

STRATEGY TO POPULARIZE HIP-HOP MUSIC THROUGH DIGITAL PLATFORMS IN JAYAPURA PAPUA

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Abstract: Currently, hip-hop music is very active in eastern Indonesia, including in Papua. Hip-hop music seems to be the identity and hallmark of the musical tastes of the Papuan youth. Hip-hop music is so popular that eventually many people work in the Hip-hop music field. Therefore, this article focuses on the development of hip-hop music in the city of Jayapura, the emergence of a community of hip-hop music lovers and activists and the ways that have been developed to popularize Hip-hop music in Papua. The research method used is qualitative descriptive, with a combination of field research data collection techniques with literature study. The research instrument used in this research is the researcher as the main instrument, and as a supporting instrument, a sound and image recording device is also used along with a fieldnote which functions as a reflection tool while in the field. Data analysis includes the stages of data reduction, data display, and drawing conclusions. The results showed that Hip-hop was very much in demand by young people in Jayapura, Papua. Because in this hip-hop music does not limit them in expression and creation. Then hip-hop music is identical with black people who make it part of their identity. Then the hip-hop music popularity strategy developed by rappers in Papua is to publish their work through digital platforms such as YouTube, Spotify.

Keywords: Hip-Hop music, Papua, strategy, popularity, digital

INTRODUCTION

Hip Hop music which is characterized by Rap has become a very popular genre of music in Indonesia today. With increasing interest, many rappers have appeared on television and have also appeared on social media, for example on YouTube. The development of Hip-Hop music in Indonesia began in the 1990s, which was pioneered by Iwa Kusuma as the first male rapper, and Denada as the first female rapper, although Denada has now switched to other music genres. Iwa Kusuma, as a pioneer of rap music in Indonesia, has become a rap legend who has inspired the emergence of a line of rap musicians in Indonesia, with the distinctive style and rhyme, not least for musicians in Eastern Indonesia in Papua (Richards, 2015; Pradana, 2016).; Rizky, 2017; Dwiyacita, 2017; Sukmawati, 2019; Faisal & Annisa, 2019).

In Papua today, Hip Hop is a musical genre much loved by teenagers. Certainly, the influx of Hip Hop in Papua is not yet known, but according to Richard (in Sukmawati, 2018) the entry of new digital platform as a result of the modernists, the formation of the electrical grid more stable, and increased access to money makes music easy for the people of Manokwari to consume, in Papua. They gain access to music Hip Hop through impressions music on MTV and the Internet. Then they download it on laptops, android-based phones, and to other music players.

The touch of Hip-Hop music with the people of Jayapura City began in the periode, at that time, Hip hop music began to enter through interaction with the outside world as a process of globalization through electronic media such as radio. The music lovers of Hip Hop,

which is dominated by teenagers, listen to their favorite music through the radio playing and was taken while *hanging out* on city streets, often they express ways to enjoy music Hip Hop with attractions *breakdances* making a spectacle well as entertainment for other people, scenes like this are very often found at that time.

However, the rapid advancement of technology and increased access to *resource* over the Internet has introduced fans of Hip Hop in Jayapura know some elements of Hip Hop, such as *rap, beatbox, Disc Jockey, graffiti* and *Breakdances*, causing the fans music Hip Hop Papua also began to vary in expressing and music fanatic Hip Hop. This has subsequently spawned a wide range of community Rahim every element music Hip Hop, such as the community of fans, connoisseurs or perpetrators at the Rap elements music Hip Hop, one of them contained Jayapura is' Jay- T own Connections. Jay- T own Connection was founded in 2014 in Jayapura City, which was formed to bring together the entire Rap community which is fragmented and scattered throughout the plains of Hollandia. The existence of the Jay-Town Connection is a place to unite the dispersed rap community, so that they know each other and can collaborate to hold *events* or work together.

Not just being a fan community for Rap fans, Rap fanatics in the city of Jayapura have started to work directly on making works in the Rapper field and trying to become a professional rapper. This was pioneered since one of the national rappers in the country, namely Saykoji, who once held a tour and concert to Jayapura City in 2006. At the concert, Saykoji distributed Fruity Loop and Adobe Audition software to compose songs and become a provision for local Rapper enthusiasts to work. Since then, Hip Hop music has started to enter and be performed and has sparked the emergence and spread of the rapper community in Papua, especially in Jayapura City.

