MEDIA CONVERGENCE IN THE SAMUTRI ANDARU LARAS GAMELAN COMMUNITY IN PRESERVING TRADITIONAL ARTS

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ABSTRAK

Konvergensi media yang dimanfaatkan oleh komunitas @SALGamelan mengikutsertakan generasi Y dan Z dalam mendistribusikan musik gamelannya, tetapi komunitas ini belum maksimal dalam memanfaatkan platform digital yang digunakannya seperti *instagram, tiktok, dan youtube*. Tujuan penelitian ini yaitu menganalisis upaya-upaya pemanfaatan media komunikasi digital samutri andaru laras dalam melestarikan seni tradisional. Metode penelitian ini menggunakan paradigma *post-positivisme* dengan pendekatan kualitatif dan jenis penelitian ini deskriptif, teknik pengumpulan data penelitian ini melalui wawancara, dokumentasi, dan studi literature. Selanjutnya, Keabsahan data yang digunakan triangulasi sumber. Berdasarkan hasil penelitian ini ditemukan bahwa upaya-upaya pemanfaatan platform musik digital menjadi ide dalam melestarikan seni tradisional khususnya musik gamelan. Kemudian membuat konten di media sosial komunitas SAL. Selain membuat konten, pelestarian musik gamelan dilakukan melalui mini show yang ada di Museum Nasional, Jakarta dan workshop pengenalan gamelan yang rutin dilakukan setiap sebulan sekali di Graha Puspatarini, Jakarta Selatan. Kesadaran Individu dan komunitas dalam pelestarian budaya harus ditingkatan dengan cara membuat konten dan mengikuti *event* komunitas musik tradisional..

Kata kunci
Gamelan,Konten.Komunitas,Media Sosial.

ABSTRACT

The media convergence utilized by the @SALGamelan community includes Y and Z generations in distributing their gamelan music. Still, this community needs to maximize the use of digital platforms it uses, such as Instagram, TikTok, and YouTube. This study aims to analyze efforts to use digital communication media samutri andar laras in preserving traditional arts. This research method uses a post-positivism paradigm with a qualitative approach, and this type of research is descriptive; the data collection technique for this research is through interviews, documentation, and literature studies. Furthermore, the validity of the data used is source triangulation. Based on the results of this study, it was found that efforts to utilize digital music platforms are ideas for preserving traditional arts, especially gamelan music. Then create content on the social media of the SAL community. Apart from creating content, gamelan music preservation is done through mini shows at the National Museum, Jakarta, and gamelan introduction workshops are routinely held monthly at Graha Puspatarini, South Jakarta. Individual and community awareness of cultural preservation must be increased by creating content and participating in traditional music community events.community events.

Keywords
Gamelan, Community Content.Convergence,Social MediaI

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Introduction

Utilization of the Digital Platform by the gamelan community @SALGamelan to preserve traditional arts. The @SALGamelan community has made various efforts, including introducing traditional music to the *digital native generation*. The digital platform used by the @SALGamelan community includes Y and Z generations in distributing their gamelan music. However, this community still needs to maximize the use of its digital platforms, such as *Instagram, TikTok, and YouTube*. This is evidenced by the number *of subscribers* on the YouTube community @SALGamelan, only 55 *subscribers*, the number of *followers* on Instagram, 942 followers, and the number of *followers* on TikTok, 22.

The emergence of digital platforms is currently used as an alternative media for listening to music. According to Resmadi (2018), alternative media can also be called community media. This alternative media is categorized as a relatively small organizational structure, with content that is different from the *mainstream media* and identical to information activities in the community that are not concerned with *profit*. This alternative media is represented in digital music platforms from Indonesia and outside Indonesia, such as sky music applications, *JOOX, Spotify, iTunes, SoundCloud, Deezer,* etc. Digital music *platforms* in this convergence era are very biased because YouTube, Instagram, and TikTok, as social media, can also be music platforms (Fitriana & Putra, 2022).

Alternative media is used as a medium for distributing music by anyone, one of which is the gamelan music community. The reality is inversely proportional to the reality that music distribution is *currently synonymous with significant labels*/commercial music industries such as Sony Music Indonesia, Emotion, Sony Aquarius, etc. Previous research has proven (Arditi, 2018; Baker & Collins, 2017; Dewatara & Agustin, 2019; Netti & Irwansyah, 2018; Werner & Johansson, 2016) looking at the role of major labels in music distribution. This condition causes independent music or ethnic music not to get a platform to strengthen its existence. Ethnic music is defeated by capitalist forces more concerned with commercial purposes.

