

MEDIA CAMPAIGN DESIGN FOR INTRODUCTION OF “GENDANG TELU SENDALANEN”

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Abstract: *Gendang telu sendalanen* is one of the Karo's ensemble, which in ancient times it is often used in various ceremonies such as healing procession, funeral, housewarming, wedding, etc. However, lately the existence of this traditional music ensemble begins to disappear. In fact, many Karo's youth generation do not know the Karo's traditional ensemble. There are several main factors that lead to the disappearance of traditional music ensemble, for example, they think that the music is considered boring, monotone, and old-fashioned. Therefore, to reignite the interest and awareness of young people for this Karo's traditional music the strategy and media campaign are needed. The methods used in data collection are observation, interview, and literature study. The data obtained are then processed by a SWOT analysis as the basis for creating the strategy of "Media Campaign Design for Introduction of Gendang Telu Sendalanen". Campaign strategy used is by creating a video shown on the socialization of the *gendang telu sendalanen*. In addition the supporting media used are poster, billboard, gimmick, and others. This campaign is expected to help raise awareness of the young generation to keep, love and preserve Karo's *gendang telu sendalanen*.

Keywords: *Awareness, Campaign, Karo's Young Generation*

1. INTRODUCTION

In the Karo tribe, the role of *gendang telu sendalanen* musical instruments has started to develop since 1907 with the advent of the traditional musical arts (ensemble) *gendang telu sendalanen* at the handover ceremony of Kingship of the Dutch colonial government in Seribudolok. Instruments used in *gendang telu sendalanen* ensemble consist of a *kulcapi* or *balobat*, *keteng-keteng* and a bowl or *penganak*. Players in this ensemble are called *penggual*.

Most of the Karo's young generation especially those who have migrated do not know that the ancient traditional musical instruments of Karo roles in various activities in ceremonies and religious such as funerals, marriages, entering new house, the treatment of the king, the departure to the battlefield, *guro-guro aron* (young people party), and so forth (Sebayang, 1995: 29).

Yet now *gendang telu sendalanen* is very rarely used in Karo traditional ceremonies. As Karo humanists named Bangun Tarigan Sibero, and *kepala dinas budaya dan pariwisata kab. Karo* (the head of the Karo's culture and tourism department) said, from the side of Karo's young generation, so many Karo's young generation less interest in learning and preserving this ensemble, because of traditional music considered boring and old-fashioned for the Karo's young generation.

Many young people who know the instrument contained in the drum ensemble *gendang telu sendalanen* such as *keteng-keteng*, *kulcapi*, *balobat*, and others, but they do not know what *gendang telu sendalanen* is. *Gendang telu sendalanen* much more easily obtained in terms of materials, manufacture, and play a musical instrument. Even some articles say that one of the musical instruments in the *gendang telu sendalanen* ensemble, which is *Gendang singindungi* is the world's smallest percussion.

However things it could not raise the popularity of this traditional music art today. Referring to some of the phenomena above, campaign about this traditional art is extremely needed, so that the

target audience can aware, respect, proud to participate in preserving the art of traditional *gendang telu sendalanan*. In this journal, the author will found what media that appropriate to convey awareness campaigns art of traditional music (ensemble) *gendang telu sendalanan* are.

2. THEORETICAL BACKGROUND

Rogers and Storey (1987) defines the campaign as "a series of communication actions planned with the aim of creating a certain effect on a large number of audiences that is sustainable at a certain time". Referring to this definition then any activity communication campaigns must be at least four things (1) action campaign aimed to create the effect or impact of certain (2) the number of large target audience (3) are usually concentrated in a certain period of time and (4) begin organized a series of communication actions.

Besides the four main characteristics above, the campaign also has other characteristics, namely a clear source, which became the initiators, the designer, the transmitter is also in charge of a product campaign (campaign makers), so that each individual who receives campaign messages can identify even evaluate the credibility of the source of the message any time. To make this campaign, there is need visual communication design. Visual communication design or formerly known as graphic design is one of the new emerging field of science known by the people of Indonesia since the 60s. Its presence along with the development industry in various fields that need promotion and labeling to support product promotions. The development of print and digital media also helped spur the development of Visual communication design.

1. Color

Color is an important element in the design objects. With color, we can show the identity or image to be conveyed. Well in conveying the message or the distinguishing characteristics clearly. Color is a very important factor in the design, each color has a different character and nature as well. In every country color has a different meaning. Yet the meaning of the following colors based on the scope of the universal.

