

MUSIC VIDEO “SIRNA” AS A PROMOTIONAL MEDIA FOR THE FLINT BAND

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Abstract

Music videos have evolved into an essential medium for building visual identity and promotional strategy for musicians, especially in today's highly competitive digital era. This article discusses the design process of the Sirna music video as a promotional medium for FLINT, an independent artpop band from Jakarta. The main problem faced by FLINT is the lack of representative visual promotional media, which hampers the delivery of their artistic image to the audience. In this study, the production process was carried out through three stages: pre-production, production, and post-production. The focus is placed on the application of cinematographic strategies and visual storytelling to create a visual narrative that aligns with the emotional tone of the song. The result is a 4-minute-47-second video that combines monochromatic aesthetics, expressive dance movements, motion blur effects, and visual symbolism to represent the theme of loss. This work demonstrates that music videos can serve as an effective medium to strengthen brand image, build emotional engagement with audiences, and enhance the visibility of independent musicians through digital distribution.

Keywords: Music Video, Promotional Media, FLINT, Cinematography

INTRODUCTION

FLINT is an artpop band from Jakarta that has been active in Indonesia's independent music scene since 2009. Formed with an exploratory spirit, FLINT positions itself not merely as a band, but as a vessel for deep emotional and visual expression. This is manifested through the synergy between their audio compositions and music video productions. In each song, audio elements are designed to build a strong atmosphere and evoke emotional resonance, perfectly complementing the presented visual aesthetics. FLINT's music often explores existential themes such as loss, failure, hope, and the struggle to make peace with oneself. Although their musical identity continues to evolve over time, it remains rooted in introspective poetic lyrics, atmospheric soundscapes, and richly textured arrangements.

FLINT's journey began with the release of their debut Extended Play (EP) *Born to Shine* (2009), which marked the beginning of their distinctive and experimental musical style, combining honest personal narratives with innovative sound. Over time, FLINT released several singles that solidified their presence in the local indie music scene, including *Latar Altar*

(2022), a deep reflection on spirituality and the search for meaning amid the chaos of urban life. The year 2024 marked a new chapter in FLINT's musical evolution after a period of inactivity. With a new lineup consisting of Rizki Yudianto (@rizkipipo) as vocalist and guitarist, and Ade Kurniawan (@gettingnosebleed) as bassist, FLINT officially entered a new creative phase. This formation brought positive changes in interaction and creative synergy, resulting in their second EP, *STATUE*. This album delves deeper into themes of sacrifice, fragmentation, and hope, presented through more structured yet still emotionally resonant musical arrangements. One of the leading tracks from the EP is *Sirna*, a song that musically portrays feelings of loss and emptiness. The song later became the main inspiration for the development of a music video as a promotional medium for FLINT.

However, FLINT faces significant challenges in establishing their presence in today's highly competitive digital era. As an independent band without the support of a major label, FLINT experiences limitations in promotional strategies, particularly in producing representative visual content. Their past promotions relied mainly on audio releases and static image uploads on social media. This approach proved insufficient in building a strong visual identity or conveying emotional messages fully to audiences. At the same time, shifting patterns in music consumption—especially among younger audiences—demand content that is not only musically appealing but also visually engaging.

In the current digital age, music videos have evolved beyond merely serving as complementary materials to songs; they have become a powerful form of artistic expression and strategic promotional media for musicians (Sari, 2023; Dasovich-Wilson, 2022). This shift is largely supported by digital platforms such as YouTube and Instagram, which provide wide distribution channels where visual aesthetics play a crucial role in building appeal and artist branding (Pratiwi & Farizal, 2025). As both a work of art and a promotional tool, music videos now serve dual purposes. They utilize platforms like YouTube as primary spaces for distribution and audience interaction. Choi et al. (2023) highlight that YouTube users engage with features like comments, playlists, and recommendation algorithms to participate socially in music experiences. This dynamic directly enhances a musician's exposure and organic reach. According to Gruzd and Hodson (2021), YouTube enables musicians to build "performance capital"—a form of value derived from visual quality, consistency, and social interaction.

