

Digital-Based Performing Arts Event by the Semujo Community in the Pandemi Era in Jombang District

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Abstract

Starting with the floods and landslides in early February 2021 in several areas in Jombang Regency, Novi Inggit Fitanaya sparked the idea of holding the first digital art show during the pandemic to raise donations as well as a means of expression and displaying the works of artists. Interestingly, this event utilizes the YouTube Platform to organize these virtual shows as an effort to develop a digital-based show management system. This article aims to describe a digital-based Charity Show performance management system during the pandemic which was organized by the Jombang Young Artists Community named "Semujo". The results of this research are expected to have use value and can be used to add to literature, knowledge, and insights for researchers, artists, and the general public. The research approach refers to the concept of performing arts management theory revealed by M. Jazuli. The research was carried out using descriptive qualitative research with data collection techniques through: observation, interviews, documentation, and literature study, and was supported using audio-visual recording equipment to document the data obtained. Data analysis techniques in this study were carried out through the stages of data reduction, data presentation, and drawing conclusions. Test the validity of the data using triangulation techniques including: method triangulation and source triangulation. The results of the study show that the Charity Show is an art performance event as the first social action in Jombang which is able to organize it in the midst of the Covid-19 pandemic with management that includes all elements of show management in the form of man, money, materials, machines, methods, and markets.

Keywords: *Charity Show, performing arts management, digital.*

INTRODUCTION

The Charity Show is a digital-based performing arts event in the form of a charity stage organized by the Jombang Young Artists community (SEMUJO). The SEMUJO Community is an organization engaged in the field of performing arts in the Jombang Regency area. which was formed during the outbreak of the Covid-19 virus and coincided with a natural disaster in several areas of Jombang Regency in early February 2021. Wonosalam District is one of the areas that was buried in landslides and is the area in the most concerning condition. Hearing about the disaster prompted someone named Novi Inggit Fitanaya, the leader of the IJ Art Studio as well as an

administrator for the SEMUJO community, to come up with the idea to raise donations through a digital-based art performance.

According to Novi Inggit Fitanaya, the idea of holding a digital-based art show is in the form of a "Charity Show". "This aims to maintain the continuity of art in Jombang Regency during the pandemic era, raise donation funds to ease the burden of landslide victims in Wonosalam District, establish good relations with the people of Jombang, foster a sense of solidarity and empathy for the people of Jombang, build a caring attitude towards the condition of the surrounding environment, as well as responding to the challenges of the 5.0 era of society where various social problems and problems can be overcome by improving the quality of life of the community such as making full use of various innovations that existed in the 4.0 era.

According to Novi Inggit Fitanaya, the idea of organizing this digital-based art show is in the form of a "Charity Show" with the theme "With Art Let's Share". In accordance with its name and theme, this performing arts is held not solely to display the works of artists, but is held as a charity stage and to collect donations for victims of the landslide disaster in Wonosalam District, Jombang Regency.

Organizing a performing arts event certainly has a concept, form, and type of performance, which is regulated in a performing arts management where the role of performing arts management is very important. Performing arts management is a system of activities related to performing arts. This concerns the optimal management of the use of available resources (factors of production) in the process of changing raw materials and labor so as to produce efficient performance products. (Jazuli, 1994: 2-5).

Internet technology and media can become a place of expression, including the YouTube Platform. The presence of technology does not disturb the harmony between human life and spatial life (Budi Setyaningrum, 2018), but instead helps alleviate all the needs of artists (Saputra, 2020). In addition, this platform can be one of the best alternative media currently for exhibiting works of performing arts in public spaces, without being limited to social spaces. PSBB regulations and enforcement of restrictions on community activities at the time the pandemic has resulted in the death of public spaces, preventing artists from performing live freely and openly. Due to social constraints, it is no longer possible to present artistic performances freely to the public. Artists need to change the way they appear so that their existence is maintained and known to the public. As a result of this phenomenon, the artist's model of performing arts, which is carried out directly, becomes indirect. Artists must be innovative, creative and productive using technology (Saputra, 2020).

