

POWER OF MEDIA IN INDUSTRIALIZATION OF BALINESE POP MUSIC

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ABSTRACT

The development of technology, the economic system, and the culture of new music, has caused the Balinese pop music to be industrialized since 1990s. The existence of many recording studios and musicians (composers, singers, and music players) and many other related products all over Bali has also contributed to this. Through the recording products, various types of direct performances and so forth have caused the Balinese pop music to be the commodity of the capitalistic pop culture which is preferred by society. Such industrialization is formed by the power of media (musicians), capitalistic power (the capital owner such as the producer/recording studio owner), and the power of media. This present study was conducted in order to identify the phenomenon of one of three powers in such industrialization, namely, the power of media, especially television.

The result of the study shows that the power of television media in the industrialization of the Balinese pop music is the resource which contributes to the distribution of products which are produced for the market or the prospective market in Bali. The television studio which plays the greatest role is the Bali TV. It was established in 2002, namely, the year when the political decentralization in Indonesia started, following the reformation era which started in 1998. Through the regional autonomy, the ethnical local cultures in Indonesia, including the Balinese pop music, were empowered. The Bali TV with "Ajeg Bali" as its ideology has what is called "Klip Bali", "Tembang Bali" (100% local)", and "Samatra Artis Bali" programs. The viewers from all over Bali like such programs very much. The more often they are presented (viewed and listened to), the more the Balinese pop music products obtain the promotional and marketing value. A great number of products, including the Balinese pop music, are continuously introduced to the society. The power of media has developed into capitalism and the Balinese community has become the object of its consumption.

Keywords: power of media, Balinese pop music, electronic media, television.

INTRODUCTION

The Balinese pop music, as the Balinese culture and language-based modern music, was pioneered by Anak Agung Made Cakra in 1970s. He released the song entitled "Kusir Dokar", which was popular and best selling in that decade and was

introduced through the Putra Dewata Band. Starting from the following decades, exactly in 1990s up to now (2015), the Balinese pop music has been industrialized. Technology, economic system, and the new musical culture have contributed to such industrialization.

The Balinese pop music has been made to be the capitalistic commodity by the capital owner, namely, the producer or the owner of the recording studio. The producer has been the center of the industrialization of the Balinese pop music. The capital owner has dominantly determined the products released. The sharing system implemented by the musicians such as the composers, arrangers, singers, and the music players and so forth has also contributed to such industrialization. The Balinese people have also consumed the Balinese pop musical products without being recognized that such products are all highly capitalistic, as they benefit the capital owner. As the heirs, owners, and the doers of the Balinese culture, they consume the Balinese culture-based products.

As a critical study, this present study discusses the power working within the phenomenon of the industrialization of the Balinese pop music. Bennet in Barker (2014: 62) knows that cultural studies are in the interdisciplinary domain in which a number of perspectives of various disciplines are selectively chosen to analyze the relationship between culture and power. Barker (2005: 12) shows that power is the central of the cultural studies.

The industrialization of the Balinese pop music has been caused by three different powers which are related to one another; they are the cultural power (the Balinese musicians, the capital power (the producer/owner of the recording studio), and the power of media, the audio-visual media in general and television in particular. The focus of the present study is the power of the television media which supports the distribution of the Balinese pop music which turns out to have determined the existence and continuity of its industrialization. In this present study, the television media refers to the Bali TV, which has the television studio which strongly shows its Balinese features.

RESEARH METHOD

This present study is a qualitative study with the paradigm of critical cultural studies. The data were collected through several interviews in which the interviewees are the informants such as the capital owner (the producer/studio owner),

musicians, the media crew, consumers, society, the government and so forth). The data were also collected through observation and library research. The data were analyzed qualitatively, which included, as stated by Miles and Huberman, data reduction, data presentation, and conclusion drawing.

