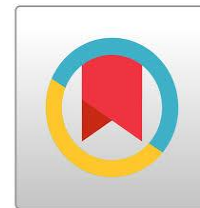


Pengelolaan Konten Instagram untuk Berinteraksi selama Pandemi Covid 19

Instagram Content Management for Interaction During the Covid 19 Pandemic




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ARTICLE INFORMATION	
<p>Keywords <i>Brand;</i> <i>Interaction;</i> <i>Social Media;</i> <i>Indie Music;</i></p>	<p>ABSTRACT <i>Physical restrictions imposed during the pandemic stopped all concert activities, but @ykvknd kept interacting with their followers. This study uses qualitative descriptive research method, where researchers collect data through field study techniques (interviews, observations, and document collection). These three data were collected through interviews. Our informant is the owner and manager of @ykvknd content. Observations were made in the comment column for each @ykvknd content and document collection from articles in mass media. Authentic engagement is the only proven way for Instagram account managers to understand Gen Z, listen to them, and start forming relationships. Two-way communication among opinion leaders in their circle of friends is based on a high level of trust in opinion leaders.</i></p>
<p>Kata Kunci <i>Merek;</i> <i>Interaksi;</i> <i>Media Sosial;</i> <i>Musik Indie;</i></p>	<p>ABSTRAK Pembatasan fisik yang diberlakukan selama pandemi dan menghentikan semua aktivitas konser namun merespon kondisi ini @ykvknd untuk tetap berinteraksi dengan para <i>followers</i>-nya. Penelitian ini menggunakan metode penelitian deskriptif kualitatif, dimana peneliti mengumpulkan data melalui teknik studi lapangan (wawancara, observasi, dan pengumpulan dokumen). Ketiga data ini dikumpulkan melalui wawancara dengan informan yaitu pemilik sekaligus pengelola konten @ykvknd, observasi dilakukan di kolom komentar setiap konten @ykvknd dan pengumpulan dokumen dari artikel di media massa. Keterlibatan <i>authentic</i> adalah satu-satunya cara yang terbukti bagi pengelola akun Instagram untuk memahami Gen Z, mendengarkan mereka, dan mulai membentuk hubungan. Komunikasi dua arah yang terjadi pada <i>opinion leader</i> di lingkaran pertemanan didasarkan pada tingkat kepercayaan yang tinggi terhadap <i>opinion leader</i>.</p>
<p>Article History Send 6th August 2021 Review 17th December 2021 Accepted 2th April 2022</p>	<p>Copyright ©2022 Jurnal Aristo (Social, Politic, Humaniora) This is an open access article under the CC-BY-NC-SA license. Akses artikel terbuka dengan model CC-BY-NC-SA sebagai lisensinya.</p> 

Introduction

With its interactive character, the emergence of social media makes it easy for users to interact with anyone, including *brands* (Dessart, Veloutsou, and Morgan-Thomas 2020). The interactions between consumers and brands are driven by social influence, entertainment, information seeking, and rewards (Machado et al. 2020). If viewed separately, entertainment influences the consumption and contribution of brand content on social media. Information-seeking motives encourage consumers to consume *brand* content, and self-expression motivations lead consumers to engage in contributing activities (Park, H. and Jiang 2020).

Consumers are currently interconnected on social media because of the similarity of issues. The role of this circle of friends also affects their interaction with brands as external factors (Osei-Frimpong 2019), especially the factor of friendship circle ties, social identity, and social pressure (Susanti, Rafika, and Melinda 2021).

In today's highly competitive market, every product category has been filled with various product choices for consumers. The role of *brand love* has a strategic influence on brands that bind consumers to interact with them on social media (Wallace et al. 2021). Therefore, brand consistency in maintaining compatibility and credibility is essential (Bianchi and Andrews 2018), as the resulting image will be aligned with the consumer's self-image to provide confidence in the brand (Khan, Dongping, and Wahab 2016).

Consumer experiences when dealing with brands influence customer engagement, such as good customer service with intimacy in communication (Read et al. 2019), product and price information, product experience, personalized advertising, and promotions (Chahal, Wirtz, and Verma 2019). When interacting with consumers on social media, brand managers will find the dominance of *digital native* generations Y and Z (Florenthal 2019). Uniquely they are not actively involved in interactions with brands on social media but have high loyalty to their favorite brands (Fernandes and Inverneiro 2020). On social media, friendship circles between users occur by following each other to get information from the accounts they follow, giving rise to the *influencer* phenomenon as an account that is widely followed because of the popularity of the account owner. There are two types of *influencers* with their respective communication effects; *celebrity influencers* will generate many followers on-brand social media. Meanwhile, *micro-influencers* will provide interaction effects in the form of *likes*, *comments*, and more *clicks*, which can be called engagement (Marques, Casais, and Camilleri 2021).

Interactions with consumers that are well managed by brands on social media will impact *branding* (Vander Schee, Peltier, and Dahl 2020), cognitive processes with affective

and affective processes that specifically have an impact *on self-brand connection* (Brandão, Pinho, and Rodrigues 2019). In relation to product sales, the interaction between brands and consumers will increase consumer intentions to create brand value, especially for consumers who make UGC (Davicik, NS, Langaro, D., Jevons, C., & Nascimento 2021) until the decision to buy (Cheung et al. 2020).

