

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Problem

Music is an art form that emits sounds or sounds, has a function as a means of entertainment, communication, as well as a medium for human emotional delivery (Noviani et al., 2020). Since ancient times, music in Indonesia can only be enjoyed in the form of live performances or audio recordings such as vinyl records, cassettes and CDs, which dominated music production until the early 2000s (Ruddin, 2020). But along with the rapid development of technology, a new era was born in the music industry. These rapid changes have changed the way people enjoy music. If previously the music industry relied heavily on the sale of physical songs, now it is dominated in digital form (Andika, 2024).

This digital change has shifted the way people enjoy music, while reshaping the strategies of musicians and songwriters in introducing and disseminating their work. In the midst of this change, musicians or groups often called Indie have emerged as industry players who prioritize the principle of Do It Yourself (DIY). They independently bear and manage the entire production process of their work, from recording, marketing, to distribution of their songs, without the help of major record labels (Fawaid, 2022). Indie musicians in Indonesia are now increasingly using digital platforms to distribute their works independently without having to go through major labels (Nugroho, 2021). Spotify data from 2020 shows that Indonesia is among the five countries with the fastest growth of digital music listeners in Southeast Asia, which also opens up opportunities for new musicians to gain wider exposure (Putra & Irwansyah, 2019). This is reinforced by (Wijaya et al., 2024), that social media is able to increase the effectiveness of a promotion, because in the current era social media is something that is most popular today. Social media has a wide variety of platforms such as YouTube, Instagram, TikTok, Facebook, Twitter, and so on.

This development proves that digital technology is not only changing the way people enjoy music, but also encouraging more and more new musicians and creators to emerge as the distribution of works becomes more accessible and has the potential to "boom" in a short period of time (Jati & Rusdi, 2021). One of the songwriters who was born in the era of digital technology development is Ardi Bhaktiar, a student at one of the universities in Surabaya. Since

2023, he has started to enter the music world by playing a simple hip-hop/rap style with a touch of comedic music aimed at humor. Immersed in the digital era, especially the YouTube platform, Ardi is able to attract an audience of up to 191k listeners.

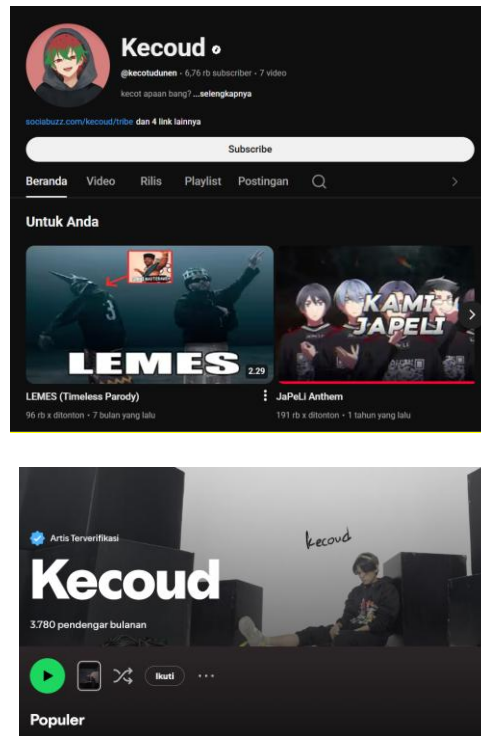


Figure 1. 1 Profile of Ardi Bhaktiar

(Source: Ardi Bhaktiar's YouTube and Spotify accounts, 2025)

Ardi has released as many as 7 songs that have been uploaded on the YouTube platform with 6.76 thousand subscribers and 9 songs on the Spotify platform with the account "Kecoud" with an average listener of 3,780 listeners. The song created and sung directly by Ardi Bhaktiar is enjoyed by many teenage boys, judging from the comment column of the YouTube platform.

