

Branding Strategy for the Band “The Flins Tone” through a Showcase Titled “The Flins Tone 19 Years Still Pop Punk Showcase”

Syafira Azzahra

Music Study Program, Faculty of Language and Arts, Universitas Negeri Surabaya

Article Details	ABSTRACT
<i>Article History</i> Received December 24, 2025 Revised July 8, 2026 Accepted July 15, 2026	This study aims to analyze the branding strategies implemented by the band The Flins Stone through the “The Flins Stone 19 Years Still Pop Punk Showcase” event and to examine their impact on the band’s continued existence. The study employs a descriptive qualitative approach using interviews, observation, documentation, and questionnaires. The results show that the <i>branding</i> strategy was realized through clear market segmentation, differentiation of the pop-punk identity, the personification of each band member, and a showcase experience that featured music, visuals, interaction, and gimmicks. These strategies proved effective in strengthening the band’s image, maintaining the loyalty of long-time fans, and attracting new audiences. Thus, the showcase served not only as a celebration of the band’s 19-year career but also as an effective way to expand the reach of the Indonesian pop-punk market.
<i>Keywords</i> Branding Strategy Showcase Pop punk Impact	
	<i>This article is an open-access article licensed under CC BY-SA.</i> 
<i>Corresponding Author</i> Syafira Azzahra Music Study Program, Faculty of Language and Arts, Universitas Negeri Surabaya Building T14, 2nd Floor, Faculty of Language and Arts, Universitas Negeri Surabaya Email: syafiraazzahra.21025@mhs.unesa.ac.id	

1. INTRODUCTION

The music industry, as part of the creative economy, continues to experience rapid growth, creating intense competition among industry players, including independent bands. Under these conditions, an effective strategy is needed to build an identity and maintain a presence amid market dynamics. *Branding* plays a crucial role in this study—not only as an identity but also as a means of building an image, achieving differentiation, and fostering an emotional connection with the audience (Prasetyo & Febriani, 2020). *Branding* is at the core of promotional activities because it shapes the audience’s long-term perception of an entity (Ahmad & Sulistiyuwono, n.d.).

In the context of the music industry, *branding* is not solely driven by *visual* elements but also encompasses the *experiences* provided to and received by the audience through both direct and indirect interactions. These experiences help build emotional connections that can increase fan loyalty. Audience loyalty is an indicator of successful branding, as it demonstrates a sense of attachment that encourages continued interaction with a *brand* (Mahardika & Setyawan, 2024). Therefore, *branding* strategies in the music industry need to be designed comprehensively, with the audience experience in mind.

One way to implement *branding* strategies in the music industry is through showcase events. *Showcases* serve not only as musical performances but also as a communication medium that conveys a band's identity, character, and values. Previous research has shown that *branding* strategies for independent bands can be implemented through various creative approaches to build a connection with the audience (Ma'ruf, 2021). Creativity is the quality of continually seeking new things, while innovation is the quality of applying creative solutions (Suwahyono et al., 2023). Klik atau ketuk di sini untuk memasukkan teks. Thus, *showcases* can be an effective means of creating memorable, firsthand experiences for *the audience*.

However, independent bands often face various challenges in building *their brand*, particularly limited resources and access to promotion. This calls for innovative and adaptive strategies to compete in the music industry. Furthermore, research on *branding* in the context of live music performances remains relatively limited, especially studies examining the role of *showcases* as a primary medium for building a band's identity and presence.

The band The Flins Stone used *the* "The Flins Stone 19 Years Still Pop Punk Showcase" as a platform to strengthen *their brand* and maintain their presence in the music industry. The *showcase* served not only as a celebration of their musical journey but also as a communication strategy that integrated music, *visuals*, audience interaction, and special effects to create a more immersive experience.

It can be concluded that the objective of this study is to analyze the *branding* strategies employed by the band The Flintstones through *showcases* and their impact on the band's presence. The novelty of this study lies in its examination of *showcases* as an integrated *branding* medium for independent bands, particularly within the pop-punk genre. This topic has rarely been addressed in previous research.

2. METHOD

Researchers use a qualitative approach, which involves understanding phenomena from participants' perspectives and the social and institutional context (Nilamsari, 2014). In contrast, according to the book titled "Qualitative Research Methods: Validity and Reliability of Qualitative Data" (Admin, 2024), the qualitative approach encompasses several types, one of which is descriptive research, which was used in this study to gain an in-depth understanding of the *branding* strategies implemented by the band The Flins Stone through *their showcase* "The Flins Stone 19 Years Still Pop Punk Showcase." The qualitative approach was chosen because it allows for the contextual analysis of social phenomena and emphasizes an understanding of the meanings and processes involved in an event (Adhandayani, 2020; Widodo, 2023).