User-generated content is an expression of value given by consumers, while undervaluing consumers tend to use more words, less analytics, and great influence because they focus on other people. At the same time, consumers who rate highly will write with more personal experiences with more positive emotions (Duncan, Chohan, and Ferreira 2019). On the other hand, the type of content posted by brands will have a different impact on interactions. When the content is interactive, the number of *comments* will increase, and content with a clear *brand* identity will increase the number of shares (Mahoney, LM, & Tang 2017).

Brand community-based research in online media conducted by J. Kumar (Kumar 2021) involved 833 Facebook users. This study finds that psychological brand ownership and brand community directly affect customer engagement with the brand. Brand community and brand-based value conformity were also found to be variables that directly influence brand engagement. Subsequent research aims to determine the effect of various characteristics of the e-brand community on customer engagement. The survey questionnaire was distributed to 320 Facebook users in Pakistan. The research shows that each community attribute significantly affects customer engagement (Naqvi, MH, Jiang, Y., & Naqvi 2020).

Dialogic communication is aimed at facilitating interactivity between the organization and the public. Dialogic communication demonstrates how they can work together to build more innovative ideas and lasting relationships. It is often seen as a more ethical way to engage in public dialogue and public relations. Dialogue represents a highly cooperative communication process in which brand managers are less focused on spreading the sales message to media audiences. Today's audiences expect brands to value their input. Audience communication is critical to today's social media strategy (Ennaji, FZ, El Fazziki, A., El Alaoui El Abdallaoui, H., Benslimane, D. and Sadgal 2018).

The Indonesian government declared the Covid-19 outbreak a pandemic in March 2020, and then the imposition of physical restrictions on all activities in Indonesia applied. Including music concerts, which have long been known as an effective way to gather the masses, have been discontinued. Based on data compiled by the Indonesian Art Coalition, 40 musical performances ranging from concerts, tours to festivals announced that they would cancel their performances. The government's concern about the potential spread of the Covid

19 outbreak at this music concert is not without reason. The risk of transmission will be higher in crowds that are able to suck up many people in one music concert (Cicilia 2020).

The disappointment of music concerts and gig lovers during 2020 was profound because plans to enjoy concerts with hard-earned tickets had to be cashed back or postponed for the next few years. On the other hand, 200 creative workers behind the concert stage are unemployed during the pandemic. To sustain the industry, some promoters have started to change their mindset to keep holding concerts without creating a physical crowd, from *drive in* concerts to streaming (Setuningsih 2020).

The character of concerts and musical performances that provide a live experience of enjoying music plus interaction and intimacy is hard to replace with drive-in and streaming. Music observer Wendi Putranto feels that virtual concerts are only an alternative that cannot provide an authentic experience of watching music live. He also predicts that the industry that involves the crowd as its main business is one of the businesses that will take the longest to recover from the Covid-19 pandemic (Saraswati 2020).

Concerts and musical performances have long collaborated with brand promotions resulting in a symbiotic mutualism. Music shows with the ability to create a crowd of young people who are also the target audience for the brand are the right moment to create an emotional bond by interacting with the brand. On the music industry side, music festivals held every year such as the Djarum Super Rock Festival were able to spawn well-known rock bands, such as Elpamas, Grass Rock, Power Metal, Roxx, Sahara, Whizkid, Jamrock (the predecessor of Jamrud) and Lost Angels who later became Boomerang. The sponsorship relationship between brands and music concerts was explained by the President Director of PT Java Festival Production, Dewi Gontha, at the Java Jazz event, where 40% of the financial needs came from cigarette brands.

This collaboration that has been going on for years has made the brand and event an inseparable brand of music concerts and has given a deep impression to music lovers in Indonesia. Some of the events include LA Light Indiefest, A Mild Soundrenaline, BCA Jazz Gunung Bromo, Bank Mandiri Jazz Goes to Campus, and Gudang Garam Java Rockin'Land. For the management, there are many benefits that a brand can get when sponsoring concerts and music shows. Research data conducted by music promoter AEG and marketing agency Momentum Worldwide states that music concerts are the correct meeting point with millennials. In more detail, it is explained that 93 percent of respondents like brands or companies that sponsor music concerts and gigs. In addition, 83 percent of respondents stated that they have a high level of trust in brands that sponsor concerts and music shows, and about

80 percent of respondents buy products from sponsors of concerts and music shows. In another study conducted by Chintya Ayu Februaryni involving 100 spectators at the 2012 Jakarta International Java Jazz Festival, respondents stated that sponsoring music concerts and gigs could increase the audience's brand awareness of brand sponsoring. Research conducted by Jennifer Rowley and Catrin Williams in "The Impact of Brand Sponsorship of Music Festivals" states that 73% of viewers can remember the sponsorship of the concerts and shows they watched (Ahsan, I., & Wibisono 2018).

In line with the increasing awareness of the dangers of smoking to health, the Indonesian government issued a cigarette control regulation that includes restrictions on advertising, promotion, and sponsorship of cigarettes in 2012. In response, cigarette brands continue to collaborate by changing cigarette brand concert names. This is purposed to reduce the branding in every musical performance, as done by PT HM Sampoerna/Philip Morris International, which sponsors Soundrenaline. They also release A Mild on behalf of the concert and leave Soundrenaline while providing health warnings by limiting the audience and performers to those aged 18 and over (Astuti, PA, & Freeman 2021).

