

INDONESIAN STAND-UP COMEDY: A NEW DEVELOPING INDUSTRY OF YOUTH CULTURE

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ABSTRACT

The research analyzed the growth of stand-up comedy in Indonesia, which had developed into a new trend or popular culture and a new creative business that produced skilled and well-known comics. Furthermore, it discussed how stand-up comedy might develop into a new creative business by evaluating the growth of the community, Instagram, and YouTube, as well as the growth of successful comics. In order to help the researchers doing the analysis, the researchers applied a qualitative method. They used two theories named Self-presentation concept by Goffman and Creative Industry theory by Richard Florida. The findings indicate that the creative industry does not always progress forward; interest in stand-up comedy decreased in various places, but it is still attempting to develop. Indonesian people are becoming more receptive to stand-up comedy as it is home to some of the world's most talented comics. Comics must be innovative in their approach to content creation to increase their popularity and viability. Apart from that, when comics are popular, they can inspire others to pursue careers as comics. As a result, comics members continue to grow in number; the community grows in size, and the creative business continues to flourish. Stand-up comedy has developed into popular culture and a new creative sector geared toward youth.

Keywords: *Indonesia comics, stand-up comedy, new creative industry, youth culture*

INTRODUCTION

Stand-up comedy is a relatively recent kind of comedy that originated in America and England. This joke is performed by a single individual known as a comic. Comics tell stories about a subject before developing them into funny content. This joke is typically performed while standing in the center of the stage, straight in front of the audience. Typically, comics present material in the shape of everyday social events. The existence of a stand-up comedy presupposes the presence of an audience, as performers rely on the audience to respond to the humor they bring. A comic's stand-up comedy performance is deemed successful if the audience is amused or able to laugh. The audience's presence is critical for comics (Fitri,

Mahyuni, & Sudirman, 2019). A comic must have a point of view on a current event (Marlin, Warouw, & Kalangi, 2017).

Each show of stand-up comedy conveys a verbal message. As with a speech, a comic must first write a speech script. A comic's script is critical. The script's theme selection will affect the humor incorporated into individual stories. A comic must not only write the script but must also test it at an open mic event (Khusniyah, 2017). An open mic is a live performance that provides a platform for anyone interested in performing. Typically, open mic night is a way for comics to gain exposure. Open mic is frequently made an obligatory weekly event in the community. Along with growing popularity, open mics have been shown to attract a larger audience when presented

consistently and with care. Many people become interested in attending over time and finally become frequent spectators (Rufaidah, 2021).

Stand-up comedy is gaining popularity in Indonesia at the moment. Stand-up Comedy involves jokes that are also considered to be a form of humor. It is communicated through the language system. Because humor is intended to entertain (Bernabéu, 2019), it also involves human participation. Besides that, humor can also help alleviate tension (Damanik & Mulyadi, 2020). However, Kawalec (2020) views that in creative and sociological terms, stand-up comedy is a direct descendant of the dramatic comedy genre.

Furthermore, Stand Up Comedy Indonesia (henceforth SUCI) is a television show produced by Kompas TV to introduce a new dimension to humor performance in Indonesia. This program demonstrates the art of comedy through a speech intended to make the speaker's partner or the audience laugh at the speech's hilarious goal (Pratama & Utomo, 2020). Thus, SUCI on Kompas TV introduces a new concept to the world of Indonesian comedy by presenting a form of comedy that entertains and challenges the audience to think critically about the occurrences of everyday life (Marlin, Warouw, & Kalangi, 2017). Comics can convey a citizen's political understanding through stand-up comedy, particularly in Indonesia (Siswanto & Febriana, 2018). Furthermore, the significance of Indonesian stand-up comedy on Kompas TV is that it conveys a critique of discrimination through comedy, which is conveyed to people who may disagree with the concept of comedy itself. However, the purpose of this stand-up is to pique the audience's curiosity, which is then used to spark public discussion and debate, which is expected to result in social change.

According to the official Stand Up Indo website, the country will have 150 stand-up comedy communities by 2021. Following the establishment of a stand-up comedy culture in Indonesia, an increasing number of people are hosting open mic nights (amateur nights) and stand-up performances. This community comprises numerous constituents, ranging from the general public to the university stand-up. It has expanded to major cities around Indonesia, including Bandung, Bekasi, Depok, and Jogja (Stand Up Comedy Indonesia, 2021).