In early 2025, Ardi will start making pop genre songs that are currently in great demand among young people. Ardi has released a single titled Still There Is a Place to Return which raises the theme of hope and opportunity to return, both emotionally and spiritually. This theme has a strong connection with the social conditions experienced by Gen Z in Indonesia today. Based on surveys DataIndonesia.id (2023), as many as 46.3% of Gen Z are included in the sandwich generation category, namely those who have to bear their own needs while helping the family economy. Findings from JKOMDIS (2024) It also shows that the role as a sandwich generation is often understood by Gen Z as social pressure, but on the other hand it is also

interpreted as a form of responsibility and devotion to parents. Considering that this song has a reflective meaning and is full of feelings, the right visual medium is needed so that the message contained can be conveyed optimally. The source of the interview with the songwriter, Ardi Bhakactor, wants his work to not only be heard, but also have a strong visual representation in order to build an emotional connection with the audience, show his artistic identity, and be able to compete in an era when audio alone is no longer enough. In this context, the creation of music videos is an important strategy because it functions not only as a promotional medium, but also as an artistic means in building the image of musicians and creators (Hakim, 2019). The main challenge is how to convey the emotional message of the song so that it is truly felt by the audience, not just enjoyed as visual entertainment. For this reason, the selection of cinematic stop motion techniques for the music video in the song *Still There Is a Place to Return* is considered relevant because it is able to present a visual narrative that is poetic, emotional, and aesthetic, thus strengthening the message that wants to be conveyed through the song (Isnaini, 2020).

*Stop motion* itself is an animation method that displays a stationary object as if it is moving by taking a picture frame by frame and then arranging it into a series of moving images (Isnaini, 2020). This technique has proven to be able to attract the attention of the audience because it looks unique, creative, and gives an aesthetic impression that is different from regular digital animation (Aryanto & Hidayati, 2019). Isnaini (2020) It also emphasizes that stop motion-based media can increase focus and audience engagement due to its communicative and innovative visual character.

In addition to the artistic aspect, the combination of stop motion with a cinematic approach can strengthen the conveyance of emotional messages in visual works. Cinematic in this case includes the use of image composition, lighting, color, as well as camera angles to build a certain feel that fits the song's message (Nugroho, 2021). According to Nugroho (2021), The cinematic style in visualization has proven to be effective in evoking the emotions of the audience, so that the message contained in the work can be easier to understand and appreciate. Thus, designing music videos using cinematic stop motion techniques is a relevant solution to present a unique, emotional, and immersive viewing experience. It was validated by the existence of a questionnaire with a total of 112 respondents that had been made, that as many as 46.4% of the primary target audience chose quite interesting and 50.9% were very interested in watching videos with stop motion techniques.

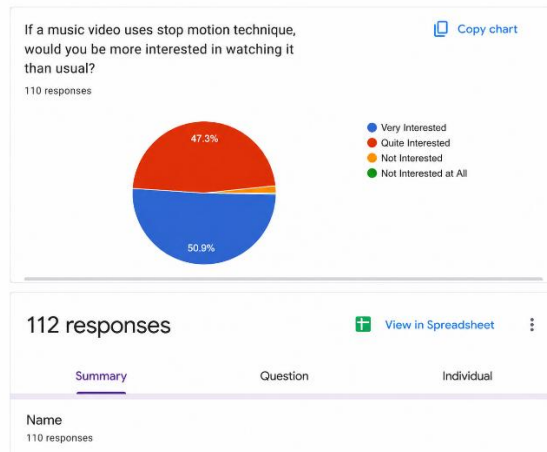


Figure 1. 2 Questionnaire

(Source: Personal Doc.ly, 2025)

The positive impact of the application of cinematic stop motion is also seen in increasing the audience's appeal and experience of songs. Related to this explanation, the target of designing a cinematic stop motion video for the single "Still There Is a Place to Return" is aimed at young people aged 16-25 years old as well as individuals who have an emotional connection to the theme of the song. This age group belongs to the category of young millennials and Gen Z who are known to have a high interest in digital music and creative visual content. Based on a report by Spotify Indonesia, as many as 84% of digital music platform users come from the age range of 15-34 years, showing the dominance of the younger generation in digital music consumption (Jurnal Pemuda UGM, 2023). With a unique visual style that is different from conventional music videos, viewers are more interested in rewatching and sharing the work on social media. This shows its potential as an effective visual and artistic communication medium, which is able to strengthen the identity of the musician as well as the creator and the message that wants to be conveyed through songs (Hakim, 2019).

