

Digital Platform for Virtual Music Concerts

Nida Nadwah Afifah^{1,*} Rita Milyartini¹ Yudi Sukmayadi¹

¹ Universitas Pendidikan Indonesia, Bandung, Indonesia

*Corresponding author. Email: nidauaeo@upi.edu

ABSTRACT

Virtual music concerts on digital platforms are currently a hot topic of conversation. This virtual music concert is considered quite supportive because of the ongoing pandemic. This article describes how a virtual music concert is held on a digital platform. The purpose of writing this article is to describe clearly and in detail about how virtual music concerts are and how they are used using digital platforms. The method used in this research is descriptive qualitative with the results presented in the form of exposure. The data collection techniques used in this article are observation and literature study using related literature, both scientific journals, books and articles in the mass media. The results of the study revealed that some musicians and people behind the scenes of music concerts were affected by the COVID-19 pandemic. This of course makes musicians take advantage of digital platforms through the live streaming feature to hold virtual music concerts. In addition, virtual music concerts have become a pop culture for the Indonesian people, both now and in the future.

Keywords: *Pandemic, Digital platform, Music concert, Virtual concert.*

1. INTRODUCTION

Along with the development of music in Indonesia, more and more festivals and concerts have emerged that carry various genres and themes. Starting from bringing in hundreds of Indonesian musicians, solo concerts by bringing in foreign musicians, to special events collaborating elements of music, appearance and roles. For example, if you want to listen to jazz music, there is a Java Jazz Festival which is regularly held every year. If you want to listen to Electronic Dance Music (EDM) you can visit the Djakarta Warehouse Project (DWP) or Ultra Bali. If you want to do hand banging while enjoying the action of top metal musicians, you can visit Hammer sonic and if you want to enjoy music with various genres, you can visit Synchronize Fest.

The activities of these festivals and concerts have changed since the COVID-19 disease outbreak was officially declared a global pandemic by the World Health Organization on March 11, 2020 [1]. COVID-19 is an infectious disease that can cause infection in the human respiratory tract and can cause death. The case of COVID-19 in Indonesia occurred on March 2, 2020. Due to its easy-to-spread nature, on March 31, 2020 the Government issued a new policy, namely Large-Scale Social Restrictions (PSBB) or social distancing [2]. The policies in the PSBB regulations include the closure of several public facilities. This has caused activities that

involve large numbers of people, such as musical performances, to be temporarily suspended until things are safer. Data from the World Economic Forum shows that the profits of the global music industry come from two main channels, namely performances or concerts and recordings. The biggest impact on the music industry due to COVID-19 comes from the performance side. The Indonesian Art Coalition noted that around 40 concerts, tours, and festivals were cancelled [3].

Instead of surrendering to the situation, music activists have made many new innovations so that they can continue to work in the midst of a pandemic. Music shows are now forced to be done virtually. This change makes a musical performance without the physical presence of the audience, in which the musical concert experience obtained is incomplete. Advances in technology bring innovations that previously seemed impossible to do. At first, several artists from various circles held virtual concerts to raise donations, but due to the enthusiasm of the community in this activity, it became a new trend in musical performances. Virtualization (virtualization) is the process of presenting a series of computing resources so that they can be accessed without being limited by physical and geographical [4]. This virtual music concert can be accessed using various mobile digital platforms, ranging from computers, tablets and even smartphones. Music activists as content providers take advantage of live

streaming technology as a new way to channel intellectual property owned by musicians.

Based on the statement above, holding a virtual music concert is a solution for musicians and their fans to enjoy the music that is displayed. This article aims to describe clearly and in detail the concept of a virtual music concert and its use using a digital platform.

2. METHODS

The method used in this article is descriptive qualitative whose results are presented in the form of exposure. Descriptive qualitative research aims to describe or describe the object being studied [5]. The focus of this article is to identify virtual music concerts, digital platforms and their use to organize virtual music concerts as well as the positive and negative impacts they feel.

To get accurate data, the writer uses several data collection techniques, namely observations made as a first step to find references to virtual music performances in various reference sources and literature studies in the form of library data that have been selected, analysed and presented. The data analysis stage is carried out after all the required data has been completely collected. At this stage the data is grouped first, then analysed until it is successfully concluded, and can answer the formulated problems.