The research subjects included members of the band The Flintstones, the *showcase* organizers, and the audience participating in the event. The subjects were selected using *purposive sampling*, which involves selecting informants based on specific criteria relevant to the research objectives (Surahman et al., 2020). The research focused on *branding* strategies implemented through *the showcase* as a communication medium and to strengthen the band's identity.

Data collection methods included interviews, observation, documentation, and questionnaires. Interviews were used to obtain in-depth information regarding the planning and implementation of *branding* strategies (Fadhallah, 2020; Mita, 2015). According to Fitri (Fitri & E., 2018), observation is an activity conducted directly to observe interactions, visual elements of the performance, and audience responses during the showcase. Documentation was used as supporting data in the form of photos, videos, and activity archives (Nilamsari, 2014). Additionally, questionnaires were used to determine the audience's perceptions of their experiences during *the showcase*.

Data validity was tested using triangulation techniques—including source, method, and temporal triangulation—to ensure the data obtained were valid and consistent (Alfansyur & Mariyani, 2020). Data validity is a crucial aspect of qualitative research, ensuring that the data obtained accurately reflect actual conditions (Atlan, 2023).

Data analysis in this study was conducted in three main stages: data reduction, data presentation, and conclusion drawing. The data reduction stage involved selecting and focusing on information relevant to the research objectives. Next, the data were presented in a systematic, descriptive narrative to facilitate understanding. Conclusions were drawn by identifying patterns and relationships among the data to achieve a comprehensive understanding (Kurniasih, 2021).

3. RESULT

This section presents the research findings from interviews, observations, documentation, and questionnaires, along with a discussion linking these findings to relevant concepts and theories. The research object is a condition that describes or explains the situation under study to obtain an overview (Hamidah & Hakim, 2023). In this case, the research object is the *band The Flins Stone's branding strategy, followed by an analysis aimed at identifying the strategies implemented through their*

showcase and their impact on the band's presence. The collected data were processed through the stages of data reduction, presentation, and conclusion drawing to yield a comprehensive understanding (Rijali, 2019). The discussion focuses on segmentation, differentiation, personification, and the audience experience during the *showcase*, thereby illustrating the showcase's effectiveness as a *branding* medium in the music industry (Prawansa, 2024).

Band Branding Strategy Through a Showcase

Research findings indicate that The Flins Stone's *branding* strategy, implemented through the "The Flins Stone 19 Years Still Pop Punk Showcase," was structured across several key aspects: market segmentation, positioning, differentiation, and *brand* reinforcement. This strategy demonstrates a systematic effort to build the band's identity so that it can be recognized and remembered by the audience. According to the theory by JuJu & Sulianta (Juju, D., & Sulianta, 2010), which explains that there are 10 elements of a *branding* strategy for a *brand*, The Flins Stone focuses on four elements: segmentation, positioning, differentiation, and personification.

Market segmentation focused on pop-punk music fans, particularly those interested in the 2000s pop-punk sound. This strategy was deemed effective because it evoked nostalgia that resonated with the audience's identity. Accurate segmentation provides a crucial foundation for determining the direction of brand communication to align with the target audience's needs and preferences (Prasetyo & Febriani, 2020).



Image1 . The band The Flins Tone as guest stars at an event organized by SMAN 8 Surabaya in 2013
Source: (<https://youtu.be/AliluaTmlr8?si=7gAgZQffkPmNjHfX>)

They cleverly capitalized on a booming trend of the 2000s: pop-punk culture. By capitalizing on this trend and understanding their audience's tastes, the band The Flins Tone built a strong, relevant brand identity.

According to Dwihapsari & Murni (2017), brand positioning has a significant impact on the market, while the band's positioning is built through consistent upholding of its distinctive pop-punk musical identity. This identity is reflected not only in their music but also in their visual appearance, stage presence, and the way the band interacts with the audience. This consistency reinforces the audience's perception of the band's character, thereby creating a strong and easily recognizable image.



