



Lekesan: Interdisciplinary Journal of Asia Pasific Arts

Journal homepage <http://jurnal.isi-dps.ac.id/index.php/lekesan>

Performance Model and the Problems of Packaging Balinese Dance in the New Normal Era

Ida Ayu Trisnawati¹, Sulistyani²

^{1,2}Dance Department, Faculty of Performing
Art, Indonesian Institute of the Arts (ISI)
Denpasar, Jl.Nusa Indah Denpasar, 80235,
Indonesia

*dayutrisna@gmail.com,
sulistyaniskar@gmail.com*

This study aims to explain the adaptation patterns of dance in the new normal era to maintain the existence of art and prevented Covid-19 tervIEWS, and observations of various art performances in the new normal era. Furthermore, the data were analyzed with interactive analysis and presented critically with analysis assisted by the socio-cultural theory and art. Research results show that Covid-19 has changed various orders of human life, including dance. Dance performances must follow health protocols to prevent the spread of Covid-19, as a result, there is an adaptation from aesthetics to health. This then led to the staging of the Covid-19 model using various preventative equipment such as masks, face shields, keeping your distance, wearing hand slopes, limiting the number of spectators, and virtual performances. All done by the artist to be able to keep performing arts, but also not neglecting the safety of the dancers, musicians, and the audience. Even though it is realized that using various Covid-19 prevention equipment has caused the aesthetic level of art to decrease. Also, artists experience various problems such as discomfort when performing, the problem of uneven technology facilities, the cost of providing expensive equipment, many artists do not have sufficient knowledge of digital art. Even so, artists are still trying to adapt to be accepted by the wider community in the new normal era.

Keywords: model, problematics, dance, new normal, Covid-19

Peer review 1 - 25 April 2021, accpeted 17 May 2021

Introduction

The Covid-19 pandemic since December 2019 has had a broad impact on all aspects of people's lives, one aspect of life that has been quite affected being the arts. Due to this pandemic, all artistic activities such as dance performances, music concerts, painting exhibitions, and other activities have come to a complete halt. This situation certainly greatly affects the lives of artists and other art activists. If this condition is not handled, it can cause new problems for these artists. Therefore, the government, through Mr. Hilmar Farid, who is the Director-General of Culture of the Ministry of Education and Culture, urges all art workers to adapt to new habits amid the outbreak of the Covid-19 pandemic (Fahlevi, 2020). To make this happen is certainly not an easy task, therefore it takes an intention and also a policy that can cover the artistic activities that will be carried out. With that in mind, there is an appeal for artists to continue in the arts to comply with established health protocols. This situation is certainly a new hope for artists to be able to carry out their activities. However, this is not as easy as other social activities. Art activities, as examples of dance, do not merely change the existing normal order. The use of various supporting equipment for health protocols, one of which is a mask and face shield, makes the dancers' appearance become something unusual. Even changing the grip or value of art as an expression of aesthetics or beauty (Trisnawati, 2018).

Dance activities that were originally full of aesthetic values depicted from the face of a beautiful or handsome dancer became closed. Besides that, the dancers' facial expressions cannot be fully lived by the audience. This condition certainly raises debate among artists. On the one hand, some support it because it is considered a short-term solution for the continuation of artistic activities and also protection for artists and connoisseurs. On the other hand, it is considered an aesthetic death of art.

Another phenomenon that is being carried out is the digitization of art through the youtube media. The digitization process is carried out with the aim that art connoisseurs can still watch art even though they cannot go to the performance location due to the Covid-19 pandemic. By digitizing art, artists can still work even if they do not interact directly with the audience (Hermansyah, 2020). Apart from the advantages and disadvantages, new adaptations must be carried out by arts, especially in the field of dance.

This means that dance must adapt to a new staging model, which is guided by the health standards of preventing Covid-19. Also, cultural and tourism activities as drivers of dance have changed due to restrictions on

these activities. Tourism itself has started to design a new tourism model, namely digital tourism. The arts must adapt to the new tourism model. Because art in Bali cannot be separated from tourism activities, there needs to be a real policy to solve this problem (Serasara, 2018).