3. DISCUSSION

3.1. The impact of COVID-19 on Musicians and People Behind the Scenes of Music Concerts

The COVID-19 pandemic has affected many musicians, promoters and people behind the scenes at music concerts. This of course becomes a problem if their source of livelihood only depends on a music concert. In this case, of course, there is an impact, both positive and negative. For musicians, the positive impact since the COVID-19 pandemic hit by implementing social distancing, physical distancing, and large-scale social restrictions is enough to allow the productivity of musicians to increase both at home and abroad. This policy makes musicians can only do activities at home. However, even so, the musicians are more focused on working on new works to be disseminated both digitally and physically.

As David Josade said on his YouTube channel, some musicians may be able to do their work from home and do a number of alternatives such as live streaming on the channel or on their personal social accounts [6]. However, music concerts are certainly not only musicians who are affected due to postponed and cancelled concerts, but also music workers such as stage

crews, sound engineers and others. Likewise, for music lovers, now can no longer enjoy the atmosphere of the concert. The ongoing pandemic is non-negotiable so several possibilities arise for musicians, music workers, music lovers and others to have to keep up with changes in order to survive. This change of course takes a long time and a series of small changes that follow each other slowly is called evolution. In the evolution of change occurs by itself without a specific plan or will. This change provides several impacts that are felt by many parties, both negative and positive impacts.

The results of the online survey show that the sub-sectors that experienced the most job cancellations due to the COVID-19 crisis were film, video, audio (17.35 percent); performing arts (10.8 percent); vocal arts and music (9.4 percent); photography (9.4 percent), research (7.2 percent), and visual communication design (7.2 percent) so that entertainment arts workers lose income [7]. creative, productive and always provide entertainment for the community and its fans. Artists think about fans not leaving them, still earning royalties, and staying productive.

The unfavourable impact of changing the online music culture is changing things that are abstract to concrete, and vice versa, namely from concrete to abstract. Making the music industry players, in this case the owners of capital, can easily save various costs of the production process. Another impact is that it makes appreciators, in this case humans, no longer able to interact with fellow humans because they spend more of their time appreciating music performances online. It was as if they had received the same satisfaction as watching live music performances. The same impact also occurs on musicians who are ultimately unable to physically interact with their fans. The worst impact of this change in music culture which is completely online is that humans are feared to lose their functions and human nature, humans who should be able to enjoy music through live music performances are now changing into a pattern of enjoying online music [8]. The level of satisfaction of online music lovers seems to be the same as appreciating music through live music performances. This then reduces the interaction between humans and will lead to dehumanization or humans will lose their nature as humans.

3.2. Utilization of the Digital Platform through the Live Streaming Feature

Internet consumption has increased during this pandemic if you look at the data of several telecommunication service providers. Of the total 175.4 million internet users in Indonesia, there are more than 80% who stream music and 99% who watch online video content [9]. At this time the internet has contributed to the development of audio-visual, many platforms are developing their branding and service

quality in technology. Technological developments have helped the formation of digital video. The digital platform brings several advanced and fast technologies to make people's lives easier. Digital platform is a program system that can support the success of activities, especially virtual music concert performances. There are several digital platforms that are often used for the continuation of music performances via streaming. In this article, the author will not explain the various digital platforms, but rather the use of digital platforms through live streaming features, especially in virtual music concerts. Some of the conveniences obtained with digital platforms are the convenience of users, of course, for music fans or audiences to enjoy every song that is presented virtually. This of course makes a musical offering that can be enjoyed anywhere and anytime.

The trend of live video streaming can be used as an alternative choice for users to interact on social media. Interaction between users through live video streaming will take place in real time [10]. The trend of live video streaming started with mobile applications such as Periscope, Bigo Live, Nono Live, and CliponYu, which were focused on live video streaming services [11]. This trend was later attracted by digital platform developers because they saw high user enthusiasm for the live video streaming feature. Initially live casting was used by people to share about their personal lives on the internet using many devices and still relying on video cameras and personal computers (PCs). But nowadays the devices used to do live casting are easier, and can use smartphones. Not only does it have advantages in terms of convenience, live video streaming can also be a medium used to deliver videos to large audiences. As said by Juhlin (in Rein and Venturini, 2018) mentions that live video streaming can be described as the ability to broadcast videos to audiences over long distances.