As a research institute in 2015, McKinsey said that the Asian region had controlled 14% of the world's digital music market share. This percentage can continue to rise because *smartphone* and *internet penetration* in this region proliferates. McKinsey (2015) noted that *digital* music *platforms* dominated Southeast Asia in 2016. Even though *Spotify* and *Apple* Music have many users globally, the two *digital* music *platforms* still need to succeed in ASEAN fully. In several countries, such as Thailand, Hong Kong, Malaysia, and Indonesia, the *Joox application* is the most widely used among other *digital* music *platforms* (Inet.detik.com, 2022).

The Gamelan Community Samutri Andaru Laras also use digital music platforms. This community can be seen from the distribution of gamelan music on *YouTube, Instagram,* and *TikTok*. Digital music platforms have also changed, and the audience has been dominated by the *digital native generation* that shifted the conventional music industry from *analog* to *digital*. Generations Y and Z dominate the search for *trending*

songs, seek information about their favorite singer's songs, take advantage of existing music media, and add insight into music. However, even though this generation dominates, they still need to learn the existing gamelan music; gamelan as an accompaniment to Javanese songs is a cultural heritage of Indonesia. Seeing the phenomenon of the digital native generation currently dominating *digital* platform listeners, this is an alternative used by the Samutri Andaru Laras Community in channeling music through digital music platforms because technological advances in music can impact behavior change.

The novelty of this research is compared to previous research, namely in using digital media as an alternative medium in preserving gamelan music. If a comparison from journals (Netti & Irwansyah, 2018), the results explain that digital media can effectively reach the millennial generation as a promotional medium for profit, not as an alternative media. Meanwhile, from research (Yu & Schroeder, 2018) with the aim of distribution patterns and the popularity of Chinese music on Youtube, this platform is generally only available to some Chinese people. This research is similar in utilizing existing digital media and traditional music distribution patterns. Some previous researchers are related to this research by looking at the gamelan community. The journal written by Triaji describes the creation of an augmented reality application design on an Android mobile device as a medium for introducing Javanese gamelan musical instruments so that it is known for its existence that the SAL community is unique (Triaji, 2021).

From this explanation, the formulation of the problem of this journal is as follows: "How is the use of digital platforms by the SAL gamelan community managed by generations Y and Z as alternative media in preserving traditional arts?" The purpose of writing this journal is to analyze efforts to use digital communication media, Samutri Andaru Laras, in preserving traditional art.

The use of digital media in this journal uses the concept of media convergence and the concept of community. Jenkins (2006), in his book entitled *"convergence culture: where old media and new media collide,"* explains that media convergence is "content flow." Across various media platforms, cooperation between multiple media industries, and the migration behavior of media audiences" suggests that today's media audiences play an essential role in creating and distributing content. Convergence must therefore be examined in terms of social and technological societal changes. New technologies encourage consumers to search for new information and personalize relationships between media content. Media convergence has five basic dimensions (Widi, 2019): technology convergence, multimedia content, ownership, collaboration, and coordination.

The first dimension, technological convergence, is a factor in forming media convergence. Advances in technology provide space to continue to innovate in technology. Therefore, media convergence always goes hand in hand with technological developments, which are always dynamic. The understanding of convergence activity technology, which converges with each other, is generally qualified as technology or *communication, computing,* and content or content.

The second dimension, an essential element in media convergence, is multimedia content because conventional media, which previously only stood alone, has experienced a change in digital form so that it covers a broader area. The media requires content in the form of multimedia for published materials. That way, content

in digital media will look more numerous and varied, starting from text, images, and even videos.

Third dimensions, media ownership will only narrow to one person or be under one roof of ownership. This dimension can explain that media companies with significant capital buy other media so that they become their own, or one media company has many subsidiaries, such as print media which also has online media.

The fourth dimension focuses on content, where content from several platforms can be shared with other media platforms. This collaboration allows each platform to benefit. Collaboration helps media that may not be able to produce to display the same content after collaboration occurs.

The fifth dimension is that in a media company, there is coordination between cross-departmental coordination workers who work together, regardless of the demand that a worker must have *multitasking skills* to do all things simultaneously. However, coordination is still needed because each division is connected and cannot act alone.

Then the community concept used in this journal, *a* community is a social group consisting of various organisms that share an environment, generally having the same interests and habitats, a community in the human context, the individuals within which may have intentions, beliefs, resources, preferences, needs, risks, and a similar set of conditions. Other. Community comes from the Latin communitas, which means "sameness," then it can be derived from *communis,* which means "same, common, owned by all or many" (Susanti, 2018).