The community's influence is then viewed as a venue for the production of talented and popular comedians in Indonesia. If a comic is successful, it will elevate the community's profile. The comic Ridwan Remin, for example, who just won the Kompas TV Independent Comedy Indonesia season 7 competition, is a graduate of the Stand-up Indo Bogor group. This name unintentionally popularizes the term 'Stand Up' in the city of Bogor. That is why so many people are now using Stand-Up comedy to express their talents and abilities (Stand Up Comedy Indonesia, 2021).

In 1997, Ramon Papana found Comedy Café Indonesia on Jl. Bangka 1 Kemang, South Jakarta. He is an entertainer who started his career as a Disc Jockey in Europe and America. Stand-up comedy in

Indonesia was started by the figure of the late Taufik Savalas through the Comedy Café, owned by Ramon Papana and assisted by his friend Harry de Fretes. Previously, Ramon Papana and Harry de Fretes organized a comedy competition singly at a cafe called Boim Cafe 1992; the comedy competition required participants to tell their experiences or personal lives from a comedy point of view (Papana, 2016).

However, Ramon Papana, the owner of the Comedy Café, is also actively involved in promoting stand-up comedy by routinely hosting workshops and hosting open mic nights at comedy cafes. Ramon also advocates taping comic chat shows at a comedy cafe with an open microphone and uploading them to YouTube. This discussion show has been essential in the growth of independent comedy in the country (Papana, 2016). Comics need to possess a high level of intelligence to perform this type of humor through their language. Materials for stand-up comedy should be limited to a setup and a punch line. If neither of these components exists or only one exists in a joke, the humor is not considered a stand-up comedy (Ashari & Mahadian, 2020).

The creative industry as a whole is one that is founded on creativity, abilities, and talents with the potential to generate revenue. Creativity is a byproduct of innovation and is the outcome of a creative idea. The creative industry does not exist prior to the 1990s. It is synonymous with the phrase creative economy, as it is one of the countries that pioneered the creative sector in the United Kingdom. England defines the creative industry as the process of acquiring riches and creating jobs using one's creativity, aptitude, and capabilities. At the moment, technology development is accelerating, and the creative industry is also advancing, or what is referred to as the new creative industry (Syukron, 2017).

There are numerous creative industries: music, culinary arts, publishing, performing arts, and stand-up comedy, to name a few. Indonesia is following the lead of developing countries that have made creative industries the backbone of their economies. For instance, artists, government leaders, and everyday people compete to become YouTubers who generate various gourmet content, fashion music, and other entertaining videos. Another advantage of this industry is that it fosters creativity and product innovation among all business actors, particularly in Indonesia, which has many working-age workers. As a result, new ideas can be generated within it. Coaching, training, and mentoring can all be used to strengthen creative industries, and stand-up comedy can be categorized as a newly developing business for Indonesian youth.

Stand-up comedy becomes more appealing, especially for Indonesian youth, as the comic's ability to generate jokes is primarily based on verbal ability rather than body expression (Badara, 2018). Furthermore, its ability to elicit critical thinking from audiences contributes to its popularity among youth. It is consistent with the evolution of Indonesia's young population today, which prefers to listen to stories

rather than read them. As a result, stand-up comedy has gained popularity among youth (Badara, 2018).

It is similar to Siwi (2016), who asserts that stand-up comedians rely on their brains to generate good humor. It demonstrates that the material for stand-up comedy is unique, intellectual, and humorous. They can arouse the audience's critical thinking without abandoning their feeling of nature or comedy. Stand-up comedy materials are frequently utilized as a medium for criticism and persuasion as a subgenre of humor. It may effectively persuade and influence audiences (Siwi, 2016).

Nowadays, stand-up comedy performances in Indonesia are primarily broadcast on national television and garner a large following on video-sharing platforms such as YouTube. Its success garners considerable attention and supports several stand-up comedy communities, not just in major cities such as Jakarta or Surabaya but also in smaller towns. These villages perform stand-up comedy regularly, each with its unique flavor. They form communities based on common origins or cultures and shared social lives (Badara, 2018). Badara (2018) has also stated that local stand-up comedy communities frequently use joke material to portray local phenomena, politics, and social issues. The comics convey their material in a polished and appealing manner to generate an engaging sense of comedy. It draws crowds to the stand-up comedy show. Moreover, it becomes a draw for students from the surrounding area.

Since stand-up comedy becomes an example of a new creative business in Indonesia, it is extremely popular with the public. It not only entertains and invites laughing but also generates revenue, as there are currently so many television programs competing for stand-up comedy. Tens of millions of rupiah will be awarded to the winner.