DISCUSSION

The recording and performing products, the power of audio-visual media, especially television, have caused the Balinese pop music to be massively industrialized in every part of Bali Province in the last two and half decades. Widi Widian, Lolot, Bayu KW, Agung Wirasutha, Dek Ulik, Raka Sidan, and KIS Band have been the Balinese pop music star artists which cannot be separated from the history of industrialization since it started. The common/conventional and creative Balinese pop musical products have appeared. Although they have been theoretically created as different nuisances and/or genres, they have formed a special standardization in which the difference it shows is only the false individualization to make the products offered marketable. Apart from that, such standardization has been able to create many passive consumers. The Balinese pop music has also socially bound those who are involved in it (Ardini, 2015).

In the middle of the Balinese pop music capitalism, the phenomenon that the Balinese cultural elements are decreasing from the musicality of the Balinese pop music has also taken place. The pentatonic musical scale (referred to as *pelog*, *selendro*, and *pemero*) has almost disappeared and has been replaced with the diatonic one as in the Indonesian pop music and the Western pop music. The language (the poem) of the Balinese pop music has been getting mixed with other languages such as the Indonesian language and English language. The Balinese traditional musical equipment, which used to feature the Balinese pop music has been replaced by the equipment needed in the modern music. The way they are sung, the style how the musicians communicate, and the musician's performance (especially the singer) are getting similar to the global culture.

The industrialization of the Balinese pop music cannot be separated from the existence of the local television station, especially the Bali TV, the first local private TV station in Bali. The reason is that although in Bali there has been a half dependent government TV station (the TVRI Bali, half of its programs are self created and the other half should be connected (relied) with the central government, namely, the Central TVRI

in Jakarta), the space provided to the Balinese pop music is not as much as that provided by the private television stations. The TVRI Bali, which used to be named the TVRI Denpasar, was established in 1980s; however, the private television stations were established in 2000s. The Bali TV was established in 2002, the Dewata TV (currently referred to as Kompas TV Dewata) was established in 2007, the BMC (the Bali Music Channel) was established in 2010, and the Alam Bali TV was established in 2012. Among them, the only Bali TV is the television station which is merely local, whereas the others are not. From the pioneering aspect, presentation intensity and moral responsibility, the Bali TV has the paradigm of “Ajeg Bali” (the ideology of Balinization), which is the focus of the present study. One of the real forms of such an ideology is the development and maintenance of the Balinese pop music. At the same time, it has also empowered those who are involved in the Balinese pop music, meaning that almost all of its artists are the Balinese ethnic people who are Hindus.

The Bali TV or the Bali Ranadha Televisi with its motto “Matahari dari Bali” (the Sun from Bali) belongs to the Bali Post Media Group ‘Kelompok Media Bali Post (KMB/Bali Post Group), of which the headquarters are on Jalan Kebo Iwa 63A, Ubung Kaja, Denpasar. It was introduced on 26 May 2002 and has been the first local television station. Now it is the biggest and has been well-known in the world. Its target includes the middle social class to the upper class and modern life style without neglecting the Balinese culture. In general, the market segmentation which is aimed at by the Bali TV is the primary market (20-50 years or age), the secondary market (17-19 years of age), and the tertiary market (13-17 years of age). 90% of its programs are local, and 10% are universal. As already known, all such market shares are relevant to the average age of the market share of the Balinese pop music.

The Bali TV’s programs which are related to the Balinese pop musicians are “Klip Bali”, “Tembang Bali” (100% local), and “Samatra Artis Bali”. The “Klip Bali” is a program which presents the video clips of the Balinese pop music which is presented from Monday to Friday at 13.00-14.00 Indonesia Central Time. The “Tembang Bali” (100% Local) is the program selected by the viewers through telephone channel in which the viewers can choose the Balinese pop music available while sending messages. The program which is the favorite one of those who like the Balinese pop music (usually the Balinese ethnic people) from all over Indonesia is presented every Friday and Saturday, starting from 15.30 to 16.30 Indonesia Central Time. The “Samatra Artis Bali” used to be

the infotainment of the Balinese artists' lives, including the musicians of the Balinese pop music. Now, performances are added to the infotainment of the "Samatra Artis Bali" although the Minus One music is used. The program which presents all towns in Bali is presented every Sunday, starting from 20.00 to 21.00 Indonesia Central Time.