Based on this background, the question arose how to manage digital-based performing arts events by the SEMUJO community during the pandemic era in Jombang Regency. The results of this research are expected to have use value and can be used to add to literature, knowledge, and insights for researchers, artists, and the general public. This research also departs first from the results of the literature review, namely the results of relevant research that previously existed and are closely related to the research to be carried out.

Articles by Alvia Nur Vida and Moh. Hasan Bisri (2020), examines the management of performing arts at the Solo International Performing Art (SIPA) event in Surakarta." An annual event organized by a semi-formal non-profit organization by the SIPA community. The use of social media as the largest means of publication has captivated many audiences and managed to witness the magic of the 2019 Solo International Performing Art (SIPA), as evidenced by the presence of 40,000 spectators. (Vida, 2020.<http://journal.unnes.ac.id/sju/index.php/jst>.) Based on the sentence "Maximum use of social media as a means of publication has succeeded in attracting a large audience so that it can become a reference for writing the results and discussion in this article.

Heny Purnomo and Lilik Subari (2019), wrote an article entitled "Performance Production Management: The Role of Leadership in the Performing Arts Community". In this paper, art activities can be carried out individually, but in practice it is difficult to do so that the existence of a guide is needed to support the development and existence of performing arts. (Purnomo, 2019). <http://ejournal.umm.ac.id/index.php/JICC>. based on This explanation can be a reference for writing the results and discussion in this article.

An article written by Erlan Yusuf Mulyawan (2018) which highlights the management of performing arts in the Senggol Tromol Orchestra group. According to Mulyawan, the management system applied to the Senggol Tromol Orchestra group includes management elements and functions. Management elements include men, money, methods, materials, machines, and markets. Management functions include; (1) planning; (2) organizing; (3) mobilization; And (4) supervision. The elements that form the basis of the management of the Senggol Tromol Orchestra Group are elements of performing arts organizers, elements of performing arts production managers, and elements of performing arts management managers. (Mulyawan, 2018). <http://journal.unnes.ac.id/sju/index.php/jsm>. Based on an explanation of the elements and functions of performance management in the article entitled Performing arts management in the Senggol Tromol Orchestra group, it can be used as a reference for writing the results and discussion in this article.

Some of the articles discussed above are related to performance management, none of which discusses the management of performing arts in Jombang. However, the information discussed can add insight to researchers who might also be able to become a reference in later discussions. Thus the research conducted on "Digital-Based Charity Show Management in Jombang Regency" can be said to be original and has never been done by previous researchers.

RESEARCH METHODS

The research entitled "Digital-Based Performing Arts Event by the SEMUJO Community in Jombang Regency" was carried out using a descriptive qualitative research method. Descriptive qualitative research is research based on a scientific background because it is generally descriptive in nature and relies on humans as a

research tool. The data extracted is descriptive, that is, it is collected in the form of words or photos, so the numbers are not emphasized (Sugiyono, 2019: 24)

The research location is in the Jombang Regency area, especially in the IJ Art Dance Studio which is located in Ploso Village, Ploso District, Jombang Regency, East Java Province. The IJ Art Dance Studio is a gathering place for the SEMUJO community to exchange ideas and create art. This research was carried out using data collection techniques, namely through observation, interviews, documentation studies, and literature study.

Observation is a method used to observe Charity Show research objects in detail and write them down accurately in various ways. Observations were made to obtain data on the management of digital-based traditional performing arts Charity Shows. Through observation, researchers learn about behavior, and the meaning of the observed behavior (Marshall in Sugiyono, 2013: 226). Observation of live Charity Show events or live performances via the YouTube Platform was conducted for the first time on February 16 2021, and the second on April 10 2021. In addition, several observations were made of SEMUJO activities at the IJ Art Dance Studio in Ploso District, Regency Jombang.

In addition to observation, data collection is also carried out through interviews, which are meetings of two people to exchange information and ideas through question and answer so that they can build meaning on a particular topic. (Esterberg in Sugiyono, 2019: 304). Interviews were conducted with informants who had an understanding of the Charity Show, to find out various information about the Charity Show art performance management. The key informant interviewed was Novi Inggit Fitahaya, as the head of the IJ Art Dance Studio as well as the person in charge of organizing the Charity Show art show.