- Red : The color of the most emotional and tend to be extreme. Symbolizes aggressiveness, courage, passion, confidence, passion, strength, and vitality.
- Pink : The color favored by many women implies something soft and pleasant, love, affection, feminine.
- Blue : Sky element, water, and air, associated with nature, symbolizing harmony, giving an impression of space, loyalty, serenity, sensitive, confidence.
- Yellow : Improve concentration, this color symbolizes the color of friendship, optimism, relaxed, happy, hope, tolerance, prominent, eccentric.
- Green : It symbolizes nature, life, and a symbol of fertility, healthy, natural.
- Orange : Symbolizing socialization, joy, warmth, fresh, spirit, and energy.
- Purple : Gives the impression of spiritual, mythical, mysterious, and is able to attract attention, wealth, and nobility.
- Brown : It is a natural, neutral colors, warm, grounded and stable, bring comfort, giving the impression of elegance, well-being, and elegant.
- Gray : It symbolizes simplicity, intellect, futuristic, millennium.
- Black : The color is strong and confident, full protection, masculine, elegant, dramatic, and mysterious.

2. Typography

Typography worked as a science or strategies that involve working methods of settlement layout, shape, size, and properties which all have a specific purpose. Especially aesthetics. Then, workspace typography only be part of the great work of visual communication design. Furthermore, typography in this case as a "visual language", which means the language that can be seen.

3. Illustration

Illustrations is the art of drawing that used to give an explanation on the intent or purpose beyond visually. In its development, the illustrations are more turned out to be not only useful as a means of supporting the story, but can also decorate an empty space. For example in magazines, newspapers, tabloids, and others. Illustrations can take many forms, such as works of art sketching, painting, graphic, caricature, and lately even use a bitmap image to the photo work.

4. Logo

Logo is the condensation of the logotype. The term new logo appeared in 1937 and it is now more popular than the term logotype. Logos can use any element: writing, logogram, illustrations, and others. Many also said that the logo is an image element/symbol in the visual identity. (Rustan, 2009: 13).

To support the visual of this campaign, the author use cinematography theory. Which is: Camera angle.

- a. Bird Eye View. Shooting from above at a certain height so that shows such a vast environment with other objects that appear below are so small. Shooting this way is usually by helicopter or from high buildings.
- b. High Angle. The technique of taking pictures with camera angles just above the object, shooting like this have the meaning of dramatic like small or dwarf.
- c. Low Angle. This shooting technique to get an image from the bottom of the object, shooting angle is the opposite of the high angle. The impression that caused the glory. Usually, this technique is often used to make a monster or a giant human character.
- d. Eye Level. Taking pictures with the viewpoint of the object at eye level, there is no particular dramatic impression obtained from this eye level, there is only shown the eye view of a person that standing.
- e. Frog Level. This angle is taken parallel to the surface of the object to be very large. Inside of the campaign video that used as main media talk about tradisional music. Generally, there are several distinctive features of traditional music. From some of the characteristics of traditional music can be grouped into seven important parts, which are learned orally, has no notation, informal, players are not specialized, lyrics speaking regions, more involving traditional musical instruments, is part of their culture.

3. THE RESEARCH METHOD

The method used in this design is qualitative, author has done some interviews with several sources by teleconference, or meet directly with the speaker. In excerpts Moleong (2014: 4) which derived from the book "Metodologi Penelitian Kualitatif", qualitative method was described as a research procedure that produces descriptive data in the form of written or spoken words and observable behaviors.

1. Methods of Observation

The author visited the community of Karo's young generation in Bandung and Medan, as well as personally observed the instrument that is *gendang telu sendalanan* ensemble. Author also made questionnaire that was spread to 122 Karo's people to achieved sample data.

2. Interview Method

Qualitative data collection method was done through interviews (10-20 minutes for each interviews), accompanied by Karo's traditional music observer, Bangun Tarigan Sibero, Karo' head of the department of culture and tourism, Dinasty Sitepu, as well as 3 Indonesian national musicians, Barry Likumahuwa, Gusti Hendy (GIGI), and Yura Yunita. Book

3. Study Method

Collection of secondary data conducted by the author was by collecting articles obtained from the Internet, culture video on youtube, as well as cultural books obtained from the GBKP library in order to get accurate data.

The main problem that is addressed here was of educating Karo's traditional music ensemble to its young generation. And the specific ensemble that was introduced to be socialized is *gendang telu sendalanan*. Target audience / goal of this design is the Karo young generation in Medan.

As stated by Thomas Lickona, the young generation is the most noticeable hope of nation's future. Prospects and fate of the nation is in their hands. Concern for young generation's future equals to concern for the future of their country (Molan, 2015: 9). Additionally, author segmentation in this campaign is Karo's young generation (18-25 years old) living in North Sumatra. Young adults have become the target audience because according to the theory of developmental psychology, (Hurlock, 1980) early adulthood is considered to be more productive, emotionally stable and committed (more seeking information in an individual).

