

MARKET DEVELOPMENT USING COMMUNITY SHARED VALUES: THE STORY OF BURGERKILL

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Abstract

The paper is a case study of Burgerkill band and the metal community and how their shared values and narratives influence the formation of their market and audience. Burgerkill absorbed foreign influences and local values in creating their music, resulting in a distinctive approach to metal music that inspires the audience in Indonesia. The paper also looks at how Burgerkill develops and implements their values in their business strategy, which includes building strong artistic identity, nurturing the audience and knowledge sharing with the local communities. The paper will discuss how the values contribute in developing and sustaining Burgerkill's market.

Introduction

In 2013, the Indonesian metal scene celebrated a very important milestone. For the first time an Indonesian metal band went on the famous O2 Arena stage in London to receive the International Metal Hammer Golden Gods award for the "Metal As Fuck" category. The award is given to a band with a strong commitment to build a metal scene in a country. In the same nomination were big names like Jason Newsted, Pussy Riot, Nergal and Sea Shepperd, but it was Burgerkill who went back to their hometown with the trophy.

Burgerkill is very well known in Indonesia. Not only because they have been in the scene for 19 long years, but also because they have been very influential in developing the metal community all over Indonesia. They have released 7 (seven) albums in their career, and like other best metal bands out there, each album is an embodiment of their ideology, protests as well as high musicality and creative achievements. They were the first metal band to work with a major label Sony Music Entertainment Indonesia. They won the Best Metal production category, in 2004 given by the Indonesian Music Award. Their sixth album, Beyond Comma and Despair was selected as the all time best albums by the Rolling Stone Indonesia magazine. They perform at least three gigs in a week for five to thirty thousand audience. Their music is internationally distributed and their limited edition merchandises are always sold out to dedicated if not fanatic fans who only want the best products.

This paper presents the story of a small town metal band that became the biggest, and possibly the most influential and in demand band in Indonesia. The stories in this paper is obtained through interviews with Burgerkill band members, Ujungberung Home Rebels Community, and the metal community members in Bandung.

From Ujungberung to the world

Ujungberung, a small district in the east of Bandung city, West Java is a place that gave birth to Indonesia's prominent metal bands like Funeral, Necromancy, Orthodox, Jasad, Mocker Shit and of course, Burgerkill. The first known metal community Bandung Death Brutality Area (Badebah) was also founded here in 1999. Throughout 1980s and 1990s Ujungberung transitioned itself from a farming culture to an industrial culture. Farms were turned into factories and new settlements were built for the factory workers. The local culture was gradually confronted with new influences from other parts of the country, brought by those who came to work in the factories. While the change took place, a small group of teenagers among them future Burgerkill members, engaged themselves deeper with rock and metal music. It did not take long before the music virus spread and the first bands were formed performing cover songs from famous national and international rock and metal bands. Music was their refuge, their way of facing the changes and to perform is a way to take control of the situation. It did not matter what venues or events were available, as long as they could perform. There were not that many music festivals when they started in the early and mid-90s, so the bands performed in random events, such as Independence Day celebration or school art shows.

Albeit the exciting growth of metal music in that era, there was only one small music studio, Studio Palapa in the whole Ujungberung district that was willing to accommodate the need for rehearsals and recording for metal bands. The rebellious and chaotic image of metal bands discouraged most music studio to rent their space for fear that they would break their music equipment. It was for this reason Studio Palapa became the center of music production and metal communities in Ujungberung, specifically between the year of 1993-1995.

For the young people in Ujungberung, the music scene was more than just playing instruments and singing or a time passing activity. It was about building values, reflection of realities, community, independence and authenticity with the vision to plant and to grow a strong metal root in Ujungberung. This then turned into a mission to change the way of writing, producing, performing and driving the music movement in Bandung. They became a movement who criticised cover songs music festivals. Such festivals prized winners based on those who could perform the closest similarity to songs they cover in the competition. They despised uniformity of sounds, that seemed to be the keys for a popularity and record deals.