The presence of digital technology also strengthens the relevance of this strategy. Platforms like YouTube, Spotify, TikTok, and Instagram are now the main mediums for musicians to introduce their work to a wider audience (Nugroho, 2021). Digital platforms not only function as a means of music distribution, but also as an interactive promotional space that allows musicians to build personal identities and establish direct interaction with listeners (Putra & Irwansyah, 2019). Therefore, music videos are no longer just a complement, but an important element in the branding and communication strategies of musicians and creators in the digital era (Hakim, 2019). Against this background, the design of a music video with

cinematic stop motion techniques for a music single titled Still There Is a Place to Return by Ardi Bhaktiar is expected to strengthen the delivery of the song's emotional message while taking advantage of the great potential of digital platforms in supporting the existence of young Indonesian musicians (Jati & Rusdi, 2021).

## **1.2 Problem Identification**

1. The music industry that previously relied on physical releases is now shifting to digital platforms, so the way people enjoy music has undergone a significant shift. This condition requires musicians and creators to adapt to digital media in order to reach a wider audience (Ruddin, 2020).
2. The ease of access to digital distribution through platforms such as Spotify, YouTube, and Instagram has also encouraged the increasing number of independent musicians to emerge. However, this also causes competition to be even fiercer, so creative strategies are needed so that works can stand out in the midst of a lot of existing content. Audio limitations in conveying the emotional message of the song. Music is no longer enough just in the form of audio, but requires visual representation so that the meaning of the song can be conveyed more strongly, emotionally, and imprinted on the audience. The challenge of creating unique and relevant visual media. Music videos as a means of promotion as well as artistic identity require creative ideas to at The ease of access to digital distribution through platforms such as Spotify, YouTube, and Instagram has also encouraged the increasing number of independent musicians to emerge. However, this also causes competition to be even fiercer, so creative strategies are needed so that works can stand out in the midst of a lot of existing content. Audio limitations in conveying the emotional message of the song. Music is no longer enough just in the form of audio, but requires visual representation so that the meaning of the song can be conveyed more strongly, emotionally, and imprinted on the audience.
3. The challenge of creating unique and relevant visual media. Music videos as a means of promotion as well as artistic identity require creative ideas to attract the attention of the audience. The cinematic stop motion technique is one of the alternatives because it is able to present a visual narrative that is unique, emotional, and different from others.

4. The need for young musicians to build an artistic image and existence in the digital era. The source of the interview with the songwriter, Ardi Bhakactor, wants his work not only to be heard, but also to have visual appeal that is able to build identity, strengthen branding, and compete in the midst of the rapid flow of digital music distribution.tract the attention of the audience. The cinematic stop motion technique is one of the alternatives because it is able to present a visual narrative that is unique, emotional, and different from others. The need for young musicians to build an artistic image and existence in the digital era. The source of the interview with the songwriter, Ardi Bhakactor, wants his work not only to be heard, but also to have visual appeal that is able to build identity, strengthen branding, and compete in the midst of the rapid flow of digital music distribution.

### **1.3 Problem Formulation**

How to design a cinematic stop motion video for the music single "Still There Is a Place to Return" created by Ardi Bhaktiar that is able to strengthen the meaning of the song visually, emotionally, and aesthetically?

### **1.4 Problem Limitations**

1. The visual techniques used are only cinematic approaches (image composition, lighting, color, framing, and rhythm editing) and videos with stop motion animation.
2. The output media is a combination of video and photos with the duration adjusting the length of the song.
3. This research does not discuss the technical aspects of audio recording, music composition, or song production, but focuses on visual design of music videos.

### **1.5 Purpose of Design**

1. Designing a cinematic stop motion music video that is able to represent the meaning of the song "Masih Ada Tempat Untuk Kembali".
2. Creating emotional visual works through the combination of stop motion techniques and cinematic approaches.
3. Providing new ideas for visual forms of music videos in Indonesia.an sinematik.

## **1.6 Benefits of Planning Results**

1. Contributing to the development of visual communication design science, especially in the field of music video design with cinematic stop motion techniques.
2. For the music industry, this work can be an alternative branding and distribution strategy that is relevant in the digital era through platforms such as YouTube, Spotify, and TikTok.
3. This design can be an inspiration in exploring stop motion animation techniques as a form of music visualization.
4. These videos can provide different, emotional, and inspiring visual experiences.

