

## CREATIVE STRATEGY OF PROGRAM DIRECTOR AT 4 CITIES *WAYANG BEBER* VICOLMING SHOW

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### ABSTRACT

The Covid-19 pandemic was responded to by the *wayang beber* art group quickly and creatively. They held shows *wayang beber* in 4 cities by utilizing video conferencing & live streaming (Vicolming). The new technology used for the performances of 4 remote puppeteers (*dalang*) was a challenge for the program director. This research is intended to explore the strategy of the program director in producing the 4 cities *wayang beber* Vicolming show. This study used qualitative descriptive research. The data collection used the interview and documentation methods, while the data analysis used the Interactive Analysis model. The result of this study is that the program director applies a strict strategy at the pre-production, production and post-production stages in this *wayang beber* Vicolming show. Creative strategies in pre-production include determining the topic of Covid-19; and the Video Conference & Live Streaming technology used, the preparation of video, audio and internet equipment for each art group in 4 cities; determination of the ideal schedule and duration, and live streaming rehearsals. The strategy at the production stage included: 1) The strategy of arranging a *dalang*'s performance from one puppeteer to another is related to the quality of the image and sound as well as the internet connection, so that the rundown changed a lot; 2) Taking pictures is done limitedly, because the equipment between the puppeteers is different; The post-production stage strategy focused on preparing live streaming videos uploaded to the Youtube channel.

**Keywords:** *Wayang beber*, Covid-19 pandemic, video conference, and live streaming

### 1. INTRODUCTION

Information technology has developed quite rapidly, both hardware and supporting application software. This development is also based on the average or the number of current information technology users (Nuryanto, 2012). There are 2 types of information technology development that are developing rapidly in the current era, the first is the telephone and the second is the internet networked computer (Kasiono, 2015).

With the development of technology, all corners of the world can easily access all information. The existence of digitization, namely the change in analog to digital technology, is a communication that can contain information from the type of data, sound, images, text, motion and color, simultaneously (Kasiono, 2015). Internet coverage is very wide, automatically broadcast coverage also expands. The power of the internet can be enjoyed by anyone at any time, therefore

the reach of the internet is very popular for people today. People can easily view any video using the internet.

With the presence of the internet, the production of programs can be broadcast live and online via live streaming. It is very possible to be accessed by many people. Now people are getting to know and be familiar with live streaming technology. This technology can be used to broadcast the ongoing shows. With live streaming, the content plays as it's being captured (Ruether, 2020). Social media platforms, such as Youtube, Facebook, or Instagram, can be as the channels for these live broadcast shows.

During the Covid-19 pandemic, various institutions, industries, communities and even the arts worker community organized live streaming-based shows via Youtube. Youtube as a website that provides video sharing and live streaming services. This live streaming technology makes it easy for anyone who wants to access videos, or even make their own videos and then share them via Youtube.

The Covid-19 pandemic made people have limited space and it is difficult to be productive again like their usual days. However, with the existence of streaming technology, it encourages the growth of creations and innovations in which artists remain productive with their traditional performing arts even though they do their activities at home, but live streaming is

shown.

The Covid-19 pandemic is not a barrier for artists to keep working and being productive. Live streaming technology is able to provide solutions for artists to stay productive in art activities. The online *wayang beber* show broadcast live streaming via Youtube is one of the new challenges for artists to create art in the midst of the Covid-19 pandemic.

The artists continued to create and perform on stage as usual, but the audience was limited and did not invite the masses like before the pandemic era. Although the number of viewers in front of the stage is limited, live streaming is shown, so that the number of viewers in cyberspace is not limited. Live streaming technology was chosen for the *wayang beber* (puppet) show as an effort to preserve Javanese cultural arts despite the Covid-19 pandemic conditions. The name of the show is the Performance of Vicolming *Wayang Beber* 4 Cities.

The live streaming *wayang beber* show was produced by ISITV by staging collaborative *wayang beber* from 4 cities, namely Surakarta, Yogyakarta, Mojokerto, and Jakarta. Each *wayang beber* group performed from their cities with a variety of styles, both traditional and modern. *Wayang beber* shows are streamed to the UPT Audio Visual Youtube channel.

Live streaming of *wayang beber* 4 cities has a magnetic, especially for

millennials who are used to accessing shows on Youtube. First, the show that played was *wayang beber* which is almost extinct. Second, the show is performed by young people from the millennial generation. And lastly, the performances were carried out by art groups from four different cities and four provinces, but united to collaborate.

This live streaming show has an interesting mission, which is to try to arouse and motivate artists at home to remain productive in their artwork. Apart from that, this also shows the existence of *wayang beber* in the midst of other arts. In addition, it shows that *wayang beber* is marginalized but is able to stage live streaming so that it follows the times, and *wayang beber* is played by the younger generation (millennial).

*Wayang beber* 4 cities live streaming performance can run smoothly because of the creative strategy that has been carefully prepared. Creative strategy is a way to achieve something that is desired or has been planned. This creative strategy is carried out during the planning and production process of the event program, in this case the production of *wayang beber* shows in four cities. The success of an event program is usually determined by an program director who serves as the production leader. The director of this online staging event has his own creative strategy, because the show is done live

streaming and the puppeteers (*dalang*) are in different cities / provinces, while the show is being held at the same time.

Based on the above background, the researcher is interested in researching creative strategies in live streaming *wayang beber* performances in 4 cities. The researcher wanted to know what creative strategies were used in the live streaming of *wayang* in 4 cities. So, the problem can be formulated in this study, namely how the creative strategy of live streaming *wayang beber* 4 cities? The purpose of this study was to determine the creative strategy of the program director in the production of live streaming program for *wayang beber* performance in 4 cities.