The first generation of rappers formed communities that Start East, The Police, Peace Melanesia, Jump Slick, who began to enliven the Black Gangsta Hip Hop music in Papua, since it music Hip Hop continues to grow. The community of rappers and singers in Jayapura with their trademark sings with regular rhymes and *flow* notes that are like people who are talking, not singing. Rap singers or rappers with their characteristics are often labelled as *talkative*, the songs they create, and sing are seen as unlike songs in general with more varied tones (Anas, et al, 2020). Whereby this article focuses on the study of the process of hip-hop music, and strategies developed to popularize hip-hop music in the city of Jayapura Papua.

METHOD

This research is a type of qualitative descriptive research that uses an ethnographic approach that focuses on studies of Hip-hop music activists who are concentrated in the field of Rap in Jayapura City which is seen as a popular culture phenomenon formed through the process of globalization of cultural mobility which is transformed into Hip-hop music in Papua. The research instrument used in this research is the researcher as the main instrument, and as a supporting instrument, a sound and image recording device is also used along with a fieldnote which functions as a reflection tool while in the field. The technique of determining the informants was chosen by Snowball, by setting one key informant as well as a guide to guide the next informant. The informants involved in this study were 15 Hip-hop music activists in Jayapura City, Papua.

Then the data collection techniques used were observation, interviews, and FGD (Focus Group Discussion). When carrying out this research, do not forget to pay attention to the issue of research ethics to respect the privacy of informants and the presence of researchers as much as possible not to interfere with their daily activities. Then the data analysis technique used in this study refers to that described by Creswell (2012) which uses 5 steps, namely: Processing and preparing data for analysis, Reading the entire data, Analyzing

in more detail by coding the data. Applying the coding process is to describe settings, people, categories and themes, and describe themes presented in narrative form.

FINDINGS AND DISCUSSION

History of Hip-hop musicians in the city of Jayapura

The emergence of Hip-hop music in Jayapura Papua started from D'angky who brought the flow of Rap, a KGB youth church community which is often visited by young missionaries from America. The young missionaries came for spiritual tours in Jayapura, sightseeing and sharing knowledge with young people in the church community. When they arrived, there was a young missionary named Big Daddy Kiss who brought a DJ equipment to be introduced to the church youth. At that time, Papuan youths were still involved in street dancing. Then Big Daddy Kiss taught Rap, articulation in rapping to D'angky and the church youth.

The teaching of Rap knowledge that has been passed down by Big Daddy Kids became the main trigger for the development of Rap music in Jayapura. D'angky and the church youth groups who are students of Big Daddy Kids took the initiative to hold the first Rap music event in Papua, by inviting one of the National Rappers, which is also an opportunity to improve their skills by studying with Indonesian rappers. The result of deliberation decided to invite Saykoji. Igor, or better known as Saykoji is a rapper from Indonesia

Around 2006 missionaries came and taught the late D'Angky, then D'Angky taught us that because we are a youth church community, there was an initiative from church friends to invite Saykoji for the first time in Papua. During the fundraising process, a bazaar was held to raise funds to invite Saykoji, then a concert was held at the Brimob field in 2006. Star East was one of the first rap groups in Jayapura, their hit song was entitled "Cuma ko only" with the theme of love. Initially Star East was a band, then they came to the Saykoji concert, then friends from Start East came to meet and talk to the church youth group, the KGB who held the concert, and then invited some of them to join the Start East group, but one of them refused, namely brother Randy. Brother Randy refused to join because he felt he could stand alone, finally the one who joined the Start East group was brother D'Angky from there. Rap music began to develop and then the second generation began to appear such as DXH, Abe Rap, Boy Rap Polimak.

As time goes by there are pros and cons in Rap Music, there are people who insult one race then an incident occurred in one area in the city of Jayapura, precisely in Yoka in 2010 where a village was attacked and destroyed to the ground just because of a Rap song. because of that incident Randy and other rap friends had been silent for 3 or 4 months because of this case. And at that time the people rejected the music because the Rap song at that time only contained insults and insults in Rap terms called Diss songs. At that time there were no rap songs that were pleasant to hear like now that we often hear, there was one complex that dissed each other with other complexes, but over time Rap finally made those who were looked down on yesterday from only with rap music or Hip-Hop music and the acts they perform can be something that people look up to and respect.