Due to the fact that stand-up comedy is broadcast on television and seen by millions of people, it is considered a popular culture product (pop culture). Television is a significant aspect of the pop culture sector since it significantly influences people's tastes and contributes to the creation of societal trends. The rise of stand-up comedy in Indonesia takes a long time, but it eventually becomes a 'trend' in society, particularly among young people.

To support this analysis, the researchers apply the self-presentation concept from Goffman and Creative Industry theory from Richard Florida. Self-presentation, behavior, and communication in various social circumstances indicate that it will consciously demonstrate to others a particular circumstance to a certain extent. The input received from self-presentation helps shape and change one's self-concept. In *Self-Expression in Everyday Life*, Erving Goffman analyzes social interactions through a dramatic lens (Watson & Hill, 2015).

According to Goffman, life is a dramatic production. Of course, the world is not a stage, but determining the locking mechanism is not straightforward. In short, each person performs at a

higher level than they realize: Goffman introduces some useful notions influential in self-image analysis. The essential concept is that of role. The roles people play in a specific social milieu are referred to as roles. Generally, different circumstances require people to play different parts, so they assume varied roles. Thus, a person's role when attending a folk festival with friends may be quite different from the role he/she plays in his/her employment as a high court judge or lawyer (Khan, 2020). Additionally, Merunková and Šlerka (2019) have interpreted that Goffman concludes in his 1959 book, *The Presentation of Self in Everyday Life*, that an individual entering an interaction with others always attempts to control the image they create in their minds about that individual and the impressions the individual makes on them.

Roles are an integral component of interacting with different people and social circumstances. Once chosen for a specific scenario, it will influence communication in that situation. Depending on the situation, selecting the appropriate role might be viewed as a critical communication skill that can be transferred from one role to another. Similarly, a person's position will almost always dictate the type of acceptable role in a given situation. According to Goffman, social interaction is similar to a stage, with participants acting out various roles. He uses the term 'performance' to refer to an individual's behavior in public. Through this performance, he conveys impressions and information to others, establishing an identity that the audience attaches to him/her but which the individual may or may not be aware of. Setting, appearance; manner; front; front, back, and off stage are all critical aspects in Goffman's self-presentation. The term 'setting' refers to the physical location of the conversation. Because diverse venues attract various audiences, an individual/performance actor must adapt to the setting. The performer's look is determined by his social class, as shown by his occupation, gender, and age. Manner refers to how an individual performs his/her role; it also informs the audience of how the individual will do his role (Castro, 2018).

Goffman, cited in Castro (2018), uses the term 'performance' to describe the act of self-presentation. In many cases, this show can be seen as a play. When performing in everyday life, people use props like actors on the theater stage. Real examples here are clothes, cars, and furniture. Effective patterns that can be used as part of a performance are called routines. An example here is a display of temperament characteristics. According to Goffman, it also appears from behind. He defines performance as the portion of personal performance that usually functions fixedly to determine the situation of those observing the show. The preceding standard sections are backgrounds, such as a person's home and age, dress, and gender (Castro, 2018).

In stand-up comedy, this theory is described as when comics are on the stand-up comedy stage, and when they leave the stage, comics will present a different self. On the stand-up comedy stage, the

informant presents himself as attractive through the stand-up material, characters, facial expressions, and how they speak on stage. The situation is different when they are not on the comedy stage, and they show their real selves without being covered up. So, from this theory, they display two different characters.

Then the second theory is the theory of creative industries, according to Richard Florida. He is the author of *The Rise of Creative Class* and *Cities and the Creative Class*, introducing the creative industry and the creative class in society (Creative Class). According to Florida (2002), creative people are the driving force in regional economic growth. From that perspective, economic growth will occur in places that have highly educated people (Florida, 2002). However, the difference is in his/her status (class) because there are individuals who specifically wrestle in the creative field and get direct economic benefits from these activities (Durand, 2016).

Florida (2002) believes that creative worker-driven economic growth and innovation consist of two main components. The first component is the 'super-creative core' group. The economic function of the group is to create new ideas, new technologies, and innovative content in the fields of science, engineering, computer programming, education, and research (Florida, 2002). The core group also includes nomads: artistic people working in the arts, media, and entertainment. Examples of such work include the writer and film director. Meanwhile, the second part is for those who work in knowledge-based places, such as business finance, law, and health care (Durand, 2016).