The development of the internet with ease of sharing has resulted in a decline in sales of the large recording industry, the collapse of significant labels has made independent (indie) music emerge as a movement in the Indonesian music industry with its resilience in the face of changes in the music market. Navicula guitarist Dadang SH Pranoto observes the current concert stage proudly because it is dominated by indie bands such as Bara Suara and Seringai (Pasaribu, A., & Yuniar 2019).

The growth of indie music is supported by technological sophistication and the increasing number of media that make it easier for indie musicians to publish and distribute their work. On Instagram, the media that provides information on concerts and music gigs is also growing with the most followers, namely @allyoucanart, which was originally initiated by the Sampoerna A Mild brand with 18.8K followers, then followed by @ykvknd with 12.9K followers who grew independently without the support of the main sponsor. The organic growth of the @ykvknd account information provider gigs cannot be separated from customer engagement.

This study aims to explore the content management process in the YKVVKND Instagram-based gigs information provider media to interact with their followers during the pandemic.

Mahoney et al. (2017) explain that the use of social media by the audience is intended to fulfill various gratifications. They access information, share content, and communicate with

various private and public networks. Currently, the target audience is no longer tied to the brands scattered around it. Today they use technology to help make consumption decisions in their lives, taking into account price, sales mechanism, product quality, or speed of delivery.

Dialogue, as Mahoney (2017) explained, is a very cooperative communication process to respond to brand managers who are no longer focused on spreading sales messages to media audiences. Audiences today expect brands that value their input. Audience communication is critical to the success of today's social media strategy.

Social media managers seek to reach audiences to sell products or increase follower counts. What makes social media unique is its potential for users to access, participate in, define, improve, and manage content (Mahoney, L. M., & Tang 2017). It is time for marketers to stop selling to audiences and start engaging to participate in their daily lives. The theory of communication and dialogical action explains the importance of transactional communication to maintain relationships through social media, which is defined as relational interaction, which is a communication condition where all parties involved must be willing to reach mutually satisfactory opinions. Here, dialogic communication is a product, not a process. Communication facilitators are on both sides of the communication process, not just for marketing purposes (Mahoney, L. M., & Tang 2017).

Dialogic communication, or two-way communication, facilitates interactivity between the organization and the public. Dialogic communication shows how they can work together to build more innovative ideas and lasting relationships and is often seen as a more ethical way to engage in public dialogue and public relations (Mahoney, L. M., & Tang 2017).

When brands start to focus on building a dialogue with their consumers, the primary thing that must be understood is that today's consumers are actively talking about brands in their circle of friends. Brands can start directing consumer behavior in their circle of friends to review brands in discussion forums created by brands or create contests that challenge consumers to make UGC in the form of videos. This UGC strategy is based on positive user experiences when using the product.

Online Engagement and Virtual Community

Participation should be the goal of any campaign on social media, armed with feedback from the audience as an important and valuable asset for the organization. It is important to take the necessary steps to encourage engagement between consumers and organizations that impact the formation of long-term relationships. Responsive engagement is one of the most important features that social media users begin to expect from organizations. This includes

ways audiences can exchange messages with information sources from the organization. If a consumer has a question about one's product, they do not need to visit the web to post a question. In conveying useful information, audiences can use a narrative structure to build brand character and be transparent about each production stage, product, and price. This allows other community members to share reviews and experiences with the product, welcome all this feedback, and only show positive comments for transparency.

The community members' trust influences involvement in online communities. This step will build relationships with the customers in the long run. So when the brand is strong, and the customer experience is positive, they will spread the word on their personal network and keep coming back for future purchases (Mahoney, L. M., & Tang 2017).

Witt (2018) explains that Gen Z no longer needs brand managers to create online communities because they feel connected to their peers or talk about brands. Gen Z's online community is more ubiquitous and focused on special interests than previous generations. They can self-organize and gather and organize knowledge to create online communities around the interests and social justice issues that matter most to them and their peers. As a result, they are less interested in joining online communities created by brands and aiming to market their products and services. On the one hand, Millennials are very reluctant to advertise, and on the other hand, Gen Z is more pragmatic and does not mind seeing ads for things that help them,

Gen Z cares deeply about brand values. Togetherness in building community and brand commitment to these ideals is the key to winning this generation's brand loyalty and preference for life. The values that matter most to them are inclusiveness, acceptance, and kindness. Gen Z is constantly in touch with their peers, teachers, and parents through social media apps on their mobile phones. They grew up with mobile technology and content creation resources, online communities, and digital media, so demographically they are open to engaging in supportive communities. Online communities provide a way for Gen Z to find others who face the same struggles or challenges as themselves. This community support is an important part of the Gen Z spirit, for they have a habit of reaching out to strangers in online communities. They grow knowing that they can connect with others for emotional support or guidance. Communities can also be built through hashtags or hashtags, making them platform agnostic. When people use standard, distributed hashtags, it acts as a beacon to those seeking friendship, solace, or solutions.

