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## Artificial Consumption Needs through Social Media Account: Case Analysis of Synchronize Festival 2020

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## Crisis in Indonesian Live Music Industry During Pandemic: Case Analysis of Synchronize Festival 2020

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### **Abstract**

The global ramifications of Covid-19 are experienced by various sectors, including the live music industry. The sector has become one of many sources of income for the Indonesian creative economy and tourism industry. The live music industry needs to survive while losing half of the significant income streams. This study examined the implementation of crisis response strategy and innovation adaptation done by the promotor of one of the annual music festivals in Indonesia, Synchronize Festival, using Situational Crisis Communication Theory (SCCT) and Diffusion of Innovations as the main framework. The study was conducted using a qualitative approach with case method analysis. Results showed that in handling a crisis, the organiser implemented crisis response strategies. The first one was rebuilding posture, shown through the official statement that includes apology as well as compensation offer. The other strategy was bolstering posture, including reminding, ingratiation, as well as victimage through Synchronize Festival's social media activity. The social media posts consisted of throwbacks to previous event photos, appreciation to all musicians and parties involved, and a reminder that all parties, including the organiser, performers, crew members, and audiences, were victims of the pandemic.

*Keywords: Situational Crisis Communication Theory (SCCT), diffusion of innovations, crisis, live music industry, pandemic*

### **INTRODUCTION**

The year 2020 proves how a public health crisis can spread beyond geographic boundaries and be felt across industry sectors on a global scale. In many countries, the government's response to the crisis caused by the Covid-19 pandemic is to establish a lockdown & social distancing policy. This policy created a crisis for many organisations because of the imposed restrictions (Coombs, Holladay, & White, 2020). One of the industrial sub-sectors whose activities have almost completely stopped during the pandemic is the music show industry, part of the creative industry. According to the Indonesian Art Coalition, as of April 2020, there were 234 art events cancelled or

postponed due to the pandemic, including 113 concerts, tours and music festivals (Koalisi Seni, n.d.). In fact, 50% of the industry's main profits are derived from ticket sales from live or offline performances (World Economic Forum, 2020). In Indonesia itself, various music festivals and concerts are one of the drivers of the domestic economy. Music festivals such as Prambanan Jazz, Java Jazz, Synchronize Festival, to the Jakarta Warehouse Project invite hundreds of thousands of spectators every year. Not to mention the thousands of concerts of various genres held all over the country. In 2019, the government received entertainment taxes and income from the creative economy of SGD 10 million (Koran Tempo, 2020). The organisation of music events also contributes significantly to regional income; for example, from the Jakarta Warehouse Project music event held for two days in 2017, the DKI Jakarta Provincial Government received tax revenues of SGD 100,000 (Warta Ekonomi, 2019). In addition, according to data from the Central Statistics Agency (or BPS), in 2015, there were 15.9 million Indonesians who worked in the creative sector. So, it can be interpreted that at least 15.9 million people depend on the creative industry for their lives (Fix Indonesia, 2020). Due to the postponement of art events and activities due to the pandemic, from a financial perspective, creative workers and other arts workers, including stage crews, lighting stylists, sound engineers, curators, and so on, have also lost their primary source of income (Koalisi Seni, 2020).

The Synchronize Festival is one of the hundreds of music events in Indonesia that have been cancelled or postponed due to the pandemic. Synchronize Festival is an annual music festival that features local musicians. This project is the result of a collaboration between local music record label Demajors and promoter Dyandra Promosindo. In addition to music performances, the Synchronize Festival also presents other curations in outdoor cinema, art and merchandise exhibitions, music exhibitions (records), and food and beverage (F&B) tenants. This music festival was first held in 2000 and then held regularly again, starting in 2016 at the Gambir Expo, Kemayoran, Central Jakarta. Every year, Synchronize Fest features more than 100 local musicians across genres and decades, ranging from music from the 70s, 80s, 90s and 2000s (Synchronize Festival, n. d.). From 2016 to 2018, the number of viewers who attended increased by 134 per cent (Kompas.com, 2019). Due to the current pandemic, Synchronize Festival must adapt to the crisis in order to survive financially, while maintaining trust and good relations with potential audiences, performers, production crew, and other parties involved in the event.

Previous studies from a psychological perspective conducted by Messick (2020) indicated that the Covid-19 pandemic significantly impacted music groups, managers, promoters, agencies, and record labels. Musicians report the negative affective and financial impact

of the pandemic. Nevertheless, at the same time, the musicians also get supportive support from their fans. Another study by Brunt & Nelligan (2020) describes the mental health crisis experienced by the music industry in Australia during the pandemic through narratives contained in the media, namely grief and loss, support for creativity and health, adaptation to the new normal, and a picture of the future after the pandemic.

