

The Transition of Dramaturgy during Pandemic: From Staging to Streaming

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ABSTRACT

This study discusses the transition of performances dramaturgy during the Covid-19 pandemic from analog to digital formats, from live performances commonly called staging to mediated performances which can be called performance streaming. The aim of study is to understand the application of 'dramaturgical tactics'; and the reasons. Applying the dramaturgical analysis method investigation is directed at the transformation process from the basic concept of the performance to the practice of its presentation. The research departs from the premise that a dramaturgical process, namely the pre-production, production, and presentation of performance is permanently connected by a dramaturgical awareness. The analysis was carried out: (1) The idea of streaming; (2) Performance technique; and (3) The form of performance streaming. Research shows that the critical changes in dramaturgy during the pandemic were triggered by the necessity to shift the mode of performance from staging to streaming, resulting in three dramaturgical awareness about transition, namely: (1) Medium: from analog to digital performance; (2) Creativity: from performer to content creator; and (3) The spectatorship: from spectator to voyeur.

Keywords: new dramaturgy; performance theater, performance streaming, performance during pandemic

ABSTRAK

Perubahan Dramaturgi di Masa Pandemi: Dari Pementasan ke Siaran. Artikel ini membahas perihwal transisi dramaturgi pertunjukan di masa pandemi Covid-19 dari format analog ke format digital, dari moda pertunjukan langsung yang lazim dinamakan pementasan ke pertunjukan termediasi yang dapat dinamakan siaran pertunjukan. Tujuannya untuk memahami bentuk penerapan 'siasat dramaturgi' serta alasan di baliknya. Menggunakan metode analisis dramaturgis, berupa investigasi atas proses transformasi dari konsep dasar pertunjukan menuju praktik presentasinya, penelitian berangkat dengan premis bahwa suatu proses dramaturgi, yakni tahap pra-produksi, produksi, dan presentasi pertunjukan selalu terhubung oleh satu kesadaran dramaturgis. Analisis dilakukan terhadap: (1) Gagasan siaran pertunjukan; (2) Teknik siaran pertunjukan; dan (3) Bentuk siaran pertunjukan. Penelitian menunjukkan bahwa, perubahan penting dramaturgi di masa pandemi dipicu oleh suatu keharusan untuk memindahkan moda pertunjukan dari pementasan ke siaran, menghasilkan tiga kesadaran dramaturgis tentang peralihan, yakni: (1) Medium: dari pementasan analog ke siaran digital; (2) Kreativitas: dari penampil menjadi pembuat konten; dan (3) Kepenontonan: dari spektator menjadi voyeur.

Kata kunci: dramaturgi baru; pementasan teater; siaran teater, pertunjukan masa pandemi

Introduction

The Covid-19 pandemic has affected the conditions of various sectors of Indonesian society. The government from the center to the regions was forced to implement a policy of Large-Scale Social Restrictions (PSBB) which has implications for limiting community activities, including economic activities, educational activities, and other social activities.

One of the sectors that are immediately challenged by the restrictions on activities amid the Covid-19 pandemic is performing arts. Performing arts artists soon find it difficult to make a living, because PSBB means a prohibition on activities that cause groups of people so that performing arts artists cannot display their work in public spaces. This situation is certainly difficult, especially for performing arts artists who do not have a source of income other than by performing arts in front of a live audience. The situation may be slightly different from that of fine arts and craft artists, who are relatively quick to act by holding virtual exhibitions and displays (Hendriyana et al., 2020).

However, there are performing arts artists, both individually and collectively, who make the pandemic condition an impulse for creativity. Taking advantage of the development of internet technology as an opportunity to stage performances virtually, they quickly learned the necessary ways to stream their performances, while also developing various social media platforms for the publication of these works.

This means that performing arts artists are faced with the choice to immediately change their artistic behavior to suit the availability of an expression space, namely a virtual space, or not to do anything at all. The change in the way performing arts work in the 4.0 revolution, which has been echoed for several years, has now been inadvertently accelerated by the arrival of the Covid-19 pandemic. The brunt of the pandemic has forced many performing arts actors to swiftly devise tactics to transfer their works from offline performances to various online platforms. Forced by circumstances, there is now a transition from analog format to digital format. Various forms and

structures of online performances emerged with multiple techniques and interpretations, along with the emergence of various initiatives and incentive programs for online performances.

However, a matter arose, namely regarding the ability of these online performances to replace offline performances. Performing arts that are staged online do not only deal with technical issues of digitization, but also ontological issues of the performing arts itself. One of them is the threat of losing the aura of the performance due to the creation of physical distance between the performer and the audience, as the spectacle is mediated.

Many online performances are more appropriate to be seen as a form of playing video recordings of work documentation, rather than an offer for online performances. In that format, performing arts lose the characteristics that distinguish them from film or videography in general, because they lose their essence as an ephemeral stage event, which cannot be repeated in the same form each time it is presented. Furthermore, the events of online performances that have gone through the process of being postponed, have lost their corporeal effect, because there is no real-space aspect that brings together the audience with the spectacle, although the real-time aspect can sometimes be maintained.

In the performing arts, this is understood as a dramaturgical change, either as: (1) A product; (2) Process; and (3) Method (Pramayoza et al., 2018). As a product, dramaturgy is the structure and characteristics of performing arts. As a process, dramaturgy is a series of stages in the creation of a performance work consisting of important changes from a concept to a form of staging practice. Meanwhile, as a method, dramaturgy is a way of creating dramatic works, which is based on the skill of displaying human behavior as a spectacle. The Covid-19 pandemic is similar now, presenting the need to find new dramaturgical reasoning, which can control the conversion from staging to streaming, with all the consequences.

Based on the background as above, this article is intended to record changes in dramaturgy in the process of creating performing arts during the Covid-19 pandemic, taking into account: (1)

'Dramaturgical tactics' formulated by performing artists in changing the format of their performances; (2) The way the 'dramaturgical tactic' is applied in the process of creating a performance that switches from a staging to a streaming format; and (3) The reasons for such 'dramaturgical tactics' are carried out by performing artists in changing the format of their work, from staging to streaming.