According to Florida's (2002) research, a creative society is a core component of promoting and driving economic growth in cities. Moreover, the creative community contributes to and reinforces feedback to increase city tolerance and comfort (Durand, 2016). Creative societies tend to move to cities that tolerate ethnic minorities and whose alternative people are higher than in other cities, thus meeting their needs as leading creative workers. Nevertheless, all the factors for the existence of a creative community reinforce this. According to Florida, a city with a sizeable creative society will be more tolerant and further strengthen the economy (Das, 2016). The creative economy has become a driver of economic progress in many countries, particularly Indonesia (Lestariningsih, Maharani, & Lestari, 2019). In addition, Burhanudin, Rindayati, and Anggraeni (2020) have also stated that the creative economy is a critical component of Indonesia's economic development (Burhanudin, Rindayati, & Anggraeni, 2020).

As a result, the creative industry can contribute to economic growth by creating new jobs. It has the potential to minimize the number of unemployed. One of them is stand-up comedy, in which the perpetrators, refers to as comics with stand-up, can earn money performing at various events or platforms. Thus, stand-

up comedy is included in the first component, as it develops and expresses a concept and then transforms it into creative content, thereby establishing a new creative business that continues to grow and has a beneficial impact. As a new creative industry in Indonesia, stand-up comedy does not appear to require many resources upfront. It merely expresses comics' ideas without requiring properties, as other comedy shows do. As a result, it saves capital, and the public's enthusiasm for stand-up comedy creates a strong likelihood that it will have a good effect on Indonesia's New Creative Industry.

Based on these backgrounds, the researchers see that stand-up comedy could provide a new perspective, add new knowledge, and develop a new youth culture industry. Now, many people know or even like stand-up comedy. Therefore, stand-up comedy is currently one of the new creative industries with various benefits for those who know it. Thus, in the research, the researchers are interested in analyzing how Indonesian stand-up comedy has become a newly developing youth culture industry. By becoming a newly developing industry, stand-up comedy could be one of the new job fields for Indonesian youth.

METHODS

The research examines the development of stand-up comedy in Indonesia from its inception to the present day. The investigation examines data from YouTube's Stand Up Kompas TV, Metro TV news, and Stand-Up Comedy Metro TV, as well as the Stand-Up Comedy Indonesia community on social media platforms such as Facebook and Instagram.

For YouTube, the first thing the researchers see is data on viewership, for example, how many users watch each video uploaded to the YouTube channels Stand-Up Kompas TV, Metro news, or Stand-Up Comedy Metro TV. The researchers examine data from social media platforms such as Facebook and Instagram to determine the number of followers in the stand-up comedy community. The researchers determine the number of communities by looking at each community's Facebook or Instagram page. There are several stages the researchers do in the research.

First, the researchers record how many stand-up comedy competitions are broadcasted on various TV stations. Then, the researchers check how many followers and viewers of the social media are mentioned. Second, the researchers record how many comics have penetrated other creative industries, such as films, soap operas, etc. Third, the researchers record how many stand-up comedy communities exist in Indonesia and how many members the communities are. Fourth, the researchers analyze how stand-up comedy impacts the new creative industry in Indonesia. Finally, the researchers make conclusions from the four previous stages that have been analyzed.

RESULTS AND DISCUSSIONS

Numerous Indonesian television stations now air comedic shows. Stand-up comedy is one of the most popular forms of comedy. Not only is stand-up comedy popular among teenagers, but it is also popular with parents. Stand-up comedy is shown on three Indonesian television channels: Metro TV, Kompas TV, and Indosiar. Only Kompas TV continues to air stand-up comedy programs.

Stand-up comedy made its debut on Metro TV on September 22, 2011, at 10:30 p.m. It was broadcast every Tuesday through Thursday under the title *Stand-Up Comedy Show* by including comics in each week's broadcast. The competition in this event requires comics to perform a joke based on the provided theme. They are then be evaluated. There is no champion in stand-up comedy because it focuses exclusively on the appearance of the comics. Ernest Prakarsa, Mo Sidik, Cak Lontong, and many others are regular attendees. Nonetheless, Metro TV appears to have ceased airing the show in 2021, maybe due to dwindling viewership.

