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**THE IMPACT OF THE COVID-19 PANDEMIC ON ANGKLUNG STAGE EVENT IN THE BANDUNG REGION**

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**ABSTRACT**

*Angklung's show affected by regulations about health protocols to minimize physical contact in this COVID-19 pandemic. Hence, income of angklung's show in Bandung has decreased and this made angklung community forced to adapt. This research intended to know about the income and to find alternative solution. This research used form deployment and study literature as the method. This research show that angklung's show income decrease when this pandemic. Benefit from this research can make angklung's community adapt.*

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## **PRELIMINARY**

A meeting of UNESCO in Nairobi, Kenya on November 16, 2010 at 4 p.m. local time decided that a crown originating in Indonesia is a World Heritage Site. The strengthening of these traditional musical instruments is a sign that angklung is an Indonesian culture that is already popular in the eyes of the world and needs to be preserved and further developed.

The angklung, which is a musical instrument of bamboo, was first found in West Java and is played in a soaked way to produce tones. This musical instrument is not only used as a musical instrument, but also as a decoration of decoration, publicity, art, even for performances. These forms of use and functions of the shell are solely to keep the shelter sustainable and developing.

However, the emergence of the COVID-19 pandemic, both in the world and in Indonesia, since the beginning of March has shifted the country's focus to the health and economic sectors as an attempt to address the impact. Government policies on social activities such as social distancing and work from home also minimize social activities in the community.

Apparently, the government's policy during this pandemic has contributed to the preservation of Indonesian culture and one of them is the angklung. Planned raids were cancelled due to the pandemic situation. The sanggar activity or the training of the angklung art has become isolated due to this pandemic. Angklung art tourist attractions have become unattended by visitors due to the pandemic conditions.

Seeing the phenomenon, we feel sad and worried about what has happened. Conservation and development efforts are becoming static and stagnant in pandemic times now. No one else is taking the initiative, either from the government or part of society, to preserve this culture of art in the midst of the pandemic as it is today. All the focus is on the health and economy sectors. We all seem to forget about the culture and conservation that could be an alternative to revitalizing the economy.

Thus, through this paper, we are trying to address the problem of the preservation of the angklung in the middle of the pandemic so that the existence and development of the Angklung, especially in the field of pagelaran, keep going as it should. Through this paper again, we try to find the value of the incomes of the communities of angklunga that are in the region of Bandung and find alternative solutions to the angklung problem caused by the pandemic.

## **RESEARCH METHODS**

The research method that we use in the preparation of this paper is descriptive analysis. The analytical method according (Sugiono, 2009:29) is a method that serves to describe or give a picture of the object studied through data or samples that have been collected as they are without carrying out analysis and making conclusions that apply to the general public. Therefore, the author will take a sample of data on the level of enthusiasm of the audiences at the concert stage and the volume that can be obtained by running the stage online at the moment.

The data-gathering technique we use in this paper is the study of libraries and the dissemination of questionnaires. A library study is a theoretical study of references as well as scientific literature relating to cultures, values, and developing norms of the social situation studied. (Sugiono, 2012). The author will look at and study the studies on the survival of the art scene during this pandemic and compare it with the data we have. The dissemination of a questionnaire is to disseminate a set of questions to respondents to obtain a data set. The author will distribute a questionnaire to 50 prisoners to find out the level of enthusiasm if a concert is held and whether the concert can be profitable. The question will be whether the people are enthusiastic about watching if there's a concert now, and the nominal size he's willing to release at this pandemic time.

## **RESEARCH RESULTS AND DISCUSSION**

### **A. History of Angklung**

One of the cultural diversity that exists in Indonesia is its musical art that is thick with various traditional musical instruments. Of the variety of traditional musical instruments spread throughout Indonesia, there is one traditional musical instrument already included in the world cultural heritage established by UNESCO, the angklung. Angklung is a traditional musical instrument originating in Western Java. The Sundans are already very familiar with the word awi which means bamboo. For the Sunda people, bamboo is not only useful as a building material, material for agricultural tools, household appliances, means of communication, but also as a musical instrument (songs, folds, angklung), as well as many other uses, namely as food. (reibung).

