

Glocalizing the Beat: A Systematic Literature Review on the Global Marketing of Javanese Pop Music

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ABSTRACT

Javanese pop music holds significant potential to enter the global market; however, comprehensive marketing strategies for this genre remain underexplored in academic literature. The main issue addressed in this study is how Javanese pop music can preserve its local authenticity while adapting to the dynamics of the international music market. This research aims to examine and synthesize effective marketing strategies through a systematic literature review. The method employed is the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) approach, analyzing 60 literature sources, of which 29 articles met the inclusion criteria after a rigorous selection process. The findings reveal that cultural adaptation through the concept of glocalization, the utilization of digital platforms, cross-national musical collaborations, and the development of global fan communities are key strategies for expanding the reach of Javanese pop music on the world stage. The implications highlight the need for synergy among music industry stakeholders, policymakers, and cultural communities in designing long-term marketing strategies that uphold local identity while responding to global market demands.

Keywords: javanese pop music, marketing strategies, PRISMA, music globalization

JEL Classification: M11, M31, Z11

INTRODUCTION

The transformation of music from a local to global context has become a prominent cultural phenomenon that characterizes the digital era (Heryanto, 2014). Amid the accelerating currents of globalization, music functions not merely as a form of entertainment, but as a medium of cross-cultural communication capable of bridging social, political, and geographical divides (Fung, 2013). Its role as a “universal language” has been increasingly reinforced by advancements in communication technologies that enable interactions and collaborations across borders (Mehr et al., 2019; Savage et al., 2015). Within this dynamic, an exchange of ideas and cultural values has emerged, fostering processes of hybridization—the blending of traditional and modern elements—which, while enriching artistic expression, simultaneously pose challenges to the preservation of local identity (Heryanto, 2014). Confronting these dynamics, various local musical traditions in Indonesia have sought to negotiate their identities through adaptation and innovation in order to remain relevant within the global cultural landscape.

One notable manifestation of this adaptive process is the emergence of musik pop daerah (regional pop music), a genre that integrates traditional elements with contemporary popular music forms. This phenomenon represents both a response to the modernization of the music industry and an effort to sustain the vitality of regional music traditions within an ever-evolving cultural ecosystem (Barendregt & van Zanten, 2002). Regional pop music serves as a creative bridge between traditional music rooted in local cultural heritage and modern popular sounds that are more familiar to younger audiences (Gunara et al., 2022; Rook, 2020; Yampolsky, 2013). This hybridity manifests across various dimensions—from the fusion of traditional instruments with modern arrangements, to distinctive melodic and harmonic patterns, and to the use of local languages presented in popular song formats (Hidayah & Retpitasari, 2023; Septiyan, 2021). The phenomenon illustrates that regional music is no longer confined to functioning as a symbol of ethnic identity; rather, it has evolved into a creative strategy to engage with modernity and the dynamics of the global music market.

A wide range of regional pop genres have since emerged across Indonesia, including pop Minang (Minang pop), pop Sunda (Sundanese pop), pop Batak (Batak pop), pop Bali (Balinese pop), and pop Jawa (Javanese pop), each carrying distinctive musical characteristics and cultural values. Among these, Javanese pop occupies a particularly dominant position in the national music industry (Fathurrozak, 2023). This dominance cannot be separated from demographic and cultural factors, as the Javanese ethnic group constitutes more than 40% of Indonesia’s total population (Databoks, 2018). Such demographic strength allows Javanese culture—including its musical expressions—to exert significant influence on the formation of Indonesia’s popular music aesthetics and audience preferences. Furthermore, the strategic position of Java Island as the political, economic, and cultural hub of Indonesia reinforces its cultural hegemony, enabling Javanese pop to develop more rapidly than other regional pop genres (Wallach, 2008; Sen & Hill, 2000).

Beyond demographic and cultural factors, the dominance of Javanese pop is also sustained by the structural concentration of Indonesia’s music industry within Java. Regions such as Yogyakarta, Central Java, East Java, and Jakarta serve as creative and production centers for musicians, producers, and recording labels that shape the evolution of this genre (Sen & Hill, 2000; Wallach, 2008). Artists such as Didi Kempot, Denny Caknan, Via Vallen, NDX AKA, and Ndarboy Genk exemplify the success of Javanese pop in pen-

etrating the mainstream music market. Supported by the digital media infrastructure of platforms like YouTube, TikTok, and Spotify, Javanese pop has reached audiences beyond ethnic boundaries and become a cultural medium that bridges tradition and modernity (Hidayah & Retpitasari, 2023; Septiyan, 2021). Nevertheless, despite its promising potential, a fundamental question persists: will Javanese pop remain a domestic cultural trend, or can it transcend geographical boundaries and establish its presence on the global stage?

The question of Javanese pop music's potential to reach the global stage cannot be separated from its aesthetic characteristics and the creative strategies that underpin its development. As one of Indonesia's leading popular music genres, Javanese pop not only reflects local cultural dynamics but also possesses significant commercial potential that can be strategically packaged for broader markets (Barendregt & van Zanten, 2002; Wallach, 2008). Its musical identity is built upon distinctive Javanese instruments, pentatonic melodic structures rooted in traditional aesthetics, and lyrics written in the Javanese language—elements that simultaneously serve as both its primary appeal and its main challenge in the global context (Hidayah & Retpitasari, 2023; Septiyan, 2021). These unique features constitute a strong selling point, yet they also demand adaptive strategies to ensure cross-cultural accessibility. Consequently, innovation through the modification of arrangements, the exploration of diverse musical styles, and the development of promotional strategies that highlight cultural exoticism without compromising authenticity becomes essential for the sustainability and international expansion of Javanese pop music (Heryanto, 2014).

At the same time, Javanese pop music is deeply symbolic, often expressing the social dynamics and local wisdom of Javanese society (Wallach, 2008). When introduced to the international market, this genre undergoes a complex negotiation between preserving traditional values and accommodating commercial demands (Heryanto, 2014). This paradox places musicians and producers within an aesthetic dilemma—balancing the preservation of ethnic identity with the need to conform to the universal standards of the global music industry (Gibson & Connell, 2005). Therefore, an effective marketing strategy for Javanese pop music must go beyond promotional techniques alone. It must harmonize cultural authenticity with market dynamics to achieve both competitiveness and the preservation of musical identity.