## **2. LITERATURE REVIEW**

### **2.1. Production of Television Program**

Creative strategy in television stations is a marketing review given to creative people in making an event program (Kasali, 1992). Creative strategy in this definition in the context of a technical direction. In the *wayang beber* performance which involves 4 cities, it certainly requires strategy and creativity from the program director specifically. Moreover, this *wayang beber* show does not only involve one puppeteer, but involves four puppeteers from four distant regions to be packaged into a live streaming show.

The book entitled "*Menjadi Sutradara Televisi*" (Becoming a Television Director) explains that the creative process starts

from pre-production to post-production, whether drama or not, and locations in studios and outside the studio using a single camera or multi camera production system (Naratama, 2004). The creative strategy used for *wayang beber* shows here starts from pre-production to post-production by selecting in-door and out-door studios (in other cities) by using a single camera production system in each studio (stage).

In implementing a creative strategy for the *wayang beber* live streaming performance to run well, of course there needs to be direction given by the program director. This direction is needed when the production process takes place, who is responsible for the production process by directing all the performers involved, directing shooting, and integrating other supporting elements (Muhartono, 2009). The director of the event in the 4 cities live streaming *wayang beber* production here was in charge of and responsible for all the actors involved and the crew by directing or using the communication system via cellphone or laptop, because the other puppeteers and crew are in different cities. The pre-production and production stages involve several equipment and a team involved. Production stages consist of pre-production, production, and also post-production (Wibowo, 1997). At these three stages, the program director provides

direction or creative ideas as follows:

a. Pre-production

In the pre-production stage, an program director is in charge of realizing his creative ideas into themes / topics and determining shots, as well as selecting talents. This stage is a necessary and very important initial planning process because this process is the beginning of everything so that production runs well.

b. Production

In this production stage, the director determines the types of shots to be taken in the scene (Wibowo, 1997). So, the program director must prepare a shot list in advance. The program director should understand the composition of the image, the movement of the camera as well as the command or signal language used on television (Darwanto, 2007). During production, the program director used the shot list as a reference to determine the composition of the image. In addition to image composition, the program director also determines camera movement and directs the cameraman to determine the right camera movement selection. In the production process of the 4 cities *wayang beber* live streaming performance, the program director collaborated with the crew and performers to realize the idea of a previously planned live streaming

collaboration stage.

c. Post-production

This is the final step. Post-production includes several things, namely: offline editing, online editing, text writing, color correction, and performers (Wibowo, 1997). Post-production is carried out by several crews, not only by the editor, but also by involving the program director. The program director in the editing process has a role in providing suggestions to the editor. In addition to offline and online editing, the post-production process also involves the entire crew especially to evaluate the production that has been carried out.

## 2.2. Video Conference (Vicon)

A video conference is an online meeting (or a meeting over distance) that takes place between two parties, where each participant can see an image of the other, and where both parties are able to speak and listen to the other participants in real time (Polycom, 2011). This technology began to be widely used when the Covid-19 pandemic occurred. Various activities are carried out with Video Conferences (Vicon) for meetings, discussions, lectures, seminars or conferences.

Video conference technology was created for face-to-face communication between two or more people in different locations with image, voice, and text facilities. Shannon Keen says:

The main purpose of video

conferencing is to enable face-to-face communication between two or more people in different locations. These video connections generally include live audio and text as well. Video conferencing can run the gamut of technological complexity from static images accompanied by text to high-quality video and audio (Keen, 2017).

The main focus of this technology is used for face to face or meetings. Even, it is possible to create art. However, artists rarely use it for art activities. A group of theater actors from Los Angeles (USA) named Threatre Unleashed took advantage of Zoom to present a theater show in March 2020, the start time of the Covid-19 pandemic. They found a new method to present the show virtually (kumparanTECH, 2020).

## 2.3. Live Streaming

The term live streaming, which was originally developed in the field of computer technology, has spread to other fields. Not only in the film and animation, but the performing arts also take the benefit from this technology. The ongoing show can be broadcast online. Live streaming involves broadcasting video and audio content across the internet to allow for nearsimultaneous capture and playback (Ruether, 2020).

Live streaming comes from the word 'live-stream'. In Learner's Dictionaries' Oxford dictionary, 'live-stream' means to broadcast or receive live video and sound

of an event over the internet.

The general process of live streaming starts by capturing footage and audio as a part of the production. These media streams are then fed to a computer or a dedicated device, called an encoder. The encoder then processes the raw media into a cohesive product and sends it to the assigned platform, a web service that hosts the live stream. The platform then processes the streamed content and, depending on the service, starts playing it after 2-15 seconds. This content is then delivered via the platform for the viewership to consume (Lind, 2018).

The use of live streaming for this show is very relevant because it can bring a show closer to audiences who are far away or from different countries. Usually, if the audience wants to see a show up close, they have to come to the location of the activity. Live streaming can be a means of bringing viewers closer to shows in the millennial era. Live streaming is one of the most authentic ways to connect with your audience (Ruether, 2020).

The speed of the show being watched live by the audience at that time from different places is the advantage of live streaming. Live streaming is used to create content, that the viewer or listener (henceforth viewer) then consumes almost as fast as the content is created. This is opposed to Video-on-Demand (VOD) and podcasts, where the content is stored for the viewer to consume on their own chosen time (Lind, 2018). Another

advantage of live streaming is that recordings of live streaming shows can be published and can be watched at any time.

