

Role of ENT Government to Increase Regeneration and Youth Creativity in Playing Sasando Music Instrument

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Abstract

Indonesia has more than 44 traditional musical instruments. One of Indonesian traditional musical instrument that is unique and should be preserved is Sasando, a stringed music instrument from Rote Island, East Nusa Tenggara (ENT). With some modifications and support of advanced technologies, there has been electrical Sasando that completed since 1960. Unfortunately, the number of ENT youth who could play Sasando traditional instruments decreased nowadays. This thing occurs due to low interest of ENT youth about the traditional music instrument itself, lack of teachers, lack of government support, and the lack expression of media to spark ENT youth interest to play Sasando. This problem can be overcome through cooperation between local governments with Education Offices or schools all over the regencies in ENT to make a long-term program by provide Sasando in the schools of all regencies in ENT, provide a place to learn Sasando for free, and hold annual Sasando festival. These programs can certainly help regenerate Sasando musician and enhance the creativity of ENT youth especially in terms of Sasando and various related activities, and it can be achieved if implemented sincerely and supported by sufficient budget funding by ENT Government.

Keywords: Sasando, traditional music instrument, creative industry, East Nusa Tenggara

1. Introduction

Indonesia is a country rich of tribes and culture which are scattered in its 34 provinces. From 34 provinces in Indonesia, there are more than 44 traditional musical instruments. One of Indonesian traditional musical instrument that is unique and should be preserved is Sasando, a stringed music instrument from Rote Island, East Nusa Tenggara (ENT). With some modifications and supports of advanced technologies, Sasando even made into electrical Sasando since 1960. Traditional music such as Sasando music is undoubtedly a cultural wealth belongs to ENT people that need to be preserved in the sense of nurtured and developed to become a wealth which in turn can also have economic value. Unfortunately, the number of ENT youth who could play Sasando traditional instruments decreased nowadays, which is only eight musicians in 2011, and seems to have not many difference now in 2017. This is a very critical number, considering Sasando is a cultural heritage that should be preserved and have a huge potential in creative industry. Thus, are generation program was mad as a plan to preserve the Sasando and regenerate Sasando musician by ENT Government which hold the highest authority in the province.

2. Creative Industry

According to the Working Group of UK Creative Industry in Zheng and Cao (2010), creative industry is an industry that has the original individual creativity, skill and potential talent for wealth and job creation through the exploitation of intellectual property. Creative industry has relationship of culture, creativity, science, technology and industrialization. The most important characteristics of creative industry is originality, with culture as its base material and content, and the industry as the integral part of culture. Creative industries cannot happen without science and technology. Creative design is inseparable from culture, creativity and service.

According to Weihui, et al (2008), creative industry is a kind of industry that adapt to the economy and based on knowledge, gained from the intelligence, skills and talents of individuals, generate wealth and boost employment through a connection between the cultural factor and business factor by exploiting the intellectual property, also various ways of products dissemination to establish the effect of the brand (brand effect).

3. Sasando

Sasando is a traditional music instrument from Rote Island, East Nusa Tenggara Province, Indonesia, and it is kind of chordophone music instrument. Literally, the name of Sasando in Rote language comes from the word sasandu, which means tools that vibrate. In general, Sasando form is similar to the other stringed instruments such as the guitar, violin, and harp, and Sasando strings should be picked with two hands like a harp. The left hand plays the melody and the bass function, while the right hand plays accord. It is the uniqueness of Sasando because a person can be a melody, bass, and accord player at the same time. The main part of Sasando is the long tubular which commonly made of bamboo. There are lumps from top to bottom of the circular tube which its function is for the strings stretched and rests. These lumps give a different tone to each string of Sasando. The Sasando tube is placed in a semi-circular container made of 'gebang' tree leaves (a kind of palm) to resonance the sound of Sasando. Up until now, all of the materials used to make Sasando made from natural ingredients, except for the strings that made of fine wire. Traditional Sasando types distinguished from the number of strings, namely Ankle Sasando (with 28 strings), Double Sasando (with 56 strings, or 84 strings), Gong Sasando, and Violin Sasando. Therefore, the sounds produce by Sasando are vary greatly. Almost all types of music can be played with Sasando, such as traditional music, pop, slow rock, and even 'dangdut' (a type of music in Indonesia).