Methodology

In general, this research uses a qualitative approach, which focuses on the search for meaning or interpretation of the data. The primary qualities of primary data in research, however, encourage new research perspectives, namely those centered on digital performances or virtual performance practices. This kind of research is based on two basic concepts, namely: (1) The screen (computer or gadget) as a stage, which replaces the arena and proscenium; and (2) Digital technology as the main means of delivering content, technique, aesthetics form of performance (Dixon, 1999, 2011).

This kind of research approach is now commonly referred to as online research methods, which convert various offline research methods into online interviews, online surveys, online observations, and so on. (Hooley et al., 2012; Webb, 2017). This similar research approach was adopted for two reasons. First, the methodological reasons, where the character of the data under study is based on online data, so the approach used must adapt to the needs of reading the data. Second, for technical reasons, where the Covid-19 pandemic situation makes it impossible to conduct offline research.

The need for specific data to answer this research question will of course have implications for the data collection technique itself (Simatupang, 2013). Based on this understanding, the purposes of this research, data were collected using two techniques, namely: online performance studies and online literature studies. Online performance studies, essentially replace direct observation, which is commonly used in performance research.

The first analysis was carried out on the idea of the performance, through a study of documenta-

tion, followed by an online literature study. Documentation is seen as a means to assess practice as an object of research (Ledger et al., 2011). Documentation of performances as research data that can be played back over and over again allows detailed observations, to build critical power, namely a new perspective on practice. (Whitton, 2009).

Information about the production process is collected through various online libraries, both in the form of writings and comments in online discussions available on the internet, which are treated as a narrative interview, to reconstruct the actions, place, time, motivation, and symbolic system of the orientation of the actors. These two things are used as data to identify the patterns that make up the performing arts, significant ideas in the work, as well as the various stimuli used in the process.

The subsequent analysis is carried out to read online performance strategies, to create a dramaturgical change scheme, which is understood as a result of 'dramaturgical thinking.' Further analysis is then carried out: (1) Performance ideas; (2) Performance techniques; and (3) Streaming performances, to identify artistic formulations and codification of the dramaturgical transition process during the Covid-19 pandemic. This is what is finally understood as a manifestation of a new 'dramaturgical consciousness'.

Discussion

A. Theatre in Digital Era

Studies on theatre in the digital era have been carried out by several researchers long before the Covid-19 pandemic broke out. Digital media is believed to have pushed theater closer to visual arts and documentary theater (Podmaková, 2015). It is feared that digital technology will replace the power of imagination in theatre (Shaw, 2012). Meanwhile, there is a paradox, because the digitization of works allows the long road of work to be cut short, but on the other hand, the resulting interactive virtual reality requires large capital, both from the viewer and the audience. (Tajtakova, 2011).

Meanwhile, in Indonesia, several studies have been conducted on the possibilities of online performances during the Covid-19 pandemic. It is believed that the transition and change in mode will also change the ontological nature of performances, namely the changing nature of the theater which is 'Now-Here' to 'Anytime-Anywhere.' spectacle that occurs only at that moment in that place, and at no other place and time. Uniqueness like this is what makes the theater, will soon be threatened in the format of online performances that tend to be enjoyed by the audience anytime, anywhere. (Tukan, 2020).

A shift also occurs in the relationship pattern of 'Actor-Performance-Audience' to 'Actor-Gadget-Audience.' To find a level of experience equal to the level of experience of witnessing in 'theatre as now and here', gadgets must be seen as primary equipment, not secondary. Today's devices are devices by which most of life's activities are carried out. On the device, there is a camera, which can become an inseparable part of the body. Thus, in the format of online performances, the camera must become a kind of eyeglass, which becomes part of the human body. Therefore, now during a pandemic, theatre is facing the era of gadgets as part of the body, a challenge more massive than the challenge when film and photography appeared or the challenge when television became massive and mass media and social media had made the theater of life more real than it was. the theater itself (Tukan, 2020).

Predictions of possible changes in the wider arts area have also been put forward. It is imagined that after the pandemic there will be four possible scenarios for artists to take, which are implications of the transition process during the pandemic. First, the scenario of "Precariate Content Artists," which imagines that interactions between actors will continue to exist in a virtual space, with economic motives as the main relationship. Under these conditions, artists will be busy in front of the screen, obsessed with creating sensational content every day (Ninditya, 2020).

Second, the scenario of the "Virtual Art Movement," in which various communities will emerge whose attachments have grown from the pandemic period. During the post-pandemic period, they might try to get around the high cost of internet access by building their internet network. The establishment of a cheaper and more accessible internet network will be useful for expanding networks, mobilizing various resources, and involving oneself in world-class hashtag networks and movements. (Ninditya, 2020).

The third scenario is called the "Art as Everyday Scenario," in which there will be an awareness of interaction as possible only in physical space. Based on this view, it will be further realized that the relationship between the dominant parties in the interaction is effective. As a result, the village will be the unit most capable of subsistence. This is because the village will be able to innovate to meet the basic needs of its citizens through communally owned resources. This will indirectly make art back into a ritual. An alternative economic system will be implemented in this village, such as barter, and art can be one of the means of exchange (Ninditya, 2020).

The fourth scenario is the "Citizens' Entertainment" scenario, in which the only economic-based interaction during the pandemic, will make the artist isolated and only trade his artistic skills. The difficulty of accessing the internet as well as the desire for physical interaction that cannot be replaced by the internet will make people entertain themselves with paid live performances from residents. Many artists will relatively benefit from this transaction system. The technical staff will also use their expertise in building small-scale performance stages (Ninditya, 2020).

Another study shows that three issues are deemed necessary to be elaborated on the change in festival mode as a meeting ground for theater and performing arts in general during the Covid-19 pandemic. These changes will, among other things, be related to: first, the strengthening of the historical and ideological

background that has underpinned the emergence of various performing festivals; secondly, the main issues faced during the pandemic that is likely to encourage the revitalization of the festival as a meeting room; and third, various possible tactics to mitigate the festival, where theater and performing arts are the material, namely by conducting re-festivalization and digital performances.

