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Liveness Aesthetics and Assessment Processes in the FLS2N Dance Creativity Branch Competition at the High School Level in the Pandemic

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Abstract:

This study aims to provide new ideas about liveness aesthetics and the assessment process in the FLS2N dance creativity competition at the high school level during the pandemic. This study uses a phenomenological approach with data sources in the form of the FLS2N technical guidelines in 2021. Data collection is carried out by observation, interviews, and literature studies, both in print and digital. The results showed that there were differences in the assessment indicators in the branch of dance creativity when presented in person or virtual. This idea is expected to be the subject of further discussion about what indicators should be and as an essence of assessment in the work of dance works that are presented in a virtual space.

Keywords: Liveness aesthetics, assessment process, fls2n, dance creativity, pandemic

1. Introduction

Liveness aesthetics in current developments have become an inseparable part in the presentation of works of art (Auslander, 2008, 2012; White, 2004). Liveness aesthetics is a study that examines ideas and practices in modern dance performances, where in the presentation of dance works in the pandemic era, technology is more involved as a complexity in the process of appreciating a dance work.

The COVID-19 pandemic places a limit on all activities, including social, economic and cultural aspects. Regarding the cultural aspect, it is possible to have a significant impact, one of which is in the process of organizing the National Student Art Festival and Competition (FLS2N). FLS2N is an art competition which is participated by students at Elementary School (SD), Junior High School (SMP), High School (SMA). FLS2N SMA level is a talent event for students throughout Indonesia as a forum to show and explore talent interests in the arts. This activity is a medium for expressing various feelings, intentions, instincts, and thoughts that lead to the growth of human aesthetic values. The creative process and creativity in art is the foundation for creating a work of art. The implementation of FLS2N is expected to be able to foster creativity and innovation to support the creative industry in Indonesia.

The art world has been hit by the global climate, one of which is the presence of virtual dance. Virtual dance is used as a cultural interaction space that is built to establish communication between governments, practitioners, academics and the arts community in maintaining the existence of dance in the midst of a pandemic situation. Virtual dance events in the pandemic era have become a new activity that is starting to show its existence. A study entitled Art of Moving in a Virtual Space discusses technology turning into intertwining the parts of an artistic expression. Digital technology is not only a medium, but also a major issue that becomes discourse and discourse. Art practices during the Covid-19 pandemic have migrated from real space to virtual space. The aesthetic value is certainly different (Damar Tri Afrianto, 2020). This phenomenon is a sign that the aesthetics of art has been modified by technology (Sanden, 2013; Sunarto, 2018; Yuda et al., 2020).

Based on previous research on dance creativity during the pandemic, not much has been discussed about liveness aesthetics and indicators for evaluating dance work in virtual space. Therefore, it is an interesting phenomenon for the author to study an aesthetic liveness in the FLS2N competition for dance creativity in the pandemic era (Winangsit &

Sinaga, 2020). Virtually held competitions are a new thing for schools that do not yet understand the concept of virtual work. The current race requires a new understanding at every technical point of the competition. One of the interesting points in this year's competition is that dance participants must send art products in the form of videos, which in fact there are still many schools that have not been able to provide adequate facilities. Some of the main facilities needed are: (1) a stable internet network; (2) recording media; (3) and adequate editing capabilities. Based on this phenomenon, there will automatically be a shift or change in needs in realizing a dance work with an offline and online assessment system that will be adjusted to how technical it is (Sinaga et al., 2019).

This year's FLS2N event is very different from the previous year's FLS2N. Prior to the pandemic, the Department of Education and Culture was the agency responsible for organizing this activity at the regional/local level. Some of the preparations made during live performances include: (1) Stage; (2) jury accommodation; (3) and several event facilities that support the continuity of the FLS2N competition. On the other hand, FLS2N activities, which are carried out online, have experienced several adaptations in their implementation. Service agencies no longer prepare or facilitate the needs for the appearance of works to be contested, but rather the readiness of each school in finding people who have the competence to take videos of works from an artistic point of view (Tabuena, 2020).