Compared to other promotional formats, music videos offer distinct advantages, especially in the context of digital music marketing and artistic brand building. They allow messages to be delivered simultaneously through both audio and visual elements, making them highly effective in conveying emotion, mood, and the narrative behind a song (Dasovich-Wilson, 2022). Visuals that align with the music can enhance listeners' perception of song quality and foster deeper emotional connections between artists and their audiences (Chetan & Iancu, 2022). Music videos also offer flexibility in format and distribution—such as teasers, reels, and short-form content—which can be leveraged for cross-platform promotional campaigns (Savinova & Isaeva, 2023). In addition to their cinematic value, music videos are powerful branding tools that strengthen a band's visual identity and foster audience engagement.

Cinematography plays a key role in shaping an emotionally immersive music video experience. Filming techniques—including camera angles, visual composition, and color

grading—significantly influence the mood and viewer perception (Ramadhoni, 2023; Sari, 2023). A study by Pan et al. (2019) found that the integration of audio and visual elements directly affects emotional perception, with visual components significantly contributing to the affective valence. This is supported by Chua et al. (2022), who confirmed that visual stimuli in music videos can deepen viewers' emotional responses to a song.

Such strategies are particularly relevant to a project like Sirna, which relies heavily on visual cues to reinforce the melancholic tone and lyrical meaning of the track. According to Hapsari (2024), in today's digital content landscape, concise and emotionally driven visual narratives are more relevant, aligning with contemporary audience behaviors that favor quick, selective engagement. In the production framework, the creative process of music videos typically consists of three main phases: pre-production, production, and post-production. Collaboration among team members such as the director, cinematographer, editor, and musicians is crucial to ensuring continuity between the visual concept and the musical message (Manah, 2024). Intensive communication and detailed planning are key to production quality, especially in promotional contexts that demand alignment between artistic expression and branding strategies.

The Sirna music video was designed not only as an artistic expression but also as part of FLINT's promotional strategy aimed at reaching a wider audience. Music videos play a significant role in building brand image and enhancing audience engagement with a musician's visual identity (Dasovich-Wilson, 2022; Sharma, 2019). This project also serves as a form of community service, particularly for the local independent music scene, by providing high-quality visual promotional content—something essential for increasing FLINT's artistic reach and visibility. As a final project, this written work focuses on the comprehensive production process of the Sirna music video, covering pre-production, production, and post-production phases. The creation process is documented through technical and artistic steps, including conceptual design, shotlist planning, filming, editing, and distribution. Through this music video, the project aims to provide a concrete example of how visual strategies and cinematographic techniques can be applied in music video production as an effective promotional medium for independent musicians like FLINT.

IMPLEMENTATION METHOD

The creation of the work *"Sirna Music Video as a Promotional Media for the Band FLINT"* involved several stages. The steps carried out by the author include:

1. Visual concept development was carried out through the interpretation of the song lyrics of *"Sirna"*, identifying visual themes such as loss and alienation.
2. Shotlist creation was compiled by the Director of Photography (DOP) as a visual and technical guide for the shooting process.
3. Production planning included preparing the shooting schedule, selecting locations (@dalamruangstudio and Ancol), budgeting, and listing the necessary production equipment.
4. Talent recruitment was conducted by the producer, including the DOP, camera crew, gaffer, and talents (Jitera Jaya Putri and Tubagus Tazul Arifin).

5. Production execution took place on March 29, 2024, using a Sony A7 IV camera with professional lenses, Godox LED lighting, and choreography directed by the director.
6. Post-production involved sorting footage, video editing, color grading, and adding graphic and text elements.
7. Finalization and review were conducted by the production team—including the editor, producer, and members of FLINT—to ensure quality and alignment with the artistic vision.
8. Distribution was carried out through digital platforms such as YouTube and Instagram as part of the promotional strategy.

