

Analysis of the Special Event *Konser 7 Ruang* in Building DSS Music's Image

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ARTICLE INFO

Article history:

Received Jul 15, 2022
Revised Jul 30, 2022
Accepted Aug 03, 2022

Keywords:

Citra;
Konser 7 Ruang;
Public Relations;
Special Event.

ABSTRACT

Konser 7 Ruang is a special event in a form of a virtual music concert arranged by DSS Music, firstly held in April 2020. The initiation of the event was motivated by DSS Music's concern toward Indonesian music artists and crews impacted financially by the COVID-19 pandemic. This study aims to analyze and describe how the implementation of Konser 7 Ruang builds the image of DSS Music as the organizer, as well as to find out what obstacles occurred during the implementation and the efforts deployed to overcome them. The theories and concepts used within this study are public relations, event management process, new media, and image. This study is analyzed and described using a qualitative method with a descriptive approach. The data collection method used in this study was an in-depth interview, supported by documents and literature studies. The data obtained was checked using the triangulation of sources. The results of this study indicate that Konser 7 Ruang has been carried out in accordance with the five stages of the event management process and has succeeded in building a positive image of DSS Music as the organizer. The obstacle that occurred during this special event was that some of the performers were new to the technology used in Konser 7 Ruang. DSS Music overcame this problem by educating the performers and negotiating with them.

ABSTRAK

Konser 7 Ruang merupakan sebuah special event dalam bentuk konser musik virtual yang diselenggarakan oleh DSS Music sejak bulan April 2020. Special event ini dilatarbelakangi oleh perhatian DSS Music terhadap seniman serta kru pertunjukan industri music yang mata pencahariannya terhambat akibat pandemi COVID-19. Penelitian ini bertujuan untuk menganalisis dan menguraikan bagaimana pelaksanaan special event Konser 7 Ruang dalam memperkuat citra DSS Music selaku penyelenggara, mengetahui hambatan yang terjadi, serta upaya yang dilakukan untuk mengatasi hambatan tersebut. Penelitian ini menggunakan teori public relations, event management process, new media, dan citra, dengan metode kualitatif dan pendekatan deskriptif. Data-data dalam penelitian ini dikumpulkan melalui wawancara mendalam, dokumen, serta studi pustaka, dan keabsahannya diperiksa menggunakan triangulasi sumber. Hasil dari penelitian ini menunjukkan bahwa pelaksanaan Konser 7 Ruang telah dilakukan sesuai dengan lima tahapan pelaksanaan special event dalam event management process dan telah berhasil membentuk suatu citra positif terhadap DSS Music sebagai penyelenggara. Terdapat hambatan dalam penyelenggaraan konser ini yakni awamnya beberapa pengisi acara terhadap teknologi yang digunakan dalam Konser 7 Ruang, namun hal ini dapat diatasi melalui pemberian edukasi dan negosiasi antara DSS Music dengan para musisi penampil.

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I. INTRODUCTION

The creative industry in Indonesia is currently experiencing significant expansion. The existence of technological innovations and the Internet, which facilitates easy access to a variety of entertainments, is a factor in this expansion. The 2019 OPUS Outlook report from the Creative Economy Agency (henceforth referred to as BEKRAF) indicates that the creative economy sector grew by more than 5 percent between 2016 and 2018, indicating that its growth exceeded the national economic growth rate. Ricky Joseph Pesik, a representative of BEKRAF, stated that this growth is becoming more significant as the technological era expands. The music segment of this industry also exhibited an upward trend of 7,59 percent (okezone, 2019).

There are two primary sources of income in the music industry: concerts or performances and recording. Through ticket sales, concerts or performances can contribute more than fifty percent to the total revenue of the music industry (Hall, 2020). However, since the end of 2019, the World Health Organization (WHO) has reported a global pandemic caused by the spread of a virus with the name "Covid-19". This situation alters the operational activities of numerous industries, including the music industry, both domestically and internationally (Andriani, 2020). The pandemic in Indonesia prompted the government to pass Government Regulation No. 21 of 2020 on Large-Scale Social Restrictions (hereinafter referred to as PSBB). Since March 10, 2020, a number of community activities, including concerts and musical performances, that have the potential to attract large crowds are restricted to prevent the disease's spread (Jati, 2020).