The debate is certainly interesting to study because the arts, especially dance, must exist amid this pandemic. Many studies on community adaptation and Covid-19 have been carried out, namely Tri Hita Karana for the Prevention of Covid-19 in Bali (Yasa, 2020). This study describes how the Province of Bali applies the Tri Hita Karana concept based on traditional villages in handling the Covid-19 case in Bali. Other research on art consumption, especially fine art, can be seen in the study of ART Consumption During Covid-19 Pandemic: Influence Upon The Sentiment Of Life Fulfilment (Coman, 2020). This study explains that there was a change in the pattern of art consumption in society during the Covid-19 pandemic. Another study on cultural policies after the Covid-19 pandemic with the title Model of Quality Balance Development of Bali Tourism Destination (Utama et al., 2020). Existing studies provide an overview of how artists must survive the various changes caused by the Covid-19 Pandemic. Based on this study, it is considered important to conduct a more detailed and in-depth study of adaptation patterns that can be done to understand the life of artists, especially in Bali during the pandemic. This includes the role of the government in helping artists carry out their artistic activities in the midst of a pandemic so that artists can still work and do not violate existing health regulations. The overall study above provides guidelines for the author to examine the phenomenon of dance in the new normal era from the aspects of Balinese culture, performance patterns, and dance policies carried out at a later stage.

Research Methods

This research was conducted following a qualitative research procedure which began with the determination of the research location in Bali. The next step is the process of collecting research data in three ways interviews, document study, and observation (Sugiyono, 2016). Interviews were conducted with 5 artists performing artists such as art studio groups, which consist of dancers, musicians, and art group managers. Some of the artists interviewed included the Karya Remaja Art Group, namely Luh Made Fitri Yudiasuti (36 years) dancer, Komang Erniawati (25 years) dancer, Komang Wulandari (17 years) dancer, Komang Ardiayana (40 years) musician. The Sekar Gadung Art Group led by Jro Mangku Wayan Sukerna (60 years old) is a dance creator and musician. . The document study was conducted to examine information data in the form of ar-

ticles, books, news about Balinese dance performances in the new normal era. The researcher also made observations in 3 times dance performances, including the Sogra Traditional Village temple, Puseh Adat Sari Mekar Temple, Jagatnata Temple Denpasar, and other performance centers. In this data collection stage, a data triangulation process was also carried out to test the validity of the data obtained.

After all the data has been collected, the next step is to analyze the data. The analysis process used is an interactive analysis model (Miles et al., 2014). The interactive data management process begins with data collection, namely interviews, observations, and document studies. This process is carried out continuously until the data is declared saturated. After the data is declared valid, the final process is carried out in the form of writing the results of studies on the lives of artists during the Covid-19 pandemic. The data that had been collected at the beginning, then presented in a holistic manner were analyzed using socio-cultural theory. To produce a comprehensive study of new normal era dance.

Research Results And Discussion

Balinese Dance Performance Model in the New Normal Era

Artists are faced with a condition that goes awry in carrying out their artistic life. The Covid-19 pandemic that suddenly arrived prompted many artists to end their artistic activities completely. However, not a few of them have made various innovations to survive amid the lonely demand for artistic activities such as performances, exhibitions and other art performances. Various efforts by artists have been made, as conveyed by several art figures that art is very flexible and easy to adapt to any situation (Aurelia, 2020). Departing from this condition, artists in Bali also adapted to new habits. Some of the steps taken then led to a model of art performance, especially Balinese dance, which was new in the New Normal era. Several forms of performance can be grouped into large groups, namely direct performances with health protocols and the second through virtual art performances.

The first staging model known as the new normal staging is the most popular and published in various national media in Bali, namely the performance of the Kecak New Normal dance (Adha, 2020). The hatching of the new normal Kecak dance which was initiated by the Ministry of Tourism and Creative Economy / the Tourism and Creative Economy Agency introduced a dance performance model in the new normal era. Two things are introduced, first about the art life that follows health protocols for dancers and also the audience. The second is about a payment system with a digital system, namely QRIS. Through the introduction of this hatch-

ing model, it is hoped that artists can continue to work amid the pandemic.