RESULTS AND DISCUSSION

In the production of the "Sirna" music video, the core team consisted of several individuals with key roles. Mrs. Abeth and Tika Purwaningsih served as Producers, responsible for overall project management, including planning, scheduling, and team coordination. Aenzet acted as the Executive Producer, overseeing financial aspects and strategic decision-making. Dimas Ariasmara held a dual role as the Director of Photography (DOP), responsible for cinematography and visual direction, and as the Editor during post-production, handling all footage editing. Yusuf worked as a Camera Crew member, assisting the DOP in camera operations during filming. Ferdinan Bagas was the Gaffer, assisting with lighting setup on location. Lastly, Jitera Jaya Putri and Tubagus Tazul Arifin appeared as Talents, performing as actors or models to support the video's visual narrative.

The creative process in this study project was divided into three main stages: pre-production, production, and post-production. Each stage was systematically designed to produce the "Sirna" music video as a promotional medium for the band FLINT.

The following is a table of team members involved in the production of the 'Sirna' music video:

Team Member Name	Role
Mrs. Abeth & Tika Purwaningsih	Producer
Aenzet	Executive producer
Dimas Ariasmara	Director of photography (dop)
Yusuf Akbar	Camera crew
Dimas Ariasmara	Editor
Ferdinan Bagas	Gaffer
Jitera Jaya Putri & Tubagus Tazul Arifin	Talent

The production process of a music video is generally divided into three main interconnected stages: Pre-production, Production, and Post-production. Each stage involves a series of specific tasks and includes different team roles to ensure an optimal final result.

The following are the stages and tasks involved in the production of the "Sirna" music video:

Production Stage	Main Tasks	Team Roles
1. Pre-production (Planning and preparation phase before shooting begins))	1. Visual concept development 2. Shot list creation 3. Production planning: schedule, locations, budget, equipment 4. Team recruitment and coordination 5. Location scouting: indoor (@dalamruang studio), outdoor (Ancol) 6. Talent selection	1. Producers (Mrs. Abeth & Tika Purwaningsih) and Director (Dimas Ariasmara) 2. Director and Director of Photography (DOP) 3. Producers and Executive Producer (Aenzet) manage budget and logistics 4. Producer coordinates the team 5. Producer, Director, and DOP select locations 6. Producers and Director select talents (Jitera Jaya Putri & Tubagus Tazul Arifin)
2. Production (<i>Shooting phase on location</i>)	1. Filming based on the shot list 2. Lighting setup to match visual mood 3. Directing talents: performance and movement 4. Location & logistics management	1. Director of Photography (Dimas Ariasmara), Camera Crew (Yusuf) 2. Gaffer (Ferdinan Bagas), Talents, Director 3. Director 4. Producer
3. Post-production (<i>Editing and finalizing after the shoot</i>)	1. Footage sorting 2. Offline editing 3. Color grading 4. Graphics & titling 5. Final review & export 6. Distribution	1. Editor (Dimas Ariasmara) 2. Editor (Dimas Ariasmara) 3. Editor (Dimas Ariasmara) 4. Editor (Dimas Ariasmara) 5. Producer, Executive Producer, Director, Band Members 6. Band Members, Promotion/Management Team

I. Pre-Production

The pre-production stage is the planning and preparation phase conducted before the filming process begins. In this stage, the first step is concept development and ideation, where the meaning of the song is translated into visual ideas. Below is an example of a pre-production research table based on the interpretation of the lyrics of "Sirna" by FLINT.

Symbolic Theme	Setting Form
Alienation, introspection, and regret	Plain white backdrop and fogged glass surface
Separation	Sunset sky background. Main subject: Two human figures
Loss	Empty spacious studio with cool ambient lighting

In the concept development process of the "Sirna" music video, this role was carried out by the Director (Dimas Ariasmara) with the assistance of the Producers (Mrs. Abeth & Tika

Purwaningsih). Subsequently, a shot list was created by the Director of Photography (Dimas Ariasmara). Below is the result of the shot list prepared for the production of the "Sirna" music video:

Shot Type	Visual Purpose and Meaning
Individual band members playing (vocals, guitarist, bassist)	To highlight each member's musical skill, presence, and emotional expression. Introduces the individual visual identity of the band members.
Band members playing together (guitarist & bassist in one frame)	To emphasize unity and harmony within the band. Demonstrates collaboration and collective energy.
Dancers (male and female) with motion blur	Represents two individuals who were once close but are growing apart; a personification of a fading relationship. The use of motion blur symbolizes fading memories.
Silhouette of a dancer behind fogged/wet glass	Depicts isolation, introspection, and loneliness. The glass symbolizes emotional or physical barriers.
Silhouette of a dancer against a sunset background	Symbolizes separation or fleeting beauty, creating a visual and emotional climax.