#### **2.4. Integrated Vicon dan Live Streaming**

As far as the researcher knows, the integration of Video Conference (Vicon) and Live Streaming for art activities has never been done. In fact, the platform is a means and opportunity to be creative, as said Hilmar Farid when responding to the Covid-19 pandemic phenomenon that "with an online platform, artists can continue to do art activities, and online performance activities are definitely a solution" (Anisa, 2020).

The integration of Video Conference (Vicon) and Live Streaming for traditional art performances is relevant to the discourse on the role of Information and Communication Technology (ICT) in arts and culture. ICT has influenced all aspects of life, including art. ICT is a medium for conveying communal information and introducing new language styles and new aesthetics, as stated by Nicolas Selivanov in a UNESCO meeting entitled Education, Art and ICTs: Integration for the Development of One's Personality in Russia, that "Information and communication technologies (ICTs) bring communal informational resources, generate new language models, introduce new forms of aesthetic communication" (Selivanov, 2004).

The use of advanced technology into

art world can dynamize the art and culture in society. Nicolas Selivanov said that "Introduction of high intellectual technologies into all areas of human activity have provoked a social reaction that manifests in active creation of new cultural and subcultural models" (Selivanov, 2004). The use of Video Conference (Vicon) technology and Live Streaming for traditional art performances is an effort to provide alternative work spaces for artists in the midst of the Covid-19 pandemic. Furthermore, in the future the impact of ICT for the formation of new cultures and new subcultures, as stated by Nicolas Selivanov, is believed to be realized. Hilmar Farid said "the ecosystem of culture can continue to run" (Anisa, 2020).

### 3. METHOD

The type of research used is descriptive qualitative research, with the object of study in the performance form of video conference & live streaming of *wayang beber* 4 cities that are broadcast live on the UPT Audio Visual channel on June 20, 2020 at 20.00 P.M. This study focuses on the creative strategies employed by the program director in directing the production of the performance.

Methods of data collection using interviews and documentation. Interviews were conducted with the program director, Ranang Agung Sugihartono, while the documents studied were recording of performance, recordings of online show

crew discussions when preparing for the show, event rundowns, and group Whatsapp communication scripts. The performance recording is downloaded directly from the UPT Audio Visual channel. The data analysis technique uses Interactive Analysis, which includes data reduction, data presentation, drawing conclusions and verification.

### 4. DISCUSSION

The production of the *wayang beber* 4 cities which will be broadcast via video conference - live streaming (Vicolming), of course, the production team must prepare the event very well, starting from pre-production, production, to post-production. At each stage, of course the program director has a creative strategy. This strategy is used in order to get the best results.

The process of creating the *wayang beber* Vicolming program was done creatively. This *wayang beber* show has education related to the Covid-19 pandemic according to a mutually agreed theme. Each group presents different stories and moral values according to their characteristics. In addition, they introduce the style and characteristics of the local culture. The puppeteers shown are also unknown puppeteers, so this is an interesting strategy for this program. The goal is to introduce talented puppeteers from various regions. All work colleagues were also trying to create a show that can

attract the audience, especially the millennial generation.

The creative strategy carried out by the program director and the creative team in producing the 4 cities *wayang beber* Vicolming show was presented at each stage of production, including:

#### 4.1. Pre-Production

The preproduction process in the 4 Cities *Wayang Beber* Vicolming Show is the core and most important thing in carrying out an initial plan to determine the ideas or content used. In the pre-production stage, all crews and puppeteers of 4 cities communicate with each other via Whatshap or chat. The entire preproduction process was carried out without any meetings, only online, because that was the beginning of the Covid-19 pandemic.

##### 4.1.1. Idea Determination

Before creating a program, of course, we should prepare ideas in advance. The idea of this *wayang beber* Vicolming show is a collaborative *wayang beber* performance that is broadcast live with video converence and live streaming technology. Collaboration of 4 puppeteers of *wayang beber* were from 4 cities, namely Surakarta, Yogyakarta, Mojokerto, and Jakarta. The use of video converence is used to combine the performances of 4 puppeteers from each cities in one frame. As for the use of live streaming because it wants to attract millennial viewers who are used to accessing the internet.

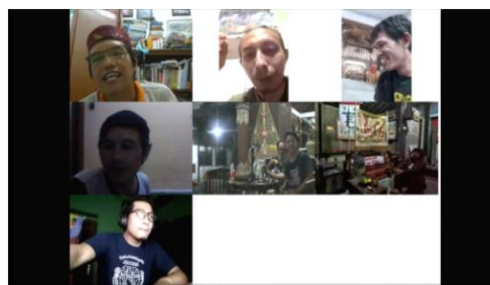


Figure 1. Online meeting during pre-production  
(Photo: Intan, 2020)

In addition to the prescribed performance system, the program director also determines the theme of the story that can be staged. In this activity each puppeteer is asked to choose plays that have their own qualities and uniqueness from their respective regions. The title of the *wayang beber* story performed by the puppeteer is different from one another, but with the same theme. In coordination through the WA chat, the program director gave a guide to the 4 cities *wayang beber* Vicolming performance, one of which was: "Themes, titles, and stories are the domain of creativity of each puppeteers, should be linked to the Covid-19 phenomenon. The duration of each group is approximately 15 minutes" (Sugihartono, 2020).