The need to be independent led to a strong DIY (Do-It-Yourself) culture to produce and distribute their music, which was one of the features of Indonesian underground movement (Wallach, 2008). The energy from the movement generated the start of new festivals, independent song writing, zines and gradually a bigger community of musicians, crews and fans. Regardless, their outlets are still very limited. Radio and TV stations were not interested in playing metal. It was the new metal festivals that gave the bands the platforms they needed to play their music. Ujungberung is the symbol of underground movement in Indonesia. The values that grow within the community has become a focus of many studies on metal music in Indonesia including that of Wallach (2008, 2011) and Baulch (2007) due to its strong influence not only in Bandung, but also in Indonesia.

Burgerkill was founded in the middle of the aforementioned situation. The name was given by Eben, one of its first members, as a twist to Burgerking, a

fast food chain that was identified as a place where young rich people hang out, a symbol of the 'haves.' The other band members included Ivan and Kimung (later replaced by Toto) and Kudung. Burgerkill's music and that of other Ujungberung bands was highly influenced by the changing situation in Ujungberung as explained above. They witnessed the change of landscape, residents, livelihood, and the increasing unemployment rate for young people in Ujungberung. These changes became a part of their narratives that was told through metal music. Metal gave them an instrument to talk about their despair, their anguish, their fear and their critics, allowing them to scream their deepest feelings. Ironically, it was also the music genre which received a lot of negative stigmas from the society for being loud, chaotic and seemingly destructive. The 'rejection' and discrimination from the music studios, society and the mainstream music industry, became the tie that bond Burgerkill and the other Ujungberung metal bands. It was their trigger to rebel against the situation.

Burgerkill's first album *Berkarat* (Rusty) could not describe this any better. It tells the story of a person who wanted to move on, but was held back by the surroundings and in time, he got stuck and became rusty. The lyrics were full of rage, desperation and imprisonment. The music was complicated, progressive with a strong classical metal influence, accompanied with Ivan's dynamic (the vocalist) growl and screams on low and high notes. This represent well the situation of the Indonesian people that was imprisoned by poverty everywhere after the country was badly hit by the financial crisis in 1997. Rather than sitting and waiting for the society to change and to give them space, the Ujungberung underground community created their own space and the Ujungberung Rebels movement was born. Since it started in the early 1990s, this movement have been fighting against the gloomy situation and preaching about independence while at the same time putting emphasis on growing together, sharing skills and knowledge and on supporting one another as part of their creative production. These values were uphold highly and become the movement spirit for Ujungberung bands like Burgerkill, Jasad, Sacrilegous and Forgotten. Over the years, these values are deeply rooted and became part of the creative movement.

The music journey

The first decade

In the beginning, Burgerkill played punk and oldschool hardcore, a music genre that was unpopular in Bandung and performed mostly in Jakarta, the capital city. Coming from Ujungberung, Burgerkill was highly motivated to write their own songs. For them, it was the only way to show their real music character and skills. Their inspiration for music writing came from their personal surroundings, lifting dark themes like mental illness, psychedelic, self-destruction and rebellion. These themes were so different than the more popular themes at that time that focused on more global themes such as anti-racism, veganism, straight edge, united and positive youth. Together with other Ujungberung bands, Burgerkill contributed to the first formation of the underground communities.

Burgerkill released the first single 'Revolt' in 1996. It was a scream to rebel against the limiting situation and the spirit to build their particular music genre. The single was included inside the *Masaindahbangetpisan (Whatabeautifulperiodoftime)* album by 40124 Records, which also consisted of pop and techno music. The album was released as a tribute to the Bandung under-

ground/independent music scene. This tribute is a statement how they come together as a community that was not well received by the mainstream music industry. Representing themselves as a community was a way to stay stronger, to become bigger and acknowledged. In 1997, Burgerkill released the singles 'Offered Sucks' and 'Myself' in the *Breathless* compilation which was specifically focused on old school hardcore music. In 1998, the band released another single 'Blank Proudness' published in a compilation titled 'Independent Rebel'. These albums and its distribution were the first waves of Ujungberung bands that was a statement of diversity of their music and the existence of the underground community in Ujungberung. In 1999, Burgerkill's music brought them to an international collaboration project, which resulted in the *Three Ways Split* album together with Infireal from Malaysia and Watch It Fall from France. The album was released by Anak Liar records, a Malaysian independent record company and was Burgerkill's first international release.

