

LAPORAN PENELITIAN

**PENGEMBANGAN TEKNIK MANAJEMEN SENI
PERTUNJUKAN VIRTUAL LIVE DI YOUTUBE UNTUK
PENGGIAT SENI PERTUNJUKAN LOKAL DI
SEMARANG PADA MASA PANDEMI COVID-19**



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**UNIVERSITAS KATOLIK SOEGIJAPRANATA
SEMARANG**

PENGESAHAN LAPORAN PENELITIAN

1. Judul : Pengembangan Teknik Manajemen Seni
Pertunjukan Virtual Live di Youtube Untuk
Pegiat Seni Pertunjukan Lokal di Semarang
Pada Masa Pandemi Covid-19
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BERITA ACARA REVIEW

Program Studi Sastra Inggris - Sastra
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Pada hari ini, 24 September 2021 telah diadakan review kegiatan penelitian/pengabdian dengan judul:

Pengembangan Teknik Manajemen Seni Pertunjukan Virtual Live di Youtube Untuk Pegiat Seni Pertunjukan Lokal di Semarang Pada Masa Pandemi Covid-19

Dengan catatan review sebagai berikut:

- Baik bahwa penelitian sebelumnya dilanjutkan dengan yang sekarang. Namun, luaran perlu ditingkatkan dari sekedar ikut sebagai penyaji seminar. Untuk diagram pada metode proposal sebaiknya diperjelas dengan narasi sehingga tidak terjadi interpretasi yang beda dari pembaca. Selain itu, teori yang akan dipakai untuk menganalisis data juga perlu disebutkan dan diberi penjelasan mengapa teori tersebut pantas digunakan dalam penelitian ini.
- Sudah bagus laporannya. karena berhasil dimasukkan kedalam Prosiding Seminar Internasional. Sayangnya cover laporan telah salah menggunakan lembaran Proposal.

Reviewer 1



Dr. Dra. EKAWATI M. DUKUT, M.Hum.

FAKULTAS BAHASA DAN SENI

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SURAT-TUGAS

Nomor: 00204/B.7.2/ST.FBS/02/2022

Dekan Fakultas Bahasa dan Seni Universitas Katolik Soegijapranata Semarang dengan ini memberikan tugas kepada:

- N a m a** : **Y. Yogi Tegar Nugroho, S.Sn., M.A (Ketua)**
GM. Adhyanggono, M.A., Ph.D (Anggota)
- S t a t u s** : Tenaga Edukatif Fakultas Bahasa dan Seni Universitas Katolik Soegijapranata Semarang
- T u g a s** : Melakukan penelitian dengan judul “Pengembangan Teknik Manajemen Seni Pertunjukan Virtual Live di Youtube Untuk Penggiat Seni Pertunjukan Lokal di Semarang Pada Masa Pandemi Covid-19”.
- W a k t u** : Semester Gasal dan Genap TA 2021/2022
- T e m p a t** : Fakultas Bahasa dan Seni Unika Soegijapranata
- Lain-lain** : Harap melaksanakan tugas dengan sebaik-baiknya dan penuh tanggung jawab.

Semarang, 15 Februari 2022

D e k a n,



B. Retang Wohangara, SS., M.Hum

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Tembusan Yth :
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C. **JUDUL:** Tuliskan Judul Penelitian.

Pengembangan Teknik Manajemen Seni Pertunjukan Virtual Live di Youtube Untuk Penggiat Seni Pertunjukan Lokal di Semarang Pada Masa Pandemi Covid-19

B. **RINGKASAN:** Tuliskan Ringkasan/Abstrak Kegiatan Penelitian

Penelitian ini merupakan penelitian lanjutan dari penelitian yang berjudul **Manajemen Pertunjukan Virtual Live Sebagai Langkah Efektif Reaktivasi Kegiatan Seni Pertunjukan Lokal Semarang di Masa Pandemi Covid-19**. Hal ini dilakukan karena pada bulan oktober 2021 angka covid-19 masih tergolong tinggi, dan konsep manajemen seni pertunjukan digital masih perlu dikembangkan, agar ke depannya akan lebih menarik. Penggiat seni pertunjukan lokal di Semarang saat ini sudah mulai bangkit perlahan dan pentas secara offline, akan tetapi beberapa masih menggunakan media sosial seperti *youtube live* untuk konsernya. Penelitian ini masih intens dalam membedah pengelolaan pertunjukan virtual di *youtube* secara live, dengan memadukan beberapa software digital seperti OBS dan *platform* digital seperti SAWERIA. Teknik pengembangan manajemen seni pertunjukan yang dibahas dalam penelitian ini adalah penggunaan software animasi seperti *blender* untuk merekonstruksi ruang seni pertunjukan menjadi *augmented reality*. Objek penelitian kali ini adalah konser *Flantastic* yang bertema *winter love*, yang mana diadakan oleh Fakultas Bahasa dan Seni Universitas Katolik Soegijapranata. Metode yang digunakan dalam penelitian ini adalah *Performative practices* dengan menggunakan pendekatan *Arts Based Research* dan teori manajemen seni pertunjukan. Penelitian ini telah diseminarkan pada *International Conference On Music And Culture (ICOMAC)* pada tanggal 11 oktober 2021, serta luaran dari seminar tersebut berupa prosiding. Manajemen produksi pada konser musik *Flantastic* diharapkan dapat menjadi inspirasi bagi penggiat seni pertunjukan musik di Semarang.