Regarding this possibility, it is recommended, among other things, about the need to consider re-festivalization process, namely finding new things to celebrate together; and the possibility to digitize the performance, taking into account the literacy aspects of a new medium of performance and the possibility of using scenography to create offline theater performances during the pandemic and post-pandemic (Pramayoza, 2020b)

Thus, there are theoretical assumptions that can be used as a basis for seeing the transition of dramaturgy and theater during the Covid-19 pandemic. Facing a change or pressure, each party needs to develop a strategy, which can simply be interpreted as a careful drawn-up of an examination. Similar changes have occurred in the history of Indonesian theater, in the face of war, or in the face of the advent of television. During the war, Sandiwara Ratu Asia changed its dramaturgy into a 'guerrilla dramaturgy,' (Pramayoza, 2020a), while the village plays in West Sumatra had to take on urban stories, to compete with soap operas (Pramayoza, 2013).

The same is the case with theater artists when they face changes in the mode of performance in the time of pandemic, from live to virtual performances. Theatrical artists, of course, need to choose a certain strategy and then try to apply it in the process of creating a performance, until it finally manifests as a form of the performance itself.

B. Theatre Practices During Pandemic

In short, it can be said that the pressure of the Covid-19 pandemic has forced theater workers to develop new strategies for their

performances. The need to develop a new strategy for the performance presents the need for dramaturgical thinking and/or dramaturgical awareness, which can be understood as a way of thinking in facilitating a process of creating dramatic works of art (Behrndt, 2010). This way of thinking cannot be separated from the existence of a process, namely a series of dramaturgical actions that form a dramatic work of art. Thus, dramaturgical thinking functions are: (1) Dynamize a process of creating theater works or dramatic arts; (2) Encourage the participation of all elements or agents involved as collaborators in a theater creation process; (3) Facilitate the process of creating theater to arrive at a comprehensive artistic vision.

Theatrical performances during the Covid-19 pandemic are mostly displayed in the mode of 'streaming,' which is close to the concept of 'post-dramatic theatre,' (Cantini, 2018) where the main thing that appears is the conflict between the text and its medium of expression, namely the new media. The development of new media as an important intervention in the performance makes attention must be directed to five aspects as a unit of study, namely: (1) Text; (2) Space; (3) Time; (4) Body; and (5) Media. The interrogation of the 'practice of dramaturgy' in the creation of performing works during a pandemic, was built by taking into account the apparent quality of the performance works staging or streaming, as an inseparable part of dramaturgy as a product, namely the structure and characteristics of performing arts. . This means that dramaturgy as a practice is an important choice in the process of converting a concept into a form of performance, which during the Covid-19 pandemic, relates to the method taken in the conversion from live performances in staging to live or delayed streaming.

1. Afrizal Malna's "Teater Masker"

One of the first performance workers who immediately reacted to the urging of the Covid-19 pandemic in Indonesia was Afrizal Malna. Malna started his reaction to the situation by provoking a discussion about Digital Theatre, entitled: "Theatre on a Digital Stage" whose notes were later displayed on

the theater portal, a website he managed with the Jakarta Arts Council Theater Committee. Afrizal Malna then launched a series of videos of small online performances which he titled “Teater Masker” (Literally: Mask Theater) (See Table 1).

The mini-show series, on average, only lasts 1 minute and only features 1 performer, namely Afrizal Malna himself. The main platform that was chosen to stream the “Teater Masker” is the youtube channel. Afrizal Malna shared the links for all of these works through various WAG (Whatsapp Groups) groups. Afrizal Malna also shared and disseminated the links from each “Teater Masker” by utilizing the Instagram platform, one of which was the Instagram account of the Jakarta Arts Council. In addition, Malna also uses the Facebook platform, through the Portal Theater fan page.

During the experiments he carried out in the early days of the pandemic, which was evident from the date of uploading the video on his YouTube channel, Afrizal produced at least 24 works of short duration. “Teater Masker” takes themes from the epidemic and its effects in the present to the shadows of what the post-coronavirus might be like in the future. Each number is accompanied by a description of the work to make it easier for netizens to understand this “Teater Masker” from Afrizal Malna, which may seem strange, confusing, and unclear to ordinary people.

The performance entitled *Liburan di Kamar Mandi* (*Vacation in the Bathroom*), for example, opened with information about Arifin

C Noer, an Indonesian playwright and also a prominent theater director, who had written a play entitled *Mega-Mega* in 1968. At that time there was an epidemic which was later referred to as “Hong Kong Flu.” The information in a series of sentences is then followed by a scene, where a bald man, dressed casually, in a red t-shirt, jeans, and sports shoes, is squatting next to the toilet in a bathroom. A mask covered his face. Beside him was a blue suitcase. He seems to be going on a trip (see Figure 1).

The character is still squatting, then moves the suitcase to the right and left repeatedly. At the same time, there is a voice-over, and it sounds like a narration. The voice

Table 1. Afrizal Malna’s “Teater Masker” series.