Brand engagement for Witt (2018) means brands are actively contributing to Generation Z culture and engaging them in content, conversations, and experiences along the way – not just treating teenage consumers as passive recipients of messages. From a tactical

perspective, engagement is the number of interactions consumers have with the brand: likes, comments, video views, shares, user-generated content (UGC), setup, event attendance, and any direct participation in a brand-facilitated experience. Authentic engagement is the only proven way for us to understand Gen Z, listen to them, and start forming relationships that build brand credibility

Storytelling content

Content on social media today must capture the audience's imagination and make them listen. If brand content fails to engage the audience, the brand will miss the opportunity to tell its story. Story content can be as short and simple as a meme, GIF, snap, or developed as a video series. It is important to note how to package the main message on themes/topics, formats, and channels relevant to Gen Z (Witt, GL, & Baird 2018). For the target audience, digital storytelling content will create a sense of togetherness among them (Sujoko 2020)

Social platforms for engagement

Social platforms are an important part of managing engagement for Generation Z, where they will contribute their content here. Therefore, consider choosing social platforms as content distributors as part of Gen Z's daily life. It is not just about what platforms they usually like and use, but when they are active on those platforms. If we want Gen Z to engage, we need to deliver the right content on the right platforms at the right time (Witt, G. L., & Baird 2018)

Influence partner collaboration

Brand start building long-term relationships with content creators and try to create campaigns. This type of campaign proved ineffective and did not result in brand loyalty. Instead, brands must work with multiple content creators to reach the popular life of Generation Z and turn those content creators into brand ambassadors. Once they become ambassadors, their fans will follow suit. Currently, sponsorship of brand ambassadors for artists and personalities has grown very rapidly. Some brands are selected based on their influence on culture - street artists, designers, gamers, and so on - to the point where the influence of pop culture has been built and normalized in mutually beneficial partnerships with brands. Nowadays, with the emergence and rapid evolution of technology and social media, it is getting easier to find individuals who have built a strong influence through social platforms. Influence

marketing has developed into a highly competitive field and is open to anyone looking to develop relationships and work.

These influencers have always helped deepen the relationship between brands and consumers, so it is not surprising that partner collaboration has a lasting impact and is an important form of marketing. Many individuals can be involved in *influence marketing*. The influencer is the leader in the field, specialists in their area of interest or talent, those involved in communities relevant to youth, and original content creators. In marketing, they will influence audiences who have never heard of a particular brand, consumer associations to offer brands the opportunity to reach an untapped audience. The combined effects of social and digital media add fuel to the rear, extending the reach of influence beyond anything previously seen. The most effective influencers and content creators are able to inspire and motivate their audience to take action. Influence can be divided into those who develop the sphere of influence and those who develop or create content. They are two different entities, but day by day, the creator is getting more and more influential, and vice versa (Witt, G. L., & Baird 2018).

Live immersive experience

Every brand wants to build an emotional connection with its customers. In today's digital world, it is easy to feel less connected to the community in our physical reality and more involved with the community that social and digital technologies provide. With each new app, device, and technology, digital dominance is growing, while real-life human and social interactions have diminished significantly. While technology has fueled this situation, it has also provided the right way to change it. Instead of obscuring real life, social and emerging technologies such as augmented, virtual, and mixed reality (AR, VR, and MR) combine hands-on experiences with digital and virtual experiences (Witt, G. L., & Baird 2018).

Method

In exploring the data in this study, the researcher used qualitative research methods with descriptive analysis. The qualitative approach was chosen because it describes the researcher's thinking as a whole to reveal the profound truth about consumer involvement in the YKVVKND Instagram-Based Gigs Information Provider Media During the Pandemic.

This study uses descriptive research data, where researchers collect data through field study techniques (interviews, observations, and document collection). The interview was conducted with Agus Slamet Heriyanto, the owner and manager of @ykvknd content. Meanwhile, observations were made in the comments column for each @ykwknd content and

document collection from articles related to the condition of the music concert industry during the pandemic in the mass media in the period March - to December 2020.

Data collection was based on *storytelling content*, social platforms, fishing collaboration, and direct immersive experience on @YKVVKND social media management in the early days of the Covid-19 pandemic, from March to December 2020. Observations were made to see consumer engagement activities on the @YKVVKND Instagram account from March to December 2020. March – December 2020, and a search for documents was conducted via the internet on Instagram through a search with the keywords #YKVVKND and other sites containing information about YKVVKND.

Researchers review consumer engagement from the context of @YKVVKND. Therefore, the data obtained in this study are transcripts of interviews with informants involved in the process of *storytelling content*, *social platforms*, *fishing collaboration*, and *direct immersive experience* directly on social media management @YKVVKND in March - December 2020. Documentation data is news and information of subscribers' blog outside @YKVVKND. Observation data is @YKVVKND's *customer engagement* activity on Instagram. The researcher reduces the data into a presentation of grouped data based on the research model. Then the data is analyzed based on the theoretical basis used in this research.

In this study, the researchers checked the triangulation method's validity after obtaining the data. This method is used when researchers compare interview information with observations and other sources of documentation.