In response to these challenges, a number of studies have explored Indonesian popular music—particularly Javanese pop—within the context of globalization and digital marketing. Previous research has primarily focused on musical aspects and the evolution of regional music industries in Indonesia, as seen in the works of Achmad et al. (2020); Annisa & Pratama (2022); Ardini (2018); van Zanten (2014), which discuss the dynamics of regional music ecosystems. Furthermore, cultural, political, and media-based studies on Javanese pop have also proliferated, including works by Ikhsano & Sianipar (2021); Sari & Lestari (2024); Zulaili et al. (2024), which analyze the cultural construction, media representation, and political interactions that shape its development.

From another perspective, the impact of digital technology on the branding of regional pop music has been examined in a study by Septiyan (2021), which illustrates how digital platforms have transformed branding models, distribution systems, and musician–audience interactions. Meanwhile, studies on global music marketing, such as those by Murphy & Hume (2023) and Riom (2024), reveal how the global music industry has evolved through digitalization and data-driven strategies. However, research specifically addressing a comprehensive marketing framework for positioning Javanese pop in inter-

national markets remains limited. This indicates a significant research gap, particularly in understanding how local cultural distinctiveness can be effectively integrated with global commercial practices.

The novelty of this study lies in its exploration of cross-cultural marketing adaptation, optimization of music streaming platforms, international collaboration, and global community-building as strategic approaches to elevate Javanese pop music to the world stage. To address the identified research gap, this study adopts a Systematic Literature Review (SLR) methodology designed to identify, select, and analyze scholarly works that meet rigorous criteria related to the marketing strategies of local music and their adaptation to global markets (Tranfield et al., 2003). The review process follows the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) protocol, which emphasizes transparency, accountability, and replicability in conducting systematic reviews (Moher et al., 2009). This protocol provides a methodological framework for the systematic selection, evaluation, and reporting of research sources, ensuring that the resulting analysis is both credible and reproducible. The approach aims to map key factors influencing music marketing, cross-cultural collaboration patterns, and the role of industrial actors—including government bodies, producers, record labels, and music communities—in facilitating the global expansion of Javanese pop music.

The findings of this study are expected to serve as a foundation for practitioners and scholars interested in developing effective marketing and ecosystem management strategies for Javanese pop music. Practically, the results may inform the design of more adaptive promotional approaches that align with global trends while preserving the genre's distinctive cultural values. Theoretically, this study contributes to expanding the understanding of how local music adapts within the forces of globalization and how cultural values can be negotiated amid the processes of commercialization. Thus, the integration between local strengths and international market demands can be strategically managed, enabling Javanese pop music not only to endure as a form of cultural expression but also to contribute to global cultural diversity and dialogue—while maintaining its unique identity and aesthetic authenticity.

LITERATURE REVIEW

This study employs the Systematic Literature Review (SLR) method, designed to systematically select, evaluate, and analyze scholarly articles based on stringent criteria related to local music marketing strategies and their adaptation to global markets (Tranfield et al., 2003). The selection process adheres to the PRISMA protocol (Preferred Reporting Items for Systematic Reviews and Meta-Analyses), which emphasizes the principles of transparency, accountability, and replicability in conducting systematic reviews. PRISMA comprises four key stages: (1) identification (collecting literature using specific keywords); (2) screening (initial filtering based on titles and abstracts); (3) eligibility (assessing the relevance and quality of full-text articles); and (4) inclusion (final selection of studies that meet the research criteria) (Moher et al., 2009; Page et al., 2021). Through these stages, the study systematically traces relevant literature, filters sources that meet inclusion standards, and organizes findings according to central themes aligned with the research focus—namely, glocalization strategies, cross-cultural collaboration, digital platform optimization, and fan community empowerment within the context of the global music industry.

The overarching focus of this research emerges from the observation that globalization has accelerated transnational circulation within the music industry, simultaneously offering opportunities for local genres to reach international audiences and posing challenges to the preservation of cultural identity. The concept of glocalization (Kozlovsky, 2015) elucidates the dynamic interplay between global and local forces in shaping cultural expressions, allowing musicians to remain rooted in tradition while adapting to the preferences of global markets. Javanese pop music represents a compelling case of this phenomenon, integrating ethnic elements such as language, traditional instruments, and social narratives with contemporary musical trends. Within this framework, glocalization does not function in isolation but interconnects with complementary strategies—such as cross-cultural marketing adaptation, the utilization of digital platforms as channels for global distribution, international collaborations to expand artistic networks, and fan community empowerment as participatory agents of promotion. Collectively, these strategies construct a synergistic glocal marketing ecosystem that enhances the potential for Javanese pop music to penetrate global markets while maintaining its deep cultural authenticity.

Cross-Cultural Adaptation as a Glocalization Strategy

Cross-cultural adaptation is a central component of glocalization strategies, enabling local music to reach global audiences without losing its original identity. This process involves contextual translation of lyrics, the use of universal narratives, and visual presentation aligned with global aesthetic preferences while retaining local cultural symbols (Fanari et al., 2022; Mehr et al., 2019). Success in cross-cultural contexts depends on integrating local values into formats familiar to international audiences (Ruiz-Resto, 2023), requiring sensitivity to thematic packaging, musical styles, and visual approaches (Maziriri et al., 2024). At the same time, balancing market expansion with cultural authenticity remains essential for sustainable adaptation (Martin et al., 2025). Beyond artistic modification, effective adaptation also entails strategic digital brand positioning, as the quality of online presence and electronic word-of-mouth significantly shape global perception and credibility (Suryani et al., 2021). Accordingly, Javanese pop can implement hybrid genres, contemporary visual packaging, and culturally distinctive narratives within globally recognizable formats, positioning itself as an authentic yet competitively relevant cultural representation in the global music marketplace.