Image2 . The Flins Tone band with fans
Source: (<https://www.instagram.com/p/Cbb0xZDJokA/?igsh=MWl3bjZvMWFmdGxjag>)

The band The Flins Tone positions itself by targeting an audience aged 30–35 who experienced the golden age of pop-punk music. This target audience includes individuals who feel nostalgic for the music of

their teenage years, fans of 2000s pop-punk bands such as Green Day, Sum 41, and Blink-182, and those with relatively stable purchasing power to consume music-related products, such as merchandise, albums, and concert tickets. In the digital age, the strength of the creative industry relies not only on content quality but also on the optimization of adaptive performance management. The use of virtual concert platforms has become an essential strategy for building brand engagement and maintaining audience loyalty amid shifts in modern media consumption behavior (Kristiandri et al., 2021). Additionally, this audience is active on social media, facilitating the spread of information and strengthening the band's *branding*.

Differentiation is demonstrated through comedic elements and gimmicks in their performances, including collaborations with comedians that add an extra layer of entertainment. This strategy creates a unique experience and sets The Flintstones apart from other bands. Differentiation is a key element in *branding* because it enhances a brand's appeal and strengthens its position in a competitive market (Sulistio, 2019).

In addition, brand strengthening is also achieved through the personification of each band member. Each member has a distinct and unique personality, making it easier for the audience to recognize them and build an emotional connection. This data demonstrates that branding focuses not only on the music itself but also on the personal identities each band member portrays.

The Showcase Experience as a Branding Medium

The *showcase* event serves as a medium that can create the aforementioned holistic audience experience. Research findings indicate that this experience is built through the integration of music, visuals, interaction, and gimmicks, all packaged in an engaging way.



Image3 . A look at The Flins Tone's *showcase*

Source: (https://www.instagram.com/p/CzX8iVaJziT/?img_index=4&igsh=M3A3OWY5eHZ1dHdn)

Interaction between the band and the audience is a key factor in building engagement. Bands can create interactive communication so the audience feels like they are part of the performance. This interaction strengthens the emotional bond between the band and its fans, which is a key goal of *branding* strategies (Ma'ruf, 2021). This interaction, which falls under *Service Quality*, is a business strategy focused on providing products and services to meet consumer needs and satisfaction. Internal customer satisfaction is reflected in the speed and friendliness of service. In contrast, external customer satisfaction is demonstrated through the completeness of facilities, both explicit and implicit (Kotler & Keller, 2012, p. 139), as cited in Rahmadani (2019).

Furthermore, the use of gimmicks and additional entertainment elements in a *showcase* creates a memorable experience. These elements transform the *showcase* not only into a medium for presenting music but also into a means of creating a deeper emotional experience for the audience. Thus, a *showcase* can be understood as an effective communication medium for building a *brand*, as it integrates various experiential elements that strengthen the brand's image in the eyes of the audience.

The Impact of Branding Strategies on a Band's Presence

The *branding* strategy implemented through the *showcase* had a significant impact on the band The Flins Tone's visibility. Based on a questionnaire administered to 30 respondents, the majority strongly approved of the band's identity, quality, and performance during the *showcase*.

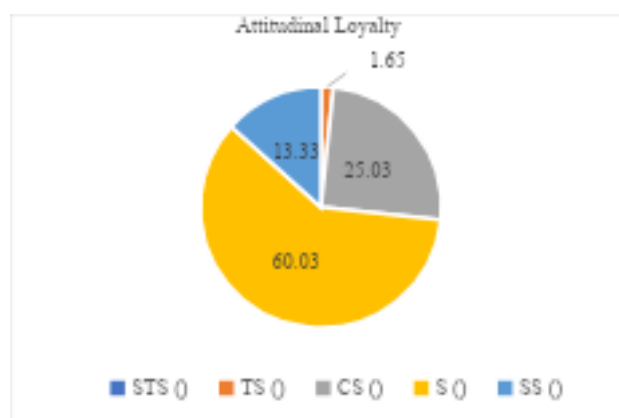


Table1 . Table of *Attitudinal Loyalty* Results
(Source: Syafira, 2026)

In terms of attitudinal loyalty, more than 70% of respondents agreed or strongly agreed that they have an emotional connection to The Flins Tone's songs and feel that the music aligns with their preferences. Additionally, approximately 76.7% of respondents expressed pride in being part of the fan community, indicating a strong emotional attachment to the community.