An angklung musical instrument, made of polyphonic bamboo, as a multi-tonal musical instrument that has evolved as an art of performance. The way to play an arklung is quite

simple, just by shaking by holding the upper part of the anklung and the other side of the bottom of the other. The sound produced by the instrument is an outlet from the body of a bamboo tube. The sound that has been produced will vibrate in compositions of two, three, up to four tones of all sizes, both large and small.

According to various sources, anklung musical instruments have existed in the plains since the era of the Kingdom of Sund. There are sources who say that anklunga was discovered by Europeans who traveled to the land of Sund in the 19th century which is said to be often seen as a "game" Angklung by the locals in the area. Angklung is also known in other areas besides the Sundays, especially in Java, but is much more popular in the West Java region and has been played since the 7th century. In fact, in the Bali area, anklung is also played for some rituals including religious ceremonies such as during cremations or ngaben. Furthermore, there are claims that anklung comes from the Bali language which means 'number' and 'lungs' which means complete tone.

It is said that the anklung was originally one of the sound instruments used for the type of ceremony related to the padi (Wiramihardja, 2010). Initially, the anklung was not used as a pure art, but as an art that functions in the activities of faith, more or less similar to the function of the Angklung in the Bali area.

Wiramihardja (2010) says that in the time of the Pajajaran kingdom, anklung used as a musical instrument of the corps of the royal army, and at the moment of the bubat war the Angklung was chanted by the king's army as a generator of the spirit of the champion and also the fighting spirit. It can be concluded from the statement that the anklung has emerged from the Hindu-Budha civilization. So, at the time of its first appearance, the Angklung was already used as a means of ritual sacrifice, as well as as a stimulator of the spirit of juang for the royal armies.

## **B. Types of Angklung**

Through development, many different species of anklung emerged especially in the West Java region that still survives to this day. Generally speaking, anklung in West Java is divided into two categories, the traditional and the traditional. (modern). According to various sources, the anklung in West Java consists of two tubes and three tubes, the tubes are framed in such a way that they are then placed on the Angklung. The tubes placed in the hinge consist of large tubes and small tubes that have a distance with an octave interval. The source of sound

in the hook comes from the tubes moving right and left in a frame that is shaken by those hookers.

## 1. Traditional wrapping

Angklung buhun is a traditional angklung consisting of various types of traditional angklung that to this day still exists in the surrounding community of Sunda in the area of West Java, among them are:

- Angklung Reog

The Reog Angklung is a loud voice angklung that is usually played in a Reog Ponorogo dance typical of the East Java region.

- Angklung Kanekes

The Kanekes are originally from the Banten region, especially the Baduy tribe, and are commonly used in the cultivation ceremony, and only the people of the Inner Baduy can produce the Kaneks.

- Angklung Dogdog Lojor

The Lojor Dog Dog's Angklung, or the one that can be called the Dog Dog, is because of one of the kinds of instruments that have been played in the area of Dog Dogs Lojors, by crafting an art performed by the people of the Southern Banten region in honor of the Padi.

- Angklung Gubrag

Angklung Gubrag is an angklung from the region of Bogor that is used to participate in the harvesting of padi, which is historically an old type of angklung.

- Angklung Buncis

Angklung Buncis is often used as an entertainment art that has grown with various areas of Baros, Bandung.

## 2. Angklung Modern

Angklung Padaeng is a modern angklung which is a development of the angklunge which originally was only a traditional art with a tone and rhythm and a very simple appearance. Thanks to the creativity of a great artist, namely Pa Daeng Soetigna, now angklunga has developed into a modern art that has been worldwide.