Music Streaming as a Glocalization Strategy

Music distribution through digital platforms has become a strategic instrument in expanding local music to global audiences. Technological advances enable independent musicians to disseminate their work via platforms such as Spotify, YouTube, and TikTok without reliance on major labels (Darvish & Bick, 2024; Murphy & Hume, 2023). These platforms enhance exposure through recommendation algorithms, curated playlists, and real-time artist–fan interaction, while streaming algorithms significantly influence content visibility in international markets (Way et al., 2024). Beyond technical distribution, viral engagement dynamics and content shareability further shape audience behavioral intention in digital environments (Afifah et al., 2021), and influencer credibility strengthens trust and adoption in online promotion ecosystems (Mohamed & Jaafar, 2025). Sustained success in streaming contexts also depends on electronic loyalty, where trust and engagement drive repeated consumption behavior (Khoa & Nguyen, 2020). Consequent-

ly, Javanese pop can utilize streaming platforms not merely as distribution channels but as strategic glocalization tools—optimizing algorithms, digital branding, and audience engagement to achieve sustainable international reach.

International Collaboration as a Glocalization Strategy

International collaboration has become a strategic approach for expanding local music into global markets by enabling artists from diverse cultural backgrounds to exchange influences, produce hybrid works, and broaden their international audience networks. Cross-national collaboration enhances visibility through integration into global promotional ecosystems such as music festivals, collaborative playlists, and joint production initiatives (Park et al., 2024), while also strengthening artistic legitimacy in international markets (An, 2025). The global success of the Korean Wave (Hallyu) further illustrates how strategic partnerships with foreign artists, producers, and agencies accelerate transnational recognition (Oh, 2020). Beyond creative exchange, experiential and event-based marketing reinforces audience engagement and emotional attachment to cultural products (Setiawan et al., 2022), positioning collaboration not only as an artistic synergy but also as a structured market-entry mechanism. For Javanese pop, collaborative strategies may include multilingual or cross-genre co-creation, participation in international festivals, and engagement in cross-border cultural programs, enabling the genre to build representational networks and solidify its presence within the evolving global music discourse.

Fan Communities as a Glocalization Strategy

Fan communities play a strategic role in globalizing local music through participatory and affective mechanisms. In the contemporary digital music ecosystem, fans function not only as consumers but also as distributors, promoters, and co-creators of brand value. Edlom & Karlsson (2021) emphasize that fans strengthen artist branding through content sharing, digital advocacy, and sustained emotional engagement, while Toscher (2021) and Sarifiyono et al. (2025) demonstrate how online communities generate organic transnational reach via platforms such as Twitter, Instagram, and TikTok. Beyond visibility, sustained global positioning depends on electronic loyalty, where trust and engagement foster repeated consumption behavior and long-term commitment in digital environments (Khoa & Nguyen, 2020). Digital brand image and electronic word-of-mouth further reinforce global perception and advocacy dynamics (Suryani et al., 2021). For Javanese pop, empowering fan communities through interactive content strategies, participatory production processes, and inclusive international digital spaces can transform listeners into active cultural ambassadors, positioning the genre not merely as a musical product but as a globally networked cultural movement.

METHODS

This study employs a Systematic Literature Review (SLR) approach to examine cultural adaptation and marketing strategies of Javanese pop music within the broader framework of cultural globalization. This methodological approach was selected because it enables a systematic and structured process of identifying, evaluating, and synthesizing prior studies (Tranfield et al., 2003). All research procedures adhere to the Preferred Reporting

Items for Systematic Reviews and Meta-Analyses (PRISMA) 2020 protocol, developed by Page et al. (2021). The PRISMA protocol ensures that the processes of literature search, selection, and synthesis are conducted in a transparent, systematic, and replicable manner (Moher et al., 2009).

The first stage involved conducting literature searches across several major academic databases, including Scopus, Web of Science, and Google Scholar, following the principles of systematic mapping (Petersen et al., 2015). These databases were chosen because Scopus and Web of Science are highly reputable repositories that index peer-reviewed publications with international scientific standards, thereby ensuring the validity, credibility, and traceability of research sources (Falagas et al., 2008; Mongeon & Paul-Hus, 2016). Meanwhile, Google Scholar was used as a complementary source to broaden the search scope by including relevant local or grey literature that may not yet be indexed in major databases (Martín-Martín et al., 2018).

The literature search was conducted using keywords relevant to the research theme and was limited to articles published in English and Indonesian within the last five years (2019–2024) to ensure the information obtained was both current and contextually relevant. The search process was carried out in several stages, beginning with an initial exploration of general literature, followed by an in-depth screening of studies that specifically addressed topics related to cultural adaptation and regional music marketing. Articles that met the inclusion criteria were those discussing music globalization, cultural adaptation, music marketing strategies, the use of digital platforms, international collaboration, and the role of fan communities in the dissemination of local music. Non-peer-reviewed publications, editorials, or studies lacking empirical data were excluded from the analysis (Boell & Cecez-Kecmanovic, 2015).

After the selection stage, data were extracted from the eligible studies, encompassing research objectives, methodologies, key findings, and strategic recommendations related to cross-cultural music marketing. The extracted data were analyzed using a thematic analysis approach to categorize research outcomes into major themes such as cultural adaptation, digital media utilization, international collaboration, and global fan community development (Braun & Clarke, 2006). Through this analytical framework, the study aims to develop a conceptual map of effective strategies for promoting Javanese pop music internationally while maintaining its local cultural identity. By rigorously adhering to the PRISMA 2020 protocol, this study seeks to produce a valid, credible, and evidence-based synthesis that contributes to the advancement of music marketing strategies in the era of globalization.