Figure 1 Gong Sasando



Source: http://s.kaskus.id/images/2013/09/06/5838580_20130906115659.jpg, accessed on June 2nd 2016. Sasando types which commonly used are Gong Sasando and Violin Sasando. Gong Sasando usually played with gong rhythm and accompanied by Rote Island's poems and dances to cheer the bereaved family or those who are having a party. Gong Sasando has pentatonic tone. Gong Sasando has seven strings with seven tones at first, but then developed into 11 (eleven) strings. Gong Sasando better known on the island of Rote. It is estimated that in the late 18th century, Sasando experienced growth from Gong Sasando to Violin Sasando. Violin Sasando is more developed in Kupang (capital city of East Nusa Tenggara Province). Sasando violin has diatonic tone, it looks like Gong Sasando but the bamboo diameter is greater than Gong Sasando and Violin Sasando has more number of strings, which is 30 tones at first and then developed into 32 and 36 strings. There are two types of Violin Sasando, the first one is the one with 'gebang' leaves as the resonating chamber and the second one is the one with wood or multiplex (box/ crate) as the resonating chamber. It is called Violin Sasando because the tones that produced by the Sasando imitate the violin's tone. Violin Sasando with box was less desirable in the community and not developed, thus Violin Sasando with chamber of gebang leaves become more popular. Another popular type of Sasando is Electric Sasando created by ArnoldusEdon. This Electric Sasando is actually a Violin Sasando that experienced technological developments. Basic development reasons of Electrical Sasando were due to some shortcomings in the traditional type of Sasando is as follows:

1. The palm leaf easily broken;
2. During the rainy season there are fungus that often arise on the leaf surface; and
3. The sound of Sasando played is very small, just can be heard by people who are nearby.

Figure 2 Electric Sasando



Resource: (http://s.kaskus.id/images/2013/09/06/5838580_20130906115921.jpg), accessed on June 2nd 2016.

As seen in Figure 2, an Electric Sasando is not using a container of palm leaves, crates, or boxes of boards, because it does not require resonant space. The sound of the strings can directly be louder through a loudspeaker (sound system/ active speakers). Arnoldus Edon had an idea to make Electric Sasando since the Violin Sasando of his mother-in-law was damaged. Moreover, he thought that the sound produced by traditional Sasando is very small, just can be heard by people who are nearby. Besides that, the tapering fingers of Sasando musician when playing Sasando are beautiful but cannot be enjoyed or seen by others because they were covered by the palm leaves. Thus he starts the experiment on making Electric Sasando since 1958. In 1959 he moved to Mataram, the capital city of West Nusa Tenggara province, but he kept doing the experiment. In 1960 Sasando Electric is successfully completed and has the perfect sound which same as the original sound of traditional Sasando. The first Electric Sasando was made with 30 strings. The components of Electric Sasando are more complicated, because there are many elements that determine the quality of sound produced on the instrument. Beside the body and strings, another important tool in Electric Sasando is spool (pickup) which is a transducer that will change the vibrating strings into electrical energy, and then passed through the wires and then into the amplifier.

4. Why Sasando?

Sasando has great potential in creative industry, it can be seen from the efforts of the players who learn and master Sasando which is quite hard to master so that it can be known to people in Indonesia and abroad. Below are some of Sasando players who are still fight to conserve Sasando, some of them also Sasando craftsmen. When performing, the players of Sasando or also known as Ta'eSasanu usually wear regional clothes and wear a typical woven hat of Lontar leaves called Ti'ilangga.

1. Jacko H. A. Bullan

Figure 3 Jack H. A. Bullan



Resource: <http://indonesiantourcountry.blogspot.co.id/2012/07/sasando-rote.html> accessed on March 20th 2017

Jack comes from Rote Island and had at least 25 years of experience as a Sasando musician. He is one Sasando craftsmen and musicians who are still alive. Previously he had visited seven countries in Asia, Europe and America to play Sasando, but this time he is old and lived in Kupang. At his house he received anyone who wants to learn sasando. However, it is very regrettable that most of the students who come to him are actually foreigners which come from Japan to Australia.