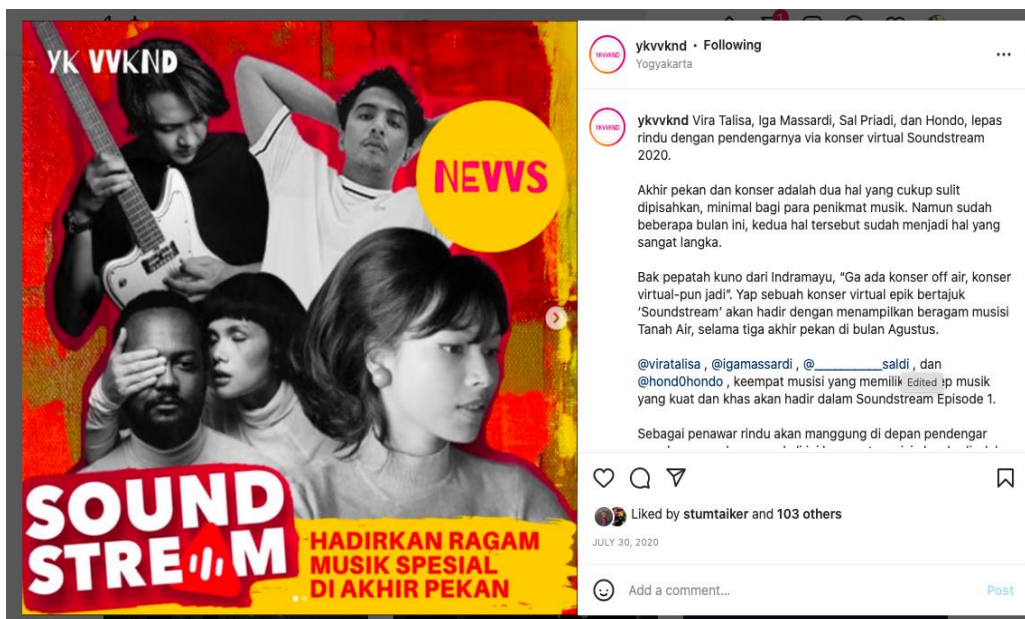
Results and Discussion

Social media management with Generation Z can be done by involving them in online communities. @ykvvknd invites them to be involved in an Instagram-based indie music lover community with the following activities.

Storytelling content

In order to be enjoyed by social media users, the content produced by *brand managers* must be able to capture their imagination. Entering a pandemic period that forces the target audience to stay at home, brands, however, still wants to be connected through the virtual platform by promoting event content through info gigs. Here, @ykvvknd processes the *brief* from the brands that want to be promoted with *soft selling*, namely presenting information in the form of news. In compiling *storytelling* in a news format, @ykvvknd must understand the regulations for product promotion, especially cigarettes, which are not allowed to display the

identity of their products in digital media. Therefore, the point of delivery of *storytelling* emphasizes more on the performers at the event.



The ban on cigarette advertising on the internet is still in the form of a plan in Government Regulation Number 109 of 2012 concerning the safety of materials containing addictive substances in tobacco products for health, which hinders the total ban on cigarette advertising and promotions. This plan was vehemently opposed by the Association of Indonesian Advertising Companies because this discourse was considered unfair when applied to legal products that were open to investment but were prohibited from being promoted (Santia 2021). However, it is different if a brand other than cigarettes, even though it still uses the presentation angle of the performers at the event, will be displayed at the end of the headline sentence. The two storytelling styles of hard-selling and soft-selling are also responded to with different consumer involvement. The responses are seen from the number of *likes* given by followers; where soft-selling content from Sampoerna A Mild is more enjoyable with 104 likes when compared to hard-selling content from BPD DIY with 39 likes because it provokes curiosity and makes the audience want to listen to several slides of content posted in a swipe style. The hard-selling storytelling model is often dismissed offline in audience chat as the arbitrariness of advertisers having the ability to pay for a place and then being able to cram in information without understanding the audience's musical information needs.



Figure 2. Hardselling and Softselling Content

Another storytelling angle taken by @ykvknd is to take advantage of current viral issues. Departing from the popularity of the film ‘Tilik’ with the main characters Bu Tedjo and Yu Ning, @ykvknd made the comic of the two characters as an introduction to information on gigs. The closeness of the issue to the popular life of the target audience makes this content responded well and get likes from followers.



Figure 3. Viral issue-based content

In addition to providing information about concerts and gigs, @ykvknd has a mission to expand the knowledge of his followers about music by creating educational content for indie music that aims to introduce new bands from all over Indonesia in the #menjadiwide column. The audience who respond to this content are usually early adopters, or in the world of gigs, they are called *hipsters*. These teenage *hipsters* are always looking for new things in music. They like to explore the richness of local music. In #bewide, @ykvknd summarizes and reviews some of the new bands and makes them for hipsters.



HELMPROYEK Melepas Single "Insulin" yang Dingin dan Getir

Unit industrial rock asal Bandung ini kembali dengan lagu baru tentang detik-detik kematian yang menggigitan seriu dan-dia yang dilaku di ujung penyusutan.

"Insulin" dibuka oleh hookan riff gitar yang sarat distorsi serta drum dan bass tebal yang seperti memukul shock therapy bagi pendengarnya sejak detik pertama. Tanpa basa-basi, sang vokalis langsung mendekati momen gawat darurat pada bait awal: "Tubuh temkulu, abir-membair / Nafas terengah, beris / Jantung memukul, semakin memukul / Abaikan pal publik, siksa..."

Selapas itu, bertumpuk layer synth dan ketukan drum machine mendominasi hampir seluruh durasi lagu. Dipicu dalam tempo sedang, diringi piasiran riff gitar dan bass yang sekalau menjadi pondasi kokoh bagi tembangan bernansa gitar dan mekanis ini. Semuanya dibalut dengan olahan sound abrasif dan tensi yang dingin.