The phenomenon of "music streaming, challenge music, live Instagram, and YouTube" becomes a new alternative, especially for art workers, especially musicians to create a form of appreciation room performance that builds a creative way by collaborating elements of digital technology media. This feature provides to be able to feel a music concert virtually. The purpose of this digital technology-based creative music show is collaborative (playing together), education by providing tutorials on playing music and discussing song works, seeking new economies in the form of royalties, album releases, and fundraising for charities. Due to the enthusiasm shown by the public, virtual music concerts are now a new trend or cultural change in music concerts that were previously held live.

Virtual music concerts require video streaming technology, where video streaming is one of the applications of digital video used in data transmission [12]. Video streaming is a technology for sending data,

video or audio in a compressed form over the internet which is displayed by a player in real time. Users need a player which is a special application to decompress and send data in the form of video to the monitor screen display and data in the form of sound to the speakers. A player can be a part of a browser or a piece of software. The characteristics of streaming applications are distribution of audio, video and multimedia on the network in real time or on demand, transfer of digital data media from the server and received by the user as a simultaneous real time stream so that users do not need to wait for all the data to be downloaded because the server sends data required at any given time.

There are several types of video streaming, including webcasts, where the shows shown are live broadcasts and Video on Demand (VOD), where the shows that will be displayed are already stored on the server [12] The same is the case with production for virtual music concerts., there are those who carry the concept of live streaming and also do it by producing tapping videos which will then be compiled, broadcast and guided by the host directly. As Erwin Gutawa did on Instagram [13] and YotuTube [14], the musicians did the tutti challenge, namely making music together by following the music that had been made, entitled Wind of the Night, Allahuma, Promise for Dreams and so on. Meanwhile, other musicians such as guitarist Tohpati take advantage of the digital technology they have at home by continuing to play in bands with his trio group with the theme "Live with Mostly Jazz" which plays several works such as Bright Side, Janger and so on to entertain viewers or followers on the musician's Instagram. which amounted to 183,000 followers [15].

Globally, musicians remain productive giving performances to their viewers, subscribers, followers and fans. As Coldplay vocalist Cris Martin does a music concert on Instagram, John Legend released a single titled "Action's" for streaming [15]. While in Indonesia itself, musicians make creative musical performances such as the online orchestra collaboration conducted by the Erwin Gutawa Orchestra with singer Tulus and the band Type-X playing music in collaboration with their fans. This thinking is reinforced by the community's need for creative musical performances that are able to provide interesting performances, have educational nuances and provide positive things for the development of the arts and entertainment world during the COVID-19 pandemic outbreak and post-pandemic social reconditioning.

On the other hand, the government also performs traditional musical performances by featuring Indonesian artists such as Suarasama, Saung Udjo and others on the YouTube page "My Culture." The concept of online shows that are displayed greatly utilizes the use of digital technology such as streaming which requires the audience or viewers to simply watch the

show at home by opening the YouTube page and the link that has been provided.

Several digital platforms for watching video content that are widely used include YouTube in January 2021 which was accessed by 93.8% of internet users in Indonesia [16]. Not only seen from the advantages of the features of each digital platform but also the concept of concerts offered by various types of promoters. Such as live streaming, Augmented Reality (AR) and Virtual Reality (VR), point of view 360 experience, multiple angle camera, intimate streaming experience or presenting stories about issues that are close to today's society through music and films. Lots of features are presented and offered to allow the audience to feel closer to the musicians involved or other audience members. Not merely moving the live stage to virtual, the sensation of this virtual concert can at least be a positive new change for musicians, music workers, music lovers and others. Although the experience gained in watching and holding a live music show cannot be replaced with online performances [17].

Appreciating live music also has its drawbacks, namely that not all live music audiences are in a good position to appreciate. So that they can only hear but cannot see the visual artist clearly. It's different from appreciating live streaming music performances. Live streaming music shows have advantages in visuals that will be obtained by the audience's sense of sight, resulting in good visual satisfaction. However, live streaming music shows have a lack of audio quality, when the media used to watch the show does not match the recommendations.