Once the concept was finalized, the production planning phase followed, which included determining the shooting schedule, locations, budget, and a list of necessary equipment. This task was overseen by the Producer and Executive Producer (Aenzet), who managed the budget and logistics. Recruitment and coordination of the production team—including camera crew, lighting crew, editor, and talents—were also handled by the Producer. Location scouting was conducted to find suitable shooting venues, and talents were recruited: Jitera Jaya Putri as the female dancer and Tubagus Tazul Arifin as the male dancer. Below is the table of production equipment used for the “Sirna” music video:

Equipment Category	Spesifikasi
Camera	Sony A7 IV (Body Only)
Lenses	1. Sony FE 24-70mm f/2.8 GM 2. Sony FE 70-200mm f/4 G OSS
Lighting	1. Godox SL200W II LED Video Light 2. Godox SL150W II LED Video Light
Tripod	Beike BK-V900C Carbon Fiber Tripod
External Monitor	Feelworld T7 Plus
Additional Accessories	1. Sony 64GB SF-G Tough Series UHS-II SDXC Memory Card 2. Spare Batteries & Charger

II. Production

The production phase is when the planned concept is brought to life through the filming process on location. All necessary shots are captured according to the pre-established shot list. The Director of Photography (Dimas Ariasmara) led the cinematography process, assisted by the Camera Crew (Yusuf), who operated the camera. Simultaneously, lighting on set was managed by the gaffer (Ferdinan Bagas) to create the desired visual mood. Filming took place on March 29, 2024.

The selection of @dalamruangstudio as the shooting location for FLINT's “Sirna” music

video was based on technical considerations. The studio offered full control over lighting and blocking. Its empty space and minimalist interior served as a visual representation of the theme of “sirna”—loss, emptiness, and isolation. Furthermore, the studio provided a safe and flexible environment for choreography, especially for scenes that required extensive movement.

During the shoot, the director’s guidance of the talents was crucial to ensure that the musicians or actors performed and moved in accordance with the creative vision. Meanwhile, location and logistical management—including permits, catering, and security—were continuously supervised by the producers to ensure a smooth and efficient filming process.

III. Post-Production

The post-production stage is the process of refining and finalizing the video material after filming has been completed. The first step is editing, where the recorded footage is selected, trimmed, and arranged into a cohesive and rhythmic sequence that aligns with the music and narrative. This task was carried out by the editor (Dimas Ariasmara).

In addition to visual editing, this phase also includes audio synchronization—a crucial process to ensure that the audio (music) and visuals move together accurately and harmoniously. Although this role was not specifically assigned in the “Sirna” team, it typically falls under the responsibilities of the video editor.

Color grading and correction were also performed to adjust the color palette and overall tone, while graphics and titling were added by the editor to enhance visual storytelling. Once all visual and audio elements were refined, a final review was conducted by all relevant parties before the video was exported into its final format.

The last step is distribution, where the video is uploaded to platforms such as YouTube and Instagram and promoted to reach a wider audience.

IV. Description and Analysis

The music video “Sirna” is a visual work created for FLINT, an artpop band from Jakarta. With a duration of 4 minutes and 47 seconds, the video was produced in 1920x1080 pixel resolution at 24 frames per second, in .mp4 format. It is divided into five main sequences, each designed to enhance the emotional narrative of “Sirna” and reflect FLINT’s visual identity.

1. Individual Musician Sequence



In this sequence, I used a Sony A7 IV camera with a 24–70mm f/2.8 lens. The shot was taken at a 35mm focal length and an f/2.8 aperture to produce sharp visuals with a smooth bokeh effect. The video was recorded at 60fps while playing the song at an accelerated speed, then slowed down during editing and synchronized with the original audio speed to create a slow-motion effect that aligns with the music. A tripod was used for still and stable shots, while handheld techniques were employed to capture more natural and dynamic movements. This scene serves to introduce the visual identity and musicality of FLINT authentically, highlighting each member's skill and expression in an intense and personal atmosphere.