##### 4.1.2. Equipment Preparation

The next step is to prepare the necessary technical equipment needed. The basic equipment needed is a computer, laptop, speakers, mic, camera, audio, cables, electricity and wifi. In addition, other equipment is needed, such as gadgets or laptops, which are used to monitor the live streaming process and are



used to coordinate of each cities. This is intended to anticipate any technical errors or network obstacles, so that communication between cities can run smoothly. Regarding to the stability of telecommunication signal, each city is asked to choose a telecommunication network with good and stable signal.



Figure 2. Directions for performance facilities readiness from the program director (Source: WA group performing *wayang beber*, 2020)

Technically, it is common for pre-production activities to experience obstacles, especially during rehearsal, especially in terms of preparing and setting up equipment. Obstacles encountered during rehearsal need to be anticipated, as the program director told the puppeteers in the WA group before the rehearsal was carried out, as follows:

Camera: They can use a camera device that has been tested before. Audio: They can use an audio device that has been tested before, and make sure the audio device can hear voices and respond to the dialogues of other

puppeteers. It is necessary to prepare the device settings earlier, so that in the Saturday show can start on time, at 20.00 P.M., according to the posters that are circulating (Sugihartono, 2020).

The program director anticipates the equipment, both cameras, audio, and settings, so that the rehearsal will run smoothly. The types and amounts of equipment that vary and differ between groups, as well as large distances, are very common to equipment disturbances.

Adding and changing the tools used can also take time because you have to adjust with them again. This was revealed in an interview conducted by researchers to the crew as follows:

"The vary in tools is basically the same, it's just that there were additions to the implementation time, because when in the rehearsal was not implemented. The problem technically is more to the internet network outside the cities" (Sartono, 2020).

The obstacles that are predicted to occur are related to telecommunication signals, because each region has different telecommunication networks, including the providers used by participants are not the same. For this reason, the program director directs through Whatsapp such as "If the connection uses Wifi, hope that the number of wifi users can be arranged and limited, so as not to interfere with the visual and audio quality of the group's performance" (Sugihartono, 2020).

#### 4.1.3. Schedule Determination

The preparation of the broadcast schedule is carried out as a guide in determining the time so that it is very well organized and runs as desired. Live streaming show is selected on Saturday night. Producers choose Saturday with the target audience on vacation or weekends at home, because live streaming can be enjoyed by anyone and in anywhere. This was agreed upon by the puppeteers, as said by Ki Jaka Rianto, a puppeteer of Gremeng Tuter group, namely "I agree on June 20, at the stage". Actually, previously planned for the stage to be held on June 6, 2020 because one of a puppeteer was unable to do so, then a schedule change was made.

because after all this show is packaged using audio visual devices and broadcast live, even though broadcast on the internet. In the rundown, the sequence of *wayang beber* performance starts with the puppeteer from the easternmost city to the west, as follows Mojokerto, Surakarta, Yogyakarta, and Jakarta, as said by the program director when coordinating with the WA group, namely *Urutanipun nderek lumakune Srengenge, dospundi?* (the order of show of puppeteers follows the path of the sun from east to west) (Sugihartono, 2020) and that was agreed upon by all the puppeteers.

#### 4.1.4. Briefing Between Puppeteers

Briefing between the puppeteer and the team is one of the most important things. This briefing was carried out on the *wayang beber* live streaming ICT team from Surakarta (Aan Chandra & Bintang), as well as the behind-the-scenes teams from three other cities, namely Mojokerto, Yogyakarta and Jakarta. Briefing for the whole begins through the Whatsapp group. This covid pandemic condition made it impossible to hold a meeting. then the initial briefing is done by online. Briefing is carried out in several ways, including:

- The program director monitors the job desk that has been distributed to each puppeteer (*dalang*) and crew.
- The program director distributed performance posters to each puppeteer via Whatsapp so that information

Table 1. Rundown of the *wayang beber* Vicolming show. (Source : Sugihartono, 2020)

RUNDOWN PENTAS VICOLMING WAYBER 4 KOTA							
LOKASI : Gedung Padalangan ISI SURABAYA TANGGAL : Rabu, 15 Juni 2020 PENTAS Sabtu, 20 Juni 2020 RUCY/TEMA : Pesta 'Vicolming Wayber 4 Kota ROST : Candi-Sukoharjo				PENGARAH ACARA (BEBIS CREW INTI PAK)			
BENTANG TAMU/GURU WAYANG :							
1. Wayang Beber Gremeng "Tuter Angawan Solo 2. Wayang Beber Pasa "Sindento" "Lakawana" 3. Mamen Wayang Beber-Sukoharjo Yogyakarta 4. Wayang Beber Satepilihan (VIBO) Jakarta							
SEGME N	GRUPWAYBER	DURASI	TIME	LAKON & SINOPSIS	VIDEO	AUDIO	DESCRIPTION
	Masing-masing grup	00:30:00	15:30				Pemapan masing-masing grup wayang beber
	Lulus grup	00:30:00	19:00		Visual : 3 frame (dalam, sedang, pengarah)	Audio : 7 frame (dalam, sedang, pengarah)	
	Lulus grup	00:20:00	19:20		Seling kendat pengarah lulus grup wayang (Chandri & Bintang)	Visual : 3 frame (dalam, sedang, pengarah)	Audio : 7 frame (dalam, sedang, pengarah)
	Lulus grup	00:10:00	19:30		Visual : 3 frame (dalam, sedang, pengarah)	Audio : 7 frame (dalam, sedang, pengarah)	Uj coba kendat visual dan audio lulus grup wayang (Gatmoko/Andi)
	Lulus grup	00:10:00	19:30		Visual : 3 frame (dalam, sedang, pengarah)	Audio : 7 frame (dalam, sedang, pengarah)	Empay dan Pengarah Anas (Ranang AS)
	TOTAL DURASI	00:01:30	19:30				
SEGME N	GRUPWAYBER	DURASI	TIME	LAKON & SINOPSIS	VIDEO	AUDIO	DESCRIPTION
1	Keta Juman Padalangan ISI Surakarta	00:00:05	20:00 -20:05	Sambutan	Visual : 4 frame/dalang	Audio : 4 frame/dalang Anas Akbar/Anas/Agas Anas dan/SC	Dibawakan musik pengantar oleh Denang Susilo
	Wayang Beber Pasa "Sindento"	00:00:15	20:05 - 20:20	PUSAKA TAPA BEATA Kanda di suatu negeri bernama pengaluh. Wabah wabah seperti lava putih yang melirui melanda karena bunutai tak peduli tanggapan	Visual : 4 frame/dalang	Audio : 4 frame/dalang Andi Denang/dalang Andi Denang/dalang Andi Denang/dalang Andi dan/SC Andi	Dalang: Ki Adnan Ki Agus Subagio Pengiring/musik: Kromawati

