On authenticity, autonomy, and community: A study of information grounds from indie musicians in Yogyakarta

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Abstract

Introduction. When individuals interact with their peers, they may spontaneously share information related to their careers. This often occurs because they have common personal values. For indie musicians who share three values (authenticity, autonomy, and community), this helps form an atmosphere of sharing information with their fellow musicians. These shared values contribute to the creation of *information grounds*, that is, spaces where information flows and supports their musical careers.

Method. This study uses a qualitative approach with interviews and observations as data collection methods. There are five informants from Yogyakarta, Indonesia, who each have their own style of music.

Analysis. Three steps used, they are data condensation, presentation, and conclusion. Analysis conducted by using the trichotomy of information grounds, people-place-information model

Results. A diversity of practices regarding the three values of indie musicians are found in the research. For authenticity, the musicians have different musical style. For autonomy, they also have their own way to produce the song. Lastly, all musicians have different communities, but the mission is same: to support each other. On the basis of those three values, they meet at the same information grounds.

Conclusions. Similar professions have similar personal values and these can affect the formation of an information grounds.

Introduction

Mediated by technology, information is obtained, stored, and disseminated (Damanik, 2012). Each person is inseparable from the presence of information that affects many aspects of life, and they experience the need for information to satisfy cognitive needs, such as performing work tasks (Coetzee, 2000; Wilson, 2000). The diversity of occupations leads to varying information needs. This research focuses on musicians, who need information to support their creation of musical works (Kostagiolas et al., 2017). With technological advancements, a vast amount of information, including music, is now available digitally. Both, the sound itself (mp3, mpeg3, WAV, and others) as well as compositions and chords (pdf, Websites) can be accessed online. This makes research on music information behaviour feasible (Lavranos et al., 2016). However, in pursuing their career, each individual has principles based on their personal value(s) for maintaining their career. Because of that, they also seek an information to support their personal value(s). Often, when interacting with others, they end up sharing information that is connected to their careers. The place where they interact can be called *information grounds*. The interactions that occur within an information grounds happen because individuals share commonalities (Fisher et al., 2007). The same personal values can create an atmosphere of information dissemination through social interaction. For indie musicians, there are three values, namely authenticity (*keotentikan*), autonomy (*kemandirian*), and community (*komunitas*) (Luvaas, 2013; Newman, 2009; Sutopo, 2024). These values are related to the meaning of *indie* itself in the context of music, which is *independent* or *self-sufficient* (Fawaid, 2021). Therefore, with these personal values, they seek information to support their daily principles as indie musicians. The interactions they build are based on these shared principles.

Initial observation of indie musicians in Yogyakarta, Indonesia, shows various places were found where indie musicians could potentially obtain information by discussing their works. These places include *angkringan* (a traditional food cart where people hangout), coffee shops, and art institutions. From there, the assumption is that some of these places are their information grounds. But are these places chosen based on their personal value? Therefore, this study has a following question: Based on their personal values, what are the information grounds of Yogyakarta's independent musicians? This research contributes to developing interdisciplinary work that connects information science, cultural studies, and musicology. This can be a way to providing new insight into the role of places and social context in creative industries.

Literature review

There are times when someone goes to a place, meets other people, and finds something common, such as profession or interests, which eventually leads to the exchange of information due to the surrounding environment. This marks that they are participating on the information ground (Fisher & Naumer, 2006). Fisher (formerly Pettigrew, 1999) stated that an information ground is a temporary environment for information exchange, created by the gathering of people who share similarities in work or interests. In the 1990s, Fisher conducted research at a foot clinic involving nurses, seniors, receptionists, and customers. Each of them continuously spread information through interactions, primarily about their personal lives. It began with small talk or casual conversation, which eventually led to the exchange of information with one another through social interaction (Pettigrew, 1997).

When individuals meet at an information ground, the exchange of information can help build interpersonal connections (Rohman, 2020). Conversations might start with personal matters, but over time they can branch out to other topics. Therefore, it can be said that an information ground is an environment or place with an information sharing atmosphere that created because similarity such as profession, personal matters, and beliefs. The concept of information grounds has seven propositions as follows:

1. Information grounds can occur anywhere, in any type of temporal setting and are predicated on the presence of individuals.
2. People gather at information grounds for a primary, instrumental purpose other than information sharing.
3. Information grounds are attended by different social types, most if not all of whom play expected and important, albeit different roles in information flow.
4. Social interaction is a primary activity at information grounds such that information flow is a byproduct.
5. People engage in formal and informal information sharing, and information flow occurs in many directions.
6. People use information obtained at information grounds in alternative ways, and benefit along physical, social, affective, and cognitive dimensions.
7. Many sub-contexts exist within an information ground and are based on people's perspectives and physical factors; together these sub-contexts form a grand context. (Fisher et al., 2004)

From the prepositions above, there is one key phrase that represents the shaping of information grounds, namely 'social interaction'. When people come together through social interaction, they often end up sharing information with one another. Therefore, social interaction can be considered a fundamental activity within information grounds. A shared interest or belief fosters a social interaction that can be a means to information exchange. For example, indie musicians interact with one another and form community groups, because they have the same values or principles. Their values come from the nature of their work which is independent of other ideas or instruments, until they market their works (Murphy, 2015). Their independence means they adhere to D-I-Y (Do-It-Yourself) principles. Thus, indie musicians may take on multiple roles such as songwriter, producer, promoter, and distributor, and they collaborate to enhance the quality of their work (Armit & Oliver, 2019; Naldo, 2012). The principal shows the values they hold are authenticity (*keotentikan*) and autonomy (*kemandirian*) (Luvaas, 2013). In the arts, including music, autonomy can ensure the authenticity of a work (Newman, 2009). Keeping their authenticity means they have to maintain their own ideas and concepts to create a work. They have full control over managing their creations autonomously and use various resources to realize their creative output (Sutopo, 2022). This presents challenges as they manage everything from writing to production independently, so they need a network of other indie musicians to help them sustain their work. Therefore, community (*komunitas*) is also a crucial value (Sutopo, 2024),.