RESULTS

This section presents the results of the Systematic Literature Review (SLR) examining the marketing strategies of Javanese pop music for the global stage. This study follows the PRISMA 2020 protocol (Page et al., 2021) to ensure that the processes of literature search, selection, and synthesis are conducted systematically and transparently. PRISMA 2020 consists of 27 items that guide the reporting of systematic reviews and meta-analyses. These items cover essential aspects such as search strategies, selection criteria, data extraction processes, thematic analysis, and quality assessment of studies. By adhering to this guideline, the study aims to produce findings that are valid, minimally biased, and scien-

tifically accountable. The results of the literature selection process are presented below:

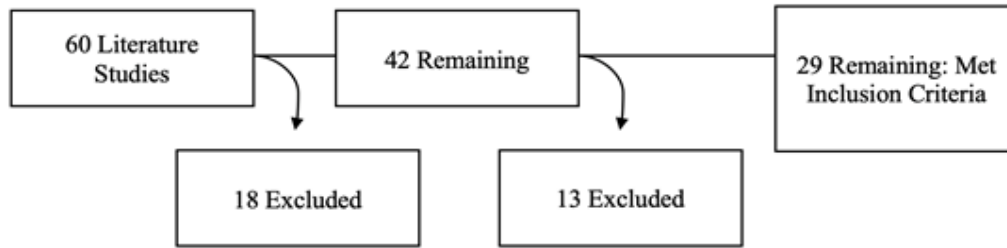


Diagram 1. Literature Selection Process

The selection process of this study began by collecting a total of 60 studies from scientific research journals. In the initial phase, screening was conducted based on Inclusion Criteria I, resulting in the exclusion of 18 studies that were not aligned with the research theme. After this phase, 42 studies proceeded to the next selection stage. In the second phase, a more rigorous evaluation was carried out based on Inclusion Criteria II, which required the articles to be Scopus-indexed and published within the last five years. As a result of this advanced selection, 13 more studies were excluded. Consequently, 29 studies were deemed to meet the inclusion criteria and formed the primary basis for the analysis in this study. Below are the 29 selected studies that passed the screening process:

Table 1. Studies Meeting the Inclusion Criteria

No	Title	Method	Research Findings
1	The Role of Digital Technologies in the Music Industry	Qualitative trend analysis	Music adapts in the digital era to remain culturally relevant.
2	Cultural Divergence in Popular Music	Spotify data analysis	Local adaptation is needed in global music marketing.
3	Collaborative Playlists Around the World	Cross-cultural user study (mixed-methods)	Cultural differences affect cross-national marketing strategies.
4	Study Abroad Soundtracks	Focus groups and interviews	Music helps students adapt across cultures.
5	Universality and Diversity in Human Song	Cross-cultural analysis	Music is universal but still needs local adaptation.
6	Diversifying the Music Industry and Fostering Cross-Cultural Collaborations	Case study of global music genres	Cultural adaptation and collaboration expand global markets.
7	Nexus of Cultural Entrepreneurship and Digital Musicality	Theoretical review	Afro-Diasporic music as creative cultural adaptation.
8	Exploring Local Music's Place in Global Streaming	Qualitative and quantitative study	Strategies to preserve cultural identity in global markets.
9	The New Digital Music Marketing Ecosystem: Artist Direct	Multi-method design	Strengthening the artist direct model in digital marketing.
10	Nexus of Cultural Entrepreneurship and Digital Musicality	Theoretical review	Streaming supports cultural innovation and global expansion.

11	Exploring Local Music's Place in Global Streaming	Qualitative and quantitative study	The position of local music in algorithms and streaming markets.
12	The Networked Record Industry	Music industry analysis	Streaming transforms value chains and marketing strategies.
13	Cross-Cultural Collaboration in Popular Music	Practice-based research	Collaboration strategies to broaden pop music markets.
14	Collaborative Playlists Around the World: A Cross-Cultural User Study	Mixed-methods	Collaborative playlists strengthen cross-national marketing.
15	Reinventing Traditional Media in the Platformized K-pop Industry	Case study	KCON festival expands K-pop's global reach.
16	Cross-Cultural Work in Music Cognition	Position paper	Emphasizes the need for collaboration in global music cognition.
17	Music Market Trends Revealed – APAC & ANZ	Market trend analysis	Growth of cross-national music collaborations in Asia-Pacific.
18	Cross-Cultural Collaboration in Music Education	Qualitative study	Education and storytelling play roles in music collaboration.
19	More Than Words: Songs for the Language Classroom	Collaborative practice study	Cross-cultural collaboration impacts music marketing.
20	Hang with Me—Fandom, Bandom & Value Co-Creation	Digital ethnography	Community participation strengthens artist-fan relationships.
21	Value Co-Creation in Music Marketing: TikTok Case	Case study	TikTok enables collaboration and global music expansion.
22	Connecting with Fans in the Digital Age	Social media analysis	Social media strategies applicable for music artists.
23	Music in Business and Management Studies	Systematic literature review	Digitalization and fan communities are key to music strategies.
24	Emotional Connection & Fan Loyalty (Indonesia)	Structural model	Emotional connection increases loyalty in indie music.
25	Role of Social Media in the Indonesian Music Industry	Quantitative survey	Social media is crucial for artist popularity and promotion.
26	K-pop Fan Communities and Global Distribution	Qualitative study	K-pop fan communities aid in global music distribution.
27	Impact of Fan Communities on Music Consumption	Music consumption data analysis	Fan communities influence music consumption and promotion.
28	Cross-Cultural Fan Engagement Strategies	Case study	Cultural adaptation is important in global artist marketing.
29	Social Media Strategies for Engaging Global Fans	Social media strategy analysis	Social media strategies help build global fan loyalty.

The research articles selected in this study were carefully chosen based on their thematic relevance to the research focus, namely cross-cultural marketing adaptation,

music optimization through streaming platforms, international music collaboration, and global community building as strategic efforts to elevate Javanese pop music to the world stage. Each selected article discusses relevant aspects, including the role of digital technology in the music industry, cultural variations in global music consumption, cross-national collaboration strategies, and the role of fan communities in expanding the international reach of music. In addition to topical relevance, all articles have also met the established inclusion criteria—namely, they are research outputs indexed or accredited in the Scopus database and published within the last five years. With this rigorous selection, the articles provide a strong theoretical and empirical foundation for analyzing internationalization strategies for Javanese pop music.

DISCUSSION

The discussion in this study presents the results of an analysis of 29 studies selected based on the research themes: cross-cultural marketing adaptation, optimization of music distribution through streaming platforms, international music collaboration, and global community building as internationalization strategies for Javanese pop music. Each study was analyzed through thematic synthesis to identify strategies relevant to the development and marketing of Javanese pop music in global markets. Thus, the entire discussion presented in this study refers to the results of the synthesis of literature that meets the inclusion criteria and topical relevance. The following section presents the discussion of this study: Cross-Cultural Music Marketing Adaptation

The major themes relevant to cross-cultural music marketing adaptation include the importance of digital transformation to maintain cultural relevance (Darvish & Bick, 2024) and the shifting preferences of global audiences in cross-national music consumption (Bello & Garcia, 2021). Cross-cultural collaboration through playlist strategies is also a key element in global music distribution (Park et al., 2024), while music contributes to the emotional and cultural adaptation process of audiences (Fanari et al., 2022). Additionally, the concept of musical universality and the importance of local adaptation are critical factors (Mehr et al., 2019), along with innovative cross-national collaborations to expand market reach (Chang & Ruiz, 2024). The emphasis on culturally based entrepreneurship (Ruiz-Resto, 2023) and strategies for preserving local identity within the global streaming ecosystem (Way et al., 2024) further enrich the understanding of modern music industry dynamics.