The rundown format is arranged according to the pattern that is usually done in the production of television programs,

spreads through each group. Information delivery through social media is also carried out long before the live streaming event takes place, so that viewers can find out when the live streaming event will be held. In addition, posters were also distributed to the Whatsapp group of the *wayang beber* community (*Sambang Panji* group).

- c. The program director monitors the *dalang's* preparations before the stage via Whatsapp chat. All coordination and briefing is done through social media, but this does not hinder the preparation for the performance, because everyone understands the conditions of the Covid-19 pandemic.
- d. The program director coordinates with the crew regarding the technical equipment that will be used for rehearsal and production through the Whatsapp group. Communication via Whatsapp is not an obstacle for the crews to continue carrying out their duties in preparing equipment. The program director directed all crew to take 2 hours to thoroughly prepare all of the equipment before the rehearsal event began.

#### **4.1.5. Rehearsal**

Before doing the *wayang beber* Vicolming show, of course, there must be a rehearsal first. Rehearsal is conducted online between cities guided from the

*Pedalangan* studio at ISI Surakarta. This stage ensures that the online process will run smoothly, prepares carefully, anticipates / avoids technical errors, miscommunication and avoid other obstacles that arise in the production process later.

Rehearsal also has the aim of knowing the obstacles that occurred so that they do not happen during production. The rehearsal was held on June 18, 2020, to maximize performance preparations, including:

- a. Prepare equipment or set up audio-visual equipment that needs to be prepared, including cameras, computers, laptops, audio, speakers, monitors, mixers, and wifi. Meanwhile, the preparations for the puppeteer groups in 3 other cities were adjusted to the existing equipment, at least a handphone and a tripod. Meanwhile, the Mahesa Sura group in Mojokerto has adequate audio visual equipment.
- b. Doing rehearsal as a whole, involving 4 puppeteers from 4 cities at once, and trying to simulate the show. Recording is done about anything that is not good, especially maximizing internet connection to run smoothly, and equipping technicians such as laptops, microphones, and monitors. In addition, conducting communication rehearsal via online laptops and cellphones (Whatsapp) to monitor the online

performances. The laptop serves as a tool for reviewing visual and audio results. If the cellphone functions as a communication between the crew behind the scenes from the 4 cities, especially the assistant of puppeteers.



Figure 3. Rehearsel online performances of *wayang beber* form 4 cities  
 (Source: Record of online discussion, 18 June 2020)

The program director interacted with the puppeteers or crews from several cities, namely Mojokerto, Yogyakarta and Jakarta. The program director lead the rehearsal run from start to finish. As in the dialogue below, which showed the program director monitoring all puppeteers from various cities.

Table 2. Transcript of the program director dialogue in rehearsal  
 (Source: WA group performing *wayang beber*, 2020)

Program director (Surakarta)	How is Mojokerto visual ?. Sekartaji good visuals. Good visual WBM. Mojokerto is visually good. ready for the sound test? "
Mojokerto	Okay ready
Program director (Surakarta)	Please turn the music off first, let's check the audio one by one. Visual Sekartaji?
Yogyakarta	Clear.

Program director (Surakarta)	Where does Mahesa Sura sound? Sekartaji sound test. Mahesa Sura is awaited. 5 minutes to play, okay?
Mojokerto	Ready to wait, others first, there is trouble sound
Program director (Surakarta)	Yes, Bro. others have finished the voice test, Bro. How about Mojokerto?
Mojokerto	Ready
Program director (Surakarta)	We will start in 2 minutes ... Which visual Mojokerto? After the speech, ready to play, Mojokerto? Please play Mojokerto
Mojokerto	Ready
Program director (Surakarta)	Please monitor this group. Coordination via this group.
Mojokerto	Yes
Jakarta	Ready
Program director (Surakarta)	Later, please Ki Adhim give turn to the second puppeteer in Solo directly.
Mojokerto	Already Bro, how about sound and visual? Please Solo enter Mr. Sugihartono
Program director (Surakarta)	Good, Solo is over. Yogya will be notified. After Solo, the WBM will go straight, because Sekartaji has another event. Please be prepared to hear from me for the transition. Please WBM show directly. After WBM has

	finished performing, we will evaluate it briefly. Please all appear visually.
Mojokerto	Ready
Program director (Surakarta)	Let's evaluate it for a moment. Here are a few notes on our reflection earlier, we will discuss it for a better improvement

Based on the above dialogue, the program director had a dialogue with the puppeteers and crews from Mojokerto, Jakarta and Yogyakarta using the Whatsapp group, which is the only access used in the rehearsal process. The program director gave directing rehearsal from beginning to end, which was most importantly done by the program director checking the audio or visuals, ensuring that the signal was good, and remain silent during the stage. The puppeteer also confirmed the condition of the quality of communication during rehearsal, as said by Ki Indra Suroinggeno, a puppeteer of the Sekartaji Museum group: "Oh yes, maybe the influence of the signal lately has been less than optimal, but we can already hear well from friends in Mojokerto, Jakarta. Hopefully tomorrow all of our performances will be successfull." Because the puppeteers were at different locations and far apart, the program director focused on visual, audio, and connection quality. Visual and audio quality, which is determined by the quality of internet connection, is

essential for collaborative online performances.