Indie musician communities are spread across different kinds of location and play a role in sharing information about creative practices and performance techniques (Hoare et al., 2014; Simanjorang & Pawitan, 2021). By interacting in different spaces, musicians collaborate and develop new ideas. These interactions occur in various ways, from jam sessions and casual discussions to music performances (Sutopo, 2024). Such activities strengthen relationships among musicians, increase their knowledge of music, and enhance their musical skills. The enthusiasm of indie musicians also reaches the public, with indie music festivals providing opportunities for public interaction (Oktar et al., 2016). Virtual communities also support networking among indie musicians (Choi, 2014). Together, these elements show that maintaining networks among musicians involves unique community aspects.

Essentially, a community is a group of individuals who interact and support each other due to shared experiences, characteristics, and a sense of togetherness (Cobigo et al., 2016). A sense of togetherness in a community is based on shared values among its members. By forming a community, indie musicians can support each other's values such as authenticity and autonomy. That community can be their 'information centre' (Simanjorang & Pawitan, 2021), and thus it can be said that they have their own information grounds. The information grounds of indie musicians can be understood through Fisher et al.'s people-place-information trichotomy as follows:

1. *People/Actors*: This refers to an environment chosen based on the people involved. Several considerations include the size of the group, familiarity with colleagues, and the role someone plays in their work. Indie musicians tend to interact with other people that support their values. They interact with independent producers, sound engineers, music journalists, and others who are not tied to big labels, not just musicians. Consequently, they can maintain their authenticity and autonomy, while networking with community.
2. *Place*: This refers to an environment or location chosen by the community based on several factors such as comfort, accessibility, minimal noise, and the ability to engage in various activities (e.g., eating while chatting). Studios, art spaces, and public spaces that support their idealism tend to be chose by indie musicians. They gather with friends or partners who reflect their musical styles. Social spaces such a musical gigs and cafes are also places to share information.
3. *Information*: This refers to an environment chosen based on the usefulness and significance of the information obtained at that location in terms of its topics, discussions, and the ways in which the information is shared. (Fisher et al., 2007)

The trichotomy *people-place-information* suggests that *people* is the most dominant factor that shaped indie musicians' information grounds. Moran (2003) showed that punk D-I-Y groups share information in their circle about new bands, upcoming events, and other important knowledge about punk as a sub-culture movement. This happened because they have a same ideology based on their knowledge structures. Valuing their autonomy is also done by sharing information about how indie musicians maintain their business (Brown, 2012). Indie musicians have a higher level of creative control over their work, and they share their knowledge with each other to maintain it. This provides intrinsic motivation and thus they pursue their creative work more freely. By doing so, they build a community that indirectly leads to information sharing means. Simanjorang & Pawitan (2021) shows that informal meetings such as hangouts allow for the exchange of information and enable many innovations in the music industry.

Methodology

Research approach

This research uses a qualitative approach that focuses on subjective aspects of the experiences and habits from a particular community (Connaway & Powell, 2010). The research goal is to understanding actions and meanings in their social contexts (della Porta, 2014). Thus, it can be said that qualitative research emphasizes the reality or subjectivity of the environment and the subjects being studied. The extraction of meanings from social reality shows that the paradigm that used in this research is constructivism.

The concept of information grounds is rarely explored in Indonesia and has not been studied as it relates to musicians. Therefore, this research attempts to understand how indie musicians in Yogyakarta construct meaning around their personal values (authenticity, autonomy, and community) and how these values influence their information grounds.

Data collection

Data were collected using interviews and observations. An interview can shape a meaning or sense from the actions of the subject or actor (della Porta, 2014). Consequently, interviews explore an individual's subjectivity in responding to an event or phenomenon. A semi-structured interview method is used in this research because of its flexibility and adaptability (Mashuri et al., 2022), allowing for new ideas to arise during or after interview. Informants are selected purposively, meaning that they are chosen because they relate to or reflect the purpose of the research (Merriam & Tisdell, 2016). In this research, the informants are indie musicians who have already written a song and are part of a community. The five informants are presented in Table 1. These

five informants are from different circles of indie musicians and all of them have agreed to include their names (i.e., they are not anonymous) and information about their songs in this research.

No	Name	Description	Interview dates
1	Aditya Isuara (Adit)	A guitar and singer from Riau, Pekanbaru, Central Sumatra, who has settled in Yogyakarta. He has three music singles. Beside write his own songs, he is a regular player in several cafés.	1. 2 May 2024 2. 6 June 2024
2	Ahmad Ali (Ali)	A guitarist and vocalist who released a single in 2023. He plays music in the Britpop style and also performs at several cafés.	1. 27 April 2024 2. 15 May 2024 3. 3 June 2024
3	Ridho (Tarsiustua)	An indie musician in Yogyakarta who focuses on composing music for indie films.	1. 1 May 2024 2. 16 June 2024
4	Khusnul Khotimah (Elma)	A musician who is also a lecturer at a private university in Yogyakarta. She creates music in the pop-religious and Javanese-pop genres.	1. 14 May 2024 2. 15 May 2024 3. 21 May 2024 4. 22 May 2024 5. 20 June 2024
5	Dwe Rahmanto (Dwe)	The vocalist of the indie band named Shoppinglist who works at an art foundation, the Indonesian Visual Art and Archive (IVAA).	1. 21 May 2024 2. 22 May 2024 3. 21 June 2024

Table 1. The research informants

Since the researcher aims to observe the realities in the field, they also conducted observations at the research locations. The researcher recorded events, feelings, behaviour, and other aspects as experienced by the informants. This type of observation is known as naturalistic observation, i.e., non-experimental study that observes and records the behaviour of subjects without any manipulation (Bradley, 2022). Observations have been conducted at the locations and activities mentioned by the informants:. The observations considered the musicians' interactions and the overall atmosphere. Table 2 shows where and when the observation took place.