Method

This journal writing uses a qualitative descriptive research method. Qualitative research is research from a natural setting to interpret phenomena that occur and involves various existing methods (Neuman, 2015). This research paradigm is the *post-positivism paradigm*. *Post-positivism* explains that some causes and effects can occur or not occur (Creswell, 2014).

This data collection technique is applied in this journal, namely interviews and *literature studies*. The unit of analysis used by the community is the Samutri Andaru Laras Gamelan Community. The research instrument was the researcher himself, and the data analysis techniques in this study were data collection, data reduction, data presentation, and conclusion.

Also, triangulation in checking credibility can be checking data from the source, technical, and time triangulation. This study focuses on the triangulation of sources (Sugiyono, 2014).

Result and Discussion

The results and discussion of this journal were obtained when researchers conducted semi-structured interviews with several relevant informants. Documentation and *literature review*, then the results of the interviews were analyzed to explain the convergence of media used by the gamelan community Samutri Andaru Laras or commonly abbreviated as the SAL community.

This SAL community was established on March 15, 2014, in Jakarta with the last name *Jakarta Gamelan Community* (JGC), then changed to Samutri Andaru Laras (SAL). This gamelan community is guided by *KRMT* Giono Hadipuro, a trainer who graduated

from ISI Surakarta, and SAL has grown into a professional gamelan community. Samutri Andaru Laras (SAL) is a gamelan community which means "harmonization of moonlight." This meaning is a calm that flows for anyone who listens to the harmonization of the melody.

Figure 1. Logo of Samutri Andaru Laras
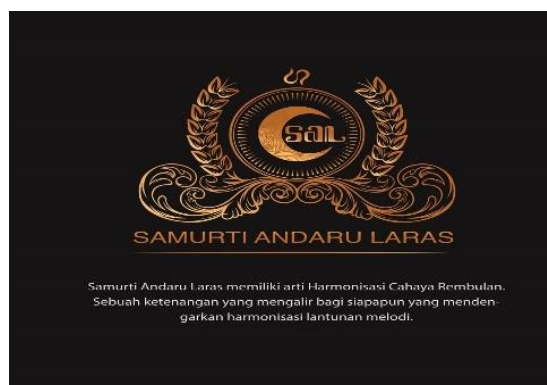
Source: Instagram.com/@SALGamelan (2022)

SAL's first class began with Putri Nurjanah inviting young people targeted for karawitan culture regeneration to practice together on internet forums, starting the inaugural community class in the gamelan room at a course institution in the Pengadegan area, South Jakarta, with only eleven participants. This community is a forum for young people to preserve Javanese gamelan art and broaden their musical arts knowledge, especially in Jakarta. The enthusiasm was very high, and after three months, this community got the opportunity to move to practice at the Duren Tiga area studio in South Jakarta. Since the Covid conditions occurred, he has moved to the Graha Puspatarini studio.

According to interview data, Putri Nurjanah, the originator or *founder* of the SAL community, explained her hopes for the SAL community as follows:

"I hope that the young people who join will get various benefits and apply them in their respective fields or experience the philosophical meaning of the instruments played or sing as an effort to preserve Indonesian culture."

Media convergence has five basic dimensions in the analysis of the Samutri Andaru Laras gamelan community in preserving its traditional arts, namely:

Technology Convergence

Understanding the technology of convergence activities, namely technologies that converge to each other, is generally qualified as technology or *communication, computing,* and content or content (Widi, 2019). The SAL community creates technological convergence by creating content on social media such as Instagram, YouTube, and TikTok. The results obtained from the researcher's documentation via social media @SALGamelan are as follows:

Figure 2. Digital Platforms by the SAL Community
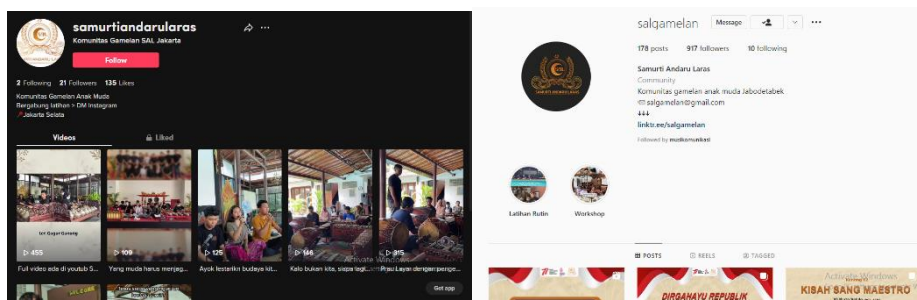
Source: tiktok and instagram SAL (2022)

The transition of music media is slowly diversifying, and the formation of music distribution is changing due to information technology's rapid development. Pervasive digitalization in the music sector has finally changed the pattern of music distribution to a digital platform. The era of digitalization is slowly becoming an alternative medium that the music community can use to maintain its existence.