### C. Current Anchor Existence

In today's modern era, the population is dominated by Generation Z, which is classified as adolescents with the age range from 1995 to 2015, which means that they are currently in the 5 to 25 years age range. Besides Generation X, the other generations that dominate the world's population are Generation Y or Millennials with the years of birth between 1980 and 1994, who are in the 26 to 40 years old range. These two generations are the ones that are occupying the figure of the largest population of the world believed to be in a productive age. This is the productive age group that is considered to be part of a group of societies that can participate or participate in employment because at the age range of over 15 to 40 they are believed to be able to bear the burden and be responsible for the survival of the economic wheel. The discussion of this productive age group is directed towards the creation and/or use of more sophisticated and sustainable technologies and information. Both Generation Z and Generation Y, they are both experts in technology that is closely related to modernization. The impact of modernization has spread to various sectors, one of which is the field of art and culture.

As has been explained in the history of angklung, that Angklung has existed since the time Hindu-Budha was in Indonesia whose use was as a means of ritual sacrifice and stimulating the spirit of juang for the royal armies. Whereas, in modern times today, the culture of the use of anklung for such things has rarely been found again except on certain occasions or on the commemoration of certain important days. Nowadays, angklung is found in many kinds of musical performances which means the use of angklungen has also changed with the evolution of the times. It is in line with the characteristics of societies that are oriented towards traditional cultures and have also begun to disappear due to various factors, one of which is due to increasingly advanced technology. Modern society with its characteristics that have rarely appreciated traditional culture makes the art of angklung a little disappear, but on the other hand with the characteristics of modern society is also close to IPTEK so they can easily enhance an old function into a new function that fits the interests of today's society. As is the case with the current public interest to watch a show makes Indonesia have a special angklung museum located in the city of Bandung with consideration of the choice of this location is because the angklunge itself originates from the culture of the Sundays.

The Saung Angklung Udjo (SAU) was founded in 1966 by Udjo Ngalagena and his wife Uum Sumiati. The SAU offers an archery art show, a bamboo handicraft center, and also a

workshop on how to play arches. By establishing the SAU as a special museum adhered to by UNESCO after 44 years of its existence, this showcases how the culture of the angklung art is viewed by the world. Making angklung an indigenous cultural heritage of Indonesia makes this art again a highlight for the domestic citizens, with one of the evidence that it has sold out thousands of entrance tickets for visitors to watch a routine Angklung performance with a schedule of displays every afternoon and also special performances held in the morning or in the afternoon. SAU's angklunge shows not only show music played with an anklung only but there are also performances of golek phayang, helaran or sunda dance accompanied by a typical sunda song using anklunga played by small children, a mask, an orchestra anklunga, playing anklunge together and dancing together which is an interactive activity because it involves the role of the audience to join together in the show. With the presence of Saung Angklung Udjo this is a real proof that to this day the existence of the angklung still exists and is still preserved.

#### D. Anchor preservation efforts in pandemic times

Angklung is not only a musical instrument of a region, but also a cultural heritage that needs to be preserved. Cultural heritage preservation involves preserving the physical heritage of buildings, structures, sites, and communities. Preserving cultural heritage, can be understood in the form of preserved cultural material and non-material, the focus of the language this time is preserves cultural in the field of art. In general, musical instruments and dance performances are two kinds of art that a community stillins to reveal their existence in order to preserve their identity, also to provide economic benefits, and to degrade the value and culture of the community.

The attempt to preserve the angklung is reflected in a person's love for this typical Western Java musical instrument. As a concrete proof, Saung Angklung Udjo stands since 1966 with the slogan Nature and Culture in Harmony as a representative of the conservation efforts of the angklung packed in the form of cultural sights.

Even if seen from the side of the show, foreigners are more interested in watching than domestic people. Saung Angklung Udjo makes a strategy regarding the traditional material displayed in the kitchen packaging so that the audience can change his perception that the art of the tradition is monotonous or unattractive. (Susanti, 2019). One of its implementations is to play songs that are known to teenagers nowadays, targeting the market among young people.

It's a success, and it involves the youth community to be the next generation that can preserve the charcoal.