No	Title	Date	Text
1	<i>sosialisme data</i>	April 22, 2020	Comments about the condition of someone who is cooped up at home, without income.
2	<i>Hegel platform</i>	April 22, 2020	Commentary on Hegel’s concept of “thesis, antithesis, synthesis” which was collapsed by concepts: “construction, deconstruction, reconstruction”
3	<i>sayang opo kowe krungu</i>		The song “Sayang opo koe krungu jerite atiku” from Via Valen
4	<i>rangga warsita - frankenstein</i>	May 8, 2020	The relationship between Rangga Warsita and “Serat Kalitida,” the eruption of Mount Tambora, the Napoleonic Wars, and Mary Shelley who wrote “Frankenstein.”
5	<i>daniel owen - jongkok nunggu layak</i>	May 13, 2020	Daniel Owen’s Poetry, “Selingak-Selinguk”, 2020.
6	<i>suara paling bisung dalam sepi</i>	May 13, 2020	Books that talk about the explosion of Mount Krakatoa.
7	<i>liburan di kamar mandi korpis arifin c noer</i>	May 18, 2020	Retno’s Dialogue, from Arifin C. Noer’s Play: “Mega-mega”
8	<i>wabah thebes dan ontologi oedipus</i>	May 18, 2020	The play of the Oedipus Trilogy, by Sophocles, in connection with the Plague that hit Thebes.
9	<i>caligula plague interior bisma</i>	May 18, 2020	Albert Camus’ play Caligula (1944) from Asrul Sani translation
10	<i>surat seorang istri pedagang keliling - Li Po</i>	May 30, 2020	Translation of Li Po’s poem, “The River-Merchant’s Wife: A Letter”

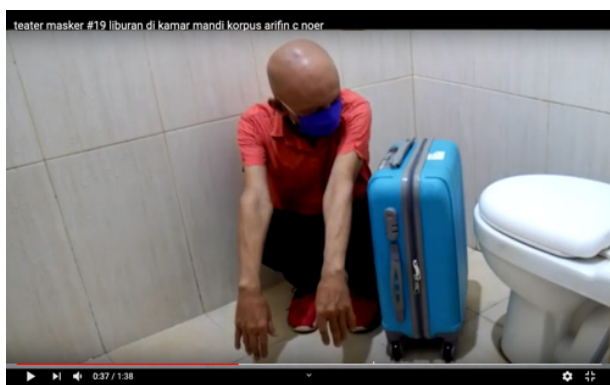


Figure 1. One of Afrizal Malna’s “Teater Masker”: *Liburan di Kamar Mandi*. (Dede Pramayoza, Screen Shot, 2021)

sounded dialogue from the *Mega-Mega* play that had been informed at the beginning of the performance. The narration is spoken by the narrator in a deep voice and with synthesizer effects, it reads: “Ever since I was a girl I have dreamed of giving birth to a boy. It was a boy with eyes as shady as a pond. My heart always flutters singing every time I meet those eyes. But as time goes on the eyes are getting dry, because his father never does anything. One time I was sick. The child is sick. Starving. He died. Since then I have almost gone mad with feelings of disappointment and regret. One day my husband came home after finishing his glasses of wine. No, I’m angry. Devil! Devil!”

Suddenly, a singing voice is heard and the color of the picture changes according to the strains of the dangdut song that is playing and crushes the voice of the narrator. From the information obtained, the song is entitled “Aku Terlenu” and sung by Ike Nurjanah. The scene then continues with another narration: “Sometimes I want to give a speech in this square. Speech in front of millions of men. Naked. Saritem, Kramat Tunggak, Dolly, Tretes, Sum Kuning, Pesanggrahan, Silir. I swear, I never forbid my birth.” Along with the narration, the camera’s eye performances the contents of a suitcase containing two pairs of shoes and several pieces of clothing. The performance is over. Until this research was made, *Liburan di Kamar Mandi* was watched 240 times in six months since it was first uploaded on May 18, 2020.

Meanwhile, the *Wabah Thebes dan Ontologi Oedipus* (*The Thebes Plague and the Oedipus Ontology*) performance from Sophokles play, which lasted for three minutes and fifty seconds opened with a silhouette frame, where a person’s shadow was seen as the background of the text that was displayed alternately. As the texts appeared, a narration was heard: “If Thebes had not been hit by a plague, Oedipus would not have known who he was. Three interlocking paths. Oedipus is at war with a ruler. Why does someone feel like they own the way? It’s Mastery – (woe).”

The frame continues, showing a character, with a bald head, wearing a mask, wearing plastic gloves, and holding a cellphone whose screen is facing the viewer. Throughout the performance, on the mobile screen that the character is holding, various pictures, paintings, and sculptures, from Greek culture, can be seen one after another. While in the background, the character who alternates between a silhouette and a bald figure also has various pictures, paintings, and sculptures, which are the same as those on the cellphone screen.

The narration continues to accompany the frame until the end of the performance with alternating pictures and accompanied by music (See Figure 2). Then another narration is heard: “Oedipus doesn’t know – that ruler was the king of Thebes, Laius, his father. Like Socrates, King Laius was known as gay. Pederastics who are happy with young boy. Zeus presented Ganymede with a rooster as a sign of love for him, a pederastic representation in Greek mythology. Behind this passive sexual participant relationship, there is a mythical construction of the ideal youth. Although many are against it, including Plato. In the shadow of the oracle of Delphia, prophecies of son and father, wretched regeneration, Oedipus steps into Thebes. At the city gates, the Sphinx confronted him. “You will die if you can’t answer this riddle?” This long sentence then closes the performance.

2. Anwari’s “Teater Digital”

Another artist who also reacted immediately to the pressure of the Covid-19

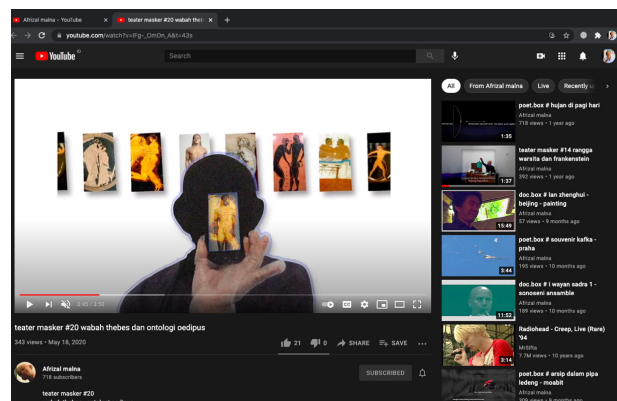


Figure 2. One of Afrial Malna’s “Teater Masker”: *wabah thebes-ontologi oedipus*. (Dede Pramayoza, Screen Shot, 2021)

pandemic on the theater arts world was Anwari, a believer from Madura who often conducts activities in Surabaya, East Java. Anwari made several experiments which he named “Teater Digital” (Literally: Digital Theater). Some of the new works were born as a reaction to the Covid-19 pandemic situation he produced with the Art Project in Malang. They then uploaded several videos of their new work through the youtube channel, the theme of which was not far from the pandemic and its effects (See Table 2).