The adaptations and innovations made by the music industry during the Covid-19 pandemic are quite diverse. As revealed by Parsons (2020) in his study, musicians and artists in the UK take advantage of digital platforms to broadcast pre-recorded performances as well as live shows. The same phenomenon was also found by Sahid (2020); more and more musicians and music lovers as consumers are turning to virtual performances during the pandemic. This statement is also supported by Lee (2020) from a study in Korea which shows that many artists and art organisations display their work online by utilising ICT and live streaming. However, Lee's study also mentions the government's support and response in responding to the Covid-19 crisis, one of which is financial support for freelance artists and creators. Hidayatullah's research also presented similar results by describing the discourse that developed in digital media (2021). It was found that artists and more people use digital media to consume music in the pandemic era. However, Hidayatullah's findings are different from the research results in Korea because, through the discourse, it was found that the government paid less attention to music events in Indonesia.

So far, the authors have not found a study that specifically examines the application of crisis communication theory carried out by organisations in the music performance industry sector in dealing with the crisis caused by the Covid-19 pandemic. Based on previous studies, the author was particularly interested in investigating the crisis cases experienced by music festival events. The focus of the research was the case experienced by the Synchronize Festival, mainly because the Synchronize Festival was considered successful in holding a music festival during the pandemic (NusaDaily.com, 2020) during hundreds of arts events that were cancelled in 2020 (Koalisi Seni, n.d.). Although in the end, the Synchronize Festival was done with a different concept. One thing that distinguished the Synchronize Festival music event from others was that, while many organisers of similar music events only switched their events to live broadcasts on digital streaming platforms, Synchronize Fest also broadcasted their events on national television. This event is a new form of innovation in the concert industry. Thus, this study aimed to determine the strategy and implementation of crisis management at the crisis event stage carried out by the music performance industry as one of the sectors most affected by the Covid-19 pandemic. Crisis cases were analysed using the case method, Situational Crisis Communication Theory framework, and Diffusion Theory.

A crisis is defined as an unforeseen and unusual event or series of events that create uncertainty, which poses both a threat and an opportunity to the organisation's primary objectives. Even in cases with apparent signs of crisis, most people still do not expect a crisis to occur. Therefore, crises are almost always unexpected events. Due to its unplanned nature, crises cannot be handled with the usual procedures (Ulmer, Sellnow, & Seeger, 2019).

In categorising the type of crisis, the outbreak of disease that coincides with an economic downturn is an unintentional crisis (Ulmer, Sellnow & Seeger, 2019). These two factors are part of the global crisis many industries experienced during the Covid-19 pandemic, especially by the creative industry in Indonesia. Coombs, Holladay, and White categorise public health crises and industry-wide crises as a type of 'sticky corporate crises.' Meanwhile, Crisis Communication Think Tank, 'sticky crises' is defined as a complex problem and poses a challenge. In an industry-wide crisis, there are two variations, namely 'spillover' and 'intrinsic.' The crisis experienced by Synchronize Festival is an intrinsic variant, and the same crisis is happening in many organisations in similar industries (Jin, Reber & Nowak, 2020).

The crisis at the Synchronize Festival is at the stage of a crisis event. This stage begins with the triggering event that marks the beginning of a crisis. This stage ends when the crisis is considered resolved. When a crisis occurs, managers need to be aware of the current situation and take appropriate action. This phase has two sub-stages, namely (1) crisis recognition and (2) crisis containment. Communication with stakeholders is the most crucial aspect of this phase. Everyone in the organisation needs to be aware of a crisis and respond to it. The crisis recognition stage includes understanding how events are characterised and perceived as crises and gathering crisis-related information. Crisis containment focuses on the organisation's crisis response, including what and how important the initial response is, communication links with reputation management, contingency plans, and follow-up after (Coombs, 2015).

Ideally, an organisation should have a particular crisis management team (CMT). In the crisis recognition stage, CMT begins by understanding the crisis after knowing its existence. CMT is involved in knowledge management, meaning that the team must collect accurate crisis data immediately (Darling, 1994 in Coombs, 2015; Mitchell, 1986 in Coombs, 2015). The CMT team then analyses the information that has been collected to compile knowledge related to the crisis as a basis for controlling decisions and sending messages to various external and internal stakeholders. Without this knowledge, the CMT team cannot make decisions or take action to remedy the effects of the crisis. One of the

actions that can be taken is to provide statements to the media because the media usually puts the most pressure on organisations to obtain crisis information.

In addition, CMT members should also be aware of issues related to gathering information, constructing crisis knowledge, and managing that knowledge. There are three variations of crisis dimensions, including (1) perceived salience, (2) immediacy, and (3) uncertainty. Perceived salience relates to the assessment of a crisis on its impact and probability. If the organisation does not take action, the impact can spread to other areas, surrounding communities, and other stakeholders. This varies, depending on the value of the loss and the possibility of loss. The greater the value of the loss and the possibility of loss, the higher the level of perceived salience in the eyes of management (Billings et al., 1980; Dutton, 1986 in Coombs, 2015). Immediacy refers to the time associated with a crisis. Time pressure has two components: (1) how quickly the crisis will strike and (2) the degree of pressure on stakeholders to take action. The sooner the crisis can cause losses, the greater the level of immediacy. Uncertainty (uncertainty) is how much ambiguity associated with a problem—the greater the ambiguity surrounding the crisis, the greater the uncertainty. People are interested in and need to reduce uncertainty (Coombs, 2015).