This is a challenging situation for music industry workers, including musicians, stage crews, and performance assistants, who must quickly devise innovations to survive a pandemic without disregarding government health protocols. With the advent of technological advancements, one way to adapt is to host virtual concerts and collaborate with digital platforms. Supporting this innovation, music observer Bens Leo stated that the music industry, including musical performances, will undoubtedly experience digitization and innovation (Nurchayadi, 2020).

DSS Music is a professional sound system provider that often participates in various musical performances affected by the Covid-19 pandemic. If in general a sound system provider company acts as a supporter of a music concert, now DSS has taken the initiative to organize its own virtual music concert and has succeeded in becoming a pioneer of live virtual concerts, as a substitute for conventional music concerts which were banned during the pandemic. The concert titled "*Konser 7 Ruang*" was broadcast live with musicians and singers placed in seven different places. This virtual concert uses YouTube as a social media platform and does not present a live audience. *Konser 7 Ruang* has been held three times a week since April 2020 and is still ongoing during the pandemic. Episode 1 of *Konser 7 Ruang* was held and aired on April 9, 2020 on the DSS Music YouTube channel live and in real time, where each musician and event crew was in a different room (DSS Music, 2020).

Konser 7 Ruang was held with the main aim of helping the livelihoods of musicians, stage crews, and supporters affected by the Covid-19 Pandemic through open donations (Noviana, 2020). In addition, another goal of *Konser 7 Ruang* is to maintain the existence of DSS Music in the eyes of the public. This concert presented several top Indonesian musicians from various generations such as Deddy Dhukun, Mus Mujiono, Trie Utami, Ita Purnamasari, Memes, Yuni Shara Vina Panduwinata, Ruth Sahanaya, Fariz RM, Tompi, Judika, to Lalahuta which became the main attraction of *Konser 7 Ruang*. This virtual concert managed to collect IDR 120.000.000.00 on one occasion with a duration of 3 hours (Abas, 2020).

According to Cutlip, Center, and Broom (in Morissan (2014)), Public Relations is a planned effort to influence views through good character and responsible actions based on mutually satisfying two-way communication.

According to Edward L. Bernay in Ruslan (2012), there are several functions of Public Relations, including (1) providing information to the public, (2) persuading the public to change attitudes and

actions directly, and (3) making efforts to integrate attitudes and actions of a company. institutions in accordance with the attitudes and actions of the community or vice versa. The purpose of Public Relations according to Steinberg (in Fullchis Nurtjahjani & Trivena (2018)) is to create positive public opinion about the activities carried out by an institution concerned.

(Bowdin et al., 2011) defines a special event as an event that is planned and created in order to describe or present performances and celebrations in order to achieve various goals, both social, cultural, as well as company goals and objectives. According to Noor (2013), there are four characteristics of special events, including having uniqueness, perishability, the right atmosphere and service, and having personal interaction.

In Pudjiastuti, Philip Lesly stated that the purpose of the special event is to create a positive image, carry out promotions, create intangible assets, solve problems, overcome misunderstandings, and attract public attention. This is in line with the objectives of Public Relations (2010, p.xxxvi). Special events can function as a means to introduce a particular brand or product, maintain and increase customer loyalty, introduce brand or product advantages which can then create sales at the event and bring the company closer to the intended target (Adawiyah, 2016).

In the implementation of a special event, according to Goldblatt (2014), there are five stages that must be carried out to ensure the effectiveness of the activity in achieving its goals so that it can be considered a successful event. This was explained by Goldblatt in the Special Event: Creating and Sustaining a New World of Celebration, namely research, design, planning, coordination, and evaluation.