2. Jeremias A. Pah

Jeremias is a Sasando musician and craftsman that transmit his ability of playing Sasando to his five sons namely Berto, Jack, Djitron, John, and Ivan. The third and fourth son, Djitron and Berto have been on the screen for a talent search contest on national private television stations. Djitron showed his Sasando playing talent in Indonesia's Got Talent contest in Indosiar. While Berto competed in "Indonesia Mencari Bakat" in Trans TV. The five sons of Jeremias are now reaping tremendous blessing to be invited to many countries to play Sasando. Sasando playing of Jeremias and his children capture the heart of many foreign tourists to come to the province. From the guest book on his desk, written the origin of foreign tourists from various countries including Australia, Timor Leste, America, Italy, Germany, New Zealand, France, Brazil, England, Portugal, Norway, and Portugal.

Figure 4 Jeremias A. Pah



Resource: <http://www.tribunnews.com/travel/2015/06/02/sang-maestro-sasando-hibur-tiap-turis-yang-ke-rumahnya-di-kupang?page=all> accessed on March 20th 2017

3. Djitron Pah

Figure 5 DjitronPah



Resource: <https://www.youtube.com/watch?v=58jhPq2d7dA> accessed on March 20th 2017 DjitronPah, introducing Sasando through the talent show "Indonesia's Got Talent 2010" and ranked fifth for his skill and creativity in playing Sasando instrument Sasando which is quite hard to play because the player have to use 10 fingers. In this event Djitron using both traditional and electrical Sasando. The songs he played was vary from the traditional, national and international songs that were popular at the time. Figure 5 shows Djitron were playing Sasando musical instruments in front of Brandenburg Gate in 2014.

4. Berto Pah

Berto Pah is no less great than his brother in playing Sasando, he introduced Sasando through the talent show “Indonesia Mencari Bakat 2010”. From this event Berto received many invitations to show his skill in playing Sasando both domestically and abroad. Figure 6 shows Berto was doing collaboration with a violinist in a show titled “Setapak Jejak Dewata” in Bali, September 2015. On other occasions he had several times accompanied Indonesian singers on stage, like Glen Fredly, Fadly "Padi", and Charlie "ST12". Berto also often invited abroad to represent Indonesia in the International cultural mission. There are at least 12 countries that have been visited by Berto to show his Sasando playing, from countries in Asia, to America and Africa.

Figure 6 Berto Pah



Resource: <http://www.coveragemagz.com/setapak-jejak-dewata-harmonisasi-nuansa-bali-nusa-tenggara-di-galeri-indonesia-kaya/> accessed on March 20th 2017

5. YuniliaEdon

Figure 7 YuniliaEdon



Resoure: <http://www.suryainside.com/?mod=3&idb=7853> accessed on March 20th 2017

Yunilia Edon is the granddaughter of the electric sasando inventor, Arnoldus Edon. She is one of Sasando musicians who still continue her grandfather’s struggle in preserving Sasando. Yunilia often invited on national events to play Sasando. Figure 7 shows that Yunilia looks beautiful when playing Sasando, either while wearing ENT traditional clothes (left) or when wearing modern dress (right).