Various performance videos, most of which are entitled “Teater Digital,” can be accessed by the audience for free through the Kamateatra Art Project youtube account. Kamateatra also invites viewers through various social media platforms, to join in watching their work and can make it a form of learning video and discussion material. They even invite reviews from various parties, which can be uploaded on their respective channels, or published through the Kamateatra Art Project blog.

Every time there is an upload like a new “Teater Digital” on the Kamateatra youtube channel, Anwari sends the link via the WhatsApp application. This method is also used to show that, unlike the previous works, now he and Kamateatra are performing digitally formatted works. The works displayed tend to be in a non-realistic style, through the play of fantasy symbols and imagination. Most of the performances were shot indoors, apart from a few outdoor performances, and

some behind-the-scenes (BTC) videos, where during the video shoot, they continued to practice physical distancing and wear masks. This feels strongly related to the theme that most performances convey, which is about the existence of a scary ‘figure’ outside the house, namely the coronavirus.

In the work entitled *Stay at Home*, a character is shown sitting on a chair. He wears a mask and performs a song. On his head was a pile of books and in his mouth was another small mask covering the character’s mouth. The room as the setting for the performance seems to take up a corner in the house in general. Seen a piece of furniture in the form of a small sideboard, a table, and on the table, there is a pile of computer CPUs. The character sings a

Table 2. Anwari’s “Teater Digital” series.

No	Title	Date	Text
1	<i>Teks Perempuan</i>	March 9, 2020	There is no exact text, only a brief description of “Teater Digital”
2	<i>Covid 19 Tragedi Lampu Pecah Corona</i>	March 31, 2020	Comments about the scary and dangerous monster named Corona outside the house, while indoors the room becomes too cramped.
3	<i>V-Rus Korona Covid 19</i>	April 8, 2020	A narration of fear and anxiety that gave birth to a loss of humanity, replaced by wariness and mutual suspicion.
4	<i>Pandemi Paranoid 19</i>	April 21, 2020	Comments on social distancing restrictions and the need to do activities at home
5	<i>Stay At Home</i>	April 27, 2020	Anxiety about the uncertainty that makes people stay at home and starve to death
6	<i>Error-Enter</i>	May 2, 2020	Intermittent sentences about body and mind errors
7	<i>Back To Basic</i>	May 17, 2020	Invitation to maintain soul and mind in a pandemic condition
8	<i>The New Normal</i>	May 20, 2020	Comments about the New Normal discourse
9	<i>Caligula Sebuah Tafsir Ulang Atas Naskah Albert Camus</i>	June 18, 2020	Re-interpretation of Albert Camus’s Caligula (1944) with an emphasis on existentialism
10	<i>Luka Yang Tersimpan Dalam Sepotong Roti</i>	July 8, 2020	Narration is about the boredom that makes humans incarnate as a static species.



Figure 3. One of Anwari’s “Teater Digital”: *Stay At Home*. (Dede Pramayoza, Screen Shot, 2021)

song. The character suddenly makes a stomping motion and breaks so that the books that are in his head scatter. He then took one fruit and flipped through the pages (see Figure 3).

Along with the beat, a song sung by another singer sounded from outside, a voice-over. The character kept flipping through the book, reading for a while, turning the pages as if trying to find the lines of the sentence in the book. This character then throws away his book and begins to make slow dance moves along with the song. The slow-motion eventually led him to take off the mask: his head turned out to be wrapped in black plastic. He then rubbed his face on the mask he had removed. A symbolization that his face can be removed. He put the face mask on his knees and began to feel the black plastic covering his head before opening the black plastic. He whistled for a long time, audible and not, until he finally lowered his head between his knees. The five-minute performance is finally over.

Meanwhile, in *Caligula Sebuah Tafsir Ulang Atas Naskah Albert Naskah Camus (Caligula A Re-interpretation of Albert Camus's Manuscript)*, the performance begins with a scene where a character in a white shirt is sitting at a small round table. In front of him are a bowl of crackers and a cup of drinking water. On the left side of the table, there is a torso, the upper half of a woman's human body. This character sits face to face facing the audience. Eating crackers with a creaking sound. He was busy eating while trying to

offer the torso beside him, like a sign of loneliness (See Figure 4).

The character then eats greedily and the sound of crackers gets louder and louder. The camera's eyes are close up on the face and half of the body that is eating crackers full of greed before then backing away slowly. He then drank from his drinking glass. But then he poured the contents of the glass into the torso beside him. The red liquid drenched the white torso. The scene then changed. The character is now wearing a female dancer's mask. There was a *reog*-like fur on his head.

The character then moves his head with a monitor and probing motion while occasionally moving his head so that the hairs on his mask spread out. Then he climbed onto the table, took a sitting position, holding his knees. His head didn't stop moving and his hands followed like a dance in sitting. He continued to pull until then lay his body on the table, on his back, and seemed to adopt the attitude of death, a simple and resigned death. Close up camera eyes on face and body, music rings. The music chimes one by one throughout the performance. The performance, which lasted less than ten minutes, ended.

