[](http://crossmark.crossref.org/dialog/?doi=10.33153/dewaruci.v17i2.4147&domain=pdf)Comic-Film-Music; Contemporary Independent Comics’ Transmedia Storytelling in Indonesia

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| ABSTRACT |  |  |
| Contemporary independent comics in Indonesia differ significantly from the work and social practices of Indie Comics Movement of the late 1990s and early 2000s. This is marked by works that position readers as patrons by prioritizing storytelling, which shows the intersection of culture with the media of film and music. Apart from being turned into films, independent comics also present transmedia storytelling with existing film. Songs were adapted into comic stories, with the band members being fictional main characters. This research examines how contemporary independent comic art, which emphasizes freedom, is also creatively able to present transmedia storytelling related to film and music. The qualitative method is used, with textual analysis presented descriptively based on a visual culture approach that takes Stuart Hall's encoding/decoding theory. The case study examines the contemporary independent comics; “*Pendekar* Cyborg” and the “*Kamboja*”-“BPBT”-“*Tengkorak*” trilogy which has cultural intersections with film; “Koil; Dragonian Warriors” and “Koil: Fallen Angels” which have cultural intersections with music. The results obtained are that the contemporary independent comics studied show strengthening on the storytelling side, offering a wider reading experience through transmedia storytelling, and emphasizing the freedom of creators not to follow standard creative industry patterns.  [https://licensebuttons.net/l/by-sa/3.0/88x31.png](http://creativecommons.org/licenses/by-sa/4.0/)This is an open-access article under the [CC–BY-SA](http://creativecommons.org/licenses/by-sa/4.0/) license |  | Article History  Received  Revised  Accepted  Keywords  Independent Comic  Transmedia-Storytelling  Film  Music  Visual Culture |