Documentation studies complement the use of observation and interview methods in qualitative research (Sugiyono, 2019: 314). A documentation study was conducted on documents belonging to the IJ Art Dance Studio as well as audio-visual recordings and photographs made by the researchers themselves. Meanwhile, literature study was carried out on information obtained from both virtual and printed literature that was relevant in order to strengthen data, facts, and arguments in research

The research data that was successfully obtained through various data collection techniques, was then sorted and tested for credibility. To test the credibility of the data, it is carried out through triangulation validity tests including, source triangulation, method triangulation, and time triangulation. by observing and interviewing repeatedly, namely by triangulation of sources and triangulation of time. According to Miles and Huberman in Sumaryanto, explained that qualitative data analysis techniques are always related to words and not a series of numbers. The data collected from these various methods are all still parsed in words. The analysis is divided into three stages, namely: (1) data reduction; (2) data presentation (3) conclusion/verification (Sumaryanto, 2007:21).

Data analysis is the process of systematically collecting and finding data from materials such as interviews and field notes so that the results are easier to understand and share with others. (Bogdan in Sugiyono, 2019: 319.) carried out through the stages of data reduction, data presentation, and drawing conclusions. Data reduction was carried out first, namely from the results of observations of objects and research subjects related to the management of traditional art performance Charity Shows.

The first step is to describe the data that has been obtained in the form of interview and observation data. The second stage, namely combining data, uniting information from observations, interviews, and documentation that has been obtained. The combined object is from the results of the second stage which produces data that has been combined. The third stage is data presentation. In qualitative research, data presentation can be in the form of brief explanations, charts, relationships between categories, flowcharts, and so on. In this case, Miles and Huberman (1984) found that the text most commonly used to present data in qualitative research is narrative text (Sugiyono, 2019:325).

The conclusion stage is carried out after the data has been reduced and described in full, followed by the conclusion drawing stage from the existing data. The initial conclusions presented are still tentative and will change unless strong evidence is found to support the next stage of data collection. However, if the initial conclusions presented are supported by valid evidence and consistently when researchers return to the field to collect data, the conclusions presented are credible conclusions (Sugiyono, 2019: 329).

RESEARCH RESULTS AND DISCUSSION

Elements of Management

The elements in management consist of: Man (Human), namely human workers, both leadership staff and operational/executing workers (Vida A.N, 2020). This community consists of three art galleries and art volunteers in Jombang Regency. The three art galleries include the IJ Art Studio, Coeplis Cokro Art Studio, and Sasana Gebyar Seni. The Charity Show Event Committee is divided into 12 divisions namely person in charge, chairman, secretary, treasurer, event division, stage manager, lighting designer, public relations, publishing division, editing division, equipment division, and volunteers. The core committee consists of 15 people which is of course very limited for this event, therefore the SEMUJO Community adds human resources to meet the number of human resources needed for this event by going through an interview selection process. HR who pass will join the committee and have the status of a volunteer or volunteer. In this committee Novi Inggit Fitahaya is in charge as well as chief executive of the Charity Show, Fanny Novarinta as secretary, Pravita Tanty as treasurer, Intan and Shinta as events division, Adi Putra and Coeplis as stage manager and lighting designer, Yayan as public relations division, Sefandi as the equipment division, Rahmat, Yogi, and Novan as the publishing division, Fitho, Hirzan, and Dzaki as the editing division, as well as other committee members who are volunteers so the

membership cannot be ascertained. According to an interview with Novi Igggit Fitanaya on December 21, 2021, the planning process for the Charity Show charity stage is to make a committee composition 10 days before the Charity Show. After the committee is formed, the second thing that must be planned is to determine the theme. The theme is the idea plan that is thought of at the beginning of the discussion because the theme is the core of the show (Vida A.N, 2020). This Charity Show event raised the theme "With Art Let's Share" which means art is not for art itself but for the environment around it. art as a social action to share, especially for the victims of natural disasters in Jombang.

