

Kujang Rompong and Panceg Dina Galur are Propaganda Tools for Bandung's Death Metal Community

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Abstract—Purpose of writing this article is to inform the effectiveness of these two propaganda tools. This study is an effectivity measuring of the factors empathy, persuasion, impact, and communication with a quantitative paradigm. Data collection is done by questionnaire, observation, and literature study. The questionnaire was distributed to 46 audiences of the Jasad band concert in a purposive manner. In contrast to pop music, extreme music such as death metal is difficult to be accepted by the public. However, in some areas in Indonesia, especially in Bandung this type of music still has loyal fans. In order to be maintain the continuity of death metal music in Bandung and West Java, the Bandung Death Metal Syndicate community and Jasad band have carried out propaganda against death metal fans with the kujangrompong logo and pancegdinagalur jargon. The results of this study concluded that panceg dina galur was more effective (3.75), and communication factors contributed greatly (4.10).

Keywords: *extreme music, death metal, effectiveness*

I. INTRODUCTION

Bandung is one of the cities in Indonesia which is a contributor to the development of heavy metal (metal) music in Indonesia. The phenomenon of Bandung metal music began in Ujungberung, an area in eastern Bandung which gave birth to many indie bands underground from the metal genre. From the inside of the several metal genres that grew up in Ujungberung, death metal is a phenomenal genre. When death metal music was almost eliminated by emocore, in 2006 Ujungberung's death metal fan community called Homeless Grind made the Death Fest I event. Then in 2007 it continued with Death Fest II and in that year Homeless Grind changed to Bandung Death Metal Syndicate. The existence of this community is very influential on the development of death metal music in Bandung. Based on the results of interviews with Man Jasad (Jasad vocalist) that this community has become a media that is able to bring together musicians, between fans, and between musicians with fans so that death metal music still exists. This kind of meeting can be assumed as a form of community development in the context of deliberative and participatory democracy [1]. Communities with strong democratic networks can be seen as integrated communication. What is unique about

this community is the existence of propaganda communication through the proclamation with the local ethnic language (Sundanese) which reads "panceg dina galur (keep on the principles)". The sentence is an excerpt from the ancient "amanat Galunggung (Galunggung messages)" script written by Rakeyan Darmasiksa (King of Sunda who lived in 1175-1297 AD). In addition to propaganda with Sundanese language, Bandung Death Metal Syndicate also uses the media image "kujang rompong" (objects used by Sundanese ethnic symbols) as a community logo. The logo and the proclamation are finally integrated into a community identity and this is the same as a brand in the world of marketing products or services [2]. Logo and exclamation have adopted the concept of a message that is commonly used in promotional activities that are mostly delivered visually, expressions, or a combination of the two [3]. The words "panceg dina galur" and the "kujang" logo image have been propagated through online communities and mass-produced merchandise and sold freely to the public (shown figure 1). In addition the Jasad band has written the song "Kujang Rompong" whose lyrics quote the ancient manuscript of "amanat Galunggung". At the time they will perform the song, it is always preceded by the reclamation of a rhetorical style by Man Jasad, which is followed by all the audience while brandishing a cleaver. Rhetorical methods are also known in the marketing world to provide reinforcement in persuading consumers [3], moreover Man Jasad is an influencer in the community.



Fig. 1. Jargon and logo.

Bandung Death Metal Syndicate has done from a cultural perspective is a logical action because festivals and sub cultures are built from the same interests and perspectives of members of the entity [4]. While from a marketing perspective the character of consumers in developing countries does tend to be ethnocentric and less individual [5]. However, because "Kujang Rompong" and "panceg dina galur" are two media that are not well known among millennials, it is necessary to study the level of effectiveness of these efforts. Especially between the logo "Kujang Rompong" and the jargon "Panceg Dina Galur". Furthermore, a study was conducted on the factors that most influenced the effectiveness of the propaganda. This is certainly anti-mainstream because death metal fans consisting of millennials are accustomed to western idioms compared to their ancient local culture. This article is expected to be important information for the Bandung Death Metal Syndicate community and other creative communities in developing and maintaining community sustainability. Knowing the effectiveness of the community's success rate will be known in persuading fan loyalty by building empathy through a local cultural approach (Sundanese). While the measurement of the effectiveness of the propaganda will be done with the EPIC Model of AC Nielsen [6].

II. METHODS

The research data were obtained from a Likert scale questionnaire distributed purposively to 45 death metal fans who were 17 years old at the "Bhinneka Tunggal Ika Jasad Tour Concert" concert. The concert was held in Bandung and the audience population was 4000 people (based on tickets sold). While additional data were obtained through interviews with Jasad's vocalists and field observations during the metal festival. Death metal fans in Bandung share the same perspective on death metal music and the Bandung Death Metal Syndicate community. The sample audience has the same age, location, preferences and perspective, so the population to be studied tends to be homogeneous [7]. Homogeneous populations do not require much data followed by data sufficiency tests. The number of samples needed in a homogeneous population does not exceed 1% of the overall population [8].