In the context of Javanese pop music, the genre faces challenges similar to other local music forms in expanding its influence on the global stage. To remain relevant in the international music industry, Javanese pop needs to adopt modern pop structures such as the use of electronic beats, digital harmonies, and globally standardized mixing techniques, as explained by Chang & Ruiz (2024); Park et al. (2024). This adaptation is essential for aligning with global trends while preserving the cultural character that defines its identity. Furthermore, the utilization of digital platforms such as Spotify, TikTok, and YouTube plays a crucial role in expanding audience reach and enhancing the international visibility of Javanese pop music (Bello & Garcia, 2021). Javanese pop music must also transform local emotional narratives into universal themes that can resonate across cultures (Fanari et al., 2022), while maintaining its cultural values to avoid losing authenticity amid global homogenization (Way et al., 2024). Based on the synthesis of these studies,

the following are recommended adaptation strategies for cross-cultural marketing of Javanese pop music:

Table 2. Cross-Cultural Music Marketing Adaptation Strategies

Aspect	Adaptation Strategy	Supporting Research
Language	Include translated lyrics or subtitles; create bilingual (Javanese–English) lyrics in released music videos	Fanari et al. (2022), Mehr et al. (2019)
Music	Blend international pop elements (EDM beats, pop ballads) with Javanese instruments	Park et al. (2024), Chang & Ruiz (2024)
Visual	Combine Javanese cultural symbols (batik, wayang, traditional dance) with modern visual concepts	Ruiz-Resto (2023), Way et al. (2024)
Narrative	Write songs with universal themes (love, struggle) that are globally relatable	Fanari et al. (2022), Mehr et al. (2019)
Platform	Utilize TikTok, Instagram Reels, YouTube with culturally adaptive content for global audiences	Darvish & Bick (2024), Bello & Garcia (2021)
Collaboration	Create duets or collaborations with international musicians to reach new networks more easily	Chang & Ruiz (2024), Ruiz-Resto (2023)

One of the main challenges that must be anticipated in the global development of Javanese pop music is the risk of losing cultural authenticity when attempting to adapt to international market preferences (Chang & Ruiz, 2024; Martin et al., 2025). Excessive adaptation efforts may erode the cultural identity that serves as the core strength of Javanese pop music, potentially diminishing the distinctive characteristics that set it apart from other popular genres. In addition, the increasing competition with global music trends such as K-pop from Korea, Reggaeton from Latin America, and Afrobeats from Africa encourages Javanese pop musicians to continuously innovate in both musical style and production strategy without compromising their cultural essence (Bello & Garcia, 2021). Another challenge lies in creating works that are creative, appealing, and relevant to global audiences while still preserving authentic local cultural values deeply rooted in tradition (Ruiz-Resto, 2023).

Cultural adaptation in the marketing of Javanese pop music does not mean eliminating local authenticity, but rather repackaging that authenticity to be accepted within various global cultural contexts. This concept is known as glocalization (Robertson, 1995), which combines local strengths with a global approach. Several successful cross-cultural adaptation models can be seen in the K-pop phenomenon. Groups such as BTS, Blackpink, and EXO use the Korean language in their songs, but with catchy music concepts, globally friendly fashion, spectacular choreography, and structured global marketing strategies (Chang & Ruiz, 2024; Martin et al., 2025). Another example in the regional context is the group Weird Genius through their song "Lathi," which blends traditional Javanese music elements like *sinden* and *gamelan* with modern electronic dance music (EDM), while also presenting a music video that merges Javanese mystical culture with global cinematic aesthetics (Hendiawan & Barlian, 2021).

From these examples, it can be concluded that cross-cultural marketing adapta-

tion in Javanese pop music should prioritize the preservation and creative reinterpretation of local elements such as language, storytelling, and distinctive pentatonic melodies that reflect the cultural identity of the Javanese people (Fanari et al., 2022; Mehr et al., 2019). At the same time, it is essential to adapt visual aesthetics, production quality, and distribution strategies to align with global industry standards and audience expectations (Chang & Ruiz, 2024; Murphy & Hume, 2023). The strategic use of digital media—through streaming platforms, social networks, and algorithm-based recommendations—plays a crucial role in expanding global audience engagement and visibility. Ultimately, the ability to package local cultural values within emotionally resonant narratives enables Javanese pop music to transcend linguistic and cultural barriers, ensuring that it not only survives but also flourishes as a meaningful contributor to the diversity of the global music landscape (Chang & Ruiz, 2024; Martin et al., 2025).

Utilization of Music Streaming in the Global Market

The advancement of digital technology and the emergence of streaming platforms have profoundly transformed the landscape of global music marketing. This digitalization process has not only redefined the traditional model of music distribution but has also significantly reduced the distance between musicians and audiences across geographical boundaries. Darvish & Bick (2024) observe that the rapid expansion of platforms such as Spotify, Apple Music, and YouTube Music has democratized music access, enabling artists from diverse regions to directly engage with global listeners without reliance on conventional record label systems. Correspondingly, Bello & Garcia (2021) note that the diversification of music consumption patterns across countries necessitates marketing strategies that are culturally adaptive, audience-sensitive, and grounded in an understanding of regional aesthetic preferences.