Menurut penuturan mereka, lagu "Insulin" ini diatarbelakangi oleh kisah kehilangan salah satu anggota keluarga yang akhirnya berputus setelah melalui proses perawatan intensif yang lama melawan komplikasi penyakit.

Melihat secara langsung orang yang disayang terkasia setiap hari bukanlah hal yang menyenangkan, menurut gambaran mereka. Surtikan demi suntikan, busure obat yang selalu bertambah jumlahnya, suara dan erangan yang menahan sakit, serta selang-nalang yang tertancap di tubuh adalah pemandangan buruk yang musti dilihat berulang-ulang.

Itu sungguh mengerikan... "but there was nothing you can do," ucap mereka pasrah.

HELMPROYEK adalah unit industrial rock yang sudah lama melintas di sirkuit musik independen di kota Bandung. Mereka terbentuk di bangku SMA sejak tahun 1996 dengan nuansa utama Ministry, Nine Inch Nails, hingga KMFDM. HELMPROYEK bahkan bisa dibayangkan sebarisan dengan Koti, Cisneembel, atau Keli, serta ikut merintis genre musika pertapa underground yang meliedak di arena GOR Satekna pada paruh akhir '90-an. Terhitung sampai tahun 2003 mereka terus melanggang pada berbagai panggung di Bandung dan Jakarta.

Sempat vakum beberapa lama, HELMPROYEK kemudian mengalami reinkarnasi di tahun 2010. Mereka lantas merilis beberapa single seperti "City of Lost Children" (MAMANEH Project Compilation, 2012), "Atas Nama Bapak" (RehWawe, 2013) sebagai materi split bersama Serigala Jahannam dan Matusi Kili, "Hendetta" (Musik Allianz Pact, 2013), serta mini album Promoture EP (Neverstop/Know/Orange Cliff, 2017) dalam format kaset dan digital.

HELMPROYEK sekarang digawangi oleh Rathoni Tringraha (vokal, synth), Vira Yudanto (gitar), Adhitya Wibisona (bass), dan Indra Nugraha (synth, programming). Belakangan, mereka juga dibantu oleh additional player yaitu Tengkulir Irfanyah (sampling, synth) dan Harry Pangabdian (drum, perkusi).

Musik dan lirik lagu "Insulin" digarap oleh Rathoni Tringraha, sementara aransemennya disarungi oleh Adhitya Wibisona. Lagu ini direkam di lokasi terpencil dalam rentang tahun 2012-2016. Proses mixing dilakukan di Redd Studio (Bandung) oleh Indra Adhikaruma, sedangkan sesi mastering dituntaskan oleh Adhit Android di Infinite Labs (Bandung).

"It's a sad song. But I hide those pain, guilty feeling, disappointment, helplessness, sadness in a heavy distortion, a fast tempo track, and intentionally break my own voice for that song," ungkap Rathoni Tringraha.

Pada akhirnya, memang akan selalu ada kali pertama untuk melihat langsung detik-detik kematian seseorang yang disayang. Mungkin diringi dengan penyesalan yang tidak akan pernah usai. Kita tidak akan mampu menyematkannya di dunia ini. Memang sudah terlambat, tapi kita masih bisa berharap semoga dia-dia akan mampu menyematkannya pada sisi kehidupan yang lain.

Peris sebagaimana yang dilantunkan secara getir pada refrain tembang ini: "Aku kan bohong, jika kau di surga / Merekaka kembali sakit yang kau karibankan / Aku kan bohong, jika kau di surga / Menemani ketekutan, dengan jiwa yang tenang..."

Single "Insulin" dirilis resmi oleh label rekaman Orange Cliff Records sejak tanggal 28 Agustus 2020 dan beredar di berbagai platform musik digital. Untuk artwark sampulnya menggunakan karya ilustrasi kolase garapan Much. Rfkg (@electroystair). Single ini juga akan dibarengi dengan peluncuran video live performance di kanal Youtube mereka.

Selamat menikmati suntikan "Insulin" dengan jiwa yang tenang...

Figure 4. Music Educational Content

Social platforms

Choosing the right social platform will make it easier for Gen Z to interact. Therefore, brand managers must enter into Generation Z's life to be able to interact in their world. Data from research conducted by Maverick Indonesia shows that 89% of generation Z use Instagram as a source of information, followed by Youtube 77%, while 54% of respondents choose Line Today (Sulistiyawati 2020). @ykvknd uses Instagram tembang to reach and interact with local music circles, especially Yogyakarta. A team that is focused and dedicated to the audience is the key for @ykvknd to be able to interact and engage the target audience in every content they create. The two-way communication pattern begins with a caption that provokes interaction, then continues with responding to comments from followers in the comments column.