Multimedia Content

Content in digital media will appear more numerous and varied, starting from text, images, and even videos (Widi, 2019). This content was carried out when the SAL community performed at the national museum and during training at the Graha Puspatarini studio. The content displayed is in the form of video and photo documentation. Generations y and z created the content, conveyed by Widi Subekti as the head of the SAL gamelan community and Edo as social media admin of the SAL community when researchers conducted interviews. The following is content created by the SAL community on Instagram with photos and text in commemoration of Indonesia's independence day :

Figure 3. SAL Community Instagram Content

Source: Instagram.com/@SALGamelan (2022)

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Ownership

Media ownership will only narrow down to one person or be under one roof of ownership. The SAL community itself covers an explanation regarding media ownership. The gamelan community goes through independent channels because it is not concerned with profit alone and only as a vessel for preserving traditional music, especially gamelan. Rizky confirmed this as the vice chairman of the SAL community, namely:

> *"The SAL community only has 39 members, so we are not a profit-seeking community. However, we aim to become a forum for generations Y and Z, and this generation also contributes to preserving this community. Moreover, create it on our social media."*

Collaboration

Collaboration, from the explanation of media convergence, is a dimension that focuses on content, where content from several platforms can be shared with other media platforms. According to Putri Nurjanah, this is based on the interview data that this community utilizes social media such as Instagram, TikTok, and YouTube to connect through Instagram links and target young people in their content. When creating content on TikTok or YouTube, the content will be linked by creating an Instagram story with an additional link so that the content created can be appropriately conveyed by social media followers of the samutri and laras communities.

Coordination

This coordination means that in a media company, there is coordination between cross-departmental coordination workers who work together, regardless of the demand that a worker must have *multitasking* skills to do all things simultaneously. However, coordination is still needed because each division is connected and cannot move independently (Widi, 2019). According to Putri Nurjanah, coordination within the SAL gamelan community is divided into several divisions, and communication is carried out through the WA Group (WAG). Coordination takes place before rehearsals, performing, or doing *workshops* in the introduction of gamelan at WAG; the aim is not to misperceive one another.

Research findings were obtained regarding media convergence in traditional music communities, specifically the SAL community in utilizing digital media as a forum for promoting gamelan music managed by generations y and z. criticized from research (Dewatara & Agustin, 2019) which discusses how digitalization in the music industry impacts music marketing. There is from previous research is the same as the discussion of this journal's research in utilizing media as an alternative medium, emphasized in the journal (Jiwandon et al., 2021). The results of his research show that the use of logic pro x media and E-gamelan in learning musical practice is quite effective in assisting teachers in achieving learning objectives. However, the content of digital media is different from this research. In addition, the journal confirms the findings obtained from previous research (Fitriana & Putra, 2022), which results in digital media being utilized by the Gambang Kromong community to preserve traditional music. This digital media is also used by generations Y and Z.

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Conclusion

The conclusions of this study show that efforts to utilize digital music platforms have become an idea in preserving traditional arts, especially gamelan music. This community has a goal to preserve the community. It can be enjoyed by all groups as music lovers and introduced to the next generation by creating content on the social media of the SAL community. Apart from creating content, gamelan music is preserved through *a mini show* at the National Museum, Jakarta. Then, *workshops* introduction to gamelan which is routinely held once a month at Graha Puspatarini, South Jakarta. During the activity, content is created through photo and video documentation and then uploaded on social media such as Instagram, Tiktok, and YouTube. Efforts made by the community to preserve gamelan music so that it can be enjoyed by everyone, at least know that gamelan music can have its uniqueness and that traditional music can compete and go hand in hand with outside music culture. Even though the use of digital platforms is said to be effective as a vehicle for preserving gamelan music from traditional music studios in particular, the reality is that only a few studios utilize social media.

This research needs to be studied in this digital era to preserve ethnic music, which can be innovated by utilizing digital platforms, so the many musical *genres* in circulation do not leave behind that ethnic music. The drawback is that not all studios pay attention to digital music platforms. Preservation is not only the responsibility of one tribe, but some tribes support it so that ethnic music is still maintained in the era of globalization. Individual and community awareness of cultural preservation must be increased by creating content and participating in traditional music community *events.* Subsequent research can enrich research on the shortcomings of the traditional music community, which needs to pay attention to the use of digital media and conduct in-depth analysis from the point of view of the non-profit use of digital media.

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