4. RESULT AND DISCUSSION

1. Consumer Insight

The result of observations from Karo's young generation (18-25 years old) are:

- a. They tend to enjoy being in a crowd and do discussions in a group.
- b. They prefer visual images than reading.
- c. They thrive by using social media.
- d. They are high spirited and love hanging out.
- e. They enjoy uniqueness, something that is eye-catching, different, modern, and simple.

2. Unique Selling Point (USP)

The advantages of this video campaign on social media is that it will be easier for them to understand, to engage with the information, and to absorb all the different issues. In addition, the visual form of video, allows the target audience to capture the information or message more clearly. As young generation loves social media, this campaign have higher chance of exposure. Impressionable adolescent psychology becomes the focus of this campaign, if the campaign message has been embedded in their minds, then unconsciously they will follow the direction of the message.

To facilitate the target audience to easily digest the message, this video is divided into 3 parts; some of the history of *gendang telu sendalanan*, punctuated with some facts about the problem that is happening among Karo's young generation, and some clip of *penggual* playing *gendang telu sendalanan* music. In addition, to support the message, modern music combined with traditional music was used as its soundtrack. Message to be conveyed in the campaign video is "*Kita si Meteh Gendang telu Sendalanan*" which means "We know *gendang telu sendalanan*". Meaning, we, as the Karo's young generation should know and conserve this *gendang telu sendalanan*.

Strategy approach used in this campaign are :

1. Psychology; Consider the circumstances, lifestyle, characteristics, and behavior of target audience, the psychological approach is done through the media, such as instagram. Because social media has truly become the target audiences' lifestyle
2. Empathy; To attract attention and arouse the psychological state of target audience, that will affect the mental state that help makes the person watching share the same feeling with the message that was portrayed. This approach is done through a campaign video on youtube, hopefully it touch the psychology of the target audience.
3. Rational; Providing information as clear as possible with facts. Hopefully the message can be taken as important and become the audiences food for thoughts. This approach is done by the provision of information through one of the supporting media, which is the website.

Gendang telu sendalanan introduction video is focused on the Karo's young generation, men and women, therefore it needs to be both educational and informative. Education element will explain the history, production process, and the type of *gendang telu sendalanan* instrument. It information, music instruments photos, and interview video with cultural observers and government agencies. Media strategy that used in this campaign is AISAS.

- a. Logo; Logo design was divided into two part, logogram and logotype. Logogram that is used became the symbol of the *gendang telu sendalanan* instrument form. Logotype displayed a typographical "Kita Si Meteh". Font that used is san serif type. The font is named : Harabar. This font gives the impression of a modern font yet it is not too stiff. The colors used in the logo is adapted to the overall concept of the website design which is black, white, gray. These colors convey messages such as: black gives the impression of an exotic, solid, and sturdy impression of traditional music's strength. The white color gives the impression of something neutral. The gray color represents the impression of luxury, elegant, simple, and clever approach.



Figure 2 campaign logo
Source: Personal Documentation

- b. Campaign media; The supporting media used in the "Kita si Meteh" campaign are gimmick, posters, billboards, print ads, calendar, car branding, wall advertising, radio and music album in the form of CD, x banner , and traditional music competition.



Figure 2 printed & social media
Source: Personal Documentation



Figure 3 gimmick
Source: Personal Documentation

- c. Video; Video in this campaign contains interactive interviews video with some cultural observers as a resource. This campaign video is divided to several parts, which is the history, the creating process (behind the scenes), and the information about *gendang telu sendalanan*. Photos used to describe Karo's traditional music is a photograph of *penggual* which is play *gendang singanaki*.



Figure 4 video campaign clip
Source: Personal Documentation

- d. Typography ; Font that was used in this campaign is san serif type. It was chosen for its simple and modern design. The font is named: Harabara. This font placed in headlines. In this campaign does not use a serif font, because serif type looks more relaxed and easy to read.



Figure 5 typography
Source: Personal Documentation

5. CONCLUSION

This social campaign idea was raised from the dying interest of Karo's young generation to their own culture and history, in this case, especially about *gendang telu sendalanan* ensemble. According to interviews with several experts and data researches, the problem most likely occurs out of lack of socialization and lack of media representation that should have been the platform of information for Karo's young generation.

The campaign video entitled "Kita si Meteh" (video of interviews and invitation for Karo's young generation to preserve its culture) was used as the main media platform to socialize *gendang telu sendalanan*. Karo's young generation are expected to be more aware of their own culture; in hope that Karo's culture, its identity, will not fade alongside time or get claimed by other countries. Hopefully, this approach through messaging strategies, visual strategies and creative strategies that have been conceptualized and designed as specific as possible can help build awareness of Karo's young generation to care more of their traditional culture.

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