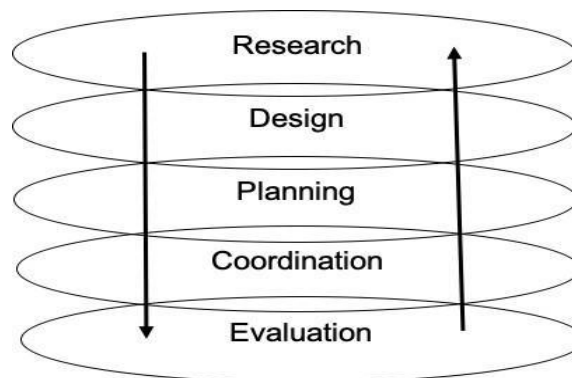


Figure 1. Event Management Process

New media is one of the names for cyber media in academic literature in addition to online media, digital media, virtual media, e-media, network media, and web media. The mention refers to the characteristics and technical matters or technology itself (Nasrullah, 2022). In relation to the scope of public relations, new media which are considered as contemporary media are considered as one of the media that can support public relations work in terms of their effectiveness in conveying information. The type of new media that has recently been very popularly used is social media with various applications such as Facebook, Twitter, WhatsApp, Line, KakaoTalk, and so on (Hidayat, 2014). According to Doorley & Garcia (2015), there are five characteristics of social media, including authenticity, transparency, decentralization of authority, speed, and collaboration.

Image according to Frank Jefkins is an impression, picture or the right impression (according to actual reality) regarding various personal policies, products, or various services of an organization or company (Sari, 2017). Image is abstract (intangible) so that it cannot be measured mathematically, but can be felt from the results of good or bad judgments through acceptance and reciprocity from the audience. The response can be a positive or negative response. A response

relates to the generation of respect, positive impressions that benefit the image of the organization. The values of trust that are given individually and concretely in the form of views or perceptions are the basis of the image (Ruslan, 2012).

Frank Jefkins (in (Sari, 2017)) categorizes images into six types, namely mirror images, current images, wish images, corporate images, multiple images, and performance image. Khasali (in (Haryanto, 2020)) suggests that the formation of a good corporate image can sustain the company in order to survive, provide space for creativity development for the people in it, and provide significant benefits for others. Quoted by Kusmayadi (2012), Hawkins et al stated that the process of forming a corporate image consists of five stages, namely exposure, attention, comprehensiveness, image, and behavior.

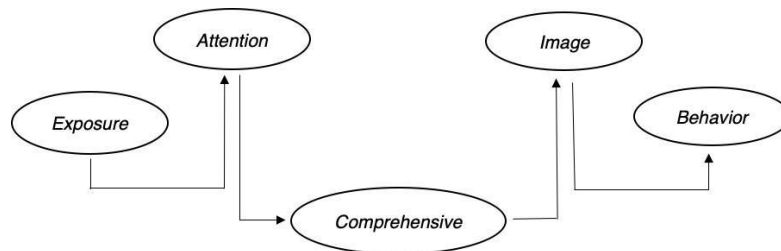


Figure 2. The Process of Forming Company Image

From the background that has been described, the formulation of the problem and the purpose of this research is to find out how the implementation of *Konser 7 Ruang* special event in building the image of DSS Music, as well as what obstacles are faced and the efforts to resolve the DSS Music in *Konser 7 Ruang* implementation.

II. RESEARCH METHODS

As a research methodology, this study employs a qualitative approach and a descriptive study. In researching a natural object, qualitative analysis is a technique used to collect in-depth and significant data. The principal instrument of qualitative research is the researcher, whose findings will be highlighted in terms of their significance (Sugiyono, 2013).

In this study, both primary and secondary data were used to collect information. Primary data are data whose source is obtained directly from the relevant data source, i.e. the data source provides data directly to data collectors (Sugiyono, 2013). Interviews will be utilized to collect the primary data for this study. In-depth interviews or in-depth interviews are methods for collecting data and information directly by meeting face-to-face with resource persons/informants in order to gain a comprehensive understanding of the research topic (Bungin, 2015).