The above phenomenon becomes interesting to criticize because the product of art is not the main point in the assessment process. The liveness aesthetic is present in the process of evaluating dance works in a virtual space. The research questions contained in this study will examine the role of liveness aesthetics and the assessment process in the FLS2N branch of dance creativity at the high school level during the pandemic. With this phenomenon, of course, it will provide another perspective as a novelty in assessing the work of virtual dance works.

2. Research Methods

This study uses a phenomenological approach to activities directed at developing scientific knowledge about events that attract educational attention (Kuswarno, 2009; Sutiyono, 2011). The goal is to find general principles, namely the interpretation of behavior that can be used to explain, predict, and control events in the educational environment. The research approach used is descriptive analytical, which means that the interpretation of the content is made and compiled in a systematic/thorough and systematic way. The data obtained in the form of words, pictures, or behavior are not stated in numbers or statistical figures, but remain in qualitative form which has a richer meaning than just numbers or frequencies (Margono, 2005, p. 23).

The data collection methods used in this study took various forms, starting from collecting data, and collecting information from several dance trainers who always participated in the FLS2N event every year. In the process of data analysis by reviewing all available data from various sources that have been obtained from research in the field, namely from interviews, observations, personal documents, official documents, pictures, photos, and so on.

The results of the data analysis are then compiled using descriptive analysis techniques, namely by describing the information or data that has been collected and analyzed based on existing theories.

One of the trainers who are active as informants of this research are; Ipraganist. He is a young West Sumatran choreographer who won a gold medal for 3 consecutive years at the National Level FLS2N event. In this pandemic era, he has to be smarter to find interesting ideas that match the theme of the Technical Guidelines for this activity. In addition, there are many things that must be considered in the creation of dance works in this virtual space, because it is more collaborative between artists or creative teams so that it takes time to realize a dance concept. The informant also stated that dissatisfaction haunted him, because the assessment team would watch through the screen, even though the video shooting could be conditioned to the maximum, but there was a coach's concern when the moment that would be highlighted from a dance work could not be captured directly from the judging team, not only that. the sense of the work will indirectly lose reinforcement compared to the work seen by the direct audience.

3. Result and Discussion

3.1. Comparison of Assessment Indicators for FLS2N Dance Creativity Branch for High School Level

Dance is an expression of the human soul which is expressed through motion. Therefore, dance always conveys messages that come from socio-cultural phenomena in the community. Each region in Indonesia has its own characteristics in dance works, based on statements about diversity in Indonesia. Dance also reflects the culture that develops in society. But although different from each region, basically dance performances cannot be separated from the concepts of wiraga, wirama, and wirasa. So, it can be concluded that the three elements are the basis as the main elements in the assessment of dance works.

Wiraga puts more emphasis on the ability and skill of moving techniques with the achievement of quality, intensity that can be carried out to the maximum. Wiraga in dance is closely related to memory, punctuality, movement accuracy, and changes in motion and choreography. Wirama is closely related to the tempo and emotion that depends on the rhythm of the music which serves to deliver the movements performed as an expression of feeling. While Wirasa is closer to the expression and strengthening of feelings expressed through motion. So, these three elements are sources of reference in the evaluation of dance works that cannot be separated because they are interrelated for a dance performance to become a complete work. Based on the explanation above, FLS2N dance branch in 2021 will be held online. Many things happened to adapt from activities that were usually carried out offline and turned into online activities, ranging from registration administration, dance performances judged from videos sent via links provided from the organizing team and automatically developing the scoring system.