This study uses 4 independent variables, namely empathy (E), persuasion (P), impact (I), and communication (C). Furthermore, each variable is divided into 4 sub-variables consisting of E1, E2, E3, E4; P1, P2, P3, P4; I1, I2, I3, I4; C1, C2, C3, C4. While the dependent variable or outcome variable in this study is the result of effectiveness measurement. Empathy, which is an indication of the level of relevance of the message to consumers, the level of affinity, and whether or not the message liked by consumers. Persuasion, which is an indication of the character of the brand in the eyes of consumers and the impact on purchases. Impact, which is an indication of how different the company's brands are with the brands of competitors. Communication, which is an indication of the ability of consumers and remember, understand, and impression of the message itself [9]. To test the validity and reliability Pearson's Product Moment Correlation and Spearman Brown are used. The definitions of each variable are:

- E1: Respondent's preference level for jargon
 - E2: Respondent's preference level for the logo
 - E3: Level of relevance of respondents with jargon
 - E4: The relevance level of the respondent with the logo

 - P1: The level of character strength of jargon towards the community
 - P2: The level of character strength of the logo on the community
 - P3: The level of jargon ability in persuading respondents to the community
 - P4: The level of the logo's ability to persuade respondents to the community

 - I1: Respondent's ability to distinguish the Bandung Death Metal Syndicate community from other communities based on jargon
 - I2: Respondent's ability to distinguish the Bandung Death Metal Syndicate community from other communities based on the logo
 - I3: The ability of jargon to strengthen the difference between the Bandung Death Metal Syndicate community and other communities
 - I4: The level of the logo's ability to strengthen the Bandung Death Metal Syndicate community's differences with other communities

 - C1: Respondent's recall of the jargon that was conveyed
 - C2: Respondents' recall of the logo being conveyed
 - C3: Respondent's level of understanding of jargon
 - C4: Respondent's level of understanding of the logo
- Likert scale assessment used consists of Not Effective, Simply Effective, Effective, More Effective, and Very Effective. The range of scores is 0.8 and the level of effectiveness is determined as follows:
- 0.8: Not Effective (NE)
 - 1.6: Simply Effective (SE)
 - 2.4: Effective (E)
 - 3.2: More Effective (ME)
 - 4.0: Very Effective (VE)
- So the effectiveness scale can be set as shown in Figure 2.

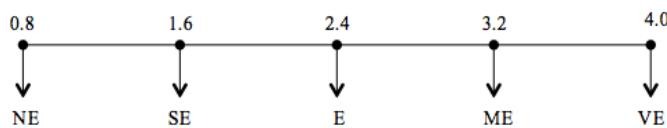


Fig. 2. Effectiveness scale.

III. RESULTS AND DISCUSSION

The measurement results of the effectiveness of jargon and logo propaganda are shown by each variable below.

A. Average Empathy Dimension

$$E\bar{X} = \frac{4.022 + 3.826 + 3.826 + 3.717}{4} = 3.9$$

A score of 3.9 shows that “Panceg dina galur” and “Kujang rompong” are very effective. The message conveyed is loved by Death Metal fans, relevant to their character, and can increase fan affinity for the community.

B. Average Persuasion Dimension

$$P\bar{X} = \frac{3.957 + 3.739 + 3.674 + 3.543}{4} = 3.7$$

Score 3.7 shows that the slogans and logos used by the community are very effective in strengthening the character of the community's brand. In addition it has an impact on the intention of fans to buy community products.

C. Average Impact Dimension

$$I\bar{X} = \frac{4.130 + 4.065 + 3.522 + 3.261}{4} = 3.3$$

A score of 3.3 indicates that the jargon and slogan that was propagated was very effective so that fans were able to distinguish between brands owned by the community and competing brands.

D. Average Communication Dimension

$$C\bar{X} = \frac{4.391 + 4.174 + 4.043 + 3.804}{4} = 4.1$$

A score of 4.1 shows that the jargon and slogan created is very effective. Death Metal fans are able to recall key messages, understand and be impressed with the jargon and slogans propagated by the community.

E. Overall EPIC Measurement

$$EPIC\bar{X} = \frac{3.9 + 3.7 + 3.3 + 4.1}{4} = 3.75$$

The average measurement value of 3.75, it shows that the overall communication is at a very effective level and this final result is the impact of a positive contribution from empathy,

persuasion, impact, and communication variables. Visually the overall measurement results can be seen in Figure 3.

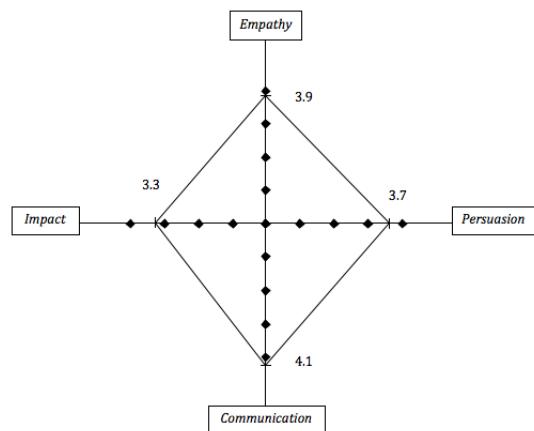


Fig. 3. Visualize the measurement results of each variable.

The use of local language jargon (Sundanese) turns out to be easier to remember and understand than jargon in English and other foreign languages. The assumption that propaganda by using local values unknown to millennial children will face rejection is not proven. This proves that the message codes that are delivered can be solved by the recipient until they understand the meaning contained in it [10]. The meaning contained in the jargon contains local values that are embraced by the local community and is able to represent the culture and character of death metal fans. While from the perspective of advertising, the concept of propaganda by the community is a creative way, brings a message strategy to life, and is done in a way that is unique and easy to remember [3]. Although death metal music is born from western culture and millennial young people in Bandung are facing global cultural attacks from the west, but they still want to respect their own culture.

IV. CONCLUSION

Measurement results show that the Kujang Rompong and Panceg Dina Galur propaganda conducted by the Bandung Death Metal Syndicate community is very effective. This means that jargon and logos can continue to be used as a propagandistic tool for community development and sustainability. Death Metal fans are able to recall key messages, understand and be impressed with the jargon and slogans propagated by the community. Among the variables measured, the impact variable is smaller than the other variables. This is due to the fact that there is a small portion of responsiveness who consider the cleaver to be the band's logo.

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