5. Methodology

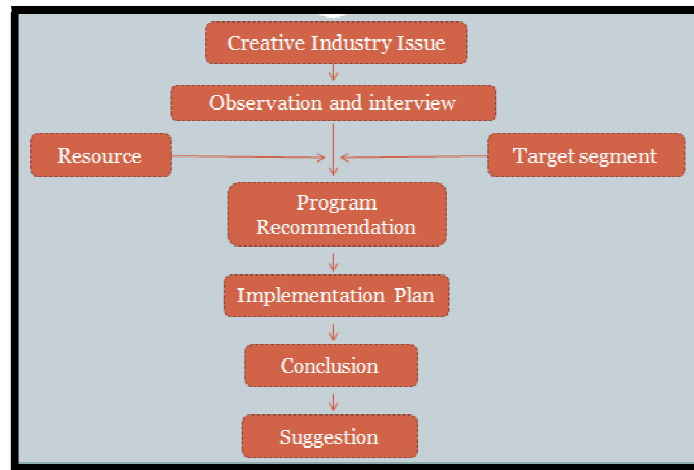


Figure 8 Research Methodology Figure 3 shows the flow of the research methodology. The research began the issue related to creative industry was discovered, in this case is the lack of government's role in regenerating musician Sasando which are currently very few in number, whereas Sasando is the local cultural heritage of ENT that must be preserved and have a huge potential in terms of creative industries. Moreover, the government holds the highest authority in an area, so it certainly not very difficult to make some policies as one of the efforts to regenerate Sasando musician. After discovering the problem, research data then collected through observation and interviews. The observations made in the form of literature study, while interviews were conducted with some college students of Kupang City as the respondents. After getting enough data, then the recommended program were created to overcome the problem in this study. The program recommendation was made based on data that has been obtained, then taking into account the factor of resources and the target segment of this research. The resources in this research are ENT government, ENT society especially junior and senior high school students, Sasando craftsmen, and Sasando musicians, while the target segment of this research is the students of junior and senior high schools in ENT province. Next is making a projection plan of the first seven years of program recommendation. After making the implementation plan, the last thing to do is making conclusions and suggestions.

6. Analysis

This study discusses how to regenerate Sasando musicians, realizing its development potential in the creative industry. The main target of the study is the middle and high school students in ENT province, this is because students in this stage are quick to absorb a lot of knowledge and have a very competitive spirit. Besides, the number of students in ENT is quite high so that it can attract more talented students to become Sasando musicians. Data of student number in ENT province can be seen in the following table.

Table 1 School Enrollment in ENT by Age Group (%), year: 2008-2014

Age Group	School Level	School Enrollment in ENT by Age Group (%)						
		2008	2009	2010	2011	2012	2013	2014
7-12	Elementary School	93.72	95.99	96.49	95.96	95.99	92.34	97.99
13-15	Junior High School	77.76	79.28	81.24	85.88	88.56	89.39	94.26
16-18	Senior High School	49.67	47.95	49.22	60.21	62	64.90	73.96

Resource: Statistic Center Institution of ENT (<http://ntt.bps.go.id/>), accessed in June 1st 2016 Table 1 shows that about 93% -98% of ENT people are elementary school graduates, 77% -94% are junior high school graduates, and 49% -74% are high school graduates.

Although the number of elementary school graduates is the most, but the target of this research is the students of junior and senior high schools, which are mostly teenagers aged 13-18 years old.

The reasons for this target segmentation are because:

1. Intellectual ability of high school students are to the level of formal operations, which means it is easy for them to do practical study.
2. High school students can already think of their future target and how to achieve these targets.
3. High school students are influenced by their peer group, so that their desire to grow is larger in order to receive recognition from their peer friends and their environment.
4. Teenagers include high school students have a great curiosity, which can help them to learn quickly.

7. Previous Program of ENT Government Regarding Sasando

Some programs have actually done by ENT government as the efforts to promote Sasando, which the government is in collaboration with the Culture and Tourism Department of ENT Province. The programs which have been made and ran are as follows: Hold an annual competition to play Sasando at the Culture Garden Building of Kupang City. The competition was held with the aim to attract the youth interest in playing Sasando and as an opportunity to showcase the capability of playing Sasando. The participants were supposed to be Sasando musicians from all regions of ENT. However, due to the uneven spread of musicians Sasando across ENT (most musicians came from Rote Island and Kupang which located near Rote Island and is capital city of ENT), this thing is considered has less impact in uplifting people's desire to learn Sasando.