No	Name	Description	Observation dates
1	Piezzo Kopi	A cafe near the Mandala Krida Stadion in Yogyakarta, where most musician come and talk each other. Usually, this cafe becomes a place to showcasing the musicians' work. Other events such as jam sessions and discussion are held here too.	5 May – 21 June 2024
2	Bolo Space	A cafe and public space where a lot of discussion and exhibition held there. It is also one of the place that DeBarbar being held.	11 June 2024
3	Co-Fams	A cafe that located in midtown village near Yogyakarta Monument. In there we can feel an experience by hearing old songs with a tape. This is because the owner is a collector of old songs tape.	24 June 2024
4	Frog Creative Hub	A social space that accommodates artists to doing their activities for the public. Art exhibitions and live music are often held here.	24 June 2024

Table 2. The observation places

Data analysis

Merriam & Tisdell (2016) state that qualitative research design is emergent, meaning the data collection and analysis can happen at the same time. Analysis can begin while gather the data, as well as well as in the intervals between data collection sessions. In this research, Miles et al.'s (2014) steps are used to analyse the data. The steps are: *data condensation*, *data display*, and *data conclusion.*

Data *condensation* means that the researcher selects, summarizes, codes and organizes the data according to research focus so that conclusions can be drawn and verified. Most data were from the interviews (the primary data gathering method). After organizing the data in the condensation step, the data are then *displayed* to be analysed further allowing the researcher to draw conclusions. From the data display, the researcher can *conclude* the data, meaning they interpret it but still maintain openness and scepticism. Conclusion is not the final statement about the research but a form of interpretation that creates meaning about the data. The final conclusion emerges only after data collection and analysis are complete, and can depend on factors such as the volume of field notes, the techniques used for coding, storing, and retrieving data, the researcher's level of expertise, and the deadlines that must be met. Those three process can be repeated if there are still more data and ideas that needs to be analysed.

Results and discussion

The value of indie musicians in Yogyakarta

The literature review has explained that there are three core personal values among indie musicians: authenticity, autonomy, and community. This section will present the research findings, including the practices and analysis related to these three personal values among indie musicians in Yogyakarta.

Authenticity

First, maintaining the authenticity of a work is one of the values typically held by indie musicians (Luvaas, 2013; Sutopo et al., 2020). This research shows that the meaning of authenticity for indie musicians in Yogyakarta varies. Aditya Isuara (Adit), an indie musician from Pekanbaru who has been settled and creating music in Yogyakarta since 2019, states that authenticity is about the story

experienced by the songwriter, which is then packaged into a song (Interview 2 May 2024). This is supported by Tarsiustua, who said that imagination and how a song is packaged are the essence of authenticity (Interview 1 May 2024). Tarsiustua has experience creating several songs for short films in Yogyakarta; one song is titled "Rindu Luka Kepada Sembuh".

Figure 1. "Rindu Luka Kepada Sembuh" by Tarsiustua (Source: Spotify)

Musicians often have stories based on their emotions and real-world observations that inspire them to create songs, as experienced by Dwe Rahmanto (Dwe), the vocalist of the band Shoppinglist (Interview 21 May 2024). When writing songs, he and his bandmates directly engage with real events to elevate them into song lyrics. For him, a good song is one where the songwriter directly experiences what is happening in their environment. For example, his band released their first album "Musim Belanja" (English: Shopping Season; with a song also called "Musim Belanja") criticising society's over-consuming behaviour.

These perspectives suggest that authenticity stems from a songwriter's personal experiences and ideas, which are then expressed through their music. This is reinforced by a study from Eastman (2010), which states that the authenticity of a song is judged by how it reflects the world around it. Thus, the song serves as a medium to convey a message to society. This message is shaped through a various process from each musician to make their works represent the real world.
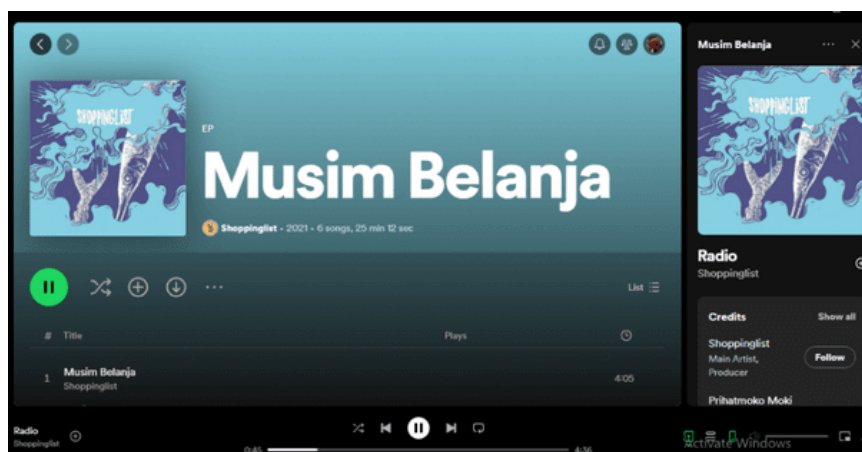
Figure 2. "Musim Belanja" Album by Shoppinglist (Source: Spotify)

Every musician has their own musical style which makes them authentic. Ahmad Ali (Ali), an indie musician influenced by Britpop, believes that maintaining authenticity requires the *observe, imitate, modify* method, applied to song references that align with the writer's needs. When Ali creates his works, he studies various Britpop songs from bands like Oasis, The Beatles, Arctic Monkeys, and others as references to create something new (Interview 27 April 2024). This approach led to the creation of his single titled "Wait for You." Unlike Ali, Adit creates his songs with the influence of popular Indonesian pop songs from the 1980s, such as those by Keenan Nasution, Chrisye, and Utha Likumahua. Using these influences, he has created two singles titled