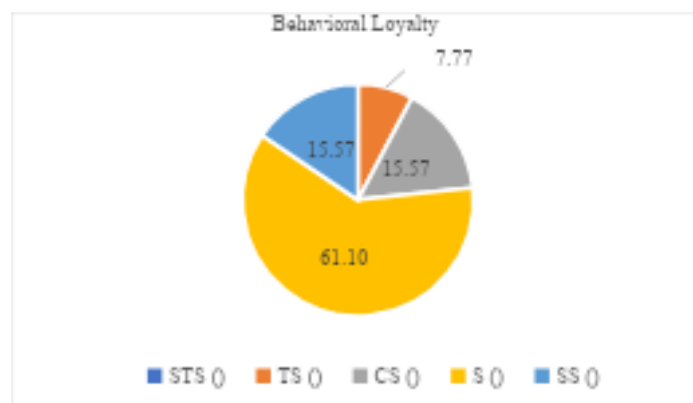


Table2 . Table of *Behavioral Loyalty* Results
(Source: Syafira, 2026)

In terms of behavioral loyalty, most respondents showed a tendency to continue engaging with the band: 83.4% stated they would listen to The Flins Tone's songs again after *the showcase*, and 76.6% actively followed and interacted with the band on social media. Although ownership of merchandise varied, the majority of respondents still demonstrated positive engagement with the band's activities.

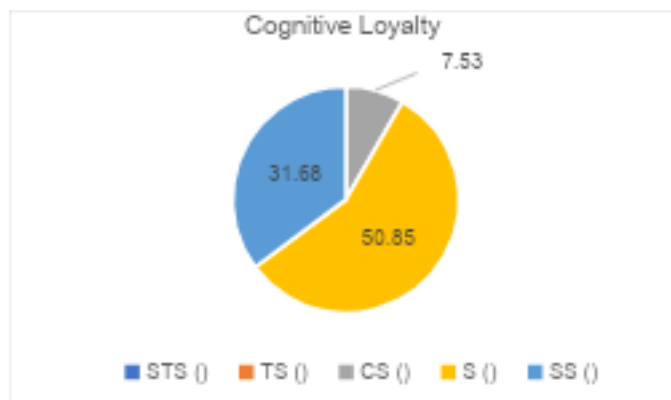


Table3 . Table of *Cognitive Loyalty* Results
(Source: Syafira, 2026)

Meanwhile, in terms of cognitive loyalty, more than 90% of respondents rated the quality of The Flins Tone's music as good to very good, and acknowledged the band's strong and distinctive pop-punk identity. In addition, the majority of respondents felt that the band has maintained consistent quality and passion for music throughout its more than two-decade career.

These findings indicate that the *branding* strategy implemented not only succeeded in building positive perceptions but also enhanced fan engagement and loyalty across the board—attitudes, behaviors, and cognitions. This loyalty serves as a key indicator of the success of a *branding* strategy (Mahardika & Setyawan, 2024). Furthermore, *the showcase* also helps attract new audiences and expand the band's market reach, thereby helping maintain and enhance the band's presence in the music industry.

4. CONCLUSION

Based on the research findings, the *branding* strategy implemented by the band The Flins Tone through *the "The Flins Tone 19 Years Still Pop Punk Showcase"* has proven effective in establishing and strengthening the band's presence in the music industry. This strategy was implemented in an integrated manner through clear market segmentation, differentiation of their pop-punk identity, and the enhancement of the audience experience—encompassing musical, visual, and interactive aspects. These findings align with the concept that *branding* in the creative industry focuses not only on the product but also on creating experiences that build emotional connections with the audience (Keller, 2019).

Various findings indicate that the *implemented branding strategies significantly increased fan loyalty across* attitudes, behaviors, and cognitions. This loyalty is reflected in emotional attachment, the intensity of social media interactions, and positive perceptions of the band's musical quality and identity. This reinforces the finding that *brand experience* plays a crucial role in shaping audience loyalty and engagement (Iglesias et al., 2020).

Furthermore, *showcases* as a live performance medium have proven effective for expanding audience reach and attracting new fans. Direct interaction between the band and the audience during a performance creates an authentic experience that is difficult for digital media to replicate, thereby strengthening the brand's position in consumers' minds (Brown & Knox, 2017). In the modern music industry, integrating offline experiences and digital activities is also a key factor in ensuring the long-term sustainability of musicians' careers (Tuten & Solomon, 2020).

Thus, it can be concluded that *showcases* serve not only as a performance medium but also as an effective *branding* strategy for building image, increasing loyalty, and expanding the market. These findings underscore the importance of *experience-based branding* in the music industry, particularly for independent bands seeking to remain relevant amid increasingly dynamic competition.