Assessment (assessment) is a very important component in the implementation of an activity, both in the world of education and competition activities as the process of including quantity in the form of letters or numbers to determine the results of the assessment by comparing it to a certain standard instrument. In connection with the assessment system for the dance competition in the 2021 FLS2N event, there was an instrument development, if you look at the previous year there were 2 dancers at the high school level and in this pandemic condition it was decided to become a solo/single dancer. Therefore, there will be a difference for the jury in judging directly by watching the screen. So that to produce creative and innovative work, hard work will prioritize artistic value from the point of view of shooting videos. Therefore, it is possible that the jury or assessors will emphasize the results of video recordings in addition to examining the main elements of wirama, wiraga and wirasa dances in dance, more or less there will be difficulties in themselves only by evaluating through video compared to watching live / live. Below are 2 pictures of direct high school level dance competition activities in 2019 consisting of two dancers who were judged directly by the jury closely.



Figure 1: FLS2N Dance Performances in 2019



Figure 2: FLS2N Dance Performance in 2019 (Live in Front of the Jury)

The dance creativity branch at FLS2N 2021 is the result of student creativity, which is danced by one dancer, it can be done by a boy or a girl. Below is a comparison from normal conditions where the appearance is directly attended by the jury team, however, changes are based to adjust the conditions in this awareness and limitations, the jury's scoring system is carried out virtually by watching the screen.



Figure 3: The jury judges FLS2N's dance works virtually in 2020

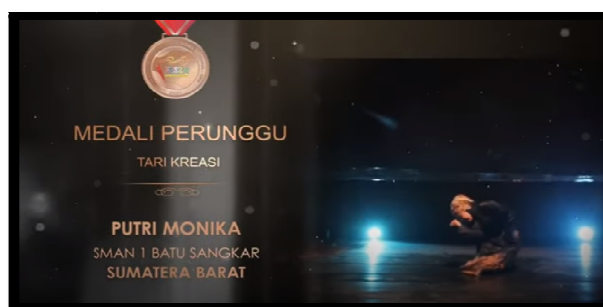


Figure 4: Announcement of the Winner of the 2021 FLS2N Dance Creation

Based on the data above, it provides a reality of the adaptation process in the assessment carried out in the FLS2N competition for dance creativity in the pandemic era. The aesthetics of the dance art have been modified with technological devices. Each school collaborates with a creative team from dance stylists and editing to produce maximum dance videos for the adaptive creativity of the new space. Aesthetic experiences have alternative value. Technological engineering also accommodates the formation of the 'feel' of the artwork. This series of processes provides awareness about the aesthetic experience produced by recording media, technology in limited space in the pandemic era.

3.2. Liveness Aesthetics and the FLS2N Assessment Process for the Dance Creativity Branch

Aesthetics relates to an appreciation of the form of beauty and a new feeling or admiration (Mayeski, 1990). Aesthetics is generally associated with knowledge, while the definition of aesthetics is the philosophy and scientific study of the aesthetic component and human experience. Aesthetic experience emphasizes doing things for something original. Originality in aesthetics today is shifting to the virtual realm of unraveling aesthetics in a pandemic. The shift from real space to virtual space also has a huge impact on FLS2N events.

The FLS2N assessment process is seen by the jury on the monitor screen. Each work is analyzed based on the technical guidelines that have been determined and its relevance to the theme being carried. The weakness in the virtual world involved in dance works is the manipulation of the original artwork. Manipulation concerns the media that plays a role such as shooting techniques and the editing process that can be cut to cut. In the natural process of a dance performance, judging is only a linear work or starting from beginning to end, unlike the virtual case, each image can be edited and taken repeatedly to get maximum results.

The jury has only one point of view in giving an assessment. The jury's assessment process is not directly involved in the performing arts process, the jury is only a 'peek'. This method removes the essence of performing arts because it eliminates various elements such as stage, audience and live judges. The audience has no place in this. The readiness of the work is assessed from all aspects of the performing arts.

In essence, a work is said to be 'ready' if it is witnessed directly and can be felt how the touch is given. If there is a slight error or the emotion given does not reach the audience, it can be felt by the jury. Therefore, the liveness aesthetic is the basis for the study of the work of the FLS2N dance competition virtually. Because manipulation of the virtual world can make a nervous person look less nervous. Simply put, every dance performance that is performed live has more aesthetic appeal when compared to virtual performances.