3.3. Virtual Music Concert Degree Becomes Popular Culture

With the development of technology, advances in the field of media have become one of the important aspects in holding a concert. The COVID-19 pandemic has made a breakthrough and a new shortcut for music event organizers to create new ideas with a virtual music concert. Music concerts have become an inherent trend in Indonesia [18]. Every month, almost a lot of various events are held, be it pensi, band album tours and others. Virtual concerts have become a unique phenomenon since the pandemic began to invade Indonesia. This phenomenon is included in Pop Culture, because it is getting here and due to compelling circumstances, virtual music concerts are becoming more and more crowded. Pop Culture is the totality of ideas, perspectives, behaviors, memes, images and other phenomena that are selected by informal consensus within the mainstream of a culture [19]. Pop Culture in general is a mass culture which means that almost the whole world does or accepts the culture [20]. It is possible that in the future, holding virtual music concerts will become a new culture for the future

because of the ease and continuity of holding music concerts that can be carried out well and can also be carried out with minimal risk.

It is often known together, that when it comes to holding a music concert, there are always risks that are often encountered in Indonesia, such as clashes between audiences, rainy weather, not to mention about administration, starting from venue rental, stage equipment, lighting and others. Although a music concert title virtually cannot completely replace a live music concert, the sensation and seeing the singer and the vibrations of the sound of the music touching the heart certainly cannot replace it. However, holding virtual music concerts has certainly become a new habit that makes a music concert more efficient and cost-effective. For example, the live process with a virtual green screen background makes everything easier. Themes and lighting by manipulating digital animation where the visualization effect can be used to place the digital area into the subject of the digital world, namely the stage itself.

Like in Hollywood films, they use virtual backgrounds as a solution to create the desired background. How troublesome if the video capture process is done manually. In holding a virtual music concert, of course, this is a part that can be done very efficiently and saves money. The audience as music lovers will be served with musical works by sitting on the sofa in the living room and even lying down.

4. CONCLUSION

The COVID-19 pandemic has affected many musicians, promoters and people behind the scenes at music concerts. This of course becomes a problem if their source of livelihood only depends on a music concert. This of course makes musicians take advantage of digital platforms through the live streaming feature to hold virtual music concerts. In addition, holding virtual music concerts has become a pop culture for Indonesian people both now and in the future. In addition, virtual music concerts are present as a solution for musicians, promoters and people behind the scenes of music concerts in order to stay alive and have a consistent existence. other than that, musicians and each of them can connect and enjoy the presentation of their work even through virtual concerts. The media platform is utilized through the live video streaming feature as an alternative choice for users to watch concerts of their favorite musicians. The digital platform presents several advanced and fast technologies, especially the live streaming feature so that it can support virtual music concert performances. In addition, virtual music concerts have become a pop culture for the Indonesian people, both now and in the future.

ACKNOWLEDGMENT

The authors thank the main supervisor Dr. Rita Milyartini M.Si. and Dr. phil. Yudi Sukmayadi, M.Pd. for discuss matter related during the work of articles and Faculty of Arts and Design Education, Universitas Pendidikan Indonesia for providing the facilities to realize this research.