1. Promote Sasando by showing the Sasando playing performance to the important guests who visited ENT government. This kind of promotion is actually very good because the target is important guests from the outside of ENT, where the guests then can promote Sasando outside of the province. But it would be less useful if there is no good regeneration system in ENT province itself to be able to continue to promote Sasando in the future, both within and outside of ENT. There is also possibility that the important guests would not promote Sasando after gone back from ENT remembering Sasando is not popular enough in Indonesia.
2. Publish a catalog of Sasando. The catalogs made was actually contains not just about Sasando, but about all the potential tourism and culture in ENT, including Sasando traditional musical instruments. The catalogs were distributed to each of high class hotels, entertainment venues, airports, ports, as well as strategic places where there are a lot of tourists from outside the province. This catalog of course becomes less impact when the tourists have never even seen or heard Sasando music performance directly. From the programs above it is known that ENT government's role in the regeneration program of Sasando and preserve Sasando through education is very low, though from Table 1 can be seen that many youths are going to school and they have many potential to be a Sasando musician. Educated young people would be able to preserve this traditional music instrument and at the same time promoting Sasando to the national and international levels. In the future projection, this thing of course will bring many benefits to the related stakeholders.

8. Program Recommendation

Judging from the current condition of Sasando regeneration and after knowing the previous government programs, it can be concluded that there is still no effective program from ENT government to regenerate Sasando musician. Thus, there is a program recommendation to overcome this problem, which is through cooperation between local government with Education Offices or schools all over the regencies in ENT to do the four steps of regeneration as a long-term program to increase the regeneration of Sasando musicians as bellow: Provide Sasando in the schools of all regencies in ENT First thing to do is provide Sasando so the students can directly do the practice to learn Sasando, this way they can learn to play Sasando faster. Sasando provision itself can increase the income of Sasando craftsmen.

Table 2 Data f the Schools Number in ENT

Elementary School			Junior High School			Senior High School			Vocational High School			TOTAL
Pub	Pri	T	Pub	Pri	T	Pub	Pri	T	Pub	Pri	T	
3,245	1,930	5,175	1,185	452	1,637	319	217	536	143	134	277	7,625

Resource: Ministry of Education and Culture (<http://referensi.data.kemdikbud.go.id/index11.php>), accessed in June 4th 2016

Note: Pub: public Pri: private T: Total

Table 3 Price of Sasando

Sasando type	Price	
	IDR	USD (1 USD = IDR 13.346)*
Mini Sasando for souvenir and display	30.000 – 300.000	2.3 - 23
Gong Sasando	1.000.000	73.7
Acoustic Sasando	1.250.000 – 3.500.000	92.1 – 220.1
Electric Sasando	3.500.000 – 6.500.000	257.9 – 331.5

Resource: <http://www.sasandoshop.com>, accessed on March 7th 2017 Note: * = USD exchange rate in March 7th 2017.

Table 2 shows the number of schools from 22 regencies in ENT province. Considering the role of ENT Government, then the data used is just data of public junior high school and public senior high school, 1,185 + 319 = 1,504 provided 5 pieces Sasando, then for the first year of Sasando procurement, Sasando craftsmen can earn income amounted to: 5 x 1,504 x IDR 1 million = IDR 7,520 million or around USD 553,960. If the Sasando provision for each school in the beginning is quite difficult to do, or the number of Sasando teachers are limited, then the government can provide a number of Sasando and place them on a place in each regency in ENT under the auspices of the Education Office in each regency. The Education Office then can recruit candidates of Sasando musicians that are strong-willed and serious to learn Sasando from all high schools in each regency. If in the early stages Sasando amount provided in each regency are 10 pieces, then at least for the first year of Sasando procurement, Sasando craftsmen will earn: 10 x 22 x IDR 1 million = IDR 220 million, or USD 16,207. There also will not be liable for personal purchases of Sasando by students for them to learn it at home. Furthermore, there will be a lot of demand for souvenirs and displays of Sasando both from within and from outside of ENT if the regeneration and promotion continues in the future.