Based on previous research provides a real contribution in this study. One of the foci of the study that will be criticized relates to the aspects assessed in the dance creativity branch competition in 2021. There are 3 aspects that will be assessed in the dance creativity branch competition including; (1) ideas, (2) work, (3) presentation with percentage weights which can be seen in the image below.

NO	ASPEK YANG DINILAI	BOBOT	URAIAN
1	Gagasan	25%	Orisinalitas dan relevansi
2	Garapan	35%	Kreativitas dan inovasi
3	Penyajian	40%	Keserasian antara gagasan, gerak, musik, tata rias, busana, dan penguasaan ruang atau tempat menari

Figure 5: Jury Rating Indicator

3.2.1. Idea

An idea is an inner impression that one person wants to convey to another. The idea itself can be in the form of observation, knowledge, desire and so on. Meanwhile, the delivery of ideas includes painting, storytelling, discussion and presentation (Widyamartaya, 1990). The ideas of dance works can be sourced from phenomena, experiences that occur in the surrounding environment. Original ideas emerge based on self-expression through interesting footholds and specifications. The basis of footing and style as a source of enrichment in the process of creating dance works to be processed, developed so as to give birth to new forms. Then the style footing is more on the basis to mark regional identity. Specifications in dance works have something special and unique that other regions do not have.

This year the theme of FLS2N high school creation dance is 'Through dance creativity, students are able to convey messages about the spirit of restoring Indonesia from the impact of the current pandemic'. Based on this theme, of course, a dance stylist needs stimulation to find ideas or ideas for a dance work so that it has novelty values so that creative and innovative works are created. In the era of the pandemic, FLS2N dance works were competed virtually, so there was a change in human interaction with virtual space.

In a virtual dance work, there are many media that can be used to manipulate, in fact ideas are an important part in narrating a dance work. Aspects assessed from the ideas in the virtual FLS2N technical guidelines only have a percentage weight of 25 percent. If viewed from an idea of a dance work, then a person's thoughts have the main value to be realized into a dance work. 25 percent is considered too small to be classified in the assessment of ideas, because ideas include many elements such as observation, knowledge, storytelling and exposure. Ideas are the key to a work of art. Ideas also encourage the audience to have empathy for the message to be conveyed because ideas are the basic foundation in the creation of dance works.

Phenomena like this become the basis for developing a virtual dance work assessment system, because a dance work that can be appreciated directly will be different from looking at the screen. Meanwhile, the value weight on the aspect of the idea is the lowest percentage in the FLS2N technical guidelines with a figure of 25%. Because with all the limitations a virtual space interaction is mediated by monitor screens. So, the main offer of a virtual space dance work is a creative idea. So basically, the main point of the assessment aspect in the dance branch of the FLS2N competition in a virtual space is that the percentage is higher than the aspect of cultivation and the aspect of presentation.

Ideas include concepts that will be presented in a show. Basically, ideas must have a higher weight than other criteria, because in ideas there is a concept of performance, for example in the process of building a house, ideas are the same as foundations. Therefore, a virtual dance performance is the basic capital that a dance stylist/choreographer must have, namely ideas that are expressed in writing. This is a big consideration that must be considered by the jury to judge a virtual dance work. Without a written concept of the work, then how does the assessment team see the suitability of an idea with a dance video, can the written idea be realized into a work? Sometimes there are gaps, the idea in writing is much different from the work, this really requires supporting factors that will determine the assessment process, namely a competent jury and mastering the concept of the work. As a reference or guideline, each jury must have a concept of the work and have a small note to evaluate between the concept and the performance of the work through the monitor screen. So, the aspect of evaluating virtual dance works in this dance branch of the FLS2N competition must be considered and considered more, that ideas are an important element that becomes the basic concept of a performance, and the greatest weight of assessment should be in the aspect of ideas.