Then the television station that aired the show Stand-up Comedy was KompasTV. On September 24, 2011, there was the *Stand-Up Comedy Indonesia* (SUCI) show. Like Metro TV, more and more fans are featuring several segments of the show. SUCI's first season aired in 2011 and was won by Ryan Adriandhy; SUCI II or the second season aired in 2012 and was won by Ge Pamungkas; SUCI III or the third season aired in 2013 and won by Babe Cabiita; SUCI IV or the fourth season aired in 2014 and won by David Nurbianto; SUCI V or the fifth season aired in 2015 and won by Rigen; SUCI VI or the sixth season aired in 2016 and won by Indra Jegel; SUCI VII or the seventh season aired in 2017 and won by Ridwan Remin; SUCI VIII or the eighth season aired in 2018 and won by Popon Kerok. For SUCI IX or the ninth season had actually started to air in 2020, but due to Covid-19, the screening was postponed and only aired on January 1, 2021. Until now, the competition is still running to determine who wins. In addition, Indosiar also aired this stand-up comedy show with the name of the show *Stand-Up Comedy Academy* (SUCA). The first season of SUCA aired on October 5, 2015, and was won by Mas Cemen; the second season of SUCA aired on April 18, 2016, and was won by Aci Resti; the third season of SUCA aired on August 28, 2017, and won by Bintang Emon; and SUCA the fourth season on August 19, 2018, and won by Oki. Like in Kompas TV, Indosiar airs this SUCA event with a competition background. This SUCA show has no longer aired in Indosiar since the end of SUCA season four.

Stand-up comedy fans on television may be reduced because some people may rarely see it, but not for social media, which grows in users. Stand-up comedy is now not only aired on television but on various social media, one of which is Instagram. Currently, followers of stand-up comedy on Instagram @standupindonesia, there are 139 thousand followers, which shows that stand-up comedy continues to grow.

Figures 1 and 2 show the difference in the number of Instagram followers of Indonesia's stand-up comedy programs. While Figure 3 shows the stand-up comedy Kompas TV's growth in YouTube channel subscribers.



Figure 1 Stand-up Comedy's Growth on Instagram @standupindonesia



Figure 2 Stand-up Comedy Kompas TV's Growth on Instagram @sucikompastv

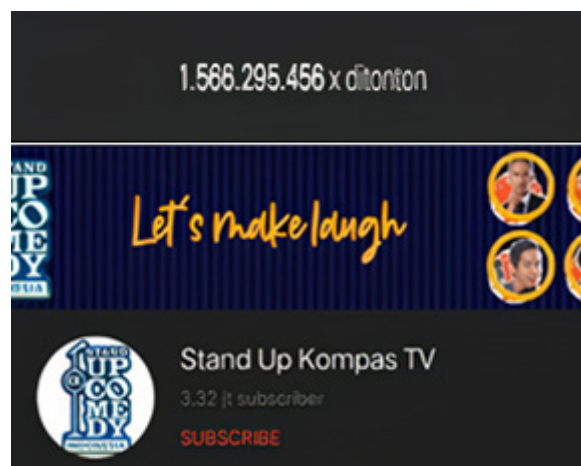


Figure 3 Stand-up Comedy Kompas TV's Growth in YouTube Channel

Then, the Stand-up Comedy Kompas TV YouTube channel has 1.557.852.222 views with 3,32 million subscribers, and the channel is still growing to this day with thousands of viewers in every video. Metro TV channel has been watched 855.952 times with 3,78 thousand subscribers, but the channel was no longer active around 2016. Figure 4 shows the

YouTube channel of Metro TV Stand-up Comedy.

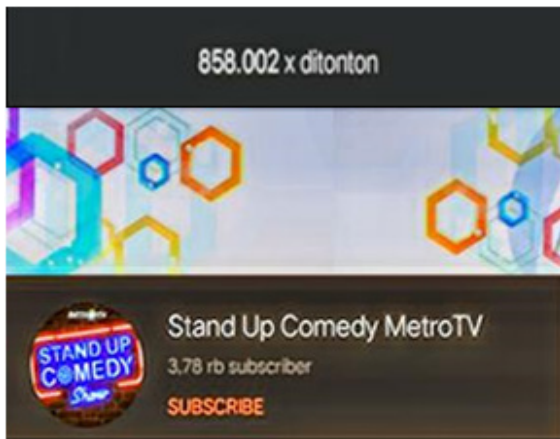


Figure 4 Stand-up Comedy on Metro TV

YouTube channel STANDUPINDO has 33.652.173 views with 189 thousand subscribers and is still active to this day with thousands of viewers on every video. It can be seen in Figure 5.