C. The Formula of Two Streaming Series

Based on observations of the sample performances, several things can be underlined as a form of conclusion from the dramaturgical 'strategy' adopted by theatrical performance artists during this pandemic. First, there are minimal figures and actors. Afrizal Malna's performances in the Mask Theater Project itself usually only have one character. The activities performed by the characters in Malna's performances are also relatively simple. In the performance *Liburan di Kamar Mandi*, for example, the main activities carried out by the characters are limited to moving the suitcase, and showing the contents of the suitcase. The rest, throughout the performance, only the narration is spoken by the narrator in voice-over (VO). Or also in

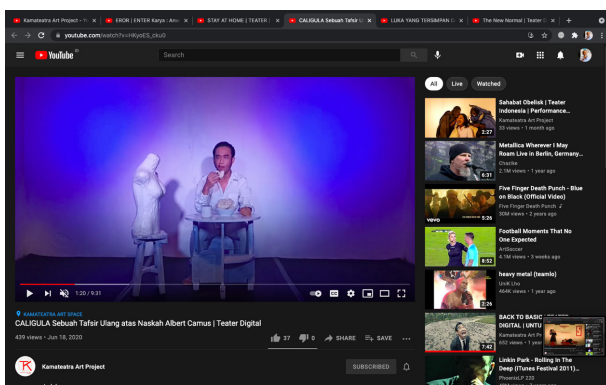


Figure 4. One of Anwari's "Teater Digital": *Caligula Sebuah Tafsir Ulang Atas Naskah Albert Camus*. (Dede Pramayoza, Screen Shot, 2021)

the performance *Tikungan Robert Filliou dan Boris Nieslony* (*The Bend of Robert Filliou and Boris Nieslony*), Afrizal Malna only swings and moves the helmet.

Like Afrizal Malna's performances, Anwari's performances in the Kamateatra Project are also minimal in terms of the number of characters. The characters built in the story are mainly played by Anwari and those involved in the Kamateatra project as well; they changed positions and roles in performance projects during this pandemic. The most actors from the five performances observed in this study were only two people, namely in the performance *Luka Yang Tersimpan Dalam Sepotong Roti* (*Wounds Stored in A Piece of Bread*). The two characters played by two different actors in the performance are one entity, meaning that one character is the personification of another character's psyche.

Second, the use of attributes that characterize the pandemic period, and tend to be easily found in their respective homes. Masks are an important attribute in Afrizal Malna's performance. In addition to the minimal number of characters and actors in his performances, the important thing to note about Afrizal Malna's series is the use of masks by the characters presented in the performance. In the five performances observed in this study, all the characters in the performance wore masks. At this point, the mask becomes a stage attribute – a costume or a hand property – because it is clear that even though on the stage he is seen alone and no one else is there, the character is still wearing a mask. This seems to have been deliberately done as a marker and reminder of an important event in the history of mankind, namely the presence of the Covid-19. Meanwhile, in Anwari's performance series, we can find objects and even rooms that are selectively taken from everything available in the surrounding environment, which contrasts with theatrical performances in general, where the property is specially prepared.

Third, minimal or no dialogue. The narrator and the narrator are the main tools in the Malna

performance. The absence of dialogue spoken by the characters present in the performance should also be observed. The character, which is usually played by Afrizal Malna himself and generally does not say a single dialogue, in the sense that the character does not say the sentences as the dialogue he speaks. Instead, Afrizal's performances use narration and narrator in exposing events. The narratives themselves all have something to do with the pandemic or, at least, Afrizal relates it to the pandemic. Likewise with Anwari's performances, which even tend to be without dialogue. Instead, sometimes texts that become visual effects are presented. Thus, there is a change from the textual center of dramaturgy, which can be called a shift from dramatic to theatrical (Birowo, 2018).

Fourth, is the use of old texts and or popular texts. The word and concept of "corpus" as part of Malna's performance. In addition to narration and narrator, the word 'corpus' and the concept that surrounds it seem to be one of the important elements in Afrizal Malna's performance. Afrizal Malna himself explained in an essay that 'corpus' itself means "carcass", "corpse", "remaining from", or "something from the past", but it can also be interpreted as "a collection of similar things" or "a set of entities that have something in common" (Malna, 2020).

It seems that Afrizal Malna's performances in the Mask Theater Project are deliberately presenting old texts that have become a corpus so that they can be revived on stage. This can be seen from the 'corpus texts' used in the performance and can be traced as follows: Arifin C. Noer's *Mega-Mega Corpus*, Ike Nurjana's *Terlena Corpus*, Sophocles *Oedipus Corpus*, Bhisma *Corpus*, Several *Localization Corps*, Robert Stamp *Poetry Corpus*, Boris Nieslony's *Performance Art Corpus*, and *Erotic Sentences Corpus*.

Meanwhile, Anwari's "Teater Digital" performance presents the themes of solitude, namely loneliness in the pandemic. Three of Anwari's performances took the theme of loneliness in a pandemic, namely *Stay at Home*, *Error-Enter*, and *New Normal*. Meanwhile, the

other two performances, namely *Caligula* and *Luka Yang Tersimpan Dalam Sepotong Roti*, took a similar theme even though they had no direct connection with the pandemic. *Caligula*, which is a reinterpretation of Albert Camus' *Caligula*, performs the themes of the thirst for power and human existential alienation and loneliness as a result. The performance *Luka Yang Tersimpan dalam Sepotong Roti* also tells a similar theme, namely loneliness, and loneliness in the household experienced by a woman who is regretting herself and her life.

And fifth, the awareness and use of videography techniques. Because it uses digital media, Afrizal Malna's performances use videography techniques and effects. The five performances observed show this. Some scenes and frames of the performance are even like what is commonly referred to as video art. Similar to Afrizal Malna's online performances, Anwari's performances also use videography techniques and effects. The five performances observed also show this. Some scenes and frames in the performances are also like video art. Awareness of taking camera angles, camera eyes, cut to cut, editing processes, and things or techniques in videography is also very real and evident in Anwari's performances. In some respects, the way the two of them take can be called a tactic of using virtual reality as a scenographic tool (Reaney, 2010).

D. Dramaturgical Transition

In short, there is a dramaturgical awareness about the liveness of the performance that emerged in the practice of dramaturgy during the Covid-19 pandemic, which forced the performance to switch from staging to streaming mode. The debate around this is not new at all. discusses the debate on this matter by presenting the different views between two performing arts thinkers, namely Peggy Phelan and Philip Auslander, which is then mediated among others by the third view of Daniel Meyer-Dinkgräfe (Raditya, 2020).