This sasando provision should be done in line with the introduction of this regeneration program to ENT people, this is done to establish the sensitivity of the public as well as to provoke parents to support this program by asking their children to involve in it. The introduction can be made directly or indirectly by ENT government involved, both the governor and the regents, or other ENT public figures, to give the impression that this program is important and is supported by the government. Provide a place to learn Sasando for free. Actually there are some studios that teach Sasando, such as Edon Sasando Studio. But unfortunately the location of these studios have only been around Kupang, capital of East Nusa Tenggara province, so that the Sasando regeneration spread is uneven, consequently Sasando festival only attended by participants from Kupang and the surrounding areas so that there is no extensive regeneration in ENT.

That is why the place to learn Sasando for free need to be established. Free place to learn Sasando can be made at least one place in each district in the province. Actually it would be better to teach Sasando in every high school in ENT, which is currently just teaches the modern music instrument, but it seems impossible in the beginning of the program because lack of teachers. As described earlier regarding Sasando procurement, if at an early stage number of Sasando provided in each regency are 10 pieces, with the number of regencies in ENT province are 22 regencies, then starting from the fifth year there will be 10 regeneration of Sasando musicians in each regency, considering the 3rd grade students both in junior and senior high schools are exempted from all extra-curricular activities. And of course no fees collected from the students for this program. Moreover, while waiting for sasando provision, the government can make some video tutorials or manuals to learn how to play Sasando in schools and at home.

1. Hold Sasando Annual Festival.

As has been discussed previously that ENT Government has been regularly held annual competition of Sasando for Sasando musicians in Cultural Park Building of Kupang City, but because the spread of Sasando regeneration is uneven in each regency in ENT so this competition considered has less effects in uplifting ENT youth to learn Sasando. Therefore, after the two steps above, it is necessary for ENT government to hold Sasando annual festival, which including the Sasando annual competition, that can spark the interest of ENT youth to learn Sasando, and can regenerate Sasando musician as well. To attract ENT youth, Sasando music festival can be followed also by allowing collaboration with other musical instruments, such as guitar and violin, while making Sasando as the main instrument in the performances.

This festival is very important to introduce Sasando to the world in order to increase the popularity of Sasando itself, and at the same time it can attract tourists to come to ENT.

2. Branding

After doing the third stage above, a stage which also has an important role is stage four, namely branding. Sasando branding can be done through many media, like online social media and local media. Online social media now plays a very big role for information dissemination and as a communication media. Rapid development of mobile phones and smartphones helped expand the use of various social media, including in Indonesia. Therefore, online social media can be used as a tool to popularize Sasando both in Indonesia and overseas. As for the social medias better use by ENT government now to disseminate information about Sasando are Facebook, Instagram, and YouTube, because these three social media are the most widely used by the people of Indonesia and International nowadays. For youtube alone, there are already some You Tubers that contain videos about Sasando, like Brill VERDE and Natalino Mella which will make it easy for the government to cooperate with them. The number of users of social media itself third in Indonesia can be seen in Table 4.

Table 4 Persentassi Jumlah Pengguna Media Sosial di Indonesia, year: 2016

Social Media	Jumlah pengguna
Facebook	54 % (around 71.6 million people)
Instagram	15 % (around 19.9 million people)
Youtube	11 % (around 14.5 million people)
Google	6 % (around 7.9 million people)
Twitter	5,5 % (around 7.2 million people)
Linked in	0,6 % (around 796 thousand people)

Resource: Indonesia Internet Service Provider Association

Indonesia is an archipelago country, and ENT is one of the provinces in Indonesia which consists of many islands and still kind of remote, so the use of smartphones and the Internet are still not reach the remote areas in the province. Therefore, the media can be used by the government to reach out to the ENT people itself is using newspapers and radio. Both these media are still widely used in ENT and can reach up to the rural areas. By maximizing the use of these local and modern social media for Sasando branding, more people will know about Sasando and this Sasando regeneration program in ENT, Indonesia, as well as the world. This will certainly lead to public awareness of the regeneration crisis, and in other cases can also help the government to seek support in the form of moral and material support for the success of this regeneration program. This program can certainly help regenerate Sasando musician and enhance the creativity of ENT youth especially in terms of Sasando and various related activities, if implemented sincerely and supported by sufficient budget funding by the ENT Government.