Park et al. (2024) emphasize the role of collaborative playlists as a new medium for cross-cultural engagement, allowing musicians to expand their audience networks through international collaborations that foster cultural dialogue via digital curation. This shift aligns with the rise of the artist-direct model, where independent musicians manage their own promotion and distribution without major labels, gaining creative autonomy to shape artistic direction and communication strategies consistent with their identity and cultural values (Murphy & Hume, 2023). At the same time, Ruiz-Resto (2023) argues that streaming platforms have evolved into tools of cultural empowerment, where metadata-based strategies—such as linguistic tagging, genre classification, and cultural identifiers—enhance algorithmic discoverability and cross-border visibility (Way et al., 2024). Moreover, O'Dair & Beaven (2020) note that streaming services are restructuring the music industry's value chain, shifting market success from label dominance toward data analytics, user engagement, and algorithmic curation as the core determinants of global reach and sustainability.

In the context of Javanese pop music, adaptation to the streaming ecosystem represents a crucial strategy for achieving global recognition while sustaining local cultural authenticity. Javanese pop musicians can capitalize on the borderless distribution networks provided by digital platforms such as Spotify, YouTube, and TikTok by tailoring their content to align with international audience preferences and listening behaviors. Strategic approaches may include developing transnational collaborative playlists, cultivating digital fan communities through the artist-direct model, and optimizing algorithmic engagement to enhance visibility. Through such efforts, Javanese pop has the potential to emerge

as a culturally rooted yet globally competitive genre, contributing to the diversification of the global music landscape and strengthening Indonesia's cultural presence in the international creative economy. Below is a synthesis of the utilization of music streaming that can be applied to Javanese pop music to break into the global market:

Table 3. Strategies for Utilizing Music Streaming in the Global Market

Aspect	Strategy for Utilizing Music Streaming	Research Support
Distribution	Leverage global platforms such as Spotify, TikTok, and YouTube to expand the digital reach of Javanese pop music	Darvish & Bick (2024), O'Dair & Beaven (2020)
Global Audience	Tailor music promotions based on cultural preference differences across countries, as reflected in streaming consumption patterns	Bello & Garcia (2021)
Playlist Curation	Create or join cross-national collaborative playlists to enhance the exposure of Javanese pop music in international markets	Park et al. (2024)
Artist Direct Model	Develop an artist-direct model strategy to strengthen direct connections with global audiences through streaming platforms	Murphy & Hume (2023)
Cultural Innovation	Maintain Javanese cultural identity while utilizing streaming technology to broaden cultural appeal globally	Ruiz-Resto (2023)
Algorithms & Metadata	Optimize metadata and manage algorithms to improve the discoverability of Javanese pop music on digital platforms	Way et al. (2024)

In the context of utilizing streaming platforms as a medium for global expansion, Javanese pop music holds a significant strategic opportunity to penetrate the international market, similar to the success of other Asian genres. Its primary potential lies in the capacity for borderless global distribution provided by digital platforms such as Spotify, YouTube, and TikTok (Darvish & Bick, 2024; O'Dair & Beaven, 2020). Through this digital ecosystem, Javanese pop musicians can directly expand their audience reach without relying on conventional distribution mechanisms that have long dominated the music industry. Furthermore, the growing global interest in music that reflects authentic cultural roots presents an additional opportunity for Javanese pop to stand out through its distinctive sonic, thematic, and linguistic identity (Ruiz-Resto, 2023). This musical and narrative diversity may serve as a differentiating cultural marker in a global market that tends to be homogenized, provided that musicians are able to contextualize and communicate their art effectively to international audiences.

Nevertheless, these opportunities are accompanied by structural and cultural challenges that must be anticipated. On one hand, competition within the streaming ecosystem has become increasingly intense, dominated by mainstream genres such as K-pop, Western pop, and Latin pop, which possess far greater promotional resources and global networks (Bello & Garcia, 2021; Way et al., 2024). On the other hand, the risk of cultural commodification grows as musicians attempt to conform to homogenized global tastes, potentially obscuring the aesthetic and cultural values that define the essence of local music traditions. Moreover, dependence on algorithmic recommendation systems often puts non-mainstream music at a disadvantage, as exposure is largely determined by user inter-

action patterns that are biased toward global trends. The diversity of cultural preferences across nations further necessitates marketing approaches that are context-sensitive, research-driven, and tailored to specific regional audiences.

Within this context, several successful cases from Asia and the Western world can serve as strategic references for Javanese pop musicians. The phenomenon of K-pop represents one of the most prominent examples, where groups such as BTS have managed to retain the Korean language while adapting production styles, visual aesthetics, and narratives to align with global expectations. This strategy is reinforced by the intensive use of social media, streaming platforms, and digital fandoms as instruments of cultural diplomacy (Oh, 2013). Similarly, Blackpink has expanded its global reach through collaborations with Western artists such as Selena Gomez and Lady Gaga, while maintaining the cultural identity and aesthetic foundation of Korean pop music (Lie, 2019). Another relevant case can be found in Japan, where the duo Yoasobi has successfully adapted the J-pop model to a global context through literature-based storytelling and the effective use of YouTube and Spotify to build an active international fan community (Aoyagi, 2005; McVeigh, 2006). In the Western context, Dua Lipa exemplifies successful cross-cultural branding by optimizing Spotify-curated playlists and global digital campaigns while maintaining her distinctive “British pop” identity, strategically aligning with the evolving tastes of global audiences (Jesus, 2021).

These examples collectively demonstrate that successful cross-cultural adaptation in the global music industry does not solely depend on language or genre, but rather on the ability to balance local identity with globally relevant digital innovation. Therefore, for Javanese pop music, the central challenge lies not merely in achieving global market penetration, but in preserving local values, cultural narratives, and aesthetic authenticity amid the dynamics of an increasingly competitive and globalized music landscape. Through adaptive, collaborative, and culturally grounded digital strategies, Javanese pop holds the potential to emerge as one of Indonesia’s musical representations capable of competing on the world stage without losing its cultural roots.

Cross-National Collaboration in Global Music Marketing

Cross-national collaboration in global music marketing can be mapped into several key findings. A study by Martin et al. (2025) emphasizes that cross-cultural collaboration in pop music not only enriches artistic expression but also serves as a pragmatic strategy to expand market penetration through a systematic conceptual approach. Research by Park et al. (2024) shows that collaborative playlists across countries have become an effective tool in building cross-cultural exposure, demonstrating that user collaboration on streaming platforms has a tangible impact on marketing strategies. An (2025) examines how CJ ENM, through the KCON festival, successfully integrated cross-national collaboration as a key to the global expansion of K-pop, showing that multicultural events can serve as an effective bridge between local cultures and international markets.