"Harus Berpisah" and "Sepertinya Cinta". Another musician, Elma, also draws from pop songs but from the 2000sfor her music, including a song titled "Angan." She draws her inspiration from recent Top 40 Indonesian songs and Melly Goeslaw. Meanwhile, Dwe and Shoppinglist use pop-rock references but decided to create their own genre. The genre they created is called *realist rock*, meaning rock music with lyrics that reflect real-life events. Dwe was inspired by realism, an art movement that represents reality, especially the everyday life of society (Ashari, 2012). He tries to bring this movement into music by directly engaging with real-life events or social phenomena, which may later inspire him to write a song.
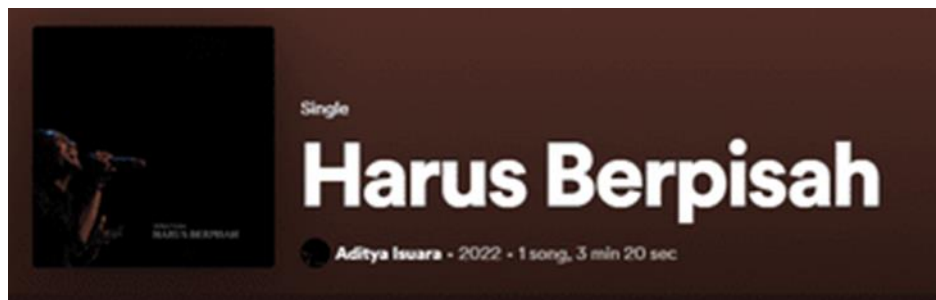
Figure 2. "Harus Berpisah" by Aditya Isuara (Source: Spotify)

Figure 3. "Wait for You" by Ahmad Ali (Source: Spotify)
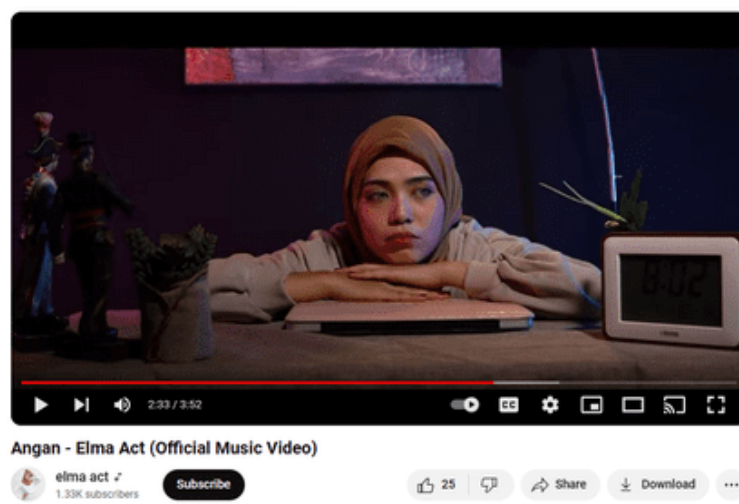
Figure 4. "Angan' by Elma Act (Source: YouTube)

Sutopo & Lukisworo (2019) wrote that musical references are the foundation for creating authentic and valuable works. If someone likes the pop genre, they will have many pop song references, both old and current, when writing a song. With numerous references, the writer can create a song that fits their style. Tarsiustua also mentioned that it is possible to have a hybrid musical genre when a

work includes a wide range of musical references. Therefore, it can be concluded that authenticity can be divided into two important points: (1) the personal story or response to the environment, and (2) the musical style of the musician. Since they are independent, indie musicians may have a musical style that differs from the mainstream market, and it may be a challenge for them to maintain it. Finding an audience is another of the challenges they face in addition to the dynamics of the mainstream music market.

Autonomy

The second value, autonomy, reflects the term *indie*, i.e., independent, in the context of music (Septian & Hendrastomo, 2020). Each musician interviewed has their own interpretation of autonomy. For Elma, autonomy means self-reliance in creating music, from arranging songs to building digital promotion channels like YouTube (Interview 5 July 2024). Similarly, Adit has to find his own funding to produce all his songs (Interview 2 May 2024). For him, being independent means being able to handle everything, from production costs to promotion. However, autonomy doesn't mean doing everything alone. Both Adit and Elma are assisted by their musical partner in producing a work. Adit said, '*This is self-produced with help from friends, because it's impossible to do everything entirely alone. But it's still our initiative*'. This suggests that networking is crucial when creating autonomously. This is also supported by Ali:

> *Autonomy? I think we still need others. But yeah, indie musicians have to be independent, promoting themselves, contacting radio stations themselves, scheduling showcases for their work on-air/off-air themselves.* (Ali, Interview 27 April 2024)

Thus, it can be said that autonomy means starting from musician's own initiative but not necessarily doing everything alone. According to Tarsiustua, autonomy can be divided into three types: (1) doing everything all alone, including buying equipment; (2) doing many things independently while also involving networks; and (3) using sponsors. For him, the second type holds more value because it allows for networking with fellow musicians (Interview 1 May 2024). In addition to leveraging networks, autonomy also means making the most of available equipment, as Dwe does (Interview 22 May 2024). He notes that musical instruments and recording equipment constantly evolve, which presents a challenge: how to maximize the equipment already owned while still producing quality work. Using a home as a recording studio, as Tarsiustua does, allows more freedom in discussions during the creative process and helps minimize the budget for producing music.

Thus, we can see that authenticity in music creation does not necessarily mean creating alone. Networks and fellow musicians can be empowered by other songwriters to learn and create together. The initiative of songwriters in producing, arranging, and showcasing their work is important; authenticity and community go together (Simanjorang & Pawitan, 2021). Moran's (2003) study shows that indie punk musicians network with each other to produce music autonomously. Indie musicians, who are not bound to major labels, need to take the initiative in creating to maintain their authenticity. Even if some of their works are produced by other people, their ideas and musical styles are not interfered with, allowing them to maintain creative autonomy (Bagaskara, 2017). That is, autonomy allows musicians to reflect their thoughts and musical styles without interference from others.