## 1.7 Design Framework

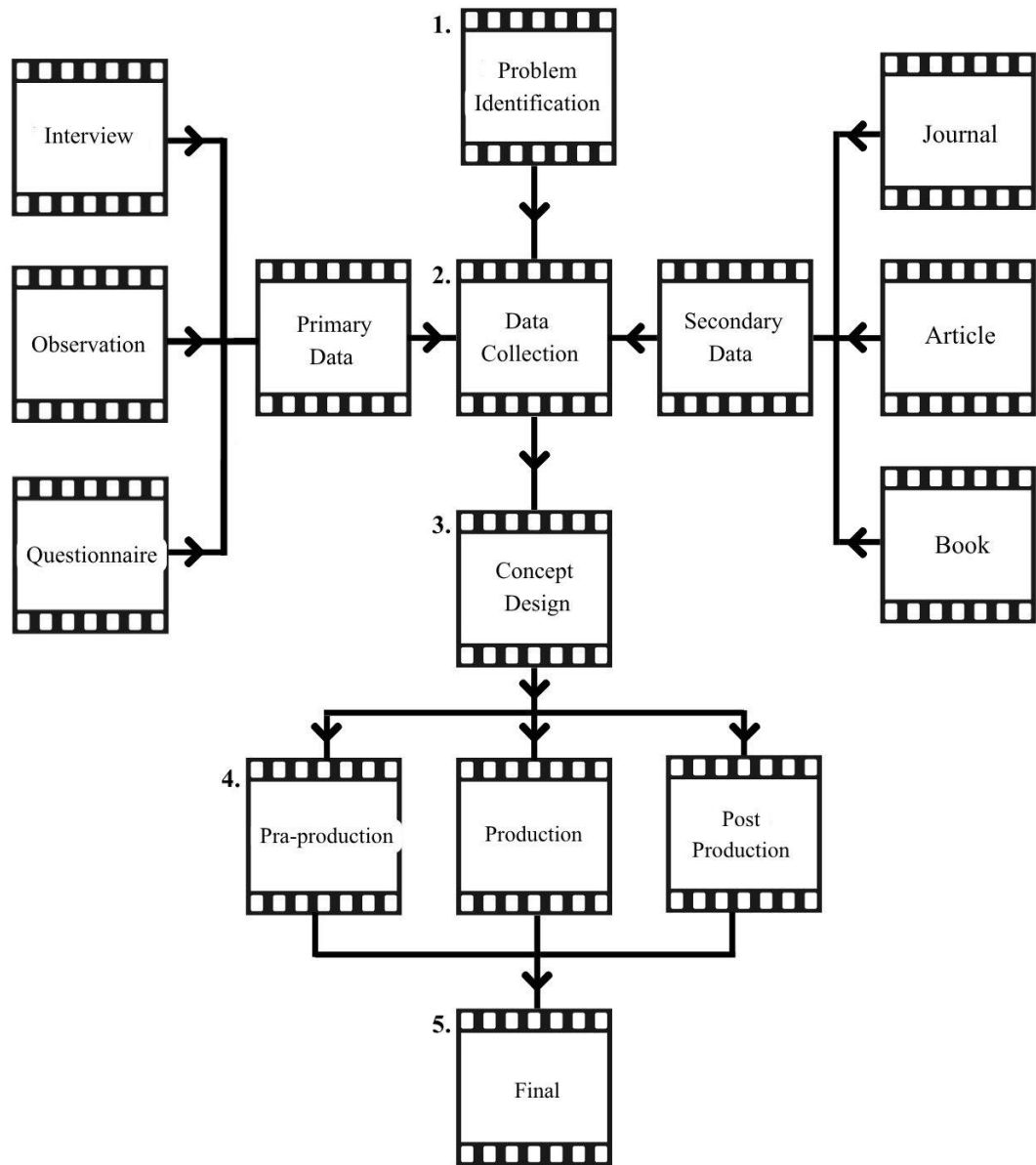


Figure 1. 3 Design Framework

(Source: Personal Documentation, 2025)