Then in June 2000, Burgerkill released their first album *Dua Sisi* (Two Sides) with Riotic Records. It was a limited edition of 1000 copies and was sold out in a short period of time. In 2001, Burgerkill released the single 'Everlasting Hope, Never Ending Pain.' From singles to album to gigs, Burgerkill continued to get recognition and to garner increasing number of fans. This phenomenon was quickly caught by Indonesian music industry. In mid June 2003, Burgerkill made a business decision to be the first metal band who signed a 5-album contract with a major label, Sony Music Entertainment Indonesia (SMEI). This was a milestone by itself, considering Burgerkill's death metal genre. For SMEI, the decision to contract Burgerkill was a try out, it has a large fan base all over Indonesia, so it looked promising.

Underground, the move was not well welcomed. Many thought Burgerkill was defying their underground roots, Burgerkill was selling out. Burgerkill on the other hands, saw the opportunity differently. To them this move was consistent with their rebel against a form of contentment, which included being content with your own community. If they stayed only within the community circle, this would go against the band's inner desire to continue forward, stay dynamic and create innovations. To them, this is another learning curve, the time to learn how the mainstream music industry works. It was also a chance to distribute their music more broader than Bandung, using the label's distributing agents which were widely spread all over Indonesia. Most importantly, they did it because they were given a complete freedom to create their music, and to design their album cover, a privilege that many musicians did not have when working with a major label. In short, to them it was the right business decision. In 2004, they released the *Berkarat* (Rusty) album and re-release the *Dua Sisi* (Two Sides) album. *Berkarat* (Rusty) then went on to receive the Best Metal Production from Indonesian Music Award, which defined Burgerkill's role in the national music industry.

For its 10th anniversary in 2005, Burgerkill organized a tribute 'Hellshow 10th Anniversary : A Give Back' concert to their fans, known as *Begundal* (The Accomplices). This concert was a way of saying thank you to their fans who had supported their decade career. In the same year, Burgerkill decided to drop the contract with SMEI after not being able to reach agreement for the third album production. Interestingly, the discontinuation did not involved either party suing for breaching of contract. According to Eben, the process went well because the good network and communication before the contract was even signed. Apparently for SMEI, the contract drop came as a relief. They did not need to fulfill further financial obligations. Normally when a band dropped

from a major label, it would be very difficult for them to bounce back. It was not the case for Burgerkill. The Burgerkill fans followed the band and not the label. An additional benefit from the experience was the direct contact to national distributors, which they can still access even without the major label.

Figure 1: Burgerkill in Hellprint concert, 2011. Copyright: Burgerkill



The second decade

Burgerkill went to established their own record label “Revolt Records’ and released their third album, ‘Beyond Coma and Despair’ in 2006. It was a very emotional album. During the production process, Burgerkill lost their leading vocalist Ivan Scumbag, who died after losing the battle to brain infection. The album was the final masterpiece legacy of Ivan Scumbag. The album was named the best 150 albums of all times by Rolling Stones Indonesia. It raised the artistic bar not only for Burgerkill but also for other metal bands in Indonesia. The beat was fast but it was still surrounded by darkness. The lyrics was blunt, as if it was announcing Burgerkill’s comeback to the Death Metal genre. It was at the same time of Death Metal’s rising trend in Indonesia and all over the world, namely the New York Death Fest, Toronto Death Fest, Tokyo Death Fest, Maryland Death Fest, Czech Death Fest and Bang Cock Death Fest.