The development of Hip-Hop music from 2006 until now is very rapid if in the past most Hip-Hop songs were Diss songs which contained insults but now Rap children have thought more advanced and could be smarter in making works that suit the ears of Rap music lovers and other people. Rap music in the current era is very diverse, ranging from sub-genres that have developed from Old School to New School and themes from live stories, love stories to parties, and in terms of beat or instrumental sounds, they are now more unique.

Then, in the process of forming a community of hip-hop music activists in Jayapura City. In the first generation there were only groups and there was no community because at that time the ego of each rapper was still high so they could not unite. The Rapper Community

emerged when the second generation of the community was The Crossing, Is Gang, Jay Town Connection, Para-para–Hip Hop, Blackers. The crossing was founded in 2011. Initially, Alta gave an example to his friends as follows:

“kenapa tong tra bikin macam timnas begitu, seperti sepak bola begitu, kalo Rap gabung-gabungan grup-grup yang ada di sini, biar tong sama-sama, jang jalan sendiri-sendiri” (Alta)

The meaning of the quote above is that Alta gave advice to his friends that why don't we make the national team like football, to combine existing groups so that they can be together and be embraced as one, so they don't go alone. Over time the community was formed, and the pioneers of The Crossing community were Agus Freedom, Brian, Paul, Alta.

Jay Town Connection was officially formed on September 24, 2013 and they made a big move in the arts building in Papua Province, actually the founder groups of DXH, Abe Rap, Antarabes, Waena Finest, B Triple Seven, Study Rap, Peace Melanesia, Boy Rap Polimak, they are already good friends and have gathered before there was a Jay town community in a Jayapura Rap forum, but in 2013 this community was formed, the idea was from the founders' group friends, at first they all often played at Abe Rap Headquarters, finally they discussed to try to make a big movement, Gix Hip Hop where there are Dancer, Beat Boxer, DJ, Graffiti not just Rap. So, the event was not the first Rap event but the first Moveman from Jaytown Hip Hop united, it involved all elements of Hip Hop. The things that are prepared, such as tools, sound systems, they have to sell, said *kaka* Epo:

“kita perlu jualan, jual teh, jual kopi, jual rw (daging anjing), terus mohon sana mohon sini meskipun tidak dibantu akhirnya dari hasil jualan bazar-bazar tersebut kita bisa sewa sound sistem yang dibilang bagus juga tidak yang penting kita bisa ekspresikan di atas panggung. (Kaka Epo)

To get tools such as a sound system they make money by means of bazaars such as selling drinks and food and, they beg and ask for help but they are not assisted or responded to but the results of the bazaar they can rent a sound system even if it is modes.

Events or competitions in Jayapura are rarely held unless there are political parties, ideally Hip-Hop children to strengthen the community of fellow Hip hop children they usually make events such as Rap battle competitions and gigs or performances. The most active in the event used to be Rap and Dance before again there were graffiti, beat boxes, and DJs who used to join. *Kaka* Epo himself became one of the hosts in Jayapura *Baribut* because it was *kaka* Epo who made the event, the event itself started in 2016 after returning from Java to Jayapura. *Kaka* Epo made an indication of the gigs or movement of a Hip-Hop event called Jayapura *baribu*. The following is an explanation from *kk* Epo regarding the event that he did:

Dulu waktu 2016 sa buat acara jayapura baribut setiap minggu sebelumnya juga 2014, 2015 namanya masih Hip Hop asongan setiap minggu ada tetapi ketika 2016 akhir hingga 2017 itu agak fakum itu mungkin setahun ada 4 kali sampai tiba-tiba akhirnya lock down. (Kaka Epo)

According to his quote above, in 2016 *Kaka* Epo made the Jayapura *Baribut* event every week, from 2014 to 2015 the name of the event was still called Hip Hop Asongan and the name of the event was changed in 2016 when *Kaka* Epo returned from Java and returned to make another event called Asongan. named Jayapura *Baribut*. In 2017 the event was a bit

constrained due to busyness so that the event which was previously held every week ended up only being able to do about four events a year until the city of Jayapura experienced a lock down and activity restrictions since the Covid-19 Pandemic in 2020 until now.