The whole world is in shock with the COVID-19 pandemic, one of the affected sectors is the performing arts industry. According to data gathered through the Culture Department, about 40,081 Indonesian artists suffered losses due to cancellations of performances and art festivals. The majority of artists in Indonesia, especially Western Java artists through the Art Coalition, mention the number of art events cancelled or postponed due to the Corona effect in Indonesia is quite significant. (Safriana, 2020).

This will indirectly affect the efforts to preserve the art of harvesting. It's not just an artist's job to spin the brain to overcome the emptiness of the stage space. One of the alternatives offered is by changing the stage space medium and the performance to online, this can be done online in the form of virtual concerts. However, this clearly makes the performing artist must and is willing to think about the artistic power of an art that has been created in order to fit the online atmosphere, because it requires an adaptation to deliver a sharp aesthetic element.

The taping alternative is one of the options, but it clearly raises its own dilemma as it potentially makes the art of performing narrow into the art dimension of film, or even mere documentation of performances. In other words, the creative space of the output of the performing arts becomes limited when it has to be adapted by narrowing the space of movement.

This adaptation can prepare artists for the future when there is a migration to the kind of YouTube and Instagram platforms that are actually inevitable. It can't be denied that today's society is experiencing an accelerated growth in the culture of watching art online. (Safriana, 2020). While it is true that art will never die, with the evolution of the times, adaptation to a dynamic human life is required.

#### E. Experience Analysis of Watching Angklung Shows

Art in a spectacle has its own attraction for the audience in enjoying a work of art, especially the art of music. A musical art performance not only displays a series of melodies that are well arranged, neat and beautiful, but must also be accompanied by a pattern appearance or other additional elements that can support its performance, so that the performance will have the appeal and charm to sweep the senses of the audience enjoying it. According to Fadlila (2015),



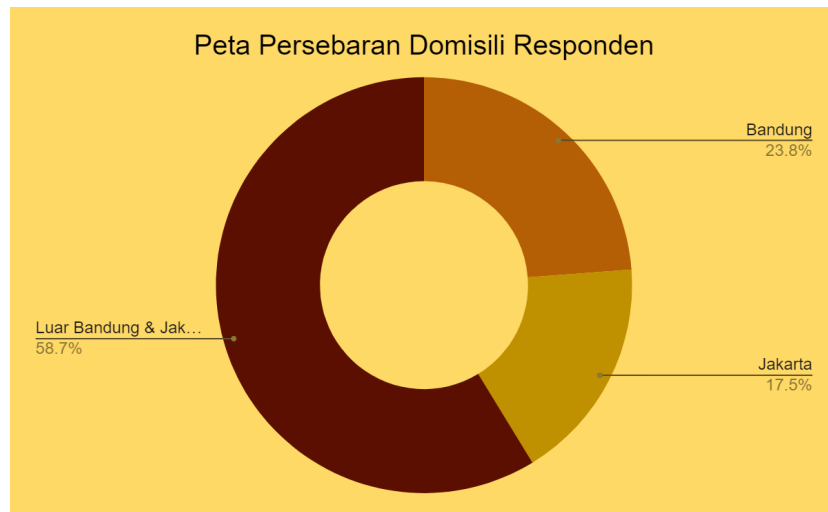
the aspect of art studies is textual which means that the things that exist in the form of the appearance of the art of performance when presented in its entirety with the aspects of composition and its presentation are directly by the artists.

An art show, of course, has many aspects of presentation that cover things like spatial arrangements, lights, formations, even sometimes for art performers requires fashion and makeup arrangements. Moreover, an art performance has a number of functions, namely the function of art itself, function of fulfilling physical and emotional needs, recreational function, spiritual function, communication function, education function, as well as artistic function, (Fadlila, 2015). It takes mature preparation to conceive of an art show that covers all those functions. The same is true of the unfamiliar show that is found in the present day.

An art show is an occasion to appreciate the beauty of an art show itself, in recent years, many sanggar-sanggar have hosted art shows. If you take a sample from an angklung unit, called the KPA at the Bandung Institute of Technology, the unit has already performed a lot of Angklung art shows, even there is a large-scale angklunge show that is routinely performed at a certain time range.