Becoming a leading metal band brought new responsibilities for Burgerkill. They were seen as the epitome of a successful underground band with wide popularity and major fans league. When there was one incident where 11 metalheads were killed during a chaotic metal concert of an Ujungberung band Beside in 2008, Burgerkill was on the top of the list of police security alerts. They and other big bands had difficulties in obtaining security clearance to hold concerts. The situation turned Burgerkill’s attention to its international networks. They released Beyond Coma and Despair album with Xenophobic Records in Australia, which led them to be the first Indonesian band to perform in the Invasion of Noise Festival in Perth in 2009 and 2011 and the Big Day Our Festival. In 2009 and 2010, they performed with international bands in Indonesia. In 2011 they released Venomous album on the Venomous Alive concert in Bandung. The release of Venomous album brought Burgerkill to a

new phase. The darkness in lyrics and music left as a legacy of Ivan was slowly shifted to a brighter side. After Ivan's death, Burgerkill came to believe that lyrics could become prayers. When the lyrics are recited together repeatedly with thousands of people, it might come true. This was reflected in the Venomous lyrics which talks more about positivity and about building stronger mentality. The concert was sponsored by a national corporation, the Djarum Super tobacco company. Again, Burgerkill fans league was seen as a good asset for Djarum Super to promote their product. Djarum Super event went further to support the *Bandung Berisik* (Noisy Bandung) Festival, a metal festival organized by Ujungberung community.

Forming the audience – forming the market

The formation and development of Burgerkill and other Ujungberung bands' audience were highly influenced by their shared values, which is about solidarity, covering each other's back, loyalty and appreciation to artistic quality.. When the bands were not yet with audience in the beginning, they became each other audience. They supported each other performances by taking turns as crew members or as additional players. It was immediately clear for the visitors to the community that Ujungberung had its own social conduct. As the bands became more and more popular, they shared their values to their fans, known as the Begundals. Burgerkill always reminded their fans of these values wherever they perform. These values were implemented in three things: artistic excellence, community and identity. Wallach (2008) mentioned on his book that metal music offers a promise of community and "one of the paramount values of metal culture is the music itself and rich artistic experience." This is certainly true for Burgerkill. Their artistic excellence has been acknowledge by the gatekeepers in the metal scene, while their fans become a part of their community. They are not distancing themselves with their fans and organized them seriously under Begundal Hell Club. To be a Begundal is a privilege. Burgerkill promised that privilege. Thus Begundal become an identity. Burgerkill community who shared the same values offered by Burgerkill in their music later on become loyal consumers of their products.

Artistic excellence

There was an unwritten rule shared among the Ujungberung metal community that they would only produce good quality music. Since they started to write their own songs, they had aimed for that quality which would justify the music to be released to their fans. Addy Gembel, from Forgotten band said "our enemy is not the other bands or major label, our enemy is our listeners. They are getting smarter by the day." They believe that their listeners have specific knowledge and expectation from a metal band they listened to. Music is personal, and for the fans in Indonesia, the underground metal music seems to be even more personal, because the bands offered them lyrics that are often difficult to find in the mainstream music industry, lyrics that create a personal bond to the band. This strong emphasized to quality drove them to the journey of finding their own forms. The quest for value creates a healthy sense of competition among the Ujungberung bands. For example, they would compete to become one who is fastest on strings, who can growl deeper, louder and longer or who can put on the most appealing stage performance, which in return make it more enjoyable for their fans. Griswold (2013) argued that regardless all the efforts from the cultural producers to predict what would be a good hit, it is the recipient that in the end makes the decision to consume the product. In the case of Burgerkill, the recipients decision does not influence the artistic

production of Burgerkill's album and merchandise. By constantly aiming to produce high quality products as an exercise to their creativity, Burgerkill fans know what to expect from Burgerkill. There is a trust that the band would not let them down. For Burgerkill acceptance and high quality music are two different things. Whether the fans accept their product or not, which often identified by purchase, is another thing. This seemingly ignorant-to-the-market move is paralleled with the strategy to create limited editions album and merchandise, which made every product premium and fans will have to compete to get them.