Money (Money) is the funds needed to achieve the desired goal. The Charity Show event is managed by the treasurer, namely Pravita Tanty. The SEMUJO community did not have cash at the start or it could be interpreted that to organize this event there was no initial capital. Then the overall financial assistance for organizing this event came from Novi Inggit Fitanaya's personal finances. The income from the funds obtained at the Charity Show came from other non-binding funds, such as donations from donors for Charity Show Batches 1 and 2 (Fanny, interview, 11 January 2022). Revenue from donors in batch 1 was IDR 2,500,000 and in batch 2 it was IDR 500,000. Expenditure of funds at the Charity Show includes welfare benefits for the committee and players, namely consumption during regular meetings, rehearsals, and for staging support equipment such as costumes, make-up, and so on. While the funds obtained from donors in batches 1 and 2 were all donated to landslide victims in Wonosalam District, Jombang Regency. Distribution of donations was given directly in the form of cash in the amount of IDR 3000,000 (Fanny, interview, 14 January 2022).

Materials (Materials) are the materials needed to achieve the goal. The SEMUJO community does not create their own works of art, but works by artists from Jombang and Yogyakarta. The works that will be presented in the Charity Show consist of dance which will be enlivened by collaborative performances by Sanggar IJ Art and Sasana Gebyar Seni, IJ Art, Adi Putra, music by Smaga, and theater by Sanggar Seni CC, Sawang Sinawang, and film screening by local artists. Yogyakarta. Each studio or group displays their work freely without being bound by the theme of this event. Various works are performed with the characteristics of each artist, ranging from traditional dance, contemporary dance, theatre, short films, and pop music.

Machines (Machines), namely the machines / tools needed to achieve the goal. Machines are very important and help activities because they can complete work faster than those done by human power. The use of machines is becoming more and more dominant, and although machines are reliable, they can reduce the errors that can occur, but the operation of machines absolutely requires human labor (Vida A.N, 2020). in this Charity Show, you need tools to set up the stage, such as nails, hammers, pliers, wire, and so on. Camera sets such as tripods, cable sockets, lighting, sound systems and tools used for editing and publication in the form of laptops. In addition, to display works of art at the Charity Show, namely publishing using effective digital media. Effective media is media that can meet various types of community needs. Therefore, YouTube is needed for this charity event because it is considered as the right medium. Because

YouTube has the ability to upload and download videos, so people glance at and take advantage of YouTube to get information and also use it as a source of income during a pandemic (Thickstun, 2020). YouTube is currently a very popular and commonly used application and social media. This application can provide a display of various videos created by these users and distributed to the general public. The advantage of the YouTube Platform is that this Platform is so popular that it can provide access for users to upload and download videos according to different wishes and needs. Easily get a variety of video information, including news, entertainment, business and other international information, without distance or time restrictions. Apart from using YouTube, the Charity Show committee also uses Google form and Instagram to support these activities.

Methods (Method) namely Method, namely how to run the working mechanism effectively and efficiently. (Vida A.N, 2020). The management used in the Charity Show committee is using hierarchical organizational management where in the organization there is a relationship between superiors and subordinates which causes a chain of command which means that the main command or central command is fully held by the chairman or person in charge. According to Novi Inggit Fitahaya, S.Pd as chairman and person in charge of the Charity Show, the way to do this is to form an organizational structure that defines different roles and tasks. The Chair of the Charity Show will dividing the committee into 14 divisions based on the expertise of each member. All divisions are responsible to the chief executive for their respective responsibilities. Placement of new members or volunteers is adjusted to their expertise so that the resulting performance is optimal and more effective in each field Supervision is carried out directly by Novi Inggit Fitahaya starting from routine meetings, rehearsals, preparation from start to performance, fund management, video editing process to video publishing. Then an evaluation is also carried out after the rehearsals and performances, then an evaluation of the sales of production in the form of several performing arts including drama, dance and music on digital media uploaded via the YouTube Platform. The committee engaged in the field of public relations is assisted by all paitia in carrying out publications by making digital pamphlets and publishing them through social networks such as each member's Instastory and WhatsApp



Figure 1 “Charity Show” Digital Pamphlet (Photo. Nevi, February 2021)

Then everyone who wants to donate must contact the contact person who has been registered in the digital pamphlet who will then be guided to fill out the e-form, confirm

again with the contact person, choose the donation process, including one way, namely by transferring to a bank account/FLIP/OVO / cash cash through cash on delivery (CoD).