Coombs developed situational Crisis Communication Theory (SCCT) in 1993. SCCT is built based on attribution theory. Therefore, SCCT is cognitive, that is, how people perceive a crisis. SCCT focuses on how organisations use communication to manage crises, making it organisation-centric. However, SCCT does not focus on the organisation as the sender of the message but on how stakeholders as the recipient of the message perceive and perceive the crisis situation. Crisis communicators need to consider the potential losses that a crisis situation can cause and choose the most optimal crisis response according to the anticipated losses (Coombs, 2020). One of the stages in SCCT is to determine a crisis response strategy. As it is known that communication has both verbal and nonverbal aspects, crisis response strategies also involve words (verbal aspects) and actions (nonverbal aspects) that are directed by organisations to deal with crises. A crisis response strategy is carried out by determining the intent of the strategy, whether it is to change perceptions about a crisis or an organisation in crisis (Coombs, 2015).

The crisis response strategy in SCCT is divided into four postures or communication approaches, including denial, diminishment, rebuilding, and bolstering. The analysis in the Synchronize Fest case will focus more on the rebuilding and bolstering approach. The rebuilding posture, along with denial and diminishment, describes the level of accommodation, i.e. how much attention is shown through the response to the victims. This reflects how far the organisation is considered responsible for a crisis. Rebuilding posture seeks to improve the reputation of the organisation. The messages conveyed and

the actions taken by the organisation are adjusted to benefit stakeholders and offset the crisis's adverse effects. Rebuilding posture includes strategies in the form of compensation and apology.

First, the compensation given can be in the form of money or other gifts to the victims. Second, in an apology, organisations need to publicly state that they are fully responsible for the crisis and offer an apology to the victims. Coombs further provides guidance on using crisis response strategies based on assets, liabilities, and the most appropriate situation. When the organisation compensates, it indicates that the organisation is taking responsibility for the crisis. This strategy can be applied to any crisis that causes casualties. If the organisation makes an apology, it shows that the organisation accepts responsibility for the crisis. This strategy can be applied to any crisis, proving that the organisation is the leading cause of the crisis. This compensation and apology both have the potential to increase the costs that the organisation must incur. In addition to the rebuilding posture, there is another additional strategy, namely bolstering. This posture focuses on providing positive information about organisations in crisis. The strategy includes reminding (reminding stakeholders of past good achievements), ingratiation (giving praise to stakeholders), and victimage (explaining that the organisation is a victim of the crisis). Organisations can do more than one combination of crisis strategies (Coombs, 2015).

Diffusion Theory, or also called the Diffusion of Innovations Theory, was developed by Rogers in 1962. This theory explains how the process of innovation or technology is adopted in social systems (Rogers, 2003). In an organisational context, this theory looks at how new procedures, practices, or objects are adopted and accepted by companies and individuals. Diffusion theory consists of five stages of the process, namely awareness (the agency or organisation is exposed to an idea), interest (the organisation develops an interest in the idea), evaluation (determines and considers the pros and cons), trial (trying to implement the idea to determine its effectiveness), and finally adoption or failure to adopt (acceptance or rejection of ideas, changes, or innovations).

Whether or not an innovation is adopted depends on three variables: the past, the decision-makers, and the innovation or change itself. Past considerations mean revisiting problems and needs that arose in the past. In essence, it is necessary to understand where the organisation was before making a decision to make changes and make progress. Decision-makers also play a role in the diffusion of innovation. For example, what characteristics make a decision maker open or closed to change? Is there a closed-minded group that wields significant influence over others? How do experience, age, education, and other socioeconomic variables affect the decision-making process? Does

the decision-maker consist entirely of leaders and no followers? The last variable is the innovation change itself. Does the innovation outweigh current practices or procedures? Does the innovation require drastic change, or can it be easily assimilated into current habits? In addition to these three important variables, change agents, who are usually communicators and public relations experts, seek to encourage agencies or organisations to adopt innovation processes, for example utilising mass media at the awareness and interest stages (Fearn-Banks, 2017).

Research Question 1: Are the organisers of the 2020 Synchronize Festival responsive in recognising potential crises?

Research Question 2: Is the crisis response strategy implemented by the organisers of the 2020 Synchronize Festival accurate?

Research Question 3: Are the innovations carried out by Synchronize Fest 2020 to adapt to crisis situations appropriate?

## **METHOD**

To answer this research question, the author used a qualitative approach. One of the characteristics of a qualitative approach is that it explores a problem and develops a detailed understanding of the phenomena (Cresswell, 2012). The author used secondary data from news articles in the media as well as information listed on websites and official social media to analyse cases. In analysing secondary data, researchers used data collected by others to answer research questions. Many social researchers use news reports as a data source, not only to analyse article content but also as a way to identify key events (Neuman, 2014).