The Ujungberung bands' good connection with the local community they grew up with later encouraged new connection between the metal and the traditional community. Burgerkill, in this perspective, treated the knowledge of and skill in traditional music of the local community as cultural capital, borrowing Bourdieu's (1984) terminology. These capital, merge with Burgerkill's musicality, was turned into efforts to incorporate the traditional music they grew up with within their music. The band explored and dug deeper the local wisdoms, in particular ones related to nature conservation and environment. This has resulted in a hybrid music, in which Burgerkill incorporated Karinding (traditional bamboo instrument similar to Jewish harp) in their composition. The result was beyond expectation. It became an innovation which at the same time increased the popularity of Karinding among young people. Burgerkill popularity certainly helped the process. For Burgerkill, the Karinding creative innovation made their music even more authentic and distinctive. At the same time, the strategy works on their benefit because since then they also received support from the local/traditional communities. In addition to that, by doing so, Burgerkill expanded their potential fan base to those who also enjoyed Karinding. A new niche market was formed.

These changes reflect Burgerkill's continuous strive for excellence. A strategy that earn them trust and loyalty from their friends. Their fans came to appreciate the value of putting quality over quantity and are rest assured that they can expect only the best from their idols. This value is continuously introduced to newly formed metal bands who want to follow their footsteps. The music then became the path to build their audience, which consequently became their market. The music quality becomes a way to select and to meet their audience. They are not opting for generic fans, but they are opting for those who can truly relate to them. Those who appreciate Burgerkill's music eventually become their fans. This shows another rebellious side of Burgerkill. Instead of being dictated by the market, they create their own market. This is another character of underground bands whose market is not determined by popular demands.

Community

The Ujungberung community, famously known as Ujungberung Rebels treated each other like one big family. Ujungberung bands fully realize that their community is their foundation. The bands and their crew grew together. They shared skills, work opportunities and knowledge with each other and try their best to create a healthy competition. In its early conception, this was reflected though gestures like lending records, magazine or books, or taking turns as band crew when the other is performing. They also meet regularly to discuss their music. As the bands become more professional, they opt for having professional crew. The community provide them with the resources. Many of those who now became professional crew of Ujungberung bands, were friends within Ujungberung. Coming from an underground scene with a strong DIY

movement, the bands realized that the only way they could get professional crew is by educating themselves. No one could afford to pay for music crew from mainstream industry. The band members then started to find ways to improve their skills and shared this knowledge among them. One of the well known crew called themselves Homeless Crew, who are now attached to Burgerkill. Music crew like Burgerkill Homeless Crew has now proven themselves through performances in national and international festivals. Unlike the competition in an open market where the parties will try to keep the information for themselves, here the symmetry of information actually work for their benefit. When they share, everyone can taste a piece of the action for a longer term.

The crew become an inseparable part of independent metal festivals that could easily bring five to seven thousand people per event. In Bandung alone there are continuous streams of festivals namely Bandung Berisik, Bandung Underground, Hullabaloo, Gorong Gorong, Monster of Rock, etc., which became the indicator of the metal movement and the source of economic income for the metal bands. To this day, the gigs provided the biggest income for metal bands. Bands like Burgerkill is benefiting from the community system. By pooling together, they can create their own gigs. The same goes with the audience, the community provide them the opportunity to invite their favourite bands and at the same time creating increased market place for the metal bands. It is a reciprocal relationship where everyone gets a share. In addition to that, the growing festivals open employment opportunities for young people in particular those from Ujungberung. The skills of holding the festivals in Ujungberung and the personal relations with the bands has now become their added values.