9. Implementation Plan

If the program recommendation can be implemented, then the projection for the first seven years of implementation can be seen in Table 5 below.

Year	Programs	Sasando amount per regency	Active Sasando students active per regency	Alumnus
1 st	1. Provide 10 Sasando in each regency in ENT; 2. Recruit 10 junior high school students, 1 st grade of each regency, which are strong-willed and willing to learn Sasando seriously at least up to their 2 nd grade of senior high school. These 10 students will be the first generation in this program.	10	10	-
2 nd	1. Provide 10 more Sasando in each regency in ENT; 2. Recruit 10 more junior high school students, 1 st grade of each regency, which are strong-willed and willing to learn Sasando seriously at least up to their 2 nd grade of senior high school.	20	20	-
3 rd	1. Recruit 10 more junior high school students, 1 st grade of each regency, which are strong-willed and willing to learn Sasando seriously at least up to their 2 nd grade of senior high school.	20 (Sasando students first generation is in hiatus period because they are in the 3 rd grade of junior high school)	20 (Sasando students third generation can use the first generation's Sasando)	-
4 th	1. Provide 10 more Sasando in each regency in ENT; 2. Recruit 10 more junior high school students, 1 st grade of each regency, which are strong-willed and willing to learn Sasando seriously at least up to their 2 nd grade of senior high school.	30 (Sasando students second generation is in hiatus period, while the first generation is back to study but now as a 1 st grade student of senior high school)	30 (Sasando students fourth generation can use the second generation's Sasando)	-
5 th	1. Provide 10 more Sasando in each regency in ENT; 2. Recruit 10 more junior high school students, 1 st grade of each regency, which are strong-willed and willing to learn sasando seriously at least up to their 2 nd grade of senior high school.	40	40	-
6 th	1. Recruit 10 more junior high school students, 1 st grade of each regency, which are strong-willed and willing to learn Sasando seriously at least up to their 2 nd grade of senior high school.	40 (first generation is graduated already as Sasando musician, because they are now in the 3 rd grade of senior high school)	40 (Sasando students sixth generation can use the first generation's Sasando which is graduated already as Sasando musician)	10
7 th	1. Recruit 10 more junior high school students, 1 st grade of each regency, which are strong-willed and willing to learn Sasando seriously at least up to their 2 nd grade of senior high school.	40 (second generation is also graduated already as Sasando musician)	40 (Sasando students seventh generation can use the second generation's Sasando which is graduated already as Sasando musician)	20

In the Table 4 above can be seen that there are no Sasando provisions since the sixth year, so the government is not spend too much money in terms of Sasando procurement, while at the same time Sasando musicians are still recruited every year.

This means that the government only needs to spend much money at the beginning of the program. During Sasando learning, even from the first year, if there are children who are talented in playing Sasando, then these children can be participated in the Sasando annual competition.

10. Conclusion

There are three steps that can be done by ENT Government in order to increase regeneration and youth creativity in playing Sasando music instrument, they are: Provide Sasando in the schools of all regencies in ENT, if it is too difficult, for the first step government can provide some Sasando and place it in a place in the regency such as in the Education Office.

1. Provide a place to learn Sasando for free, for the first step can be a place in every regency, in long term plan can be in every high school in ENT.
2. Hold Sasando annual festival in the province every year.
3. Sasando branding using both local and modern social media.

11. Suggestion

To realize this Sasando regeneration program, here are some suggestions can be used by ENT government: Governments can do collaboration or cooperation with various parties related to the financial about Sasando procurement, for example with the sponsorship system or donor system which nowadays can be done through crowdfunding, and other forms of cooperation. Governments can provide training first to all existing Sasando musicians from the existing studios to make at least 22 Sasando musicians were become a professional Sasando musician so then each of them could teach Sasando in each regency in ENT, of course, the musicians have to be given a variety of bonuses because they fight for the musician regeneration of a legacy traditional music instrument that is almost extinct in its musician number. Government can cooperate with youth communities and tourism lovers communities to help do the program introduction and branding.

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