Jacoby et al. (2020) underline the importance of a collaborative cross-cultural approach to understanding the cognitive preferences of global audiences, an insight that also impacts the design of music marketing strategies. Marconette (2024), in his analysis of Asia-Pacific trends, highlights that the growth of cross-national music consumption opens up wider collaboration opportunities, accelerating cultural exchange through digital music. Additionally, Ruiz & Torres (2025) stress that cross-cultural music education plays a role in building a collaborative ecosystem, where cultural storytelling becomes

an essential instrument in marketing music authentically in the global market. Finally, Parkinson & Vyner (2025), in their study of collaborative practices, show that music produced through cross-cultural cooperation is more easily accepted by global audiences because it contains emotional resonance and universal values.

In relation to Javanese pop music, these findings suggest that building a cross-national collaboration network is an essential step to expanding international reach. Javanese pop musicians need to adopt creative collaboration strategies, whether through joint productions, multicultural festivals, or international collaborative playlist projects, to increase visibility in the global market. Additionally, strengthening cultural storytelling in every musical work will be a key differentiating strength, while maintaining the authenticity of the Javanese identity amidst the increasingly competitive global music scene. Below is a synthesis of how cross-national collaboration in global music marketing can be applied to Javanese pop music to penetrate the global market:

Table 4. Cross-National Collaboration Strategies in Global Music Marketing

Strategy Aspect	Cross-National Collaboration Strategy	Supporting Research
Collaboration Model	Build creative collaborations between musicians from different countries to enrich musical styles and expand audience markets.	Martin et al. (2025)
International Playlists	Create cross-national collaborative playlists on platforms like Spotify, YouTube, and TikTok to strengthen cross-cultural exposure.	Park et al. (2024)
Global Events	Participate in multicultural music festivals (such as KCON-style events) to introduce Javanese pop music to global markets.	An (2025)
Cultural Cognitive Approach	Design music and visuals considering the preferences of cross-cultural audiences for emotional resonance.	Jacoby et al. (2020)
Strengthening Regional Markets	Focus on building an audience base in Southeast Asia and East Asia as intermediary markets before broader expansion.	Marconette (2024)
Cultural Storytelling	Strengthen local Javanese cultural narratives in lyrics, music videos, and international promotions to ensure authenticity and appeal.	Ruiz & Torres (2025)
Creative Collaborative Practices	Develop joint music projects with international musicians to accelerate global acceptance.	Parkinson & Vyner (2025)

Cross-national collaboration in global music marketing presents immense potential for Javanese pop music. Martin et al. (2025) highlight that cross-cultural collaboration can expand global audience bases by combining the strengths of each culture. Furthermore, according to Jacoby et al. (2020), integrating multicultural elements into music enhances its artistic value and broadens its appeal in a global market that increasingly values cultural diversity. Through this strategy, producers, musicians, and marketing management of Javanese pop music can elevate their international credibility, as demonstrated by the success of KCON, developed by CJ ENM, in expanding K-pop's reach (An,

2025). However, significant challenges must be anticipated. Jacoby et al. (2020) warn that differing artistic and cultural visions in collaborations can lead to creative conflicts, slowing down production. Ruiz & Torres (2025) also note that cross-national logistics, such as time zone differences, language barriers, and copyright management, pose hurdles in collaborative projects.

Successful examples of this strategy include the collaboration between Coldplay and BTS on the song "My Universe," which blends English and Korean, successfully maintaining each culture's identity while reaching a wide global market (Oh, 2020). Similarly, Yoasobi from Japan expanded its fanbase by releasing an English version of their song, while still preserving the essence of Japanese storytelling (Aoyagi, 2005). In the Western context, Ed Sheeran adopted a multicultural collaboration strategy by combining Latin and hip-hop elements in "South of the Border," demonstrating how cultural diversity in music can expand market penetration (Flynn & Anderson, 2022). Overall, cross-national collaboration offers significant opportunities for market growth and musical innovation. However, its success depends on the ability of producers, musicians, and their management to balance adaptation to global markets while maintaining local identity.

Space for Global Fan Communities

The role of global fan communities in modern music marketing can be analyzed through several key theoretical and empirical findings. According to Edlom & Karlsson (2021), fan communities have evolved from being passive consumers to becoming active co-creators of brand value, shaping the emotional and symbolic dimensions of artists' identities. This transformation marks a shift in marketing dynamics—from one-way promotional strategies toward participatory engagement, where audiences act as cultural intermediaries. Toscher (2021) further emphasizes that platforms such as TikTok, Instagram Reels, and YouTube Shorts have enabled fans to participate directly in music promotion through creative reinterpretations, dance challenges, and remix culture. These participatory practices transform fandom into a decentralized promotional network capable of amplifying a song's visibility beyond traditional media boundaries.

In addition, Romero-Jara et al. (2023) highlight that effective social media management plays a vital role in establishing and maintaining meaningful relationships with fan communities. Their findings suggest that personalized interaction and continuous engagement through comments, live sessions, and fan-based content collaborations contribute significantly to sustained fan loyalty. Pizzolitto (2024) reinforces this by asserting that digital transformation has not only reshaped marketing structures but also positioned fan communities as a fundamental part of an artist's strategic business ecosystem. On an emotional dimension, Sarifiyono et al. (2025) demonstrate that emotional resonance—strengthened through interactive communication on streaming and social platforms—serves as a psychological foundation for long-term attachment to musicians. Hence, the relationship between artists and fans is increasingly defined not merely by product consumption, but by mutual storytelling and shared identity construction in the digital space.

Furthermore, Ikhsano et al. (2024) argue that systematic management of fan communities via social media can significantly enhance an artist's visibility, digital footprint, and market expansion. In cross-national contexts, Kim & Kwon (2022) provide compelling evidence from the K-pop industry, showing how fandoms such as ARMY or BLINK have transformed into global distribution agents capable of influencing music charts across continents. Zheng (2022) adds that contemporary consumption patterns are now more

heavily shaped by peer-to-peer recommendations within fan communities rather than traditional label-driven marketing. Adisak (2022) also emphasizes that successful global fandom management requires a cross-cultural approach, where linguistic, behavioral, and aesthetic differences are addressed to foster inclusivity. Supporting this perspective, Salo et al. (2013) and Shahbaznezhad et al. (2021) conclude that adaptive, data-driven social media strategies are essential for sustaining long-term engagement and relevance in an increasingly competitive digital marketplace.