Figure 2: Bandung Berisik Festival, 2012. Copyright: Bandung Berisik



Ujungberung Rebels community is actually bigger than just bands and crews. It consist of musicians, crew, fans, media personnel, event organizer, the crew involved in album production and merchandising, which includes those who work on recording studio, record label, album/t-shirt designers, printing studio, distribution outlet (distro) and clothing label. They are a part of what Ujungberung Rebels community today. Ujungberung is now known as a crea-

tive district where cultural capitals are accumulating. To Ujungberung community, sustainability in the long run is more important than their fifteen minutes of fame. That is why making impacts is a very important part of this community. The more successful bands will continue to try to give job opportunities for the others. At the moment, Ujungberung works like an productive beehive, while some are good in music, the others are good in the stage technicalities, merchandise design, festival organizing and all things related to the metal music production and distribution. It has become a small to medium enterprise and this is again a strategy that bands like Burgerkill used to support each other.

Identity

From the early days, the Ujungberung bands have been all about identity. Writing their own music cannot be separated from that idea. The pursue for quality led to the pursue for music character. Wallach (2008) and other metal scholars have repeatedly shown the relationship between metal music and the formation of identity. True metal fans would be able to recognize well the different character of metal bands. Burgerkill for example was among the first to write lyrics in Indonesian and in Sundanese. They wanted to be more connected to their local fans, where they came from. Furthermore, they also want to keep their Sundanese root, a trait that distinguishes them from other Indonesian bands from outside Bandung. In Ujungberung, identity is strongly created not only through music and lyrics but also through merchandise and zines. Burgerkill started the merchandise movement when they released two T-shirt designs for their singles 'Burgerkill: Revolt!' and 'Burgerkill: Myself.' The merchandises were only produced for two dozens and were quickly sold out. Burgerkill treated their merchandise and zines as a way to spread their band values to their audience. Merchandise and zines were the two main elements to build knowledge and identity for underground bands. Toto (former member of Burgerkill) and Eben from Burgerkill were two of the people who made and distribute their own zines, namely Loud N' Freaks, Pointless and New Noise nationally and internationally. It was through international zines that various demos of extreme music from Indonesia started to be recognized and reviewed. The zines also acted as information source for underground community movement in Bandung and in Indonesia.

The fans club and metal communities played an important role in introducing the metal scene in Ujungberung and distributing their music and merchandise to other parts of Indonesia. Apart from Begundal Hell Club that was directly managed by Burgerkill, there are other metal communities in Bandung that is strongly affiliated to Ujungberung, namely Bandung Lunatic Underground (BLU), Black Mass, Grind Ultimatum, and Extreme Noise Grinding (ENG). ENG for example, through its Revograms production managed to sign off trading agreements with HR Production metal community in Surabaya and Total Suffer Community in Malang. They then called the partnership Extreme Noise Community, which strengthen the merchandise trading network for bands in Ujungberung and Malang for bands from both cities like Burgerkill, Jasad, Sacrilegious, Forgotten, and Rotten Corpse.

Entering the noughties, the metal scene became bigger than ever. Clothing companies later jump on the wagon and began to affiliate themselves with the metal bands. Burgerkill enjoyed their time being endorsed by Puma, an international sport clothing company. Ivan Scumbag was supported by an independent clothing company from Bandung, 347. Since 2002, Burgerkill has been endorsed by Insight, an Australian clothing company, for their perfor-

mances. With its increasing popularity, Burgerkill has been approached to become brand ambassador for fashion enterprises. Realizing its image and the brand it carries as a band, Burgerkill has been very selective in cooperating with private enterprises. Instead, it focuses on releasing its limited edition merchandise that is now introduced with the slogan 'Natural Burger Killer.' Burgerkill takes it very seriously when it comes to merchandise. Just like their music, they only want to produce the best merchandise for their fans. All Burgerkill merchandises are collectible items and are always produced in limited editions. Eben (the guitarist) is the mastermind behind the Burgerkill merchandise. He founded Media Graph to produce the merchandise and employed young people from Ujungberung. He shared his printing skills which in returns provided him with skillful employees. Burgerkill also worked only with best metal graphic designers. In average Burgerkill only released five designs per production. Each design is implemented on 250 t-shirts, a very small number for tens of thousands of Burgerkill fans. All this is done with the awareness to drive people to care for their merchandise, because once it is lost or damaged, they might not get it again. This kind of attitude translates to the fans as ownership to creative products released by the Burgerkill, be it an album or a t-shirt. Eben believe this will increase the appreciation and loyalty of the fans.