Hip Hop popularity strategy in Jayapura city

Rap music performers used to popularize their Hip-hop Rap music by sending it via Bluetooth from one cellphone to another, sending it to angkot drivers so that angkot drivers play it in their cars and can be heard by passengers and people around, then there are events such as huts, political events and others that involve them, over time a website called Reverbnation appears. Then YouTube appeared and on the emergence of this Youtube platform they felt very helpful because YouTube has added from Google so they can get income from them uploading their work through YouTube. When they go viral on Youtube they will be invited to be guest stars in various events. for now, many platforms have sprung up such as Spotify, Joox, iTunes and many more, so that it can help Rap music activists a little in terms of income.

As for the strategy to get rid of the bad stigma about rappers themselves, they have their own ways, one of which according to Epo's brother is as follows:

Caranya kitong kurangi lagu yang saling menjatuhkan, mencaci orang dalam hal ini sesama Rapper dan memproduksi lagu yang benar-benar membicarakan hal-hal yang sangat penting seperti isu sosial yang terjadi di tanah Papua, realita di sekitar kitong, itu bisa menjadi lagu yang memang menghibur dan memotifasi orang memberikan spirit dan itu orang akan menilai wah itu Rapper keren sekali bisa menyanyi seperti itu, di sisi lain juga ada dengan Movement pergerakan dengan cara bikin Gigs acara di pinggir jalan seperti yang sa sering buat Jayapura Baribut. (Kaka Epo)

That in order to get rid of bad stigmas against rappers, we must reduce songs that are destructive in the sense of mutual diss among other rappers, but instead create a work that talks about the realities around us, such as social issues that occur especially in Papua itself. And make songs in a direction that is more uplifting or motivating, so that later people will feel impressed with Rap. On the other hand, they also make gigs or Hip Hop events with a small space as a show and to entertain the public.

Kitong di sini banyak sekali talenta-talenta tapi kurang di pemasaran saja Cuma di situ-situ saja, padahal bagus-bagus lagunya, belum ada wadahlah (Alta)

The explanation above shows that Papua itself has a lot of talents in rap music, but there are only a few places to accommodate those who have talent.

Mempromosikan media paling utama Media Sosial, karena semua Rapper lagunya dong kasi naik di youtube, promosikan lewat facebook, instagram, whatsapp, share link dan lain-lain (Theo)

The way they promote their works is through social media because social media itself is the most important media in the current era, namely by uploading their works or songs on YouTube and then promoting them through Facebook, Instagram, WhatsApp and social media. other. By sharing the YouTube link or sharing coming soon (short video). The strategies developed in working in the field of rap music are the following explanation from Ipey:

Berusah untuk tetap produktif, harus lebih kreatif, harus beda, jika ada sebuah grup yang membuat lagu bagus kita harus termotivasi untuk membuat lagu yang lebih bagus lagi sehingga itu membuat diri termotifasi untuk terus berkarya sehingga hal itu membuat Rap kita terjaga. (Ipey)

Everything if it is not developed, it will certainly be abandoned and lost for that so that rap music does not disappear into time and still exists, Rappers have their own way, basically they are still productive, must remain creative, make other groups or rivals as an impetus to make works that are better than them so that they can always work so that the work is maintained. Another important thing is to always look for new references, make relationships, improve the quality of music, always keep up with the times, look different, and create movements, create media to raise generations and invite other generations so that there are successors.

Strategy is the accumulation of capital used by agents to stay in a domain to achieve goals. Hip Hop and Rapper music undergo a dialectical process between structures and agents in popularizing it. In the community structure in the city of Jayapura, there are stigmas and stereotypes against Hip Hop and Rapper music which continue to be massively produced. However, Rapper activists as agents also develop strategies by accumulating their own capital to *counter* this. Based on the informants' explanations above, the strategy developed is educative. The educative way is to get rid of the bad stigma about rappers, for example, making songs that raise issues that are happening around and that raises Papuan culture. And create events that raise generations. In addition to popularizing Hip Hop music through social media such as Youtube, Facebook, Instagram and WhatsApp.

CONCLUSIONS

The strategy popularizes by Rapper music Hip-hop is an educative strategy because there are bad stigmas that think that Rap Music is music that has no meaning and music that cannot produce, so the rappers use an educative strategy in order to get rid of these stigmas. In popularizing rap music, rappers in the old era sent their music via mobile devices to cell phones or copied them to memory or flash drives. In the current era, rappers are popularizing and promoting their music through social media, which is initially uploaded to YouTube, then the link is shared via Facebook, Instagram, WhatsApp and other social media.

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