The Bali TV is better in regard to its superior program related to the development of the art of the Balinese pop music, which is referred to as the talent scouting. The objective is to find musicians in general and singers in particular. The BRTV (Bintang Radio dan Televisi) "the Radio and Television Star" has been carried out several times. Similar to the talent scouting such as the "Indonesian Idol" on RCTI or "Kontes Dangdut Indonesia (KDI) on MNC, the BRTV has produced the prospective Balinese pop musical stars. The graduates of the BTRV academy bear the name BRTV after their names as done on KDI and AFI (Akademi Fantasi Indosiar).

Indirectly, the Balinese pop musical products have also promoted and become the advertisements as they are presented intensively, especially on the television media such as the Bali TV. The more frequent such products are viewed and listened to, the more they have acquired the promotional and marketing values. In this way, the knowledge, understanding and experience of the listeners will be continuously enriched by the products which are intended to be sold. This tends to lead to the phenomenon of consumerism.

A famous postmodern philosopher, Jean Baudrillard, according to Martono (2011: 288) analyzes perfectly the role played by the mass media in the modern society (the consumption society) which is related to the development of capitalism. Capitalism cannot be separated from technology as it is through technology capitalism can develop its wings to control the world. The media used are advertisements. According to Baudrillard, advertisements are the expanded hand of capitalism which is easily controlled and easily controls the market. Through advertisements, every capitalistic product can be offered in a way which can persuade the consumers taste. The consumers seem to be made confused by various products offered through advertisements. Every advertisement offers the strengths of a different product; the consumers are left to choose, and advertisements will never be responsible for all the risks resulting from such advertisements.

According to Baudrillard in his book entitled *The Consumer Society: Myths and Structure*, the attentions of millions of people can be unified through television, and so

can their tastes and life styles. What is brought by television is an ideology; a world which can be well visualized, which can be well cut and which can be read through pictures. Then such pictures bring the ideologies of all strengths, the system of reading becomes the system of signs. The pictures on television are expected to be the metalanguage of the world which is absent, as a small number of the technical objects (Martono, 2011: 288).

Based on what was described above, it is reasonable if the power of capital (the producer/owner of the recording studio) which promotes products (the musical video clips) on television should pay expensive enough to the television station concerned. Furthermore, the television production cost is relatively more expensive than the production cost in the other media. So far, it can be stated that television has the commonest function (or which is the most visible to society) compared to the internet and radio media. It is here then the fact that the power of media will finally become capitalism takes place.

CONCLUSION AND SUGGESTION

It can be concluded that there is a positive correlation between the development of the industrialization of music and the opportunity provided by the television media to present the forms of music produced. Similarly, the industrialization of the Balinese pop music cannot be separated from the existence of the local television station, especially the private television station such as the Bali TV station. The Bali TV station significantly contributes to the distribution of the Balinese pop musical products. It has both direct and indirect functions. Its direct function is advertising the Balinese pop music and its indirect function is to present the video of the Balinese pop music, the Balinese pop music program, and the television infotainment program in which the Balinese pop musicians are presented. It seems that the ideology of the Bali TV, namely, "Ajeg Bali" makes it committed to keep revitalizing the Balinese pop music.

It is suggested that the Bali TV should positively communicate with all the parties such as (1) the government (the political aspect) of Bali which is concerned with the development and conservation of the Balinese pop music, (2) the industry of the Balinese pop music (the economic aspect) which involves the Balinese pop musicians, and (3) the Balinese community, especially the consumers (the cultural aspect). The objective is that the Balinese pop music will not become uprooted from the Balinese

cultural root. It is suggested to the Bali TV that it will be possible for the discourse of the illegal reproduction of the Balinese pop music in particular through the function it has. Therefore, it should give correct (legal) information to and educate the society to consume the legal products of the Balinese pop music. Further, it is suggested to the Bali TV that it should not use the Balinese pop music as the arena in which it develops its capitalism.

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