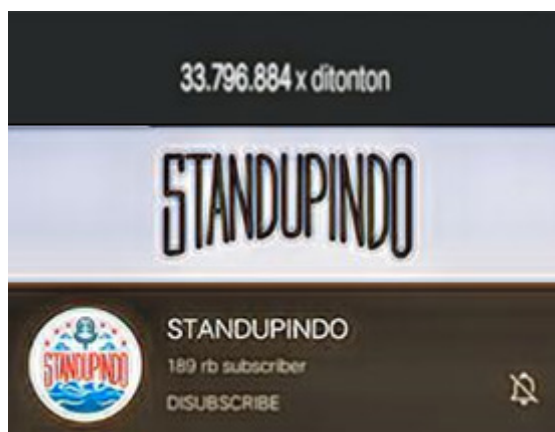


Figure 5 STANDUPINDO's Growth on YouTube

Through some of these data, it can be seen that the relevance of Florida's (2013) statement is that economic growth and innovation driven by creative workers consists of two main components. The first component is the 'super-creative core' group. The function of the group economy is to create new ideas, new technologies, and innovative content in science, engineering, computer programming, education, and research. The core group also includes nomads: artistic people who work in the arts, media, and entertainment. From all these data, it can be seen how stand-up comedy is a new creative industry that continues to grow until now. Stand-up comedy can only be enjoyed directly, then spread to television, and currently can be enjoyed on many social media platforms, such as YouTube and Instagram. Thus, stand-up comedy is a new creative industry, which since its development has

progressed and has appeared on television and social media, many comics have helped to find new jobs.

Based on these data, stand-up comedy is still developing and has given birth to talented comics. However, in terms of data that looks like Metro TV, there is less interest because Metro TV is more focused on news programs than comedy. Nevertheless, on Kompas TV, the stand-up comedy program is still developing until now, even though it has had a few years to rest. Many young people still follow stand-up comedy, but for now, it looks like the market has changed, whereas in the past, everyone enjoyed it very much. Nevertheless, now only those who like the world of stand-up comedy enjoy it. Until some channels or other accounts are no longer active. However, from all of that, stand-up comedy is still looking for creative people who can continue to preserve it as a new creative industry because, without knowing it, many people are so successful who were born from stand-up comedy.

In recent years, the popularity of stand-up comedy has increased in Indonesia. Especially for millennials, stand-up comedy is one of the most popular pastimes. The modern comic style fits perfectly with the tastes of millennials. The comic is becoming more and more famous and popular. Their fame is equal to singers, soap operas, and film artists. Many comics have penetrated the world of acting. The following are some of the well-known and influential comics in Indonesian that compile the data on in this analysis.

The first is Raditya Dika. He is a creative person in Indonesia who has a brilliant career. From a blog and then to a best-selling book, Radit has spread his wings to the entertainment industry, namely, stand-up comedy, host, writer, actor, and director. For stand-up comedy in Indonesia, Radit has an important role in the growth of this trend. He is a pioneer as well as a mobilizer through communities. Radit is also trusted to judge Stand-Up Comedy Indonesia on Kompas TV and Stand-Up Comedy Academy in Indosiar. He is also one of the comics with the most subscribers, amounting to 9,28 million. It can be seen in Figure 6.

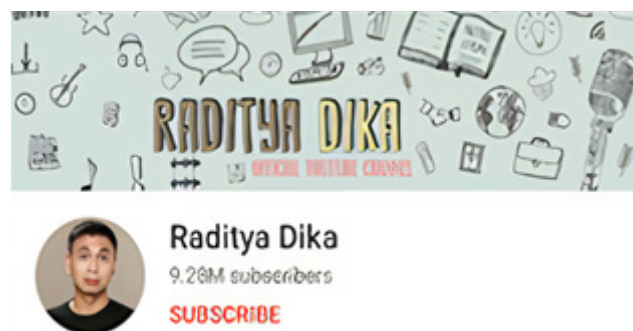


Figure 6 Raditya Dika, a Creative Host, Writer, Actor, and Director

The second is Pandji Pragiwaksono (Figure 7). He is one of the founders of the popular stand-up comedy in Indonesia. He also held a stand-up comedy world to visit four continents: Asia, Australia, Europe, and America.

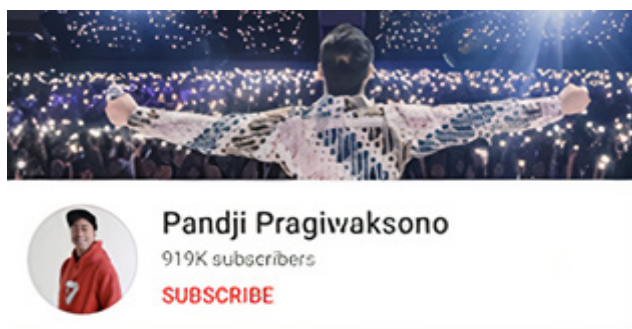


Figure 7 Pandji Pragiwaksono, One of the Founders of Stand-up Comedy Indonesia

Besides being a stand-up comedian, Pandji is also a versatile artist, ranging from radio announcer, book writers, presenters, actors, and rappers to directors. Becoming an announcer is the door for this father of two children in the entertainment world. He hosts *Crush Ball*, *Kena Deh*. Live NBA lives in East Jakarta, *Hole in the Wall*, and Indonesia's stand-up comedy show on Kompas TV. His career took off when he was appointed as a host with Raditya Dika in the first season of *Stand-up Comedy Indonesia* on Kompas TV. Several years later, he was appointed as a permanent jury. He is also a YouTuber who has quite a lot of subscribers, namely 919 thousand subscribers.