2. Band Performance Sequence



In this sequence, I used a Sony A7 IV camera paired with a 24–70mm f/2.8 lens. The shot was taken at a 35mm focal length and an aperture of f/2.8 to capture both musicians in one frame with sharp visuals and smooth bokeh. Footage was recorded at 60fps using high-key lighting and a plain white background to create a clean and focused aesthetic. The video was synchronized with the final audio to ensure the musicians' movements matched the song precisely. A static tripod setup was used to maintain visual composition and stability, highlighting the dynamic interaction between the guitarist and bassist. A monochrome effect was applied to emphasize emotion and aesthetics without the distraction of color. This sequence conveys the message of synergy and harmony among the band members, emphasizing that

FLINT's strength lies in their unity in music-making.

3. Dancer Sequence with Motion Blur



In this sequence, I used a Sony A7 IV camera with a 24–70mm f/2.8 lens. The shot was taken at a 35mm focal length and an aperture of f/2.8 to capture the dancers' movements, utilizing a slow shutter speed (1/10 second) to create an artistic motion blur effect. High-key lighting and a plain white background were used to clearly highlight the motion trails without distraction. The monochrome aesthetic was maintained to enhance the melancholic and poetic atmosphere, where the blurred movements of the dancers evoke a sense of transience and unspoken emotion. This sequence serves as a visual metaphor for the theme of “Sirna,” representing fading memories and the beauty found in imperfection.

4. Dancer Behind the Glass Sequence



In this sequence, I used a Sony A7 IV camera with a 24–70mm f/2.8 lens. The shot was taken at a 35mm focal length and an aperture of f/2.8 to capture the details of the fogged glass and the dancer's silhouette with flexible framing. The footage was recorded at 60fps to create a slow-motion effect that enhances the dramatic feel, using high-contrast lighting to form a silhouette behind the glass. The condensation acts as a natural filter, adding texture and a mysterious atmosphere. The monochrome aesthetic emphasizes the contrast between the water droplets and the dancer's silhouette, creating a melancholic and introspective mood. The fogged glass symbolizes distance and emotional separation, representing inner struggle, unspoken sadness, and longing—aligning with the theme of “Sirna.”

5. Silhouette Dancer Sequence



In this sequence, I used a Sony A7 IV camera with a 70–200mm f/4 lens. The shot was captured at a 200mm focal length and an aperture of f/11 to frame the silhouettes of two dancers during sunset. Natural backlighting and manual exposure on the sky created a strong silhouette effect, while the camera remained in a static position to maintain focus on the dancers' form and movement. The footage was recorded at 24fps without slow motion and later synchronized with the final audio track in Adobe Premiere Pro to align the choreography with the rhythm and emotion of the music. The silhouette aesthetic and orange sky evoke a warm, melancholic atmosphere that contrasts with the monochrome tone of the other sequences. The minimal visual detail directs attention to body language as a form of emotional expression. This sequence serves as a visual metaphor for relationships, loss, and the beauty of fading—reinforcing the poetic nature of the song "Sirna."

CONCLUSION

The "Sirna" music video project for the artpop band FLINT represents a strategic and significant step in establishing their presence within Indonesia's highly competitive independent music scene. By combining strong visual elements with emotional narrative, this music video serves not only as a complement to the song, but also as an effective promotional tool and a form of community engagement.

Through well-planned pre-production, production, and post-production phases, the team behind "Sirna" successfully translated themes such as loss, alienation, and hope into a cohesive visual form. More than just a promotional effort, this project also stands as a tangible contribution to the local independent music community. The limited resources that many independent bands face in producing high-quality visual content can now be addressed through collaborative and strategic efforts like this one. By distributing "Sirna" across digital platforms such as YouTube and Instagram, FLINT now possesses a strong and representative visual identity—essential for enhancing their artistic visibility and reach in the digital era.

This music video is expected to serve as an example of how visual strategy and cinematographic techniques can be effectively applied to promote independent musicians, while also inspiring other bands to build a more meaningful image and connection with their audience.

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