Community

The third value, community, arises from shared experiences and characteristics, fostering a sense of togetherness (Cobigo et al., 2016). In the Yogyakarta music scene, for example, networks are often found in metal and jazz music communities (Sutopo & Lukisworo, 2023; Sutopo & Nilan, 2018). Indie musicians may be part of several communities or networks to pursue their careers. Tarsiustua mentioned that the network of indie musicians in Yogyakarta tends to be strong and active, both digitally and in the real world (Interview 1 May 2024). For example, there is an

Instagram social media channel called @musikjogja that features content about the latest song releases from Yogyakarta musicians.
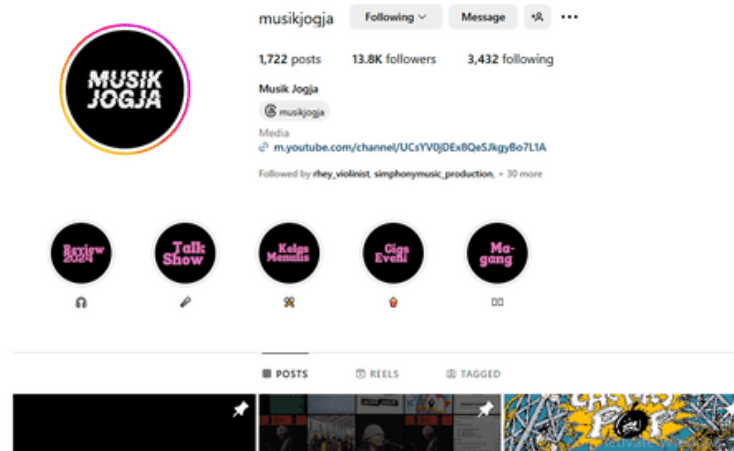

Figure 6. Musik Jogja Instagram account (Source: Instagram @musikjogja)

A lot of information is gained from being part of a community, as shown by Simanjorang & Pawitan (2021), who found that informal interactions can foster musical innovation. A variety of locations such as clothing stores, music studios, and hangout spots can lead to the diffusion of information across different groups. Although digital media can connect people from afar, face-to-face community interaction remains essential. People need spaces to hold face-to-face interactions, even if some communities are formed digitally (Hadi & Ellisa, 2019; Nadizti et al., 2021). Face-to-face interactions can eventually lead to personal relationships and, ultimately, ease the flow of activities within a community. Indie musicians can carry out various activities in cafes, such as hearing sessions or showcases. This is supported by Dwe, who stated that meeting in-person facilitates discussions, especially when creating works and planning programmes (Interview 22 May 2024).

Three aspects supporting Yogyakarta indie musicians' information grounds were identified: *showcase*, *nongkrong* (hanging out), and *jamming*. A *showcase* involves presenting and discussing work in front of the public. This practice has existed since the 1950s and 1960s in New York, USA, when folk music was on the rise. Singers such as Bob Dylan and Simon and Garfunkel showcased their work in cafes like The Bitter End and The Gaslight Café (Stephens, 2023). Cafes were often because they were also used for political campaigns like civil rights and anti-war movements (Booker, 2020). This linked the showcase practice to criticism of the US's wars. Then, in Indonesia, especially Yogyakarta, gigs to showcase musicians' work were usually held in university auditoriums in 1990s (Izzuddin, 2023). However, since the 2000s, and especially since the COVID-19 pandemic, cafes became alternative venues for lower cost gigs where indie musicians could engage, interact, and showcase their work (Kuncorojati, 2017).

Cafes in Indonesia have been used as public spaces for people to express themselves through art, such as the hearing sessions initiated by the music community under the name DeBarBar (Dengerin Bareng-Bareng). This is an event like showcase, where, after a musician's work is played, they are invited to speak by the host. Unlike a showcase, they play their newly released song in audio format, rather than perform it on stage. This means the audience focus on hearing the song, rather than seeing it performed. After that, participants give their impressions of the work that has been presented. This event has been held 226 times (as of August 2025). It initially took place at Mol-Coffee and Space but has since moved to various locations like Bolo Space, Ruang Melamunn and Kopi Seng. DeBarBar is held weekly. Information about the hearing sessions is shared on the DeBarbar Instagram account (@debarbar.yk), which was previously hosted on the Mol Event &

Space account. Figure 7 shows the 166th DeBaBar event featuring a post-punk band named Gustav. Their name and songs were inspired by various things, including boxing, the lead singer's experience of living abroad, and one of the German armoured vehicles from World War II.

Figure 5. DeBarBar hearing session #166 at Bolo Space featuring Gustav (Source: author's observation and photo)

Another cafe, Piezzo Kopi, is also used as a venue for showcasing indie musicians' work. Figure 8 shows a showcase event held at Piezzo Kopi featuring Ceria Hadini, a musician friend of Ali, who played a role in his single "Wait for You" and is an artist in her own right. Ali has been playing music at Piezzo Kopi since 2021, including at jam sessions, where musicians play together, collaborate with one another, and take turns, while entertaining café visitors. Not only do they perform popular songs, but they also play their original compositions. Therefore, it can be said that cafes are still being used as public spaces for indie musicians to engage in activities.

Figure 8. A single showcase by Ceria Hadini titled "Keep on Walkin" at Piezzo Coffee (Source: YouTube)

The second aspect of the information grounds is *nongkrong* (hanging out). Essentially, *nongkrong* is an activity where people gather together, interact informally, and *do nothing* (Sutopo, 2024). The term *do nothing* means stepping away from daily routines, as Tarsiustua and Dwe do: they work at art foundations but then gather with their musician friends afterward. This activity is not only about joking around and socialising but also discussing, exchanging ideas, and collaborating in music. *Nongkrong* is also practiced by the metal music community in Yogyakarta (Lukisworo & Sutopo, 2017; Sutopo & Lukisworo, 2023). *Sharing is caring* is one of the key principles, as musicians from Yogyakarta and outside the city participate in these activities to discuss issues related to the metal genre, musical techniques, and music production methods.

Nongkrong also creates a resistance movement against popular music, maintaining the authenticity of the metal community by creating autonomously and networking. In this research, the

informants use places like Piezzo Kopi to hang out, discuss their creative work, and discuss the latest issues in the music world. So, it can be said that *nongkrong* not only involves discussions but can also lead to mutual support in creating music. Supporting each other by lending musical instruments is one of the benefits of being part of a community. Research shows that in Bandung, the ease of accessing resources like musical instruments is also felt by indie musicians thanks to networks or communities (Simanjorang & Pawitan, 2021); this also happens in Yogyakarta. Another outcome is that musicians can develop their performances, as seen in the metal community (Sutopo & Lukisworo, 2023). Showcases may happen because of hanging out.