The direct staging model by following health protocols is certainly new in artistic life in Bali. This is a pretty good solution amidst the seldom of artists getting jobs to do art performances. Some of them have been adapted through a model of appearance performed by the regular Kecak dancers who are new to Uluwatu. Adjustments made by health protocols include dancers wearing masks or face shields, both maintaining a minimum distance of 1 meter between one dancer and another Kecak dancer. The health protocol also applies to spectators who also have to wear masks, keep their distance, and wash their hands or use a handsanitizer regularly.



Image: Kecak Dance New Normal
Source: Kemenparekraf documentation

The situation above, of course, is very different from the staging situation that was carried out before the pandemic took place. Kecak dance can be enjoyed by tourists without any health protocols that limit its movement and appearance. The dance that has undergone an adaptation is the Sekar Jagat Dance which functions as a welcoming dance now has to wear a mask when dancing. Furthermore, the Kecak Dance also maintains a distance when dancing, which at first they were crammed because following the prokes must be at least 1 meter apart and wear a mask. So also with the audience must also follow prokes by wearing masks and keep a safe distance when watching dance on top. Also, other dance performances in the new normal era, such as the rejang Dewa dancers, rejang joint, Sekar Jagat dance, comply with health protocols. This condition is carried out by dancers to prevent them from contracting the Covid-19 virus. Artists must be able to adapt and make adjustments to continue their activities safely. The form of adaptation taken is to make it a habit to wear a mask, wash hands regularly with running water or use a hand sanitizer, maintaining a minimum safety distance of 1 meter.. This pandemic has caused artists to experience bad conditions because everyone has to stay at home (Dewanto, 2020).

This pandemic condition must be recognized as a great

challenge for artists (Luki Safriana, 2020). However, if you can innovate, it can certainly turn it into a challenge. Because with the condition being kept home for quite a long time, after entering the new normal, people need entertainment. If the dancers can dance properly with attention to health, of course the public will come to enjoy it (Septiyan, 2020).

The second staging model is virtual staging using YouTube, live Instagram, live Facebook, and other social media. This performance model is carried out at the artist's house or the dancer is then continued directly (live) or indirectly, namely recorded and then uploaded on media such as YouTube, Instagram, Facebook. This performance model is carried out by young artists who have the technological ability to operate various electronic devices. Or if there are old artists, they are usually assisted by those who understand how to operate these various technologies.

This model has been implemented by the provincial government of Bali through the Cultural Office to facilitate 202 art studios to perform virtually from 15 July to 3 September 2020. The aim is to provide space for artists in Bali to get a chance to perform. Each studio is allowed of 30-45 minutes to dance, showcase the art production process, an exhibition of painting, and other arts. The entire work was displayed on the youtube channel of the Balinese provincial cultural office. Each studio is given funds to perform as much as Rp. 20,000,000, - or 1.380 USD. To publish his work, then each demonstration or performance is made in the format of a recording, video, three-minute broadcast, which is then uploaded to the respective social media with a hashtag # peragaandanpementasanseni-budayaDisbudProvBali2020, # PemprovBaliPeduli-DampakCovid-19, # SenimanBaliTetapBerkreasi, # NangunSataprovbali The following is a picture of the YouTube channel display of the Bali Provincial Culture Office which broadcasts virtual art activities of the Balinese people from July to September 2020.

the wider community. Based on interviews with the Youth Art Group and Sekar Gadung, who participated in virtual performances, it was stated that this virtual performance gave hope to artists who were depressed due to the lack of live performances. However, they realize that this is not easy to do because they have to adapt again to technology and other technical matters.. At the same time, it can save the economic condition of artists who do not get income because there are no art performances (Hermansyah, 2020).

The Problems of Packaging Balinese Dance in the New Normal Era

Performing arts performances, especially Balinese dance, are always synonymous with physical performance spaces in the form of open stages, art buildings, studios, or fields. Synonymous with the crowd of spectators who came crammed. Full of sparkling stage layouts and stage room decorations (Trisnawati & Seramasara, 2019). Full of aesthetic value must undergo an extraordinary shift. Changes have occurred because the Covid-19 pandemic has made Balinese dance performances have to change various existing arrangements. Not a few, this raises new problems among artists and art lovers. Some of the problems that arise when dancing in the new normal era.