**4.1.6. Production Preparation**

Beside the rehearsal, preparation before production is also important in the preproduction stage. Equipment setting is done 4 hours before the Vicolming event. Production preparation is carried out at 15:00 p.m., with an effort to prepare or set the equipment earlier. The first stage is setting up all equipment such as cameras, laptops, audio, computers, wifi, and the internet. Next is the placement of the camera, the position of the camera is placed in the middle of the studio to capture images of the puppeteer and puppets in order to obtain an interesting composition.



Figure 4. Blocking cameras in the Puppetry (Pedalangan) Department studio of ISI Surakarta. (Photo : Intan, 2020)

Taking camera pictures will be done by panning and zooming in and zooming out only. The camera setup begins with preparing a cable that distributes the images to a computer which then to be streamed to the internet. In addition, the program director checks the readiness of

the station ID, running text, logo, program title, and graphic insert to the editing team. Video and audio checks of each cities are carried out in preparation for production. One of the most important things is to hamonize the audio and video so that they are of good quality when broadcast in live streaming. The next step is timing, preparation on air (live streaming).

The obstacles that occur during production preparation are related to equipment. The equipment used changes from the tools used at rehearsal. With these changes then the crews tried to reset the whole thing, so that the preparation was less effective and took another time. Equipment used during production should be the same as when rehearsel, in order to simplify the process of setting the equipment, reduce problems, and minimize equipment setting time before production.

In addition to equipment, communication and coordination channels were also the attention of the program director, as he said that "the assistant puppeteer is optimized as a means of coordination between groups, so hopefully HP / WA will continue to be monitored, so that the Vicolming can be focused only on performances" (Sugihartono, 2020). The program director chose this other route, because there was a puppeteer's cellphone that was used to record his own performances, so the *dalang's* assistant cellphone was used as a communication

line between cities. In addition, it is intended that the puppeteers only focus on activities in performing their *wayang beber*.

#### 4.2. Production

The production process of the *wayang beber* Vicolming show starts at 20.00 P.M. with a live streaming format. Before the production started, all the crews and puppeteers from three other cities also heard the initial briefing from the program director. The program director explained the rundown and also some directions so that the production process will run smoothly. The program director explained that all the crews involved were expected to be silent during the live, as well as to maximize the signal, it is expected that using limited wifi, so that the live will run smoothly or minimize any obstacles.

There are several strategies carried out by the program director during the production process, including:

##### 4.2.1. Segment 1

Table 3. Dialog transcript from program director in Segment 1  
(Source: WA group performing *wayang beber*, 2020)

Program director (Surakarta)	Please be in position We will start, Follow the Head of Department's speech. During the welcome, please all the puppeteers to see the camera. 7 minutes. Don't forget to silent the cellphone.
Mojokerto	Ready
Program	Show in 4 frames

director (Surakarta)	
Program director (Surakarta)	We will begin to hear the speech. 3 minutes less How is the visual from Yogya?
Yogyakarta	Signal interference, Sir
Program director (Surakarta)	The countdown, 3,2,1. ON
Program director (Surakarta)	Get ready for Mojokerto to play after the introduction to the synopsis
Mojokerto	Ready

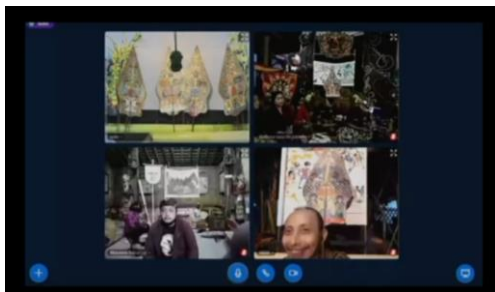


Figure 5. The screen appears with 4 frames before the Head of Department's speech  
(Source : Youtube channel of UPT Audio Visual, 2020)

This segment is in the form of opening activities, namely an introduction by the host explaining the performance activities that will be presented and followed by speech from the Head of *Pedalangan* Departement ISI Surakarta. Minutes to minutes before On Air (live streaming), the program director instructs all the puppeteers through WA, as follows.

From the communication between the program director and the puppeteers from other cities, it appears that the program director directs the readiness of each puppeteer to enter the live streaming

show while also checking the quality of the video and audio connections.

When the timing was due, the program director continued to carry out the plan by saying ON, although slightly ignoring the group that was still having trouble with the connection. The program director focuses on the plan and engages the puppeteers who are still well connected. Segment I ran smoothly, the introduction delivered by the host and the Head of the Department's speech could be broadcast without problems. Particularly for the speech, the program director said "The welcome speech of the Head of the *Pedalangan* Department, close up cameras" (Sugihartono, 2020), then the cameraman also changed to zooming.