Figure 2 “Charity Show” E-Form (Photo. Nevi, February 2021)

Donors who have made transactions are required to re-confirm the donation transaction to the same contact person as before by sending proof of the transaction which can be in the form of a screenshot or photo of the transfer receipt. After that the donor gets an e-ticket which must be scanned with a personal barcode to join the WhatsApp group containing donors and several committees, which is used as a means of communication between the committee and donors. Then a few hours before the show starts, the donors will receive an email from the committee containing a private link to watch the Charity Show. In addition, the committee also sent a private link in the whatsapp group to make it easier for donors to see the show.

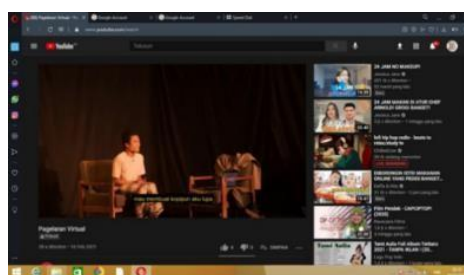


Figure 3 Monologue performance at ”Charity Show” (Photo. Nevi, February 2021)

Donor market is an existing market to sell the products produced. The products produced in the Charity Show art show are in the form of several entertainment arts such as drama, dance and music. The target presentation is open to all age groups, from children to adults, men and women, as well as the general public inside and outside Jombang Regency. The show which lasts for a total of approximately 1 hour and 30 minutes is packed using editing skills and will then be published privately, meaning that only people who want to become donors can see this show.

Charity Show is a show whose source of funds is commercial in nature, which is carried out using a ticketing system, which costs a minimum of IDR 20,000. Donors can buy tickets by donating a minimum of IDR 20,000. The ticketing system for this Charity Show is the same as other public shows, but the difference is that this show uses e-tickets considering that the show is carried out online via streaming on the YouTube

platform. As an effort to socialize the Charity Show event, the committee is promoting the target community.

Promotion is a one-way information or persuasion made to direct people to actions that create exchanges in marketing (Suwantha DH, 1984:237). Promotion contains all activities that have the aim of introducing works of art and providing a stimulus to watch performances. In principle, the goal of promotion is for the show to be attended by an abundance of spectators. The benefits are not only in obtaining financial benefits but also in raising social awareness, an attitude of appreciation for art, establishing communication between people at least in the same desire, growing awareness of the importance of enlightenment for oneself through artistic activities (Jazuli M, 2013: 130). According to Jazuli in his book entitled *Performing Arts Management*, edition 2, promotion tactics and strategies are needed.

Promotion strategy relates to the idea of how the audience (ticket buyers) and organizers (ticket sellers) benefit from promotion. Implementation of the strategy requires promotional tactics, which are related to promotion methods or techniques. Promotional tactics can be divided into three, namely (1) advertising, (2) personal selling, (3) publicity or publication (Jazuli M, 2013: 130). Promotion in this event is made by making digital flyers and then on publication and dissemination through social media such as WhatsApp and Instagram. All preparatory activities for this event are carried out online by utilizing digital media technology which minimizes crowds. At this time, large-scale social regulations and restrictions on community activities by local governments have affected artists, and artists are no longer able to perform freely and openly.

CONCLUSIONS

From the results of research and discussion on Digital-Based Charity Show Management by the SEMUJO Community in Jombang Regency, it can be concluded that this Charity Show is an art performance event as the first social action in Jombang which is capable of holding it in the midst of the Covid-19 pandemic, of course still using standard protocols health for mutual comfort. In addition, the management of the Charity Show includes management elements in the form of man, money, materials, machines, methods, and market where the six management elements are running according to what is expected by the entire committee. According to this research, the YouTube Platform provides an alternative way for artists to display their work without limiting the space for expression and creation which can be held anytime and anywhere. Writing this article is expected to be a reference, additional insight, innovation, motivation to create new writing in the form of development from this article or others.

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