The analytical method chosen was the case study. In the case study, the selected case is a picture of the real business situation. The management process carried out in the case method is considered a skill, not a set of techniques or concepts (Shapiro, 1984). The case study begins with reading a case, questioning the case, seeking information relevant to the question, making calculations, and finally forming an opinion or conclusion on the central problem (Ellet, 2018). The model case method used in this research were five stages of the Model for Effective Case Analysis which is intended for the case study analysis process in general management and strategic management courses (Friga, 2005).



## RESULTS & DISCUSSION

*Framing.* The questions discussed in the analysis of this crisis case include: a) Are the organisers of the 2020 Synchronize Festival responsive in recognising potential crises? b) Is the crisis response strategy carried out by the organisers of the 2020 Synchronize Festival accurate? c) Are the innovations made by Synchronize Fest 2020 to adapt to crisis situations appropriate?

*Flipping and Skimming.* This stage identifies the general picture of the case before entering in more detail the description of the beginning of the case and the ending of the case. According to the crisis type category by Ulmer, Sellnow, and Seeger (2019), the crisis case experienced by the Synchronize Festival 2020 was an unintentional crisis, where there was an outbreak of disease and the economic downturn that followed. In responding to the crisis, based on the SCCT theoretical framework by Coombs (2015), the management carried out rebuilding and bolstering postures. As for adapting to crisis situations, the organisers carry out a process of Diffusion of Innovations (Rogers (2003).

*Beginning of Case.* On 24 December 2019, the organisers of the Synchronize Festival officially announced the date of the event, namely on October 2, 3, and 4, 2020 (Synchronize Festival, 2019). In the same month, it was discovered that the Covid-19 outbreak broke out in Wuhan, China. However, this condition is not considered a potential crisis by the event organisers, as evidenced by the decision to market early bird tickets in early 2020 (Synchronize Festival, 2019). The organisers then continued the sale of pre-sale tickets in February and April 2020 and student card category tickets in May 2020, although it was later announced that the first case of Covid-19 in Indonesia was on 2 March 2020. On 10 April, the DKI Jakarta Provincial Government set a policy Large-Scale Social Restrictions (PSBB) through Pergub 33 of 2020. Several public facilities were closed, transportation restrictions were imposed and only allowed 11 sectors to operate during the PSBB, excluding the music industry (CNN Indonesia, 2020). At the beginning of the year, the organisers were optimistic about ticket sales. Although no line-up of performing artists has been announced, in the period January to May 2020, 36,000 tickets for the three-day show have been sold out (Infopensi, 2020). However, this sales figure did not reach the overall visitor target as in previous years, which reached more than 50,000 people. After the ticket sales phase, the Synchronize Festival did not provide any statement regarding the continuity of the event in October 2020. In fact, social media activities on their official accounts are still running as usual. Because there is no clarity on the continuation of the event from the organisers, the official Synchronize Festival social media, especially Instagram @synchronizefest, began to be flooded with comments with negative sentiments.

Based on media reporting data compiled by the author, the organisers have considered an alternative to organising the event. According to Hendra Noor Saleh as President

Director of Dyandra Promosindo, the Synchronize Festival event can be a paid digital show, where the performers still appear but are broadcast digitally. He also stated that there was an option to be broadcast on national television channels. In addition, he admitted that after the technical team went to the field to carry out measurements and simulations of the Gambir Expo, it was found that the health protocol was impossible to fulfil due to capacity considerations. Finally, his party is also considering moving the venue for the event to a larger location, namely at the GBK Stadium, so it does not violate the rules and health protocols for physical distancing (Akurat.co, 2020). In line with what Hendra said, Kiki Aulia, as Head of Production at Demajors, stated that the Synchronize Festival event could be held virtually but would be the last option. Kiki regrets if this event is packaged in a virtual form because it will change the audience's sensation while enjoying the concert. When the news was published in July 2020, his party was in discussion with the Ministry of Tourism and Creative Economy (Kemenparekraf) and other related parties regarding the protocol for organising the event. The organisers prepare a scenario for the event by recording the health conditions of ticket buyers in detail to ensure the safety of the event. Kiki explained, on the H-1 of the event, data will be collected on conditions, body temperature, including visitor activities and mobility (Okaycelebrity, 2020). In addition to preparing scenarios, another concrete action taken by the organisers of the Synchronize Festival to respond to the crisis is to take the initiative to raise funds for the 'Joint Movement.' In the context of solidarity among fellow creative workers, the Synchronize Festival initiated a program in the form of donations of basic food packages, which were distributed directly to freelancers behind the scenes such as crew and stage technicians, lighting, sound systems and others affected by Covid-19. The funds that were successfully collected were SGD 1600 (Synchronize Festival, 2020).