REFERENCES

- Adhandayani, A. (2020). *Modul Metode Penelitian 2 (Kualitatif)*. Universitas Esa Unggul.
- Admin. (2024). *Metode penelitian kualitatif: Validitas dan reliabilitas data kualitatif*.
- Ahmad, O., & Sulistiyuwono, B. (n.d.). *Branding Strategies in Live Music Events: Exploring Their Impact on Audience Perception and Engagement*.
- Alfansyur, A., & Mariyani. (2020). Seni Mengelola Data: Penerapan Triangulasi Teknik, Sumber dan Waktu. *Historis*, 5(2), 146–150.
- Atlan. (2023). *What is Data Validity? Types, Differences, Example \& More!*
- Brown, S. C., & Knox, D. (2017). Why Go to Pop Concerts? The Motivations Behind Live Music Attendance. *Musicae Scientiae*, 21(3), 233–249.
- Dwihapsari, E. R., & Murni, Y. (2017). Pengaruh Positioning, Diferensiasi dan Citra Merek terhadap Keputusan Pembelian. *Jurnal Ilmiah Widya Ekonomika*, 1(2), 104–111.
- Fadhallah, R. (2020). *Wawancara*. UNJ Press.
- Fitri, A. A., & E. (2018). Pendidikan Nilai Kepedulian Sosial pada Siswa Sekolah Dasar. *Jurnal Gentala Pendidikan Dasar*, 3(1), 163–180.

- Hamidah, N. S., & Hakim, R. J. (2023). Peran Sosial Media atas Perilaku Konsumtif. *Sentri: Jurnal Riset Ilmiah*, 2(3), 682–686.
- Iglesias, O., Markovic, S., & Rialp, J. (2020). How Does Sensory Brand Experience Influence Brand Equity? *Journal of Business Research*, 117, 589–602.
- Juju, D., & Sulianta, F. (2010). *Branding promotion with social network*. PT Elex Media Komputindo.
- Keller, K. L. (2019). *Strategic Brand Management* (4th ed.). Pearson.
- Kristiandri, D., Dewi, V. E., Sarjoko, M., Winarko, J., & Suwahyono, A. (2021). *Performance Management Optimization of Virtual Music Concert at SMKN 12 Surabaya*.
- Kurniasih. (2021). *Teknik Analisa*. Alfabeta.
- Mahardika, M., & Setyawan, A. A. (2024). Pengaruh Brand Experience dan Brand Trust terhadap Brand Loyalty. *Management Studies and Entrepreneurship Journal*, 5(2), 3587–3599.
- Ma'ruf, S. (2021). Strategi Branding Band Indie Sudut Pelangi. *Medium*, 7(1), 40–52.
- Mita, R. (2015). Wawancara sebagai interaksi komunikasi dalam penelitian kualitatif. *Jurnal Ilmu Budaya*, 11(2), 71–79.
- Nilamsari, N. (2014). Memahami Studi Dokumen dalam Penelitian Kualitatif. *Wacana*, 8(2), 177–182.
- Prasetyo, B., & Febriani, N. (2020). *Strategi Branding*. UB Press.
- Prawansa, D. (2024). *Strategi Branding*. PT Mafy Media Literasi Indonesia.
- Rahmadani, C. A. (2019). *Pengaruh brand image, service quality dan trust terhadap kepuasan pelanggan*.
- Rijali, A. (2019). Analisis Data Kualitatif. *Alhadharah*, 17(33), 81.
- Surahman, E., Satrio, A., & Sofyan, H. (2020). Kajian Teori dalam Penelitian. *JKTP*, 3, 49–58.
- Suwahyono, A., Sarjoko, Moch., Kristiandri, D., Winarko, J., & Dewi, V. E. (2023). *Arrangement Approach to Improve Music Creativity of Keroncong at Vocational School* (pp. 1662–1667). https://doi.org/10.2991/978-2-38476-008-4_179
- Tuten, T. L., & Solomon, M. R. (2020). *Social Media Marketing* (3rd ed.). Sage.
- Widodo, S. et al. (2023). *Buku Ajar Metode Penelitian*. CV Science Techno Direct.

AUTHOR'S BIOGRAPHY



Syafira Azzahra  <https://orcid.org/0009-0001-9879-8537> is a student in the Music Study Program at Universitas Negeri Surabaya, focusing on the creative industries, particularly branding strategies in the music industry. Born in Sidoarjo on April 6, 2003, the author is interested in the development of audience identity and experience in the context of branding.

This study analyzes the branding strategies of the band The Flins Stone through showcases as a medium of communication and a means of strengthening their presence, using a descriptive qualitative approach. It focuses on integrating musical, visual, interactive, and gimmicky elements to build audience engagement and loyalty.

The author can be contacted by email:
syafiraazzahra.21025@mhs.unesa.ac.id