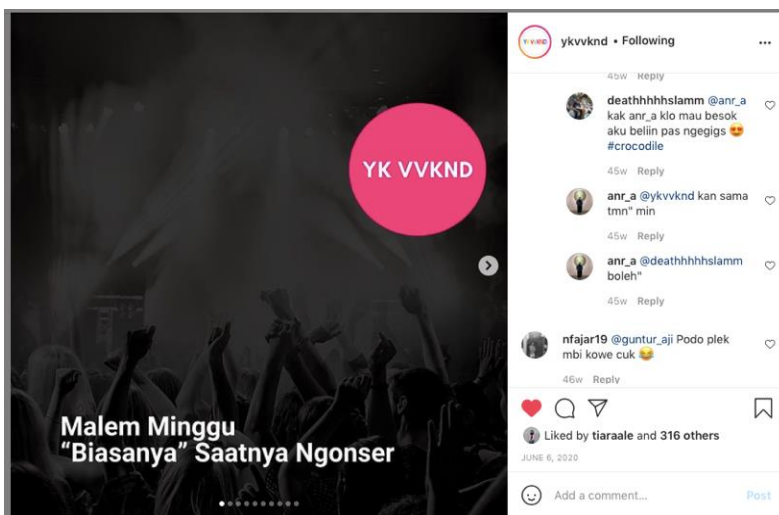


Figure 5. Interaction Trigger Content

Algorithm changes on Instagram in 2021 are considered to impact consumer engagement (Wahyudi 2020) significantly. The @ykvknd team feels that the number of likes on each feed post is decreasing even though the number of *reach* remains the same. From the complaints of followers encountered offline, it is concluded that, on average, followers only saw the latest *feed* from @ykvknd three to four days after it was posted. At the end of 2020, the *shadowban* issue spread among content creators. The team suspects this is the cause of the decline in engagement for every content uploaded on Instagram. Shadowban is an attempt by platform owners to limit user-generated content distribution to prevent violations and abuse of community guidelines. The violations in question are usually spam, inappropriate uploads, and account abuse. When this happens, follower growth and engagement will stagnate or even decline. This is becoming a concern for Instagram users on the issue of shadowban (Wahyudi 2020).

Fishing collaboration

Brand cannot be alone in capturing the popular life of their target audience; they must collaborate with opinion leaders who will bridge the brand into the circle of friends. At @ykwknd, *opinion leaders* are provoked through the ask @ykvknd column by asking about events that are commonly experienced by concertgoers and gigs. Audience testimonials will usually be written in the comments column while mentioning friends involved in the story. @ykvknd also invites opinion leaders to tell stories in video format, which will later be posted as feed content on Instagram, @ykvknd. This is based on insight from the target audience who wants their story to be known by many people and @ykvknd facilitates it.

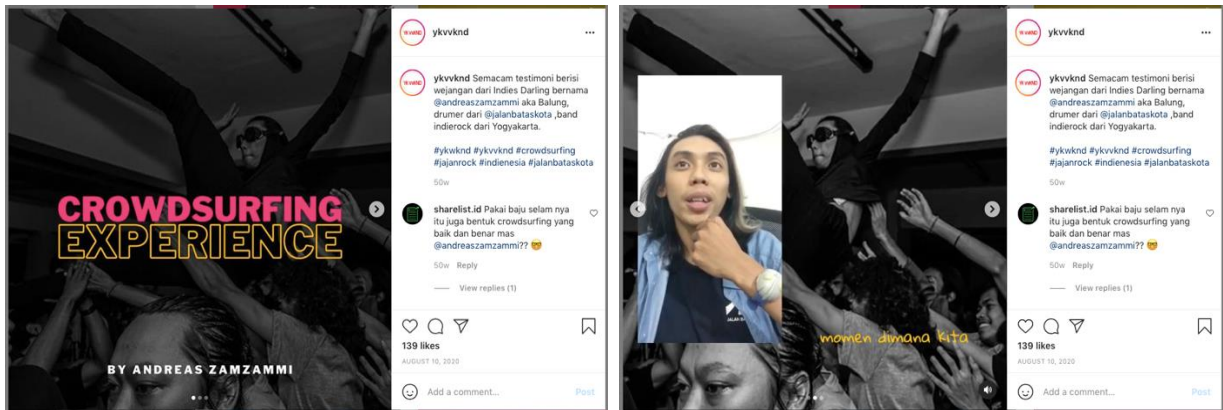


Figure 6. Opinion Leader Content

To provoke interaction from opinion leaders and followers, the team from @ykvknd observes the behavior of concert and gig audiences, starting from making agendas, from preparation at home, venues to after-watch habits that trigger audiences to tell stories.

Direct immersive experience

Every brand wants to have an emotional connection with its audience. For that, they try always to be connected by utilizing technology. Physical restrictions imposed during the pandemic forced @ykvknd to stay connected with his followers. @ykvknd has not taken advantage of the features on Instagram to interact directly. So far, a limited gig titled Local Seed has been @ykvknd's choice to continue interacting directly and building an emotional connection with his followers. During the Covid 19 pandemic, Local Seed was carried out three times by implementing strict health protocols.

Social media managers seek to reach audiences to sell products or increase follower counts. What makes social media unique is its potential for users to access, participate in, define, improve, and manage content. Gen Z is constantly in touch with their peers, friends, teachers, and parents through social media apps on their mobile phones. They grew up with mobile technology and content creation resources, online communities, and digital media, so they are demographically open to engaging in brand-loving communities. The challenge for brand managers to engage with them is the demand to actively contribute to Generation Z culture and engage them in content, conversations, and experiences along the way – not treating teen consumers as passive recipients of messages.