*Ending of Case.* On 6 September 2020, about one month before the event took place, the organisers issued an official statement entitled "A Love Letter to All of You" containing an apology and a statement of official cancellation. In the statement, spectators who have purchased tickets must confirm by being given two options, namely refund and non-refund, where ticket buyers can choose to refund or keep tickets that will still be valid for the next show in 2021 (Synchronize Festival, 2020). Those who choose the non-refund option will receive special merchandise from the Synchronize Festival, a T-shirt. It turned out that 70% of the Synchronize Fest 2020 ticket buyers chose the non-refund option, meaning that the audience's enthusiasm was very high; thus, they chose to wait for the show next year (Infopensi, 2020). During the period of confirmation of purchase and submission of ticket refunds, the Synchronize Festival actively answers questions that come in through the comments column or direct messages on social media related to technical and other information.

After releasing the official statement, the organisers announced that the Synchronize Festival 2020 will still exist, but in a different format than before, namely broadcasting on air on national television stations and streaming digital platforms titled "*Celebration with Television*" on 14 November 2020 with a full 3-hour duration. There are many aspects of organising this event, including the production staff, who have to condense the three-day agenda into a shorter schedule. The performers who in previous years were placed to perform on five separate stages at this event had to share one stage. The most notable is that the music performances are run without the audience in the studio. In preparation for this show, the organisers ensured that they carried out health protocols for all crew members and parties involved, including disinfecting and medical personnel to conduct rapid tests, measure body temperature, and conduct 3M (Synchronize Festival 2020). Recently, the Ministry of Tourism and Creative Economy, in collaboration with APMI as an association, which is also a member of Synchronize Fest representatives, released a guide for implementing event activities in accordance with the adaptation of new habits called CHSE. This guide covers implementing hygiene, health, safety, and environmental sustainability protocols (Medcom, 2020).

### Labelling

The general environmental condition analysis is based on the seven general environmental segment guidelines. The purpose of analysing these trends is to be able to predict the segments that have the most significant influence on the company in the next few years, as well as to explain the considerations of the predictions made (Hitt, Ireland, & Hoskisson, 2017). Here is a general analysis of the Synchronize Festival 2020 environment:

1. Technological trends: For many organisations, technological developments and digitisation provide many conveniences and new opportunities for creativity and challenges. During the new normal or adaptation of new habits, many event organisers worldwide use digital platforms to hold virtual concerts, including concerts of top pop musicians (Billboard, 2020). The trend of increasing use of digital channels, including social media, is also used by many organisations in conducting two-way communication with stakeholders. Social media is a very useful tool for monitoring crises. Nonetheless, the cyber world is unpredictable. Organisations cannot ignore online comments and complaints and need to have a contingency plan to manage problems that arise on social media (Kaur, 2015).
2. Demographic trends: Indonesia is currently experiencing a demographic bonus expected to end in 2045. According to the Central Statistics Agency, Indonesia's

productive population (aged 15 to 64 years) is projected to be 179.1 million people in 2020, and the millennial generation (aged 21- 36) numbered about 63.5 million people. This makes the millennial generation a driving force for Indonesia's significant economic growth (IDN Research Institute, 2020).

3. Economic trends: Based on the World Bank report, at the end of 2020, Indonesia experienced a recession for the first time in the last two decades. The 2020 economic growth projection was revised from -2.2% to -1.6% in September. The unemployment rate rose 1.8%, and the disguised unemployment rate increased 3.8% in the third quarter compared to a year earlier. The Indonesian economy is expected to start improving again in 2021 and slowly strengthen in 2022, but the pace of recovery is not uniform across sectors. Sectors that are physically contact intensive will take longer to recover than those that are not. The downside scenario is that growth could decline to 3.1% in 2021 and 3.8% in 2022 if Indonesia's mobility and social restrictions are tightened, accompanied by weak global growth (The World Bank, 2020).
4. Political/legal trends: The creative economy and tourism industries in Indonesia, in particular, are given more attention by the government because tourism development plans were forced to stop due to the Covid-19 pandemic. In mid-2020, the Ministry of Tourism and Creative Economic encouraged local music promoters to form the Association of Indonesian Music Promoters (APMI) to communicate and exchange ideas to resolve various emerging issues. Cooperation between the government and industry regarding the development of music events is expected to increase foreign and domestic tourists' visits and movements (VOI, 2020). Later, in October 2020, APMI was officially formed by seven major Indonesian music promoters. David Karto represents Synchronize Festival as one of the principal founders (Tirto.id, 2020).
5. Sociocultural trend: Demographic movements in the society trigger intergenerations differences in terms of social and cultural. For instance, from the perspective of consumption pattern, earlier research indicates younger people tend to allocate more budget for telecommunication and leisure. Gen Z spend more than 21.3 percent of their total spending in a month only for telecommunication and leisure. This figure is higher than millennials spending at 19.1% and Gen X at 16.9% (Alvara Strategic, 2020). Other data compares the spending of the millennials to baby boomers. The data indicates millennials generation spend 26% of their money for entertainment (theater, concert, party),

of which such financial allocation could not be found among baby boomers *boomers* (Tirto.id, 2017).