Figure 6. The speech from the Head of the *Pedalangan* Department, Dr. Tatik Harpawati, M.Sn.  
(Source : Youtube channel of UPT Audio Visual, 2020)

#### 4.2.2. Segment 2

This segment presents the first *wayang beber* stories played by Mahesa Sura group from Mojokerto with story entitled *Pusaka Tapa Brata* and directed by Arif Setiawan.

Table 4. Dialog transcript from program director in Segment 2  
(Source: WA group performing *wayang beber*, 2020)

Program director (Surakarta)	Please Mojokerto, Turn on the audio first
Mojokerto	Ready, done, How is it?
Program director (Surakarta)	Very good If Mojokerto is nearing its completion, please let me know. How many minutes are there?
Mojokerto	Ready
Jakarta	Mojokerto's voice was still faltering
Yogyakarta	Sir, sorry the signal is really not good, this is what Mojokerto says, his voice broke
Program director (Surakarta)	Sorry Mojokerto, you passed, OK? Take over by Solo



Figure 7. The camera zooms in and follows the puppeteer's movements  
(Source : Youtube channel of UPT Audio Visual, 2020)

In Segment 2, the Mahesa Sura group was able to smoothly play its *wayang beber* at the beginning, but on the way, Mojokerto lost internet signal. Then, the program director quickly shifted the show to Surakarta, which was ready, so that the Vicon & live streaming continued. *Dalang* (puppeteer) Ki Jaka Rianto from Gremeng Tatur group (Surakarta) played the story of *Sang Kala Nadah*. The puppeteer show

went smoothly without any problems. Finally, segment I presents the story of *Sang Kala Nadah* from Surakarta, because the Mahesa Sura group has internet signal problems.

#### 4.2.3. Segment 3

This segment presents a second story entitled *Phobia Corona* from Wayang Beber Metropolitan (Jakarta). Actually, in the rundown, this segment is filled by the puppeteer of Gremeng Tatur group from Surakarta. The performance process of Segment III went through a basic change in sequence, because Yogyakarta was also being constrained by the internet network.

Table 5. Dialog transcript from program director in Segment 3  
(Source: WA group performing *wayang beber*, 2020)

Yogyakarta	Sorry Sir, the electricity actually went out. The signal's gone.
Program director (Surakarta)	It's Okay Anyway, Jakarta is getting ready if Yogya gets trouble. Please answer when ready.
Mojokerto	How?
Program director (Surakarta)	It means from Solo to Yogya, but if Yogya is a problem. Will continue to shift to Jakarta.
Jakarta	Mr. Sugihartono, please make sure, after Solo, go straight to Jakarta?
Program director (Surakarta)	The Yogya visuals are gone again. Jakarta, just get ready.
Jakarta	Yes, Sir.



Program director (Surakarta)	Get ready to handover.
Jakarta	Yes, Sir.
Program director (Surakarta)	Yogya, please wait for the next instruction.

The program director was monitoring the condition of the group's internet connection from Yogyakarta, apparently having a power outage, so the connection was cut off. So, the program director transferred the follow-up show to the WBM Jakarta group. Puppeteer Ki Samuel Santoso from WBM Jakarta then appeared to play the story of *Phobia Corona*, even though in the rundown this group was in the last position. The puppeteer Samuel played *wayang beber* smoothly and there was no interruption to the internet connection until the show was over.

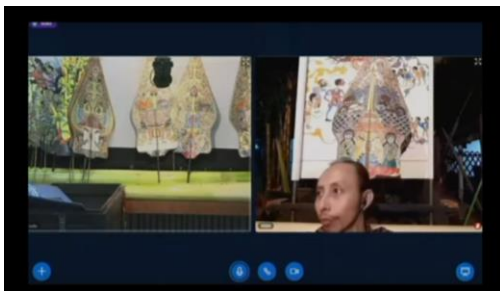


Figure 8. The screen becomes 2 frames during handover and segment change (Sumber : Youtube channel of UPT Audio Visual, 2020)

This significant change was influenced by the condition of the internet connection in two art groups, namely from Mojokerto and Yogyakarta. Changes were needed so that the vicon show & live streaming of *wayang beber* continues from

second to second.

#### 4.2.4. Segment 4

This segment showed a story entitled *Pusaka Tapa Brata* played by Ki Adhim – Agus from Mahesa Sura Mojokerto. Thus, this segment is a transition from the initial segment above. After the WBM Jakarta was finished, it turned out that the Yogyakarta Sekartaji group was not ready to perform due to power outages, so they were transferred to the Mahesa Sura from Mojokerto to fill this segment.

Table 6. Dialog transcript from program director in Segment 4 (Source: WA group performing *wayang beber*, 2020)

Program director (Surakarta)	Jakarta? Ready to handover?
Jakarta	Jakarta, is it ready.
Yogyakarta	Indra said that Jogja asked to appear last, Sir. The electricity went out, was looking for a generator.
Program director (Surakarta)	Is Mojokerto ready to perform after Jakarta?
Mojokerto	That means Mojokerto is over Jakarta, right?
Program director (Surakarta)	Right
Program director (Surakarta)	Tell the puppeteer to handover it to Mojokerto ...
Jakarta	OK
Mojokerto	Mojokerto is ready to continue.

In this segment, the Mahesa Sura group succeeded in performing their *wayang*

*beber* smoothly until the end of the story. The signal and internet connection are stable with adequate video and audio displays.