This study also utilizes secondary data in addition to primary data. Secondary data consists of information gathered from sources other than the original, such as other people or documents (Sugiyono, 2013). In this study, secondary data obtained from the Internet and a variety of books and scholarly journals served as literature research materials.

Miles and Huberman's data analysis methods will be used to analyze the obtained data. Miles and Huberman (1984) suggested that in qualitative research, analytical activities take place interactively and continuously until completion, so that the data collected is saturated data (Indrawan & Yaniawati, 2016). According to the same source, there are three steps to this model of data analysis: data reduction, data display, and conclusion drawing/verification.

In this study, triangulation was used to verify the accuracy of the data collected. According to (Sugiyono, 2013), triangulation is the phase of testing credibility in which data from multiple sources and times are analyzed. Source triangulation, data collection technique triangulation, and time are the three types of triangulation.

III. RESULTS AND DISCUSSION

Based on the results of in-depth interviews with multiple sources, supported by documentation studies on media publicity and related visual documents, it was determined that organizing *Konser 7 Ruang* special event resulted in positive outcomes for DSS Music, as evidenced by the presence of new clients and positive feedback from the public. This is consistent with Ruslan's (2016, p.237-238) explanation of the goals of organizing special events, which include demonstrating the credibility of the institution or product being represented and making a favorable impression on the target audience. The following are the outcomes of the analysis of *Konser 7 Ruang* special event based on the five phases of the event management procedure (Goldblatt, 2014).

1. Research

Referring to the event management process concept by Goldblatt (2014), in order to ensure an event runs smoothly, is able to achieve the desired goals, and reduces the risk of failure, the research phase should ideally be completed. This stage can be carried out by conducting a SWOT analysis (strengths, weaknesses, opportunities, and threats) or a 5W question analysis (what, when, where, why, who).

In organizing *Konser 7 Ruang*, DSS Music did not go through a research phase with a special method, where the research phase was conducted as the event progressed, or learning by doing and referring to the experience of organizing previous events, given that DSS Music also operates in the entertainment industry. DSS Music has also considered the SWOT elements and aspects of the 5W question, including the reasons and objectives for *Konser 7 Ruang*, the parties involved, particularly the audience and stakeholders such as partners, the timing and location of *Konser 7 Ruang*.

2. Design

Organizing a special event cannot be separated from the design element, which is the second stage in the event management process from Goldblatt (2014). As the organizer of a virtual music concert presented through the YouTube social media platform, DSS Music is particularly concerned with the viewing experience of the audience, so that the audio and visual aspects of *Konser 7 Ruang* will provide the best possible viewing experience. DSS Music ensures a standard-compliant audio system and a creative visual design in order to create a concert atmosphere comparable to a live performance.

(Pudjiastuti, 2013) describes the elements associated with audience experience, namely sense, think, act, relate, and feel. These elements were reflected in the design and execution of *Konser 7 Ruang*, where the elements of sense, act, and feel were realized through the concert's audio and visual design. *Konser 7 Ruang* also features interactive video conference sessions via the Zoom platform and activates the live chat column on YouTube as a venue for two-way communication with the audience. Regarding the think and relate components, (Pudjiastuti, 2013) suggests that special events should be able to cultivate the audience's understanding, skills, and self-interest. These two requirements can be satisfied by the interactive Zoom video conferencing session and the live chat column feature on YouTube.

3. Planning

Timing, tempo, and space are the three most important factors to consider when planning an event, according to Goldblatt (2014). Regarding the timing aspect, specifically time management, DSS Music admitted that it did not encounter significant challenges because it already had its own system and standards in place. The SOP can also be modified to accommodate the occurrence of unforeseen events (Standard of Operations).

The space aspect discusses the location of the event, where Goldblatt (2014) explains that the choice of an event's location should be based on the desired outcomes. DSS Music selected YouTube social media with the account name "DSS Music" as the "location" or media for holding

Konser 7 Ruang, with consideration for the concert's intended audience. YouTube is a social media channel that is part of the category of new media that can be accessed via the internet, where the internet itself is able to blur geographical boundaries and facilitate interaction between people in different locations (Nasrullah, 2014, p.14). DSS Music selected YouTube as the platform for organizing *Konser 7 Ruang* in order to reach the desired audience due to its accessibility and popularity. Moreover, DSS Music views YouTube as a revenue-generating channel that is simple to manage.