REFERENCES

- [1] T. A. Gebreyesus, "WHO CHaracterizes COVID-19 as a pandemic. Word Health Organization," YouTube press conference, 11 Maret 2020. [Online]. Available: <https://www.youtube.com/watch?v=sbT6AANFOm4>. [Accessed 5 Maret 2021].
- [2] B. Indonesia, "Peraturan Pemerintah Republik Indonesia Nomor 21 Tahun 2020 Tentang Pembatasan Sosial Berskala Besar dalam rangka Percepatan Penanganan Corona Virus Disease 2019 (COVID-19).," 31 Maret 2020. [Online]. Available: <https://jdih.bsn.go.id/produk/detail/?id=917&jns=4>. [Accessed 21 April 2021].
- [3] WHO, "Who.Int," 2020. [Online]. Available: <https://www.who.int/indonesia/news/novel-coronavirus/qa-for-public..> [Accessed 12 April 2021].
- [4] M. Education, "Virtualization," Microsoft Education, 23 Oktober 2016. [Online]. Available: <http://www.microsoft.com/en-us/education>. [Accessed 12 Juni 2021].
- [5] A. Suharsimi, *Metode Penelitian Prosedur Penelitian Suatu Pendekatan Praktik*, Jakarta: Rineka Cipta, 2006.
- [6] D. Josade, "DAMPAK CORONA terhadap MUSISI," Youtube Video, 16 Juli 2020. [Online]. Available: <https://youtu.be/0J3YbvtDSHo>. [Accessed 21 Mei 2021].
- [7] B. Nugraha, "Dampak Covid-19, Pekerja Industri Kreatif Kehilangan Pendapatan," Viva News, 15 April 2020. [Online]. Available: <https://www.viva.co.id/berita/nasional/1272335-dampak-covid-19-pekerja-industri-kreatif-kehilangan-pendapatan>. [Accessed 21 Mei 2021].
- [8] D. D. Septiyan, "Perubahan Budaya Musik di Tengah Pandemi COVID-19," *Musikolastika: Jurnal Pertunjukan & Pendidikan Musik*, vol. II, pp. 31-38, 2020.
- [9] A. D. Riyanto, "Hootsuite (We Are Social): Indonesian Digital Report 2020," Andi.Link, 2020. [Online]. Available: <https://andi.link/hootsuite-we-are-social-indonesian-digital-report-2020/>. [Accessed 20 Mei 2021].
- [10] L. Agustina, "Live Video Streaming Sebagai Bentuk Perkembangan Fitur Media Sosial," *Puslitbang Aptika dan IKP Kementerian Komunikasi dan Informatika RI*, pp. 17-23, 2019.
- [11] Technasia, "Rekomendasi Platform Live Streaming," 2016. [Online]. Available: <https://id.techinasia.com/rekomendasi-platorm-live-streaming>. [Accessed 21 Mei 2021].
- [12] I. Wahidah, "Analisis Kualitas Layanan Video Live Streaming Pada Jaringan Lokal Universitas Telkom," 28 Mei 2021. [Online]. Available: https://www.researchgate.net/publication/275720972_Analisis_Kualitas_Layanan_Video_Live_Streaming_pada_Jaringan_Lokal_Universitas_Telkom. [Accessed 21 April 2021].
- [13] "BAB 2 Landasar Teori," Binus Library, [Online]. Available: <http://library.binus.ac.id/eColls/eThesisdoc/Bab2/2008-1-00078-IF%20BAB%202.pdf>. [Accessed 21 Mei 2021].
- [14] E. Gutawa, "Sosial Media Instagram : @eg.erwingutawa," 2020. [Online]. Available: <https://www.instagram.com/eg.erwingutawa/?hl=en>. [Accessed 21 Mei 2021].
- [15] E. Gutawa, "Youtube: Erwin Gutawa," Erwin Gutawa Productions, 2021. [Online]. Available: <https://www.youtube.com/c/ErwinGutawaProductions/featured>. [Accessed 21 Mei 2021].
- [16] Suharyanto and T. Sinaga, "Pengembangan Model Pertunjukan Musik dengan Cara Work From Home Berbasis Teknologi Digital Sebagai Respons Dampak COVID-19," 1 Juni 2020. [Online]. Available: <https://jurnal.unimed.ac.id/2012/index.php/grenek/article/download/19119/13853>. [Accessed 21 Mei 2021].
- [17] A. Daulay and R. Handayani, "Youtube Sebagai Media Komunikasi Dalam Berdakwah di Tengah Pandemi," 2021. [Online]. Available: <http://jurnal.iain-padangsidempuan.ac.id/index.php/Hik/article/view/3569>. [Accessed 21 Mei 2021].
- [18] M. Humam, "Virtual Concert Menjadi Budaya Populer saat Pandemi," 30 Desember 2020. [Online]. Available: <https://kumparan.com/muhammad-humam/virtual-concert-menjadi-budaya-populer-saat-pandemi-1useRn1IGjy>. [Accessed 20 Mei 2021].

- [19] M. Aslamiyah, "Budaya Populer," 2013. [Online]. Available:
[http://file.upi.edu/Direktori/FPIPS/JUR._PEND._S
EJARAH/195704081984031-
DADANG_SUPARDAN/BUDAYA_POPULER.p
df](http://file.upi.edu/Direktori/FPIPS/JUR._PEND._S_EJARAH/195704081984031-DADANG_SUPARDAN/BUDAYA_POPULER.pdf). [Accessed 22 Mei 2021].
- [20] P. B, "Cultural Studies:Sudut Pandang Ruang Budaya Pop," 13 Oktober 2015. [Online]. Available:
[https://media.neliti.com/media/publications/223836
-cultural-studies-sudut-pandang-ruang-bud.pdf](https://media.neliti.com/media/publications/223836-cultural-studies-sudut-pandang-ruang-bud.pdf).
[Accessed 22 Mei 2021].