It begins with a clash between aesthetic and health values. This problem arises because of the difference in orientation between aesthetics and health. Art aesthetics that are synonymous with freedom, beauty, openness, must now be limited by health protocols that tend to be rigid, certain, and very binding. As a result, the aesthetic element finally has to be adjusted to the situation and even removed significantly for the sake of health. The impact is that the quality of the artwork will be prone to change in degree. In a new normal art performance, the distance between the audience and the performing artist must be carefully calculated, for example, it must be 2 meters. Then if the recording process is carried out, the distance between the dancer and the device must be certain so that it can be seen maximally on technological devices such as devices, laptops and televisions. This condition is certainly uncomfortable for the artist, but for health reasons, inevitably it must be done. Another condition is that the audience, who can usually see the expressions and expressions of the dancers, must also get used to watching the dancers behind masks or face shields.

Furthermore, the problem of the comfort of the dancers when performing. Balinese dance is synonymous with complete clothing. From headdress to feet, full of accessories to maximize the dancer's appearance. Also, dancers must also perform various dance movements that drain energy and require flexibility in breathing. However, this condition later changed when they wore

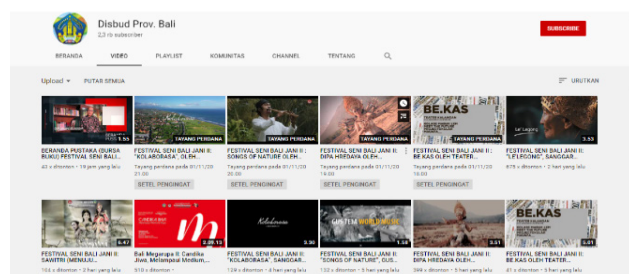


Image: Youtube Channel Prov. Bali
Source: Trisnawati documentation, 2020

These two performance models are a solution for artists, especially Balinese dancers, to keep working and expressing their ideas and ideas as well as entertaining

masks or face shields. The dancer will have difficulty breathing because the mask is obstructed. Then it is uncomfortable to move because it keeps the face of the shield on its face from falling. This situation will certainly cause the dancer's movements and expressions that should be displayed to not occur.

Another problem is the uneven availability of technological facilities in every art studio or artist if you want to perform through online media. Although artists can do this, not all people can access online media used by artists. It must be admitted that the telecommunication network problem, especially internet access, is not evenly distributed throughout Bali. This condition is certainly a new problem if we want to digitize art. Of the 5 informants who were interviewed 4 people could access the internet and 1 person could not.

Then the next problem is the cost of providing equipment which is quite expensive if you want to carry out the digitization process. Because it is impossible to display artwork optimally in online media with simple tools. This is a challenge in itself for artists who want to digitize their works of art.

The next problem that is the key to all of this is the lack of knowledge of Balinese artists in the field of digital art. As a result, many artists, especially dance, do not digitize or document their work. What's more, during a very heavy pandemic, this has caused many Balinese artists to experience problems.

All of these problems certainly also have a positive side in the context of introducing cheap dance culture and activities without having to go abroad to promote Bali (Suartaya, 2020). This means that the Covid-19 pandemic has made artists in Bali in general and dance artists in particular to make an innovation that can revive art in the New Normal era so that artistic activities can still be carried out.

Conclusion

Art is an expression of the soul that is full of freedom and aesthetic value. However, the Covid-19 pandemic has changed the order of arts in Bali as a whole and dance in particular. Balinese dancers must perform artistic activities following health protocols. As a result, many aesthetic aspects must be removed. Besides, various problems eventually arise from the discomfort of the dancers, the lack of even internet access, the unavailability of adequate devices, and the artists' lack of understanding in operating and packaging their artistic activities into digital platforms. However, this condition must be faced by Balinese dance artists so that they can continue to do artistic activities and also survive during a worsening economic situation.