Based on the debate, it can be seen that the concept of ephemerality is guaranteed by the pres-

ence of a real body, so that the concept of liveness in performing arts can be guaranteed by the sameness of time or the sameness of time and space at the same time. This means that a virtual performance can also be seen as fulfilling the principle of liveness if it is produced at the same time as when the audience can watch it, even though the performers and the audience are not in the same room. Furthermore, if viewed epistemologically, the principle of liveness needs to be further interrogated, namely about what is to be raised from a direct interaction of the performance, namely the existence of shared energy. Viewed from this perspective, the principle of liveness means nothing if a performance, including a live one, does not create any interaction at all, which can make the performer and audience share energy.

1. From Staging to Streaming

The change from a proscenium frame to a mobile screen frame, from three to two dimensions has its consequences. From the audience's perspective, the performance space will appear to be narrowed, where the movement of the performer and all objects in the performance will only be effective when made horizontally towards the left and right sides of the screen, and vertical movement as is usually made on the stage tends not to give any impact. meaningful visual effects. This awareness of the same thing, which of course can be seen as a dramaturgical awareness, has become one of the important factors that encourage artists to carefully cultivate a new medium of performance, namely the screen. This is done, among other things, by creating spectacle events consisting of simple activities, which are sometimes repeated.

Consequently, creators of performing arts have to learn a new world, which we can briefly call videography. This is like ecranization works, where the difference in media requires the creator to come up with various ways to adapt his new work to the changing demands of the media. (Agustina, 2016). There are at least two related things that must be explored, namely: (1) the use of a camera frame as a substitute for the

audience's 'first eye'; and (2) the tendency to use screen devices as the audience's 'second eye'. This brings awareness that the use of cameras and gadgets as a new medium of performance is that there are two frames in the streaming of the performance, namely the camera frame during the production of the spectacle, and the frame of the device during the consumption of the spectacle or presentation of the work. This is of course different from the logic of staging a performance, where the same frame is used for both production and consumption.

In short, it can be said that in the process of moving from staging to streaming mode, performing artists face the new reality of the process of creating their works, in other words, they must consider the logic of videography. Two things must be arranged and require special knowledge tools, namely *mise-en-scene*, and *mise-en-shot* at once. In videography, *mise-en-scene* is the basic principle of setting everything that appears in front of the camera, including the set-decor, props, costumes, makeup, and lighting, and especially the actors' gestures as the main object in the camera shot. Meanwhile, *mise-en-shot* is a shooting setting, which relates to camera position, camera movement, shooting scale, shooting duration, and video capture speed. Both of these, *mise-en-scene* and *mise-en-shot*, of course, must be mastered both conceptually and technically in staging streaming mode because they involve design elements of the performance that will be streaming. The ability to balance these two areas is basically what will help express the vision of the performance by generating a sense of time and space, as well as building an atmosphere, and it is not impossible to express thoughts and feelings. This awareness about the change in the medium of presentation, from stage to screen, which requires a kind of separate laboratory, is the reason that encourages creators of performing artworks to precondition them in such a way first, before showing their works in streaming mode.

The concept of *mise-en-scene* is not a new thing in the world of performing arts, especially theater arts. In the typical dramaturgy of realism, the principle of *mise-en-scene* has been discussed for a long time and is emphasized very much, namely the principle of precise and detailed arrangement or arrangement of actors and scenarios on stage, which underscores the importance of 'themed visualization' or 'visualization that telling stories throughout the performance. When transferred to the context of the video, of course, this concept has not changed much. However, what can be seen by the viewer with the naked eye, with what can be captured with a camera is certainly different. Therefore, in the world of film and videography, the concept of *mise-en-cadre* is generally known, namely the composition of images from interrelated shots in a montage sequence.

The combination of *mise-en-scene* and *mise-en-shot* certainly requires a different test from when a performance is presented on stage. That means that a director in the streaming mode of the performance needs an additional tool of knowledge, namely about how the relationship of the various elements in front of the camera, can be correlated with what is seen on the monitor or camera lens. Paying attention to what is happening in front of the camera, the creator must also pay attention to what is seen in the camera lens frame, which includes human body movements, the composition of objects, and quite importantly, lighting.

In other words, in this mode of streaming performance, the director works in two fields at once. At the level of *mise-en-scene*, the director is an art director, namely the person who designs or selects the elements that compose the set and decoration of the events that will be or are being recorded. The basic principle is to build a setting and or atmosphere that can represent a certain reality so that it can convince the audience that the event happened, or on the contrary, amaze

the audience and make them realize that what is presented is a mere spectacle event.

In addition, the director must also consider and arrange the lighting aspects in such a way, because this one element serves as the shaper of the dimensions of space and atmosphere, and also functions as a frame that guides directing the attention of the audience. As for the next level, *mise-en-scène*, the director is a director of photography, who also deals with how the camera is arranged and placed. It doesn't stop there, post-recording, he also has to be an editor, dealing with editing, including considering the visual effects to be used, and so on.

2. From Performer to Content Creator

One of the logical consequences that can immediately appear, is the narrowing of the distance between art disciplines, in this case between theater and cinema or film. The involvement of the camera, replacing the eyes of the audience, certainly changes one aspect that has been seen as the ontological nature of theatrical art, namely its ephemeral nature, vanishing in time, and cannot be repeated. Its nature which has turned into a performance that is streaming as a general tactic used during the Covid-19 pandemic, of course, makes this ontological nature unable to be fully maintained anymore. As a streaming performance, let anyone stream through social media channels, basically it is a show that can be replayed by the audience whenever they want. Live streaming may have escaped this lack of character at the first opportunity, but not after.

In addition to losing their ephemeral dimension, performing arts that are displayed in streaming mode, of course, will also lose their other ontological characteristics, namely perpetual and corporeal. In the mode of performance, a performing art seems to capture time, where all events take place in the present-here, even if it is the story of kings from the past. All events occur in the same space and time as the audience. This joint presence of the body of the audience

and performer is impossible to maintain in streaming mode, even if it takes place in live streaming.