However, when it comes to community, differences of opinion can occur, so it becomes a challenge to unite fellow musicians who operate within the indie label but still aim to stay together. The differences come from the diverse artistic styles, how they interpret the personal values, and strategies for managing their independence. Yet this diversity can also fuel creativity, as musicians learn from each other's approaches and draw inspiration from the wide range of knowledge within the community. From the different of opinion, they open a dialogue that can reach a consensus. So, it can be said that the differences that occur do not become barriers but are a dynamic process that sustains the indie musicians' community.

The third aspect is a **jamming** or **jam sessions** activity that can be a means to share one's musical style with others and involve playing music together where every audience member can participate. This activity is similar to that of the jazz music community in Yogyakarta (Sutopo & Nilan, 2018). The regular Jazz Mben Senen event at Kotabaru trains musicians' skills and mental readiness while expanding the jazz market. Piezzo Kopi holds jam sessions, but with a more diverse range of genres. Musicians play both their own work and others', so everyone's abilities in playing music and songwriting can be appreciated.

Value-based information grounds of Yogyakarta indie musicians

The network created by indie musicians can serve as a source of information for their careers (Simanjorang & Pawitan, 2021). Their information needs, and where and with whom they obtain information, are also influenced by their personal values. As previously explained, there are diversity of practices related to the three personal and shared values of indie musicians (authenticity, autonomy, and community) in Yogyakarta. Ultimately, with their shared values, indie musicians have information grounds where they interact with their fellow musicians to support their career journeys.

Interaction activities of Yogyakarta indie musicians

The research results show that the interaction spaces of indie musicians in Yogyakarta are varied. For example, Ali interacts and obtains information from his peers at Piezzo Kopi because many of his fellow musicians who also create art hang out there (Interview June 3, 2024). From hanging out, he receives and shares information, such as how to create a good showcase, how to maintain a musical style, the latest tools for creates a song, and the importance of being part of a community. By frequently hanging out at Piezzo Kopi, the café becomes a centre of information for his creative process.

Figure 6. Situation at Piezzo Kopi

Tarsiustua obtains information from *nongkrong* with his close circle, including those who are not musicians but are still involved in the music world. For him, this provides completeness in music-making. For example, one of his friends focuses on writing for music media and therefore understands the latest music releases, while another friend is an expert in music hardware (Interview 16 June 2024). Therefore, he and his friends created a group via WhatsApp, so interactions are carried out intensively and online with his close circle which functions as a means to share information, especially about his work. This is done because of the emotional closeness and shared passion the circle has.

Tarsiustua often interacts directly with his closest circle at a café called Co-Fams. The café is located in Kalicode, Kotabaru. The owner of the café collects music releases (especially country music) which is one reason why Tarsiustua and his circle choose this place to interact. This means that information about music releases also circulates there. Not only do they play music from cassette tapes, but visitors can also choose the songs they are interested in. Besides this, the location is quiet, allowing them to interact effectively. Co-Fams is located in a residential area in the city centre. In the afternoons, the owner plays cassette tapes of music from the 1960s to the 1990s. Thus, this place has the potential to be an information ground for discussing music from western countries (classic rock, ballad, country, etc.) from those years.

Figure 7. Co-Fams and one of the old song cassettes by Eric Clapton

When *nongkrong* (hanging out) with his closest circle, Tarsiustua doesn't intend to talk about music, but inevitably they end up discussing it. Discussions ultimately focus on the latest music releases, how to produce a song independently, and information about hardware that supports music releases. For more specific interactions about song creation, Tarsiustua identified his rented house as the place and two of his friends who used to live there are his discussion partners. This is because the rented house is equipped with the necessary resources, especially for producing his songs, providing a good space for interaction and information sharing. Additionally, the rented house gives him the flexibility of time, allowing for more in-depth discussions with his friends on technical matters. Therefore, this rented house serves as his discussion space for creating art.

Adit's information needs revolve around his work, such as arranging, preparing new songs, and showing raw songs to his friends. He shares information through discussions with his friends about once a month. When he gathers with them, it starts with small talk about his work but ends in a discussion, leading to information being exchanged (Interview 6 July 2024). Because of this, what begins as an invitation to hang out eventually turns into a conversation about music, similar to the hangout experiences of Tarsiustua. His interactions are at *angkringan* (food stalls) but more often at his boarding house. This is because of the availability of resources like food to accompany the interaction. Although the frequency is only once a month, it is consistent. Elma does not join communities related to indie musicians for her creative processes, but as mentioned earlier, she has a network of experts in the music field. The topics she discusses revolve around audio management during the recording process (Interview 20 June 2024). Elma mentioned that after discussion with her friend, she practices what she learned while creating her work. She prefers to interact in a studio because it is quiet.

Lastly, for Dwe, the places for interacting with fellow musicians differ from those of the previous four informants, as he does so in public creative spaces such as Frog Creative Hub (Frog House) and the art foundation where he works, Indonesia Visual Art & Archive (IVAA) (Interview 21 June 21, 2024). At Frog House, he regularly gathers with his musician friends, and there is an event called *Sapa Karya*, where works are presented, similar to a showcase or hearing session. He and his bandmates from Shoppinglist have long been interacting regularly at Frog House. Interactions at Frog House also include other art practitioners. This opens up the potential for cross-disciplinary collaborations, such as collaborating with theatre, painting, or sculpture artists. Discussions and rehearsals with his musician friends also take place at Indonesia Visual Art & Archive; they may also organize gigs together. Like Tarsiustua and Ali, Dwe also hangs out with his friends. During these hangouts, information circulates, especially about how to produce a work and what to do after creating it, such as promoting the work to be known by the public (Interview 21 June 2024). Therefore, it can be said that Dwe's hangouts also include discussions about creation. He believes that the information he gains from hanging out with his friends is beneficial.