Kata_kunci_1; Manajemen Seni Pertunjukan kata, Kesenian Lokal Semarang kata, Pertunjukan *Virtual Augmented, Youtube*

C. **HASIL PELAKSANAAN PENELITIAN:** Tuliskan secara ringkas hasil pelaksanaan penelitian yang telah dicapai sesuai tahun pelaksanaan penelitian. Penyajian dapat berupa data, hasil analisis, dan capaian luaran (wajib dan atau tambahan). Seluruh hasil atau capaian yang dilaporkan harus berkaitan dengan tahapan pelaksanaan penelitian sebagaimana direncanakan pada proposal. Penyajian data dapat berupa gambar, tabel, grafik, dan sejenisnya, serta analisis didukung dengan sumber pustaka primer yang relevan dan terkini.

Metode yang digunakan dalam penelitian ini adalah *Performative practices* dengan menggunakan pendekatan *Arts Based Research*. Secara metodologis, pendekatan berbasis praktik ini mengandalkan pada proses generatif di mana praktik artistik itu sendiri dapat menjadi bahan kajian (Leavy, 2017: p.191). Pendekatan ini mencoba untuk menggambarkan proses perencanaan konser musik *virtual augmented* yang bertema *Winter Love*.

A. Gambaran Umum Objek dan Subjek Penelitian

1. Objek Penelitian

Objek penelitian kali ini adalah konser *Flantastic* yang bertema *winter love*, yang mana diadakan oleh Fakultas Bahasa dan Seni Universitas Katolik Soegijapranata.

2. Subjek Penelitian

Subjek pada penelitian ini adalah pengembangan teknik manajemen seni pertunjukan pada konser *Flantastic* yang bertema *winter love*, yang mana diadakan oleh Fakultas Bahasa dan Seni Universitas Katolik Soegijapranata.

B. Manajemen Produksi Pada *Live streaming Konser Augmented Reality Flantastic (Winter Love)*

Manajemen produksi pada *live streaming* konser virtual augmented seni pertunjukan musik merupakan cara yang digunakan untuk mengatur dan membuatnya. Dalam membuat seni pertunjukan musik diperlukan beberapa dalam beberapa langkah seperti menentukan manajemen produksi, manajemen produksi ruang pertunjukan *virtual augmented live streaming* di *Youtube*. Teknik *Augmented reality* adalah ketika sebuah pertunjukan, baik sajian atau penyaji dibantu dengan teknologi/objek digital (Burgheim, 2016: 12). menggunakan Beberapa langkah-langkah dalam persiapan konser virtual augmented ini hampir sama dengan penelitian sebelumnya.

1. Produksi Seni Musik

a. Menentukan Tema Konser

Menentukan tema sebuah konser adalah salah satu hal yang terpenting. Dari tema yang telah ditentukan, para penonton dapat mengetahui konteks dari sebuah seni pertunjukan musik. Tema konser yang telah ditentukan oleh tim *Flantastic* yaitu *Winter Love*, yang mana memiliki makna walaupun di musim dingin seperti ini tetapi tetap ada kehangatan dari cinta dan kasih yang diberikan, bukan hanya untuk pasangan saja tetapi juga untuk keluarga, orang tua, teman, serta sahabat. Konser ini merupakan konser amal, sehingga hasil donasi dari konser ini disumbangkan ke orang yang terdampak bencana letusan gunung semeru.

b. Menentukan Repertoar Lagu

Pada Konteks konser *Winter Love*, Panitia telah menentukan lagu-lagu yang sudah akrab di telinga masyarakat awam, karena konser ini ditujukan bukan hanya pada kalangan musisi. Berikut merupakan lagu yang dibawakan dalam konser virtual augmented *Winter Love*. Lagu-lagu di bawah ini dibawakan dengan format ansambel band akustik.

- 1) ONLY: Lagu yang diciptakan oleh Lee Hi.
- 2) Sudah: Lagu yang diciptakan oleh Ardhito Pramono
- 3) Rehat: Lagu yang diciptakan oleh Kunto Aji
- 4) Fly Me to The Moon: Lagu yang digubah oleh Frank Sinatra
- 5) L.O.V.E: Lagu yang diciptakan oleh Nat King Cole
- 6) Don't Look Back in Anger: Lagu yang diciptakan oleh Oasis

c. Menentukan Format Ansambel Musik dan Pemain

Konser *Winter Love* tergolong dalam format format ansambel band akustik, yaitu kelompok musik kecil dalam suatu ruangan terbatas (Banoe, 2003: 77). Berdasarkan pengamatan tim peneliti, ruang yang ditentukan oleh panitia *Flantastic* memiliki ukuran $\pm 3 \times 3$ meter. Sehingga dalam penentuan jumlah pemain musik, yaitu antara 4 sampai 6 orang dengan memperhatikan alat musik yang digunakan.