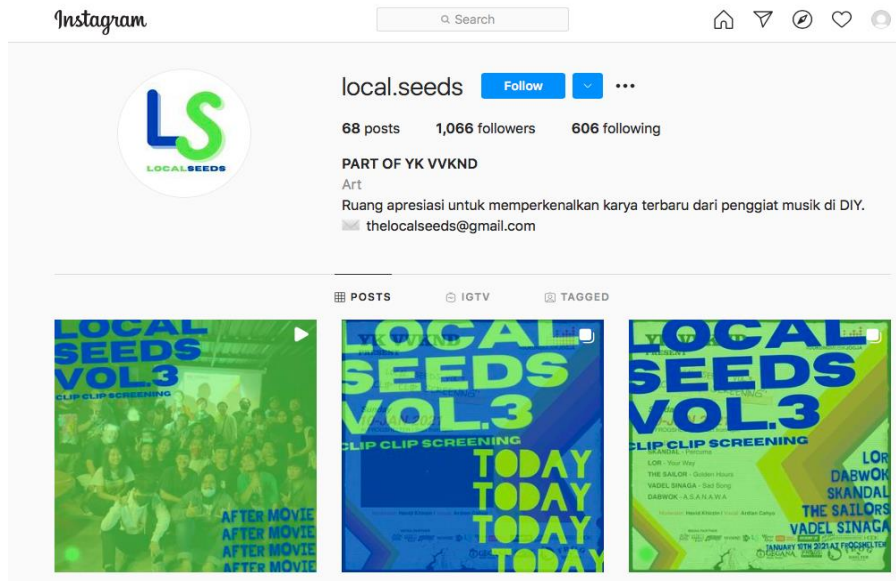


Figure 7. Publication of Offair Event

On the @ykvknd Instagram account, the account manager creates storytelling to promote soft-selling concert events and gigs by utilizing viral content and educating followers and resonating with them (Sawhney, M. and Goodman 2021). Brand placement in storytelling must also be considered carefully. Communication can enhance persuasion, but if one is not careful, it can disrupt the flow of the script (Milfeld, T. and Flint 2021).

The social platform used by local music lovers who become followers is Instagram. Social media has a significant influence on the daily lives of Generation Z, who are digital natives (Ameen, N. and Anand 2020). Therefore, shadowban which causes the number of followers to stagnate and engagement to decrease, become a terror for social media managers. In addition, the team that has not been focused since the beginning of 2021 has resulted in the uploaded content not being designed to provoke engagement with followers. To trigger collaboration, the Instagram account @ykvknd posts content with captions asking followers for opinions or experiences when they come to music concerts and gigs. Social platform management is focused on followers with their language style to interact (Sorensen, A., Andrews, L. and Drennan 2017). Nevertheless, the response given by followers can be passive which is influenced by a sense of belonging to the community, and active, which is influenced by the dimensions of entertainment, socialization, and community (Triantafillidou, A. and Siomkos 2018). The underlying motivation for these active followers is divided into two: the motive for obtaining information that encourages people to consume brand content and the motivation for self-expression, which encourages activity to contribute (Park, H. and Jiang 2020).

The response flow from followers is to send video testimonials of the experience of watching music concerts and gigs. Then this *opinion leader* video will be published on Instagram @ykwknd and provoke people to get involved by giving likes and opinions in the comments column. All followers can become opinion leaders as nowadays, more and more social media account owners share their personal experiences, opinions, and criticisms (Ennaji, F.Z., El Fazziki, A., El Alaoui El Abdallaoui, H., Benslimane, D. and Sadgal 2018) as self-reflection (Thanh Ha, L.T. and Thu 2020). Every *opinion leader* has the power to influence the opinion of the circle of friends (Cui, L., Jiang, H., Deng, H., and Zhang 2019).

The emotional connection between the @ykwknd account and its followers has not been made digitally. In today's digital world, it is easy to feel less connected to the community in our physical reality and more involved with the community that social and digital technologies provide (Witt, G. L., & Baird 2018). The pandemic period with the policy of schooling from home and working from home provides an opportunity for social media managers to use digital media that aims to increase emotional connection.

Conclusion

In building interactions during the pandemic, @YKWKND manages content using the *Storytelling* method in conveying messages on Instagram. The storytelling is used to provide an emotional experience to create an emotional connection between @YKWKND and their *followers*. Likewise, *brand placement* on content on the @YKWKND Instagram account is presented using the *soft-selling* method, *news style*, and taking advantage of current viral and educational issues so as not to interfere with the flow of the script. As a *digital native*, Generation Z is highly dependent on social media, namely Instagram. Therefore, Instagram has an important role as a public space for *brand managers* and Gen Z followers to socialize digitally. *As a trigger for interaction, opinion leaders can arise from an active response triggered by the need for entertainment, socialization, and community*. In more detail, *brand managers* should pay attention to the motivation to obtain information and self-expression. Two-way communication that occurs with *opinion leaders* in the circle is based on a high level of trust in *opinion leaders* so that they can influence opinions among their friends. Suggestions for the manager of the @ykvknd Instagram account to see the *stay at home* policy implemented by the government to stop the transmission of Covid 19 as an opportunity to increase emotional connection. The way that can be done is to take advantage of interactive features on Instagram to provide a direct interaction experience by holding an activation that asks the target audience to create a UGC with a mechanism that allows them to share the UGC

video they made. This activation strategy is also based on positive experiences for YKWKND audiences.

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