, and consumption within the framework of media production, particularly in the context of independent music that utilizes digital media as a space for production and cultural representation.

Practically, this study illustrates to creative industry professionals, independent musicians, and broadcasting practitioners that high-quality audiovisual production can be achieved through the utilization of available resources, flexible team collaboration, and mastery of basic production techniques. The DIY approach can be an effective strategy for maintaining creative freedom without having to rely on formal production structures or support from large institutions.

This research is still limited to a single case study of a music video; therefore, its findings cannot yet provide a comprehensive picture of media production practices within the independent music ecosystem. Consequently, future research could expand its scope to include various music genres, creative communities, or different digital distribution platforms. Future research could also explore in greater depth the relationship between DIY

broadcasting practices, the formation of creative identity, and audience engagement within the context of the ever-evolving digital music industry.

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