3.2.2. Artworks

The dance work includes several elements that must be completed, such as stage music, setting, property, lighting, makeup and fashion. Integrity like this can only be seen in a full performance of a dance choreography directly. In online case studies, other supporting elements or other media such as recording equipment are needed to produce videos. Not only recording media such as cameras are needed, but also later there will be an editing process to perfect the video.

In addition to considering how visually rich the dance is, of course this work must also be creative and innovative. Basically, the main assessment in this work is the creative power contained in dance works including motion, ideas, property, stage design, music and shooting techniques (visual communication design). Innovativeness in dance work is certainly seen from the novelty value that is carried, especially with regard to new themes, it is certainly very easy for artists to create innovative spaces and even this issue is very close to the current state of society.

The work includes the choreography of the spatial arrangement and the floor pattern. Based on this, awareness of the choreographer is needed in moving the stage to the screen. The stage is 3 dimensional whereas the screen is two-dimensional which results in the loss of different aspects of space. If on stage all the blocks are created through the top view or through several angles of view, while through the recording media they only have one point of view, namely from the front.

The judge's assessment of the claim is done after being recorded and seen from the processing of the space or location that is in accordance with the concept. For example, using the concept that tells the story of farmers, of course, with the existence of recording media, the stage which is usually static can be moved to the original location with the aim of utilizing the actual space. The location that is relevant to the concept is also an important assessment because the placement of the space has shifted from a mediated performance stage so that it doesn't seem like a dance documentation that still uses a conventional stage. The assessment also utilizes the power of the camera and lighting, the better the media record team, the better the work produced.

3.2.3. Presentation

Presentation includes harmony between ideas, movement, music, makeup, clothing, and mastery of space or a place to dance. This harmony is seen from how this dance becomes an interesting spectacle and has the essence of the suitability of the theme. Ability in the editing process is needed in managing the dynamics of the image or flow offered in the integrity of the work. The choice of place or space must also be adjusted to the concept being promoted, for example, if the idea is to tell a story about a river, it is also permissible to make the river a background or even make it a stage so that it looks more integrated with the dance and of course the costume problem also adjusts to that.

Presentation in a mediated performance cannot be measured by value because the dancer does not enjoy the performance as a live dancer who feels all the sensations in dancing such as nervous, tense, nervous and feeling watched

by many people. Such sensations can no longer be felt because everything has been helped by the media and is also limited by the media. As is the case in the shooting process, you do a lot of take or cut to get the perfect result. The aspect of perfection in performing arts has been eroded in this case because in principle performing arts can only be done once and directly from the beginning to the end enjoyed by the audience. The first show after being shown will not necessarily be the same as the next show even though what is shown is the same work, on other occasions it may be more or even much worse than before. The performing arts are once and for all. Today we have lost that aesthetic because of the media record that makes the show can be repeated at any time and will always be the same when watching any time.

The jury must position themselves as spectators, critics and art connoisseurs, it takes the jury's awareness to realize that he is moving from a direct spectator two-dimensional who energizes the performer to a peek in which the dancer is not aware of the jury's presence. the audience because what they face is only the camera, the dancer has lost awareness of the audience and the audience as well as their respect for the show can be reduced in a way like being able to watch anywhere. Because essentially all spectators must respect the show when watching live because there are rules that are applied by the building.

4. Conclusion

Based on the results and discussion above, it can be concluded that there are differences in the assessment indicators in the dance creativity branch of the FLS2N competition which was held before the pandemic and now when a dance work is presented in a virtual space. The liveness aesthetic becomes a necessity when a dance work gets intervention from the recording media and the technology used. On the other hand, technical selection in shooting and editing is an important indicator that is equivalent to the concept of the resulting dance work. This research still has limitations in several perspectives, so it is possible to study further in further research related to liveness aesthetics and the process of judging the FLS2N competition for dance creativity in a virtual way.

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