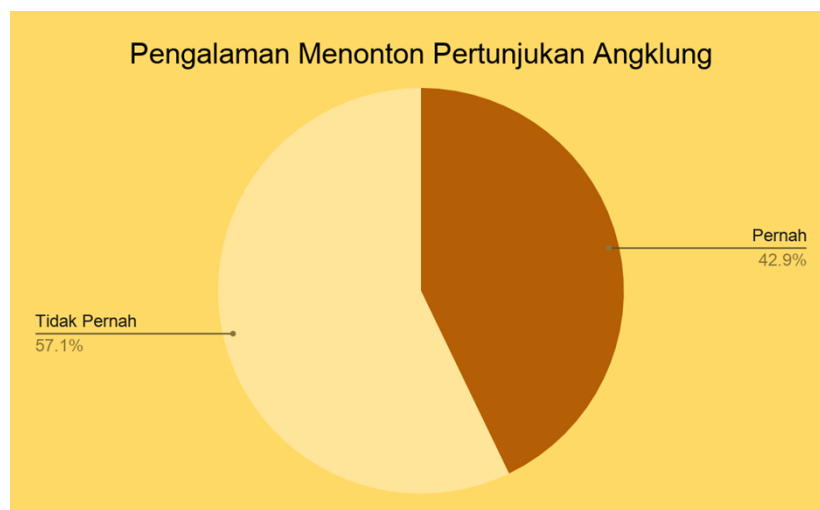
As a form of analysis of the experience of people watching an angklung art performance, a survey was carried out in the form of a questionnaire that has been completed by a total of 63 respondents with majority age ranging from 17-22 years and has been mapped according to their respective domicile, i.e. 15 of 63 responses or about 23.8% are from Bandung, and 11 of 63 Respondents or the equivalent of 17.5% are from Jakarta. As for the data distribution diagram, it can be interpreted as follows:

Figure 1. Diagram of Respondent's Domain Spread



Through 63 respondents scattered from several regions, data were obtained stating that out of 63 of the respondents, 27 questionnaires fillers or about 42.9% have seen an art show. Otherwise, approximately 36 people out of 63, or the equivalent of 57.1% have never seen a art performance. The percentage of the data spread is cast in the following diagram:

Figure 2. Diagram of Experience of Respondents Watching Angklung Show



By analyzing the data of the 63 respondents, it can be concluded that there are still more people who have never seen a show than those who have experienced a show.

## F. Analysis of Interest in Watching Angklung Shows

Interest in an art can't be seen or measured by how enthusiastic one is about a work of art that has been created. An immeasurably great appreciation can also be felt to have sufficiently reflected one's interest in an artwork of unlimited scope, applicable to all kinds of art such as painting, dance, as well as the art of music. Starting from the interest, the need for adaptation to the developments of the times, various efforts have been made to increase the appreciation of the public in watching the art shows, especially the show of angklung. As for how an art of wrestling can be more attractive than ever before, openness to input, criticism, and advice is required. Although, in fact, a work of art is not free from its creator. It also requires a role involving emotions and feelings between artists and the target market, so that the message behind an art can be conveyed.

Art performances, especially angklung, have their own attractiveness. Through a survey carried out through a questionnaire that had been completed by 63 respondents, it was found that 51 people, or the equivalent of 81% of the total number of respondents expressed their interest in watching the show, while for the rest, about 12 people or about 19% of all respondents were not interested in seeing the show. The percentage of respondents' interest in watching the show is shown in the following picture:

Figure 3. Interest Diagram of Respondents Watching Anchor Show



By analyzing the data of the 63 respondents, it can be concluded that more respondents are interested in watching a show than are not interested. It can be seen that interest is also one of the respondents' ways to appreciate an artwork.

