



The Jaipongan Creation Dance Festival of Galuh Pakuan Cup During the Pandemic Period 2020–2021

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Abstract. The Jaipongan Creation Dance Festival of Galuh Pakuan has been held once a year by the Customary Institution of Karatwan Galuh Pakuan Subang since 2017, it was usually held in offline then virtually in 2020. This article aimed to analyze the management of the virtual festival of the Jaipongan creation dance festival of Galuh Pakuan during the pandemic in the period 2020–2021. The research method used was a case study method in the management of virtual festivals. Data collection techniques were carried out through empirical experience, participation observation and literature studies. Data analysis was presented in a triangulation way. The research findings had three stages, namely the preparation stage with the determination of concepts, objectives, supporting parties and multimedia devices. The implementation stage was carried out virtually with the use of social media and digital broadcasting technology by live streaming. The Legitimacy stage was in the form of recognition from state institutions, customary institutions, and academic institution.

Keywords: Virtual Festival · Jaipongan Creation · Galuh Pakuan · Management · Live Streaming

1 Introduction

The Covid-19 pandemic period is the spread of the covid-19 virus through great mobility among countries. It causes Covid-19 to become situation pandemic in the world that is happening since beginning 2019. Therefore, the social contact is limited as the prevention of the spread of the Covid-19 virus. In this situation, the King of the Customary Institution of Karatwan Galuh Pakuan Subang through “the notice of Sunda” instruct to “make technology as part of Sundanese’s tradition”. Thus, the presence of digital technology must become a new habit and be used as a breakthrough that can support and grow the world of dance during the Covid-19 pandemic.

Digital technology is a system that does not use manpower or manual anymore. It is more on the system operation by automatic through computerized system or a format that can be read by a computer [1]. In line with it, argues that creativity development in Indonesia in the form of art traditional faces global challenge, because creativity is also a form of new value penetration which creates information, communication, and

technology based practical tools that must be adjusted to the current era [2]. Besides, phenomena and everything in it becomes influencing factors in holding an event [3]. Like what happened with annual event of the Customary Institution of Karatwan Galuh Pakuan Subang, the Jaipongan Creation Dance Festival of Galuh Pakuan, which was held offline since 2017 must be changed so that it still able to be done even during a pandemic. The event had to be virtually conducted through live streaming in 2020–2021. Meanwhile, the virtual room in the internet allows public to connect one each other in a network [4]. Therefore, the virtual festival can be interpreted as a link of real-world activity with virtual room through internet network. Organizing the virtual festival of the Jaipongan Creation Dance Festival of Galuh Pakuan with digital technology needed a website application or web--a number of pages consisting of several pages containing information in the form of digital data, audio, animation and other components provided through the internet connection line [5].

The Jaipongan Creation Dance Festival of Galuh Pakuan Cup series IV and V in 2020–2021 was an accumulation of digital village training and mentoring activities which was aimed so that the community village able to adapt with digital technology. This is in accordance with the mission and information of the Karatwan Galuh Pakuan Customary Institution which is in line with the Telecommunications and Informatics Accessibility Agency. There are three series of digital village development; creating connectivity in villages that are not yet connected to the internet, creating a positive and productive community where studios in the village are asked to upload dance content which can then be enjoyed in the digital room. This virtual festival is utilized by studios as an alternative to activities during the pandemic. In the implementation, according to Sianturi [6], the change of the festival room to virtual will automatically demand a different management system than before, thus to produce a festival that is held smoothly, the organizers package the festival by managing the festival through several stages of virtual events including preparation, organizing and providing legality. In accordance with the idea of Noor [3] which states that the design of organizing an event is planning, organizing, and legalizing.

Already presented by Mas Galih Sriyanti [7] in her thesis entitled “Art Education in Society; Case Study of Jaipongan Creation Virtual Dance Festival of Galuh Pakuan” written in 2021, which emphasized the educational outcomes obtained by the community from the festival. That research only focused on the Jaipongan Creation Virtual Dance Festival of Galuh Pakuan in 2020. Meanwhile, in this study, the problem raised was how the preparation, implementation and legality given by the organizers to the participants of the Jaipongan Creation Dance Festival of Galuh Pakuan during the 2020–2021 pandemic period. The purpose of this study is to describe the preparation, implementation, and legality given by the organizers to the participants of Jaipongan Creation Virtual Dance Festival of Galuh Pakuan during the 2020–2021 pandemic period.

2 Methods

Researchers used a qualitative approach. Qualitative approach is a method used to examine the condition of natural objects, where the researcher is a key instrument, collection techniques by combining, data analysis is inductive/qualitative, and the results of qualitative research emphasize meaning more than generalizations [8]. Its purposes are to describe and explore and to describe and explain [9].

This research method used a case study which was expected to be able to collect data and take meaning in order to gain an understanding of the intention of the event or activity under study, through extracting information and in-depth analysis of the Jaipongan Creation Dance festival of Galuh Pakuan during the pandemic period.