6. Global Trend: Generally, music performance market is projected to grow by 10.66 billion dollar within the period of 2020-2024, with compound annual growth rate (CAGR) at 9%. This market growth is boost by the increasing popularity of live music events, the increasing purchasing power of the society to buy event expensive tickets, and the high internet and mobile device penetration. The growth of online ticket sales become one of the main reasons that boost musical performance market growth for some years ahead (Research and Market, 2020). Specifically, there are innovations to stage concerts in many places during the pandemic era. For instance, a concert organizer in UK set the distance by grouping the audience to up to five on their private viewing platforms (CNN Travel, 2020). In Denmark, a music event was carried out in drive-in concept, in which the spectators remained in the car (TimeOut, 2020).
7. Environmental Trend: Health and research study initiated by Tetrapak in 2019 shows that 63% of the society consider environmental issue as the most worrying problem globally. The main issue was global warming. The study also finds that the society's increasing awareness of waste problems, particularly about plastic waste impact to the marine life. A respondent from Indonesia mentioned the effect of industrialization and development that rapidly causes negative environmental effect. The study mentions two out of three persons believe that human beings are heading to total environmental destruction if they cannot change their behavior (Tetra Pak, 2019).

*Industry.* The music industry and the performance industry are part of the 16 sub-sectors of the creative economy according to the categorisation of the Ministry of Tourism and Creative Economy. According to the World Economic Forum, the global music industry has two main profit lines. The first is through live or offline shows that generate 50% of the total profit and come from ticket sales. While the second is from recording, which includes revenue from streaming, digital downloads, physical album sales, and sync revenue (music licenses for games, TV, and commercials) (World Economic Forum, 2020). During the pandemic, the local music industry can rely on other business units such as digital assets and merchandise by using new concepts to survive (Whiteboard Journal, 2020).

*Competition.* Competitors owned by Demajors and Dyandra Promosindo are music promoters and other event organisers on a large scale. One of its biggest competitors is

Ismaya Live. Ismaya Live is part of the live event division of the lifestyle company Ismaya Group, which annually presents music festivals with local and foreign performers with a number of visitors in the tens of thousands, including the Djakarta Warehouse Project (Jakarta), We The Fest (Jakarta), Time Machine Festival (Jakarta), and Sunny Side Up Festival (Bali) (Ismaya Live, nd).

*Strength.* The concept of a cross-genre and cross-decade event with the appearance of local musicians owned by Synchronize Festival makes it one of the music events that invites quite a lot of interest from visitors, as evidenced by the 134% increase in the number of visitors during the three events, namely 2016-2018. Starting from 22,000 visitors in 2016, it rose to 47,000 visitors in 2017 and again rose to 53,000 visitors in 2018. Meanwhile, the number of musicians invited to perform to enliven this music festival also grows from year to year, starting from 101 performers in 2016, increasing to 104 in the following year. Furthermore, in 2018 the organisers invited 118 performers, and in 2019 presented 131 performers (Kompas.com, 2019). The target market for Synchronize Fest has been established since 2016. Generation Y and Z dominated the audience, but Generation X also made up 20% of the total audience. In addition to the high enthusiasm of the young audience, every year, Synchronize Fest carries a different event concept. Since 2019, Synchronize Fest has been committed to environmental sustainability with a green movement campaign. Visitors are advised to come using public transportation. In addition, the organisers also provide a meeting point for cycling together to the venue for the event. The organisers provide a water station and advise visitors to bring their own drinking bottles and refill water at the event location. This event also strives to consistently use electricity instead of generators or diesel engines by cooperating with the electric company. This effort is carried out to reduce the volume of waste, especially plastic produced by the Synchronize Fest and reduce the impact of global warming (Kompas.com, 2019). The initial planning for this 2020 event still carries the same environmentally friendly concept (Synchronize Festival, 2020). However, due to changes in the concept of the event to adapt to the pandemic situation, the plan has not been able to be implemented.

*Weaknesses.* Weaknesses found in the situation and conditions of the Synchronize Festival event are as follows:

1. The difficulty of adapting the whole concept of the event into the virtual realm. In terms of the experience felt by visitors, of course, it will be very different from events that are held directly.

2. There is a long lag time from the beginning of the pandemic crisis to the announcement of an official statement by the organisers so that it affects the negative sentiment received by the Synchronize Festival on social media by potential visitors who have already purchased tickets.
  
3. The impact of the change in the concept of the event was condensed in one day, among others, because the organisers collaborated a lot with freelancers, so some experienced contract terminations and lost sources of income during the pandemic, so that from an economic perspective, they contributed to increasing the unemployment rate.

*External.* In general, the ongoing trend positions Demajors and Dyandra Promosindo as organisers of the Synchronize Festival event in a position that tends to be safe for the next few years, especially in terms of demographic, sociocultural, and environmental trends, even though the economy is still recovering. In terms of industry, music show organisers have to lose 50% of their primary income source, namely ticket sales but can rely on digital assets and merchandise. In terms of competition, Synchronize Festival must compete with music promoters and large-scale event organisers, especially Ismaya Live.