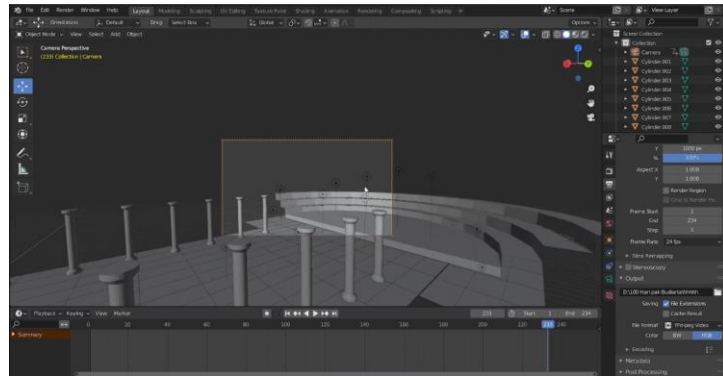
d. Menentukan Alat Musik

Setting repertoar lagu yang ditentukan adalah musik kontemporer/musik modern, dan alat musik band akustik seperti gitar akustik, gitar bass, cajon, keyboard.

2. Rekonstruksi Ruang Seni Pertunjukan *Augmented reality*

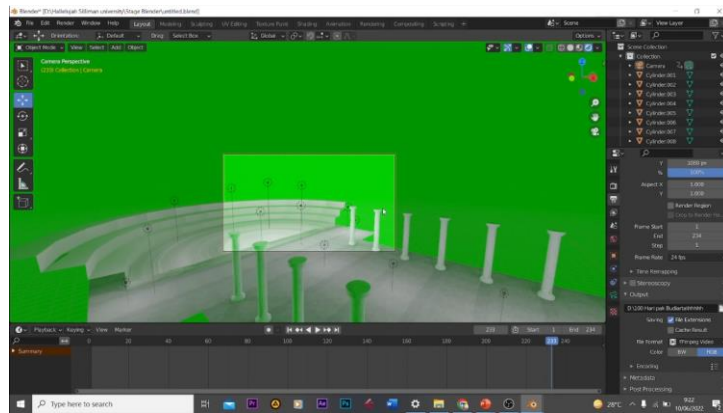
a. Membuat Rekonstruksi Ruang Seni Pertunjukan Musik di Software Blender

Pada tahap ini panitia mencoba merekonstruksi ruang seni pertunjukan musik dengan software blender. Pertama-tama panitia observasi terhadap bentuk ruang seni pertunjukan musik / *music hall*. Selanjutnya adalah mencoba mengimajinasikan bentuk ruang pertunjukan tersebut dengan tema konser yaitu *Winter Love*. Panitia menginginkan ruang seni pertunjukan bentuk klasik gaya eropa dengan beberapa pilar di samping panggungnya. Panitia juga menambahkan partikel salju sebagai *background* agar kesan musim dingin benar-benar nampak dalam visual konser tersebut. Bulan dan pohon disamping ruang pertunjukan musik pun ditambahkan guna memperkuat dari segi artistik ruang seni pertunjukan tersebut.



Gambar 1. Rekonstruksi Ruang Seni Pertunjukan Menggunakan Software Animasi 3D Blender

Selanjutnya background dari rekonstruksi ruang seni pertunjukan tersebut diubah menjadi warna hijau agar bisa diedit dan disatukan dengan penyaji musiknya.



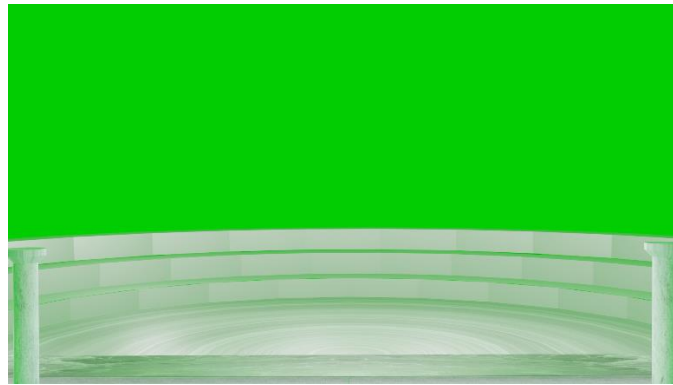
Gambar 2. Memproses *Background Hijau* Pada Rekonstruksi Ruang Seni Pertunjukan Menggunakan Software Animasi 3D Blender

b. Memadukan Penyaji Musik Dengan Hasil Rekonstruksi Ruang Seni Pertunjukan Ke Dalam Software Adobe Premier

Setelah hasil imajinasi rekonstruksi ruang seni pertunjukan musik sudah terbentuk, maka tibalah proses penyatuan dengan penyaji musik. Dalam hal ini penyaji musik agar dapat menyatu dengan hasil rekonstruksi ruang seni pertunjukannya dibutuhkan *background* ruang yang berwarna hijau.