In this study, data collection techniques were needed in the form of participant observation, empirical experience, and literature studies. After that, a triangulation of data analysis was carried out. According to Sugiono [10] triangulation is a way of analyzing by developing from various sources both from the results of data collection and existing sources.

3 Results and Discussion

The results of the study based on the problems raised through the research methods used can be seen in the following sections:

3.1 Preparation Stage

This stage is the planning stage. The planning process is the key to the implementation of an event. In preparing the plan, the type of activity must be ascertained³. In this case, concepts are important thing in a plan. The statement corresponds to what the organizers did in the planning stage; determine the concept, goals, supporting parties, and multimedia devices needed. The concept determined was that the Jaipongan Creation Dance Festival of Galuh Pakuan is held virtually by live streaming containing dance video viewing content, education, and interaction. The festival was held virtually aimed at being able to reach participants in various parts of the country, in addition to providing spectacle as well as guidance to the participants so that they are not only good at dancing but insightful. To realize this, supporting parties were needed, including determining the committee, participants, men power team, hosts, judges and supported. No less important multimedia devices for live streaming needs.

At the preparatory stage, after determining the concept and objectives, it is necessary to form a committee and division of tasks in order to create a flawless event. The division of the committee was divided into two, namely the steering committee which acted as the person in charge of controlling the entire series of events from the beginning to the end of the event and the organization committee, namely the committee that carried out arrangements in the field. The committee, man power and hosts were the children of the village assisted by the Customary Institution of Karatwan Galuh Pakuan who were assisted by students of the Indonesia University of Computer (UNIKOM). Participants were drawn from studio and formal school students throughout Indonesia who were

divided into several categories. The category consisted of singles beginners 7–9 years, singles cadets 10–12 years, singles juniors 13–16 years, single seniors 17–20 years, junior group 7–13 years and senior group 14–20 years. In addition, there were also the categories of the best videography, the best dancer, the best choreographer, the favorite video, and the studio that got the most championships would be crowned as the overall champion.

In this festival, a team of judges was needed to be selected from academician at various universities, such as the Indonesia Institute of Cultural Arts (ISBI), the Indonesian University of Education (UPI) and the Indonesia **University of Computer** (UNIKOM) who are certainly competent in their fields to determine who is entitled to the highest achievement. In order to realize this, the involvement of experts from academics was prepared not only to assess as a jury but also to provide guidance in the form of knowledge both in terms of dance and technology. The judges in charge included (Table 1):

The King of the Customary Institution Karatwan Galuh Pakuan, Rahyang Mandalajati Evi Silviadi, have said that this festival was unique and unprecedented, because starting from the process of choreographing to the process of creating video content and the results of the products being contested, it would be the assessment of a team of judges, and observers, including academics of cultural arts and technology [11].

The next stage was to seek support from relevant government agencies, where the Customary Institution of Karatwan Galuh Pakuan collaborated with The Ministry of Education, Culture, Research, and Technology, The Ministry of Communication and Information Technology, Radio of the Republic of Indonesia (RRI), Indonesia University of Education (UPI), Indonesia University of Computer (UNIKOM), Indonesia Institute of Cultural Arts (ISBI). This was stated by the editor of *Aksara Jabar* [12] The King of the Customary Institution of Karatwan Galuh Pakuan, Rahyang Mandalajati Evi Silviadi SB,

Table 1. Names of the dance and videography judges of Galuh Pakuan Jaipongan Creation Dance Cup 2020–2021.

Series IV (2020)	Institution	Series V (2021)	Institution
Prof. Dr. H. Tati Narawati, S. Sen., M. Hum.	Indonesia University of Education (UPI)	Prof. Dr. H. Tati Narawati, S. Sen., M. Hum	Indonesia University of Education (UPI)
M.Nana Munajat Dahlan, Sn., M. Sn.	Indonesia Institute of Cultural Arts (ISBI)	Dr. Trianti Nugraheni, S.Sen., M.Si	Indonesia University of Education (UPI)
Dr. Ayo Sunaryo, M.Pd.	Indonesia University of Education (UPI)	Dr. Ayo Sunaryo, M.Pd.	Indonesia University of Education (UPI)
Edi Mulyana, S.Sn., M.Sn.	Indonesia Institute of Cultural Arts (ISBI)	Edi Mulyana, S.Sn., M.Sn.	Indonesia Institute of Cultural Arts (ISBI)
Tatang Taryana, S.Sn., M.Sn.	Indonesia University of Education (UPI)	Kawi, S.Sen., M.Sn.	Indonesia Institute of Cultural Arts (ISBI)
Kawi, S.Sen., M.Sn	Indonesia Institute of Cultural Arts (ISBI)	Dr. Nina Kurnia Hikmawati, S.E., M.M.	UNIKOM Bandung

invited The Ministry of Education, Culture, Research, and Technology and The Ministry of Communication and Information Technology in working on the 2020 national level of the Jaipongan Creation Dance Festival of Galuh Pakuan IV. The involvement of the role of the government was considered very meaningful because legally the results of the festival are acceptable, especially for the achievement careers of participants. The multimedia devices needed in organizing this virtual festival were internet connections, YouTube platforms, Zoom, WhatsApp, Instagram, Facebook, V-Mix and OBS software, live streaming device sets, camera sets, monitors, computers, sound systems and lighting.