The third is Ernest Prakasa. He is the first comic person to tour the region. He is now following in Raditya Dika's footsteps in the film industry. He writes, directs, and acts in several of his films. The films he has worked on include *Ngenest*, *Cek Shop Next Door*, and *Susah Sinyal*. Almost all the films he has directed are very successful. Ernest is also a Youtuber who has 1,12 million subscribers (Figure 8).

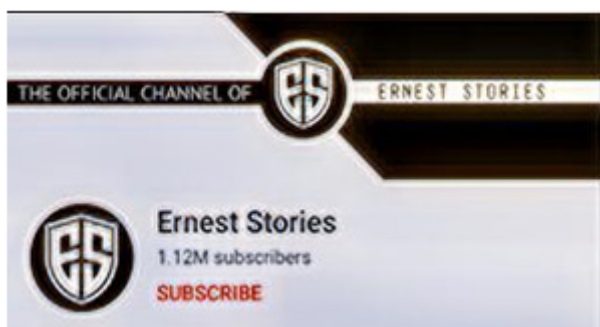


Figure 8 Ernest Prakasa, the First Comic that Does Tour the Regions

The fourth is Ge Pamungkas (Figure 9). He is the first winner of season 2 in a stand-up comedy

competition on one of the private television stations. He is known as a comic who is rich in technique. Starting from good material and extraordinary act-outs. He also has a speed of speech. Ge is increasingly famous after he starred in feature films, such as *Van Orange Land*, *Mars Met Venus*, and *Singles*. He is also very active on Instagram, so he has a fairly large number of followers, namely 849 thousand of followers.



Figure 9 Ge Pamungkas, the 1st Winner of Season 2 in a Stand-up Comedy Competition

The fifth is Babe Cabiita (Figure 10). He is also the same as Ge Pamungkas, the first winner in a stand-up comedy competition on a private television station. With his hobo accent and hilarious expression, he always makes the audience laugh. Babe's career becomes increasingly successful after he stars in the film *Comic 8*. In addition to that, she also stars in some films, including *Single*, *Warkop DKI Reborn*, and *The Underdogs*. He is also an active YouTuber with 754 thousand subscribers.

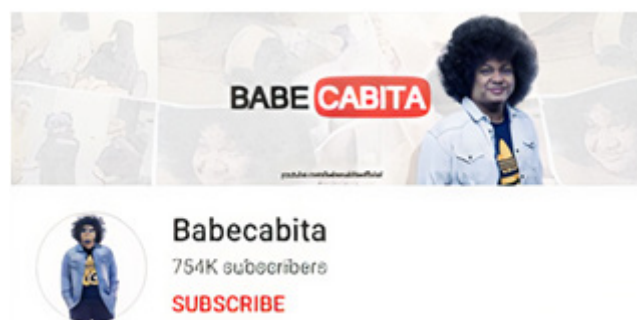


Figure 10 Babe Cabiita, the 1st Winner in a Stand-up Comedy Competition on a Private Television Station

In the research, the first theory that is suitable for the career of a successful comic artist can be explained, namely the theory of self-representation. Goffman (in Jacobsen & Kristiansen, 2015) has proposed several useful concepts in analyzing self-image. The main concept is role. The role plays in a particular social environment. Comics, who have a big influence in Indonesia, play a significant role for them, just like Babecabita. In competition, he is known for

his laid-back, straightforward personality, and daring act-outs. As in previous performances, Babe shows his breakdancing prowess in a graceful yet trance-like manner, followed by a hilarious singing style. His image is seen as a creative and exemplary role in stand-up comedy as he often successfully fascinates the audience with his open mics.