At the level of delayed streaming (recorded streaming), performance face more complex issues, because they are at a choice between being a 'documentary' performance form or a form that is closer to a 'cinematic' form. The difference is in the awareness of the camera as a medium. In the case of streaming performance documentation, what generally happens is one form of the full shot shooting of the performance that is displayed on stage or in staging mode. While in the form of 'cinematic theatre' awareness of the function of the camera as a medium was put in place from the start, the result is at risk of being very close to film expression. If you look at the examples of existing performance streaming practices, more forms of performance documentation streaming are carried out.

However, there are also efforts to create new works, which of course reflect the awareness that changing the mode of performance to a form of streaming requires new works that are deliberately displayed in front of the camera. Many artists then produce new works with production patterns that in addition to adapting to the logic of the recording, also with the development of the pandemic situation. At that level, theater or performing arts artists generally switch roles from performers to content creators. The main difference between these two roles is that when being a performer, an artist demonstrates his skills directly in front of an audience, with the risk of mistakes, and the provision of improvisation in overcoming these risks. This is not the case when performing artists switch to streaming mode, where they can take advantage of recording technology to replay a performance. This way of working is closer to how content creators in today's creative industries work: attracting curiosity; creating variety; experimental; etc (Cecariyani & Sukendro, 2019).

3. From Spectator to Voyeur

The audience is an important part of any performing arts. Two of the most important concepts of theatrical art are even built on an understanding of the audience's position. The style of performance, for example, is formulated based on the main visual-auditive experience that can be captured by the audience. While the play genre is a type of drama based on the main emotional effect it can cause on the audience.

As the medium changes, so do the experience, both as a performer and as a spectator. In a live performance or staging mode, the presenter and the audience face each other in the same room. Meanwhile, in streaming mode, the audience and the performer are separated in terms of space, even if they are quite far apart. But they can be united by showtime, which creates a new common ground, namely virtual space.

Awareness of the importance of this 'common room' is evident in the practice of launching a separate website as a 'the waiting room', functioning as a performance building in the mode of staging a performance, where the audience can choose the day and time to come, watch the performance they will watch, through the registration mechanism. This principle is certainly different from the use of online channels, which are more like watching television streaming, which can be turned on and off according to the will of the audience.

Meanwhile, in the delayed streaming mode, the audience can switch from a spectator to a voyeur, namely someone who can peek at other people's activities (Sofiyanti & Rianto, 2021). Now there is mediated voyeurism which is a behavior to see other people's real-life and including their personal life. Although in the mode of performance, this voyeur model can also be felt by the audience through the presence of "the imaginary fourth wall" convention which is embodied by a proscenium frame, in which

the audience is made to feel they are 'peeking' at the lives of the characters, in streaming mode performances, this experience can be intensified, as the audience can even look behind the scenes, witnessing what is happening in the "kitchen" of the production of a performance that is about to be or has been watched.

In the mode of staging performances, this viewing experience is generally understood as a form of achievement of the ephemeral nature in the world of performing arts, where both the viewer and the audience feel that the event being displayed is something temporary or temporary. Furthermore, this ephemeral nature leads both the performer and the audience to another ontological trait, namely perpetual, where performance is something that happens once and for all.

Meanwhile, in the streaming mode of the performance, the two important aspects are precisely the tension that is being tested or even challenged. Streaming performance is not ephemeral, because it can be replayed at any time, even by anyone who has access to the channel that is used as the streaming 'space'. Furthermore, streaming performance will also feel like something that has passed, because it is streaming after being recorded. Exceptions may be placed for live performances. But after that, it will still be a record that can be played back.

Thus, it can be said that in the dramaturgical migration from the staging mode to the streaming mode, one of the changes in the viewing model that may arise is from the spectator (audience) to what has been recommended as a spectacle(k)tor, i.e. viewers who switch positions from passive spectators, become spectators who at the same time act in the events of the performance. In other words, he is no longer just a witness, but also a participant of the performance. So there is an emancipatory process, namely to change the position of the audience.

Conclusion

The shift in performance mode during the Covid-19 pandemic, which can be described as a process of transitioning from performances to streaming performances, basically shows that technological intervention in the performing arts world does not always have a negative effect. Technology can be a way to expand the possibilities of performing arts achievements. This expansion can be interpreted as a form of temporary mitigation, similar to what is generally understood to have occurred during the Covid-19 pandemic.

However, this change in performance mode is not solely driven by the Covid-19 pandemic. This transition tends to be a necessity that would still happen even if the Covid-19 pandemic had never occurred. The reason is that the development of communication and information technology, which goes hand in hand with acceleration in other fields, will lead to a major change in various sectors of human life. This movement is now known as revolution 4.0. A revolution which of course will also affect the world of performing arts.

This means that after the Covid-19 pandemic, the transition from performance to streaming mode will not stop automatically, and all performing artists can immediately return to their usual staging mode. The "Virtual Art Movement," which emerged during the pandemic, will indirectly change the superstructure in the form of knowledge and infrastructure in the form of equipment from the performing arts. This means that in the post-pandemic period, those who may have switched modes, both presenters and viewers, will continue the efforts and experimentation they have done during the pandemic. Thus, the shift in the mode of performance from staging to streaming cannot be seen merely as a mitigation process, but rather a migration in the world of performing arts.

However, physical interactions that tend not to be carried out during a pandemic may become a necessity that is highly desired by many parties in the post-demic period. The difficulty of accessing the internet as well as the desire for physical interaction that the internet cannot replace will make people entertain themselves with live performances. However, knowledge of

streaming-mode performances produced during the pandemic will likely change some aspects of the post-pandemic live-performance mode as well.

The shift in performing arts modes during the Covid-19 pandemic has become a productive field, not only for new creativity but also for reflecting on various aspects of performing arts. The field is important to evaluate to strengthen the historical and ideological roots that underlie the emergence of the performing arts itself; also to anticipate various problems that may be encountered in the future. Among them, namely rediscovering new basic concepts to be elaborated together in and through performing arts.

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