Burgerkill has its own perspective regarding piracy, in particular when it comes to T-shirt design (as music is easier to be pirated and harder to prevent). With the idea of teaching their fans to appreciate a work of art, they approached the pirates and advise them to inform their customers that they are not Burgerkill's official merchandise. That way the fans could choose whether they want to buy the cheaper pirated version or to save money to buy the original version. This is something they continuously remind their fans on stage, to buy original merchandise when they can. This strategy seems to work, because now the fans are able to distinguish between the original and the pirated one and Burgerkill merchandise, regardless the price are always sold out.

Figure 3: Sophisticated design of Burgerkill's latest CD Cover
Copyright: Burgerkill



Apart from the clothing merchandise, Burgerkill continuously entertain their fans curiosity through other mediums. In 2007, Begundal were presented with a biography with Ivan Scumbag written by Kimung, his best friend who was a former member of Burgerkill. The book presented 20 years of the history of the metal scene in Indonesia through Scumbag's eyes. This book goes to introduce Burgerkill to a wider audience and later became a reference study book in universities for subculture studies of underground or independent community in Bandung and Indonesia. The book also opens the subject of further discrimination to the metal heads particularly in the health sector, where they were often denied access for information and treatment due to the negative stigmas. In particular when they have tattoos. In addition to the book, Burgerkill released the *We Will Bleed : The Movie* DVD, a documentary of 17 years of Burgerkill. For the first time a documentary of a metal band was released on commercial cinemas and screened by many film communities in Indonesia and is again used for study reference in universities. Burgerkill continues to feed their fans with more creativity.

Burgerkill undefeated

Burgerkill's reputation finally reached the desk of Metal Hammer who came to cover the Bandung Berisik festival in 2012 and 2013 that clearly stated that Indonesian metal scene is the new world metal market. Dom Lawson, the reporter also went on to positioning Indonesian metal bands in the same level of other bands from Europe and USA. Metal Hammer recognized the influence of Burgerkill in developing the metal scene in Indonesia after the visited Indonesia in 2012 and 2013. In 2013, MetalHammer awarded the Golden Gods Award for the Metal as Fuck Category to Burgerkill.

Throughout 2013, Burgerkill continued their tour in more than 70 stages in Java and Bali in the course of June to September 2013. Nothing is stopping Burgerkill now. Burgerkill's popularity comes with responsibility which they gladly take up. They continued documenting their journey and at the same time introducing stage photography and music journalism. They released a documentary DVD and a photo book that captures their Spit the Venom tour 2013 in 2014. A new approach to a metal festival has also taken place. The recent 2014 Hellshow festival allows audience to interact more with the other side of the metal music, such as merchandise, exhibitions of Burgerkill journey, hobbies that are related to metal such as Rebel Dirt Bike, flying fox, film screening and costume fest where audience can enjoy the festival even more. Finally the festival became a place where Burgerkill released their newest single 'Undefeated' which sums up their 19 year journey.

Burgerkill has shown how a thoughtful production process that focus on artistic excellence and strive for higher grounds could lead to a stronger bond with their fans. These bond is based on trust that Burgerkill will continue to produce high quality products, both in music and merchandise. By creating and managing the expectation of the fans, Burgerkill business has been and may be sustainable for the coming years. It is as if they wanted to proof that market can also follow you and trust you if you stay true to your artistic excellence and not let your product become commoditised. With its presence relation with their fans and communities, Burgerkill has shown how producer and consumer can influence each other in a positive way by building trust and established conducts. The consumer trust put Burgerkill in a position to always and only provide premium products. In the end, ideally, even when the commercial sphere starts to creep in, this trusting relationship will be the fence that keep the artistic quality, identity and the competitive edge intact.

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