Then the second theory is the theory of creative industries, according to Dr. Richard Florida. He is the author of *The Rise of Creative Class* and *Cities and the Creative Class*, introducing the creative industry and the creative class in society (Creative Class). According to Florida (2002), all human beings are creative. Creative people can usually create new ideas, learn new things, and understand their strengths and weaknesses. The researchers see that Babecabita is one of the creative comics from Indonesia. In addition to his distinct Batak accent and aggressive manner, Babe has a size that makes it easy for people to remember him. Babe's stand-up performance is extraordinarily original and becomes a character for him; his act-out style and sometimes daring and nearly vulgar language can make the audience laugh.

It can be concluded that the five comics who have penetrated the creative industry are the ones who know that they are creative and capable of creating something new. From their high abilities and creativity, they can become influential and well-known by many people. Of course, people can learn from them that they should always try and not be afraid to do something new.

Indonesian comedy shows have been widely recognized, and it is from the role models like Ernest Prakasa, Pandji Pragiwaksono, Isman HS, Ryan Andriandhy, and Raditya Dika, who founded the Stand-Up Indo community before 2011. Starting with an open microphone event held in a comedy cafe in the Kemang area of Southern Jakarta, they begin to experiment with this single art of comedy. Ernest takes the initiative to capture this moment. He records their entertaining visitors in Ramon Papana's cafe on the YouTube video-sharing channel. As a result, the video catches people's attention and inspires many people to start trying the same things.

The second community is the Bandung Station Comedy community, a gathering place for single comedians or so-called comics. Currently, the Bandung talk show comedy community has more than 70 members. They come from different backgrounds, from school and college students to workers. Until now, the number of comedies in Bandung is still growing. Bandung is one of the cities producing many reliable comics, such as Ge Pamungkas, Budi Kusuma, and Mo Sidiq.

Stand-up Comedy Indonesia is a community growing fast enough and has many community branches scattered in every city and region throughout Indonesia. This year, there are 150 community branches spread across Indonesia. This community can continue to grow because the official website of Stand-Up Comedy Indonesia provides a column

to register the community. Everyone can register for the stand-up comedy community on each city or region's official Stand-up Comedy Indonesia website. Registering in local or city communities on the official website allows everyone who opens the official stand-up comedy website to search for their respective local communities or cities.

The stand-up comedy community in each region can continue to grow because they register it on the official Stand-up Comedy Indonesia website. Then, the website exposes the registered community's social media accounts.



Figure 11 Stand-up Comedy Medan Community on Instagram

On the social media account, each community includes a contact person to work together. Figure 11 is a screenshot of one of the Instagram accounts of the Stand-up Comedy Medan community, which has the username @standupindo_mdn. The account is connected to the official Stand Up Comedy Indonesia website, which has exposed its account on the official website. With this connection, these communities will easily get jobs that make a good development for the new creative industry and create new comics.



Figure 12 Babe Cabiita, a Successful and Well-Known Medanese Comic on Instagram

Figure 12 is a screenshot of one of the Instagram accounts of Babe Cabiita, a comic with the username @babecabiita. Babe Cabiita is a successful and well-known comic from Medan who has a large following on his social media. He can influence other people to become new comics because new comics candidates also see opportunities in stand-up comedy as a new

creative industry for comics who have been successful and famous. Behind the various entertainment methods provided by comics, stand-up comedies are still facing development challenges. In addition, some comics have been criticized for bringing in SARA (*Suku, Agama, Ras, dan Antargolongan*), which means tribes, religion, race, and ethnic group content. However, it can be concluded that every comic must be clever in playing its role to protect his career and his community.

CONCLUSIONS

To summarize, stand-up comedy is still evolving and producing outstanding comics. Nonetheless, there is less interest in data that appears to be from Metro TV because Metro TV is more focused on news programming than on comedy. However, after a few years of relaxation, Kompas TV's stand-up comedy program is still developing. While many young people continue to support stand-up comedy, it appears that the market has shifted, whereas, in the past, everyone adores it. However, it is currently exclusively enjoyed by people who like the world of stand-up comedy. Stand-up comedy is still looking for innovative individuals who can help preserve stand-up comedy as a new creative business, as many successful people are born from stand-up comedy. The five comics that have infiltrated the creative industry are those that understand their capacity for creativity and innovation. They can become influential and well-known to many people due to their superior abilities and originality.

The research is still in its early stages and is intended to support further observation. The research contributes as a reference in the media and communication studies field to enhance the quality of Indonesian youth in the academic and business sectors. Therefore, the researchers recommend that the university develops programs to strengthen communication skills through seminars or training programs.

The research has limitations. The selected comedians and members of the stand-up comedy community are not interviewed by the researchers. It would be preferable for a further researcher to conduct a community survey and give interviews with selected comics to determine the current state of stand-up comedy.

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