3.2 Implementation Stage

The organization of the festival began with the promotion of activities. The purpose of the promotion included providing information, inviting, and reminding. In this case, it informed the event to be held, invited people to participate, and reminded that the event was very good to participate in [13]. Promotion was carried out by sharing pamphlets on various social media such as websites, Instagram, WhatsApp and Facebook. Then, participants were recruited by opening online registration via email shared by the committee, then they participated in a technical meeting through the Zoom platform to discuss implementation instructions and technical instructions for the festival, digital literacy presentations, video making tutorials, video editing and video submission. This was said by Noviyanti [14] that the technical meeting was conducted virtually, about the implementation instructions and technical instructions as well as the assessment criteria that must be followed by all committee participants and the jury. In the next stage, participants were given ninety days for the production process, in this case the presentation of dances and video processing were carried out until a set time limit. The next stage was the sending of the production video via an email link that had been provided by the organizer. After that was the stage of the selection process by displaying videos on the YouTube platform via live streaming. This stage was intended to select thousands of participants into several finalists. Participants who passed the selection in the preliminary round were invited to perform offline in stages of categorization to be re-contested to obtain a winner position. Even though it was done offline, the performance was still broadcast in live streaming. Streaming is a form of technology that allows files to be used directly without waiting for the completion of the download process and takes place continuously without interruptions. The last stage was the awarding night, which was the announcement of the winners of the Jaipongan Creation Dance Festival of Galuh Pakuan (Figs. 1 and 2).

3.3 Legitimation Stage

Every held event must be clear about its legality [3]. The winners of the Jaipongan Creation Dance Festival of Galuh Pakuan got clear legality or were legitimized by the state institutions, traditional institutions and academic institutions. The winners received awards in the form of gold medals for the 1st place in each category, silver medals for the 2nd place, bronze medals for the 3rd place, the 1st runner up, the 2nd runner up, and the 3rd runner up. In addition, the best dancer champion got the rotating trophy of The Ministry of Education, Culture, Research, and Technology, the winner of the best junior group



Fig. 1. Stage video content image elimination.



Fig. 2. Offline live streaming images of the final stage.

gets the rotating trophy of The Ministry of Communication and Information Technology, the winner of the best senior group got the rotating trophy of Radio of the Republic of Indonesia and the overall champion was entitled to get the rotating trophy of King of the Customary Institution of Karatwan Galuh Pakuan and allowance for the champions of Rp.100.000.000 (in 2020) and Rp.200.000.000 (in 2021). Not to forget, all participants, whether they became winners or not, all of them received certificates signed by King of the Customary Institution of Karatwan Galuh Pakuan, Director General of Culture of the Ministry of Education, Culture, Research and Technology, Director General of Informational Application of the Ministry of Communication and Information Technology and were also legitimized by the entire jury. The certificate could support the achievements of participants or choreographers because it is valid in academic institutions and other institutions. The award deserved to be given because achieving an achievement requires persistence and sacrifice that is very hard both physical and material through a process that is not easy.

From the previous presentation, it was revealed that there was a connection between the digital village program (program Desa Digital) – pandemic – and the virtual festival. The Jaipongan Creation Dance Festival of Galuh Pakuan Series V 2021 was one of the implementations of The Ministry of Communication and Information Technology's Digital Village program [15]. This was emphasized by The Ministry of Communication and Information Technology through Acting Director of Informatics Empowerment, Selamet

Santoso. He said that the National Jaipongan Creation Dance Virtual Festival “Galagar Odeng” Galuh Pakuan Cup Series IV 2020, was very appropriate, because the situation and conditions in the midst of the Covid-19 pandemic, was a good momentum, to enter the transformation of the digital era. The festival could even increase the enthusiasm of the people. According to Bezie, by using the Youtube application (Galuh Pakuan Official account) in this jaipong festival, it was known that the number of viewers could reach millions [16] and the festival had received a lot of appreciation from public figures from various professions and institutions such as academics, local governments to the central, indigenous peoples including AA La Nyalla Mahmud Mattalitti, Chairman of DPD RI who was present directly at the event [16].

4 Conclusion

The Galuh Pakuan Jaipongan Creation Dance Cup during the pandemic was held virtually in accordance with the concept planning at the preparation stage. The stage of organizing live streaming was both in the viewing of participant videos, judging, providing education to interaction between the hosts, judges and even with the audience. The legality provided by the organizers was clearly recognized by state institutions, customary institutions and academic institutions. The management of the virtual festival successfully held had proven to have a significant increase from 503 participants with a total of 1303 dancers in 2020 increasing to 1035 participants with a total of 2853 dancers in 2021. In addition, the success could be seen on the Galuh Pakuan Official YouTube platform with the appreciation of the daily virtual audience of 5,000–12,000 in the world.

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