#### 4.2.5. Segment 5

This segment is the last story that is staged. The *CoRoNa* story played by the Museum Sekartaji group from Yogyakarta. After going through the process of changing repeatedly, the Museum Sekartaji group finally played its *wayang beber* smoothly, because the electricity and internet signal had been resolved. Even so, there are still problems that arise when the show is running.

Table 7. Dialog transcript from program director in Segment 5  
(Source: WA group performing *wayang beber*, 2020)

Program director (Surakarta)	Get ready to be transferred to Jogja.
Mojokerto	OK. Ready, everyone is in position, sir.
Program director (Surakarta)	Okay. Ready to move. Please Yogya, ON
Yogyakarta	How about audio and visual?
Program director (Surakarta)	Smooth.
Yogyakarta	Ready Ready
Program director (Surakarta)	Please Yogya do not take pictures in front of the camera
Yogyakarta	Oh, yes Sir
Program director (Surakarta)	If Yogya is going to end, please let me know.
Yogyakarta	Yes Sir

When the puppeteer Ki Indra performed his *wayang beber*, on the screen, a person could be seen taking a photo through the front of the cellphone camera so that he entered the picture frame. Then, the program director warned via Whatsapp group. The incident was beyond the program director's estimate, and forgot to not anticipate when breafing before production. Moreover, they are not professionals in the audio visual field who understand ethics when shooting.

#### 4.2.6. Segment 6

This last segment is the closing, where all the puppeteers and crew say goodbye to each other. The host (Cucuk Suhartatik) guides the closing of the *wayang beber* Vicolming show.

Table 8. Dialog transcript from program director in Segment 6  
(Source: WA group performing *wayang beber*, 2020)

Program director (Surakarta)	Let the host guide for closing. Puppeteer & crews messages and impressions Starting from the easternmost city
Mojokerto	Ready
Program director (Surakarta)	Ending, 'high five' waving. Pengrawit invited in front of the camera. Don't forget the muted audio, turned on, ready "gives the impression message.
Jakarta	Okay Sir
Program director (Surakarta)	Please all be ready in front of the camera
Jakarta	Everything is in front

	of the camera, Mr. Sugihartono
--	--------------------------------

The program director directs all the puppeteers and crews to be in front of the camera. After everything was ready, the host invited each puppeteer to convey their impressions and messages, starting from the easternmost city to the west. Jakarta is the last to convey impressions and messages. To conclude the Vicolming show, the host guides all the puppeteers and crew to wave together. The show was over.

#### 4.3. Post-Production

The post-production stage does not involve much editing because the event is live. The recorded image from the camera and the Vicolming broadcast goes directly to the switcher, then broadcast live stream to the Youtube channel. The program director is also assisted by a switcherman in carrying out this process. The program director directs the switcherman in image selection, amount of frame, and transition. The direction to the switcherman is carried out so that the selected image and transition matches the composition of the image, in addition to avoiding jumping or jumping of images and sounds.

After the live streaming is complete, the video on demand uploaded to the Youtube channel is processed first with a non-linear editing system, where the recordings of the cameras in the Vicolming show are digitally stored on a computer,

then edited with Adobe Premiere software. Offline editing was carried out by the editor and accompanied by the program director, namely arranging the flow of images, providing additional writing, and credit titles. When finished, the video is uploaded to the YouTube channel of UPT Audio Visual and is equipped with a description in the form of a story title, synopsis, and the names of the puppeteer and crews. This editing function is to maximize the results of *wayang beber* Vicolming shows from 4 cities and is suitable for viewing online with a video on demand system.

#### 5. CONCLUSION

The 4 cities *wayang beber* Vicolming show is an interesting spectacle because no one has produced video conferencing & live streaming in 4 cities. This creative idea was sparked in the midst of the Covid-19 pandemic where traditional artists were unable to perform their arts due to social restrictions by the government. Video conferencing & Live streaming involving puppeteers from 4 cities with uneven telecommunication network conditions, is certainly a tough challenge for the program director.

In order to overcome the obstacles, the program director implemented a strict strategy at the pre-production, production and post-production stages. At the pre-production stage, the creative strategies used include determining hot topics in the community, namely related to Covid-19;

preparation of equipment in each of the *wayang beber* groups from 4 cities including integration and video and audio quality; a mutually agreed schedule (date and time) including the duration of each puppeteer; rehearsal to check equipment readiness, internet connection quality, video and audio quality, and puppeteer trials to play *wayang beber*; and the best possible and optimal preparation before production.

The program director strategy in the production stage is carried out in 6 segments, each of which has different and complex problems. The six segments consist of the opening segment, 4 segments of the *wayang beber* show, 4 stories, and 1 closing segment. In general, the problem in the 6 segments is the quality of the image and sound related to the internet connection, so that it made the program director made many changes to the staging sequence from the rundown that has been compiled. The program director prioritizes the continuity of content on video conference & live streaming shows, rather than the arranged rundown, while the internet connection of each city is unstable. As for the strategy in terms of videography, at this stage of production, shooting cannot be carried out freely as usual, because it only uses full shot medium and long shot, panning and zooming, depending on the object being taken, because not all art groups use

standard video cameras where some *wayang beber* groups only use cellphones. Furthermore, the post-production stage is not much done because this show is live streaming. The image fix only edits some unnecessary parts and adds text, then uploads it back to the YouTube channel of UPT Audio Visual as video on demand.

The strategy was implemented so that the *wayang beber* video conference & live streaming (Vicolming) shows from these 4 cities could run smoothly so that they could be watched well, even though they came from different art groups and were far from locations. Furthermore, with this collaboration, it is hoped that the *wayang beber* artists will remain productive by performing their arts.

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