In the specific context of Javanese pop music, these findings reveal the strategic importance of building and nurturing global fan communities with cultural authenticity as a core value. Javanese pop musicians, producers, and marketing teams should develop transnational online communities that celebrate Javanese identity through culturally rooted storytelling while engaging with global digital culture. Platforms such as TikTok, YouTube, and Instagram serve as vital ecosystems for this interaction, allowing the creation of participatory content—such as dance challenges, behind-the-scenes storytelling, and user-generated remixes—that enhance emotional connectivity. Establishing “superfans” who act as international cultural ambassadors, promoting Javanese pop through localized fan-driven initiatives, will be crucial in increasing visibility and market penetration. Below is a synthesis of how the space for global fan communities should be applied by producers, musicians, and music marketing management in their efforts to break into the global market:

Table 5. Strategies to Open Space for Global Fans

Strategy Aspect	Global Fan Space Strategy	Research Support
Value Co-Creation (Co-creating Value)	Involving fans in content creation (song voting, cultural challenges, merchandise design).	Edlom & Karlsson (2021), Toscher (2021)
Social Media Management	Optimizing the use of TikTok, YouTube, and Instagram for personal interaction and exclusive community content.	Salo et al. (2013); Shahbaznezhad et al. (2021); Toscher (2021); Cross (2023)
Emotional Connection	Conveying emotional and relatable Javanese cultural narratives through storytelling in songs and videos.	Sarifiyono et al. (2022)
Community Distribution	Encouraging fans to become global distribution agents through community-based campaigns and hashtag challenges.	Salo et al. (2013); Shahbaznezhad et al. (2021)
Cultural Adaptation	Designing engagement programs responsive to the local culture of global audiences (e.g., bilingual lyrics, multicultural visuals).	Millaningtyas & Sudarmiatin (2024)
Streaming Platforms	Creating community playlists, voting playlists, or fan-based music recommendations on Spotify, Joox, Apple Music.	Toscher (2021)
Strengthening Superfans	Building an international "superfans" network with reward programs, community ambassadors, or online meet & greets.	Edlom & Karlsson (2021)

The strategy of building a global fan community holds significant potential for expanding audience reach, enhancing loyalty, and strengthening the musical brand identity

on an international scale. According to Edlom & Karlsson (2021), active fan participation through co-creation processes—such as song voting, collaborative content production, and involvement in digital projects—fosters a strong sense of ownership and deepens the emotional bond between artists and their audiences. In this context, social media platforms such as TikTok, YouTube, and X (formerly Twitter) function not only as channels of distribution but also as social interaction spaces across cultures, where fans from different countries can organically participate in music dissemination (Salo et al., 2013; Shahbaznezhad et al., 2021; Toscher, 2021). Furthermore, the application of emotional cultural storytelling, as suggested by Sarifiyono et al. (2025), enriches musical narratives with cultural and emotional values that resonate with global audiences. Therefore, the integration of digital technology, participatory strategy, and cultural narrative forms a crucial foundation for establishing a sustainable fan community ecosystem in the era of music globalization.

However, managing global fan communities presents complex challenges. Millanintyas & Sudarmiati (2024) emphasize that creating participatory spaces for international fans must be conducted with cultural sensitivity to avoid misrepresentation that could harm the artist's image. Additionally, the risk of fan fatigue—a condition where audiences become overwhelmed or disengaged due to repetitive and monotonous content—should be addressed through message differentiation and diversified engagement formats (Cross, 2023). At the same time, sustaining global communities requires consistent management resources to ensure quality communication, secure digital spaces, and balance between spontaneous interaction and structured promotional strategies. Consequently, global community management demands an adaptive and multi-layered approach, sensitive to local cultural contexts, where communication and content strategies must align with the cultural characteristics of each audience group to sustain long-term loyalty.

Successful examples of such strategies can be found among global artists who have effectively transformed fan communities into transnational cultural movements. BTS, for instance, systematically built the ARMY community through digital projects, fan participation on the Weverse platform, and emotionally resonant storytelling accompanying each music release (Yoon, 2018). Taylor Swift established the Swifties community through personal engagement methods such as Easter Eggs, secret sessions, and direct communication that fostered emotional intimacy with fans (Zafina & Sinha, 2024). Meanwhile, Blackpink demonstrated the strength of multicultural collaboration by combining Asian and Western fanbases through cross-linguistic, fashion, and global pop culture elements. These examples indicate that the success of building global fan communities is not solely determined by popularity but also by consistency, emotional narrative, and the ability to adapt to audience diversity. Based on these findings, similar strategies hold great potential for positioning Javanese pop music on the international stage while preserving its cultural roots.

CONCLUSION

This study concludes that the marketing strategy for Javanese pop music on the global stage must be carried out through cultural adaptation based on the concept of globalization, optimization of streaming platforms, cross-national collaboration, and the building of a global fan community. Based on the analysis of 29 selected studies, cultural adaptation

that preserves local identity while adjusting to global market dynamics is a key factor, along with the utilization of digital technology for distribution and promotion based on algorithms. Creative cross-national collaboration and the strengthening of international fan communities also play a significant role in expanding the reach of music to the global market. The implication of these findings is the need for strategic synergy between musicians, producers, the government, and cultural communities to build a sustainable marketing ecosystem that not only preserves local cultural values but also enhances the competitiveness of Javanese pop music in the increasingly competitive global music industry.

LIMITATION

This study has several limitations, including the scope of literature analyzed, which is limited to English-language articles indexed in Scopus and Web of Science, potentially overlooking relevant local sources, particularly those that discuss Javanese pop music specifically. Additionally, the approach used is conceptual and descriptive, without empirical field validation, such as direct studies on musicians or industry players in Javanese pop music. These limitations highlight the importance of further research that is more contextual, applied, and field-based, in order to more accurately test the effectiveness of strategies within the Javanese pop music ecosystem.

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