Figure 8. Social atmosphere at Frog Creative Hub

Supporting each other with information on how to create and promote works is crucial for Dwe and his musician friends. Dwe believes that by being part of a community, the existence of musicians will be sustainable, and hanging out is a way to share knowledge among musicians. This is also shown by research from Sutopo & Lukisworo (2023) on the DIY metal community, where hangout activities also allow musicians to discuss the production of their works. Ultimately, it can be said that hanging out also serves as a platform for musicians to share information with each other. This information can later become a resource for musicians to create their works.

People-place-information factor analysis on information grounds

Based on the research findings, it can be seen there are social situations that create an atmosphere of spontaneous information sharing. For example, when people meet at a particular place, there may not be an intention to discuss music, but eventually, music becomes the topic of conversation, covering aspects from creation to the tools needed for the work. This spontaneous sharing forms what is referred to as information grounds. Pettigrew ((now Fisher) 1999) originally defined information grounds as spaces where information is shared spontaneously and incidentally. Pettigrew (1999; Fisher, 2006) found that a clinic creates social atmospheres for spontaneous information sharing between nurses and patients.

Spontaneous information sharing occurs because individuals have a common interest in music. Each person has their own life context, which influences how they acquire information from others (Wilson, 2000). Personal values such as authenticity, autonomy, and community guide indie musicians' careers. Consequently, the information they receive and share with their peers supports these career values. Regarding *authenticity*, the information shared pertains to creating music in one's unique style. As explained earlier, musicians need song references to create their own music. Regarding *autonomy*, informants also discuss how they produce their works and the hardware that supports their creative processes. Lastly, in *community value*, interactions among informants that occur during nongkrong, involve discussions about their careers as indie musicians, including production methods. This aligns with research by Simanjorang & Pawitan (2021), which indicates that being part of a community facilitates easier access to information through interactions.

In this study, interactions in information grounds reveal the different perspectives of each person who presents there (Researcher observation, Piezzo Kopi, 16 June 2024). Although there are

different perspectives or orientations, the information shared in there tends to support their fellow musicians. The choice of interaction locations also plays a role, such as Co-Fams being located in a residential area away from noise, similar to discussions in music studios and ease of access to locations. These factors support effective information sharing.
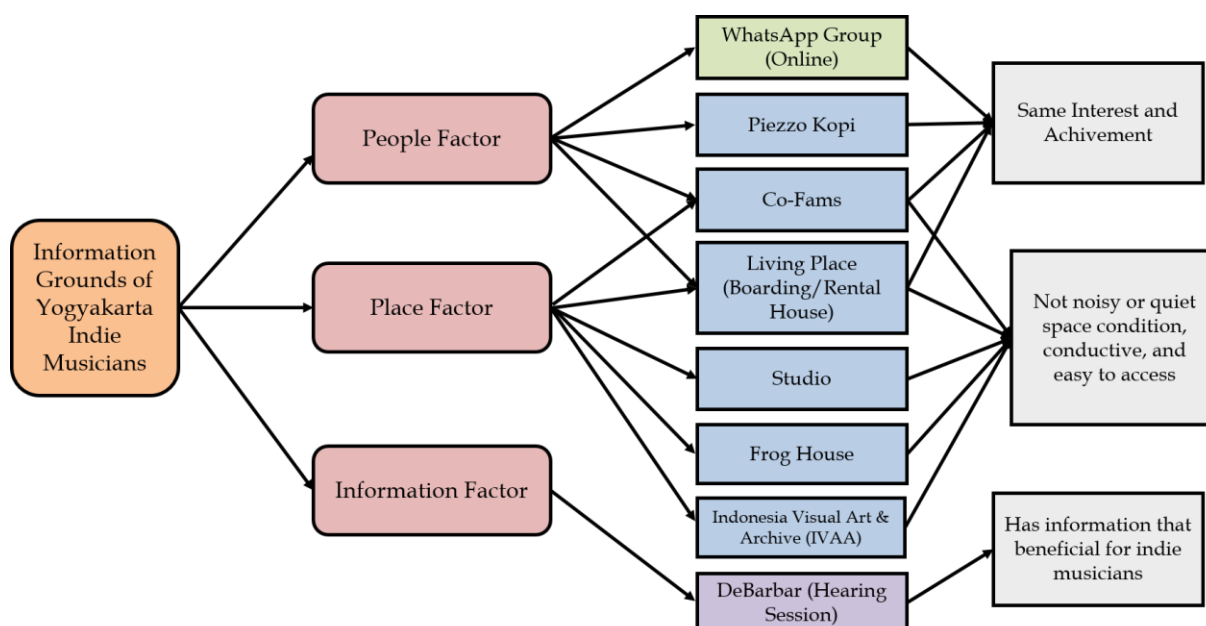
**Figure 9.** People-place-information factor analysis on the information grounds of indie musicians in Yogyakarta

All chosen interaction locations can be analysed with the people-place-information trichotomy as the factors (Figure 12). First, *people factor* can influence the selection of information grounds for each person (Fisher et al., 2007). For example, Ali interacts at Piezzo Kopi, which is a hub for indie musicians, while Tarsiustua interacts at Co-Fams, where the cafe owner also shares an interest in music. Tarsiustua's online WhatsApp group includes people focused on music, even if they are not musicians themselves. This group helps Tarsiustua stay informed about local music events, such as gigs and album releases. This shared interest ultimately supports their personal values. While the information grounds and discussion partners vary among informants, the conversations commonly revolve around independent creation, authenticity, and the importance of community. This atmosphere of information sharing ultimately serves as a support system for indie musicians.

The second factor is *place*, including friendliness, surrounding noise, and accessibility (Fisher et al., 2007). *Friendliness* refers to the facilities of a place that encourages information sharing, such as the availability of food and drinks. For instance, Adit and Tarsiustua prefer to interact in their homes due to the supporting facilities. Adit's boarding house offers coffee and other beverages, making it comfortable for interactions. Co-Fams is chosen by Tarsiustua and his peers for its quiet location in Kalicode's residential area, which allows for free conversation. Elma prefers studios for interactions with her music peers due to the quiet environment. Lastly, Dwe uses Frog House and Indonesia Visual Art & Archive for interactions because of his access as an employee. Thus, conducive locations for interactions are characterized by resource availability and easy access.