*Internals.* The point of excellence that Synchronize Festival has is the concept of the event that puts forward local musicians across genres and generations to attract a fairly broad target market and bring high enthusiasm from visitors every year. In addition, there are consistent efforts in realising the concept of an environmentally friendly event to become a plus point that is in accordance with global environmental issues. Weak points include the difficulty in adapting the event to the virtual realm, and there is a long lag for management to issue an official statement on cancelling the event, thus contributing to the loss of creative workers' jobs.

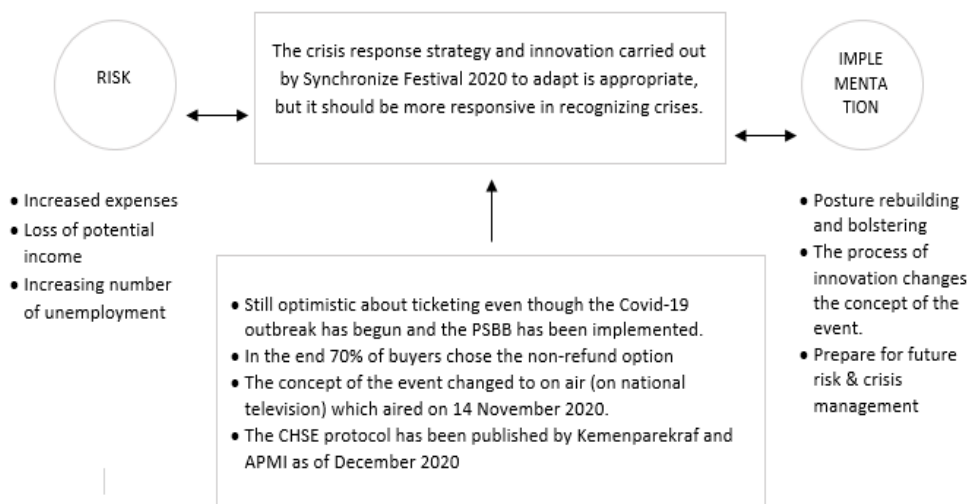
The main question that will be answered in this synthesis process is to find out whether the implementation of the management decisions and the organisers of the Synchronize Festival 2020 event is appropriate and appropriate.

Table 1. *Case synthesis*

Question	Option/ hypothesis	Decision criteria	Pros	Cons
Are the organisers of the 2020 Synchronize Festival responsive in recognising potential crises?	No	<i>Crisis recognition</i>	-	<ol style="list-style-type: none"> <li>1. The uncertainty of the continuity of the event for months</li> <li>2. The public has lost trust in the organisers</li> </ol>
Is the crisis response strategy carried out by the organisers of the 2020 Synchronize Festival accurate?	Yes	Organisational reputation	Maintaining trust and reputation in the public	Increase company expenses
Are the innovations made by Synchronize Festival 2020 to adapt to crisis situations appropriate?	Yes	Health risk, financial risk	<ol style="list-style-type: none"> <li>1. Potential to attract new audiences</li> <li>2. Minimise health risks</li> <li>3. Comply with government regulations</li> <li>4. Potential to become a new event concept in the future</li> </ol>	<ol style="list-style-type: none"> <li>1. A different experience, unlike the typical event concept</li> <li>2. Loss of potential income</li> <li>3. Still under contract with sponsors, performers, vendors, etc.</li> <li>4. Contribute to the increase in the unemployment rate</li> </ol>



Figure 1. Concluding



In the early stages of a crisis, namely recognising a crisis (crisis recognition) in a crisis event based on Coombs (2015), the organisers of the Synchronize Festival 2020, the organisers proved to be unresponsive in recognising potential crises, as previously explained at the beginning of case stage. Even though the outbreak case was announced in Wuhan, China, at the end of 2019, the organisers were still optimistic about announcing the date for the festival event in October 2020. Furthermore, the organisers were still optimistic about opening three phases of ticket sales from January to May 2020, ignoring that cases Covid-19 has entered Indonesia in early March 2020, followed by implementing the Jakarta PSBB for the first time in April 2020. Thirty-six thousand tickets have already been sold, and due to the uncertainty of the continuity of the event for months, ticket buyers have expressed negative comments delivered via social media.

The crisis response strategy carried out by the organisers of the Synchronize Festival 2020 based on the SCCT theory, according to Coombs (2015), are as follows:

**Rebuilding posture:** The official statement "*A Love Letter to All of You*" released by the organisers in September 2020 is a form of rebuilding posture containing an apology (apology) because the event must be cancelled and offers compensation (compensation) for those who have purchased tickets through refund options or provide merchandise for those who choose not to refund. According to Coombs (2015), this is done to improve the organisation's reputation because the message conveyed is designed to benefit stakeholders and offset the negative impact of the crisis. Even though it increases costs for the organisation, the event organisers show stakeholders that they are ready to take responsibility for the crisis by adopting this posture. The chosen strategy brought positive

results because 70% of ticket buyers, or about 25,000 people, saved tickets for use next year.