DSS Music possesses its own SOP and system in conjunction with the timing and tempo aspects. Tempo pertains to the rhythm or duration of teamwork, such as event planning, preparation, and execution (Goldblatt, 2014). *Konser 7 Ruang* lasted two hours, but the event schedule, the flow of the performers, and the ambiance were modified so that it could sometimes last longer. This is not a significant issue, as Goldblatt (2014) explains that in addition to the predetermined pace from the beginning, the event organizer is expected to be able to adapt the event's tempo to the needs of the guests.

4. Coordination

Goldblatt (2014) explained that coordination refers to cooperation and coordination between parties involved, such as between committees, performers, and other parties with an interest. DSS Music, as the coordinator, conducts regular internal coordination via online meetings via video conferencing platforms, coordination via messages via online chat and email applications, as well as face-to-face meetings. According to Pudjiastuti (2010, p.99), routine communication between event organizing team members contributes to the design, planning, and execution of an all-inclusive event. However, DSS Music encountered a number of obstacles both within the internal team and in coordination with the performing musicians, particularly in the form of technical obstacles relating to concert-related technology and systems. DSS Music solves this issue by providing education about the obstacles encountered. Having a positive rapport with the musicians and performers makes it easier to overcome this obstacle.

5. Evaluation

According to Goldblatt (2014), event organizers must conduct a comprehensive review of each stage that has been completed in order to determine whether the desired objectives have been met. *Konser 7 Ruang* is held episodically, or multiple times, so that DSS Music can conduct monthly evaluation stages. Aspects of the evaluation discussion include the technical constraints encountered in addition to other obstacles and difficulties. In addition, the evaluation results are then used as a guideline for the development of subsequent episodes of *Konser 7 Ruang*. Goldblatt (2014) also explained that the evaluation phase is a continuous process that is connected to the first phase, namely the research phase.

6. Company Image

Hawkins et al. (as cited in Kusmayadi (2012)) stated that the formation of a company's image occurs in five stages: exposure, attention, comprehensive, image, and behavior. In an interview with a member of the audience, it was discovered that DSS Music's efforts to organize *Konser 7 Ruang* have created a positive image in the minds of the public, namely DSS Music as a professional sound system company with a good reputation in the entertainment industry or domestic entertainment. The public also has an impression of DSS Music as a concerned company. Image is an impression based on a person's acquired knowledge and comprehension of a fact or reality (Ardianto & Soemirat, 2012). A good corporate image is expected to support the company, as well as provide benefits and room for the development of creativity for both the company's employees and the general public (Haryanto, 2020).

IV. CONCLUSION

DSS Music held *Konser 7 Ruang* in accordance with Goldblatt's special event implementation stage in the event management process, which included research, design, timing, space, and tempo determination at the planning stage, as well as coordination and evaluation. Through these five stages, a positive image of DSS Music is created in the eyes of the public, as evidenced by favorable public responses and impressions, as well as favorable attitudes and behaviors. In this study, the design element of the event management process concept is the most robust, while the research and evaluation elements still have room for improvement. Additionally, DSS Music encountered a number of technical obstacles in relation to the special event of *Konser 7 Ruang*.

This research is anticipated to serve as a point of reference for future research on special events, particularly in terms of virtual organization and the formation of a positive image for a company or organization. As a practical recommendation, the researcher suggests selecting DSS Music as the event organizer in order to further optimize the research phase using qualitative and quantitative pre-event research techniques. In addition, DSS Music can increase publications pertaining to *Konser 7 Ruang* or similar special events in the future, given the excellent opportunities for DSS Music to establish a positive public perception of the concerts and their organizers. This is also a strategy for overcoming the threat of other virtual concert competitors.

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