Finally, the *information factor* includes the topics discussed and local issues (Fisher et al., 2007). Social activities can also be information grounds (Khoir et al., 2015a). For example, hearing sessions like DeBarBar provide musicians with valuable information. Speakers at these events often share insights on how they create, produce, and promote their works, as well as the background behind

their existence (e.g., the band Gustav's inspiration from WWII Germany and boxing). Discussions from nongkrong sometimes continue after the events. Tarsiustua mentioned that his community interactions help him stay informed about local issues such as new releases from Jogja musicians. These examples indicate that interactions are driven by information that supports one's activities. Ultimately, the *information factor* is closely related to similarity of those involved, because shared interests influence how information is needed and disseminated. Although individuals within these groups may have differing perspectives (for example, on the meanings of authenticity, independence, and the importance of community) and various social types, they support each other. Figure 13 illustrates how shared personal values can create information grounds for indie musicians.
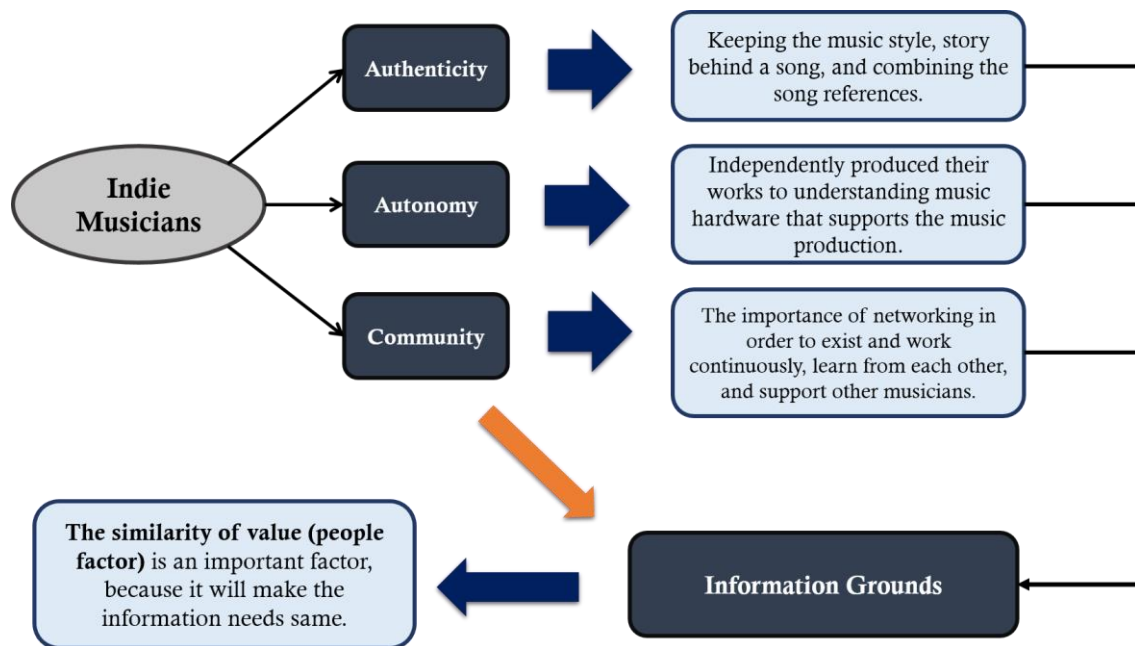
Figure 10. Similar value can affect an information grounds

With similar personal values (authenticity, autonomy, and community), indie musicians will network through others. This creates an atmosphere where information sharing occurs, thus forming information grounds through their interactions. Informal activities such as nongkrong, jamming, and work showcase naturally lead to discussions where they share information. This information then becomes a resource for advancing their careers. Thus, it can be said that the *people factor* is the most dominant factor that produces information grounds for indie musicians, supporting findings of Fisher et al. (2007). Shared knowledge structures based on the same personal values can affect the information the musicians have and share with each other. Consequently, *information factor* and *place factor* are the supporting factor that produce an information grounds for indie musicians.

Conclusion

This research proposes a value-based model of information grounds, where authenticity, autonomy, and community function as underlying conditions that shape not only the flow of information, but also the places and relationships in which this exchange is meaningful. The findings concluded that people factor is the most dominant factor in shaping the indie musicians' information grounds. Their shared values encourage them to gather, particularly in informal settings (nongkrong) and they end up sharing their information. With their *autonomy* and

authenticity values, they still need support from community because the challenges that they face, namely, the dynamics of the music market, limited resources, and perspectives from the other people that can affect the creative process. Those three values make the indie musicians' network with each other to form their support system. The network can serve as their *information centre*, and they spontaneously share information through community activities such as nongkrong, showcase, and jam sessions. So, it can be said that the existence of this information grounds shows one of the indie musicians' community practices to support their other value (autonomy and authenticity).

Although their information grounds are different, the information that is shared is more or less the same because of their personal values. Actually, with the presence of digital platforms such as social networks, information grounds are no longer only formed spontaneously but also deliberately. Counts & Fisher (2010) explained that people exchange information in social networks as their primary goal rather than providing information as a by-product. With informal information flows, it can be said that the information emerges unmanageably. Thus, information must be curated by indie musicians to support their careers and personal values, so that they remain relevant and exist in the music field. Finally, this study contributes to information behaviour theory by expanding the concept of information grounds through value-oriented framework.

Acknowledgements

About the author

Reza Mahdi studies in the Postgraduate School of Library and Information Management, Universitas Gadjah Mada, Indonesia. Since 2023, he has focused on music library and information science, including a presentation at the 9th Rizal Library International Conference about Music Open Access Repository. Before 2023, he mostly studied library and community development. Until now, he continues to expand his knowledge through interdisciplinary studies of library and information science especially in music and community development fields. Currently, he is managing the business unit named Fisipoint Group in Faculty of Social and Political Science, Universitas Gadjah Mada. He is also a musician in restaurant, cafe, and hotel. He can be contacted at rezamahdi@mail.ugm.ac.id.

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