**Rebolstering posture:** Social media activities carried out by the Synchronize Festival 2020 show the rebolstering posture as a crisis response strategy. Reminding: On its official Instagram and YouTube, Synchronize Festival posts videos of performances by musicians from previous years as a 'throwback' to evoke positive emotions and memories from the audience of past successes. Ingratiation: Praise was conveyed by Synchronize Festival to stakeholders, namely local musicians who filled the event and appreciation of creative workers behind the scenes affected by the Covid-19 pandemic through fundraising initiatives, also commending audiences who support the government to comply with health protocols. Victimage: Through a series of posts on their social media, the Synchronize Festival explained that they and all potential audience members were victims of the crisis. Therefore, they also broadcast public service messages from the 3M Movement (Washing Hands, Using Masks, Maintaining Distance) and encouraging the public to make lifestyle changes by adapting new habits (Infopensi, 2020).

The organisers make several innovations of the 2020 Synchronize Festival in adapting to crises, including 1) changing the concept of the event from an offline music show for three days to an event that airs on air on television, 2) collaborating with APMI and Kemenparekraf to compilers of guidelines for implementing event activities that are in accordance with the adaptation of new habits, and 3) conducting fundraising initiatives for creative workers affected by Covid-19. The stages of Diffusion of Innovations carried out by the organisers of the 2020 Synchronize Festival are as follows:

Table 2. Stages of Diffusion of Innovations

The stages of the diffusion of innovation (Fearn-Banks, 2017)	Actions taken by the organiser
<i>Awareness</i>	Through interviews with several media, representatives of Demajors, Kiki Aulia, and representatives of Dyandra Promosindo, Hendra Noor Saleh, showed that there was awareness of the possibility of holding events virtually. However, it would be the last option after the option of continuing to hold events with adaptations of new habits.
<i>Interest</i>	Meeting with various relevant parties in the government, including the Ministry of Tourism and Creative Economy and the COVID-19 Task Force to discuss the possibility of holding the event.
<i>Evaluation</i>	<ul style="list-style-type: none"> <li>Two ideas under consideration are to expand the festival venue to reduce the number of spectators by 30% from normal capacity. Another consideration is to move the</li> </ul>

	<p>venue to one with an audience capacity of only 30%, and all spectators must sit in the stands throughout the show.</p> <ul style="list-style-type: none"> <li>• After observing the situation and developing the pandemic curve that has not yet been sloping in Jakarta, the Synchronize Festival Committee has finally decided not to involve the audience in this year's event directly.</li> </ul>
<i>Trial</i>	Not conducting trials.
<i>Adoption/ failure to adopt</i>	<ul style="list-style-type: none"> <li>• Successfully adopting innovation by broadcasting programs from Indonesian national television stations, with the aim that viewers can enjoy the program without having to leave the house while still complying with government recommendations regarding health protocols. In addition, shows can be accessed simultaneously through applications and streaming video channels.</li> <li>• Become one of the parties in preparing guidelines for the implementation of events in accordance with the adaptation of new habits (CHSE protocol).</li> </ul>

## CONCLUSION

The results of the analysis of crisis cases conducted on the Synchronize Festival 2020 show that the crisis response strategy carried out by the Synchronize Festival is following the SCCT theory from Coombs (2015), namely rebuilding posture in the form of apology and compensation and bolstering posture in the form of reminding, ingratiation, and victimage. In rebuilding the posture, the event organisers conveyed an official statement via social media to the stakeholders, especially potential viewers, that the official event was cancelled. The statement also made an apology (apology) and provided compensation options to ticket buyers in the form of refunds and merchandise offers. Another strategy carried out by the Synchronize Festival is in the form of bolstering posture, which is mainly shown through postings on social media. The Synchronize Festival does a reminder to positively affect the emotions of the audience, namely by uploading documentation of the excitement of successful events in previous years.

Furthermore, in bolstering posture, the Synchronize Festival also carried out ingratiation or appreciation for the contributions and hard work made by all parties involved in the event even though it was hindered by the pandemic, including efforts to implement health protocols. This appreciation was also carried out in the form of fundraising for the affected workers. Finally, the Synchronize Festival also conveyed that all parties involved in front and backstage were victims of the pandemic.

Despite increasing the expense, the strategy adopted has a positive impact because ticket buyers maintain confidence in the Synchronize Festival. In adapting to crisis situations, the Synchronize Festival implements five stages of Diffusion of Innovations by Fearn-Banks (2017) in the form of awareness, interest, evaluation, trial, and adoption. This innovation has the potential to attract new audiences, minimize health risks and comply with government regulations, and has the potential to become a new event concept in the following years. On the other hand, this decision risks making the event not optimal, losing income, and increasing the number of unemployed. However, the Synchronize Festival should be more responsive at the crisis recognition stage to reduce negative sentiments that arise because the event has already been announced and tickets have already been sold.

As the data used in this study was limited to secondary data, the analysis carried out does not include a description of the statement from the management internally. This study does not discuss the pre-crisis and post-crisis stages, which can further enrich insight into the creative industry's handling of crises more thoroughly in dealing with the impact of the Covid-19 pandemic.

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