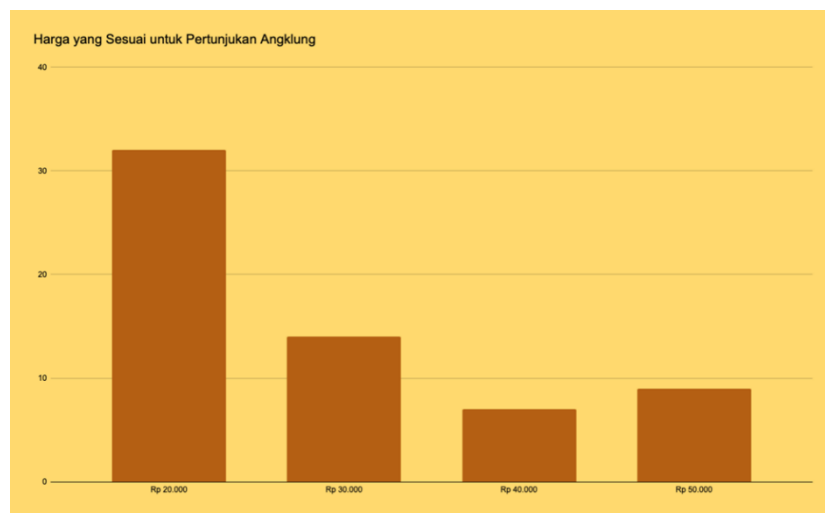
#### G. Analysis of the willingness of the audience to pay for an Angklung show

An art show is a business field for a few artists. For them, art is not just a hobby but also a source of income. The art itself can also show an expression of their freedom in making decisions. Sometimes we encounter cost-free art shows, such as painting exhibitions at certain events, but often we also find paid art performances with one example, an arklung show. This can happen because the artist or the organization that hosts the artist has agreed in advance to decide whether his work is intended only to be widely known first, for the purposes of the campaign of his work, or to be used as a field of business, etc.

With the skills they have, it's right that we or the audience or the artists give appreciation to artists. Appreciation can be expressed in a variety of ways, such as, words of approval, appreciation of body movements (handshakes), giving criticism and advice, interest in watching art performances, as well as making purchases and/or making payments. Here, we take an example of the form of appreciation in making payment for the artwork. Angklung show is an exhibition of work that requires a lot of preparation and energy, so artists especially angklung will often find the conditions of payment if you want to watch the show. On the other hand, the gear itself isn't that expensive but staying in the process requires a capital. So, we conducted a survey with one of his questions, "What price are you willing to pay to watch the show?"

Through the survey we have planned earlier, we made a choice of the price range that respondents can afford to watch the show ranging from Rs20,000 to Rs50,000. With a total of 63 respondents, we found the preference of respondents as many as 32 people in relation to the price that they could afford to see the show is Rp20,000. Other respondents' preferences showed the willingness to pay the entrance ticket to the show of Rs30,000 selected by 14 people, Rs40,000 elected by 7 people, as well as Rp50,000 eluded by 9 people.

Figure 4. Diagram of Respondent Preparedness to Pay An Angklung Show



By analyzing the data of the 63 respondents, it can be concluded that more respondents are willing to pay the entrance ticket to the show in the amount of Rs 20,000 regardless of the answer of the respondents from the previous question who choose interested or not interested in watching the show.

## CONCLUSION

The pandemic must have a huge impact on the community. Starting with a decline in revenue due to the inability to hold a stage, to being able to perform only stages with limited audiences with health protocols at the time of the pandemic which surely increased spending compared to the stage last year. The efforts to preserve the angklung culture during the pandemic could be carried out in the form of online concerts, as well as the community's creation of a channel/platform around the Angklung so that the community gets revenue in addition to the live audience income.

From the data we have, the preservation of anklung culture can still be done. To do so, it needs the support of all parties from the government, the community and the community to move and ensure that the culture of the community remains awake. It could be by organizing an online concert or its own channel/platform around the crowd where crowd enthusiasts can make donations so that crowd artists can still create content. So that the profits don't feel thin, all the costs of production can be borne by the government as conservation subsidy.

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