References

- Anisa, D. F. (2020, May 17). *Upaya Penari Bertahan di Tengah Pandemi Covid-19*. Retrieved November 1, 2020, from <https://www.beritasatu.com/elvira-anna-sihaan/hiburan/634095/upaya-penari-bertahan-di-tengah-pandemi-covid19>
- Adha, T. (2020). Ada Tari Kecak New Normal di Pura Uluwatu. *timeindonesia.co.id*. <https://www.timesindonesia.co.id/read/news/292377/ada-tari-kecak-new-normal-di-pura-uluwatu>
- Aurelia, J. (2020, Mei 28). Bagaimana Acara Kesenian Bertahan Hidup di Masa Pandemi? *tirto.id*. <https://tirto.id/bagaimana-acara-kesenian-bertahan-hidup-di-masa-pandemi-fCqu>
- Coman, I. (2020). Art Consumption During Covid-19 Pandemic : Influence Upon The Sentiment Of Life Fulfilment. *Business Excellence and Management*, 10(1), 112–126. <https://doaj.org/toc/2248-1354>
- Dewanto, N. (2020, November 1). Mereka yang Merana Saat Pandemi. *republika.id*. <https://www.republika.id/posts/10340/mereka-yang-merana-saat-pandemi>
- Fahlevi, F. (2020). Kemendikbud Minta Pegiat Seni Adaptasi Kebiasaan Baru di Era New Normal. *www.tribunnews.com*. <https://www.tribunnews.com/nasional/2020/06/26/kemendikbud-minta-pegiat-seni-adaptasi-kebiasaan-baru-di-era-new-normal>
- Hermansyah, A. (2020, Juni 25). Ekonomi Kreatif dan Seni di Era "New Normal." *www.detik.com*. <https://news.detik.com/kolom/d-5067777/ekonomi-kreatif-dan-seni-di-era-new-normal>
- Luki Safriana. (2020, April 18). Tantangan Berat Seniman Pertunjukan di Masa Pandemi Corona. *katadata.co.id*. <https://katadata.co.id/muchamadnafi/indepth/5e9a41c87f85e/tantangan-berat-seniman-pertunjukan-di-masa-pandemi-corona>
- Miles, M. B., Huberman, A. M., & Saldana, J. (2014). Cross-case data analysis. In *Qualitative data analysis: An expanded sourcebook*.
- Septiyan, D. D. (2020). Perubahan Budaya Musik Di Tengah Pandemi Covid-19. *Musikolastika*, 2(1), 31–38. <https://doi.org/https://doi.org/10.7592/musikolastika.v2i1.37>
- Seramasara, I. G. N. (2018). Hindu Religion And Traditional Performing Arts In The Development Of Tourism In Bali. *Lekesan: Interdisciplinary Journal of Asia Pacific Arts*, 1(2), 74. <https://doi.org/10.31091/>

Suartaya, K. (2020, Juli 23). Seni Virtual di Tengah Pandemi. *www.balipost.com*. <https://www.balipost.com/news/2020/07/23/137691/Seni-Virtual-di-Tengah-Pandemi.html>

Sugiyono. (2016). Memahami Penelitian Kualitatif. *Bandung: Alfabeta*.

Trisnawati, I. A. (2018). Deconstructing The Meaning Of The Representation Of The Sanghyang Gandrung Dance. *Lekesan: Interdisciplinary Journal of Asia Pacific Arts*. <https://doi.org/10.31091/lekesan.v1i2.383>

Trisnawati, I. A., & Seramasara, I. G. N. (2019). The dance of “Baris Bebek Bingar Bengkulu”: Art for the disabled. *International Journal of Innovation, Creativity and Change*.

Utama, I. G. B. R., Turker, S. B., Widyastuti, N. K., Suyasa, N. L. C. P. S., & Waruwu, D. (2020). Model of Quality Balance Development of Bali Tourism Destination. *Technium Social Sciences Journal*, 10, 455–464. <https://doi.org/10.47577/tssj.v10i1.1356>

Yasa, I. W. P. (2020). Tri Hita Karana untuk Pencegahan COVID-19 di Bali. *Jurnal Socius: Journal of Sociology Research and Education*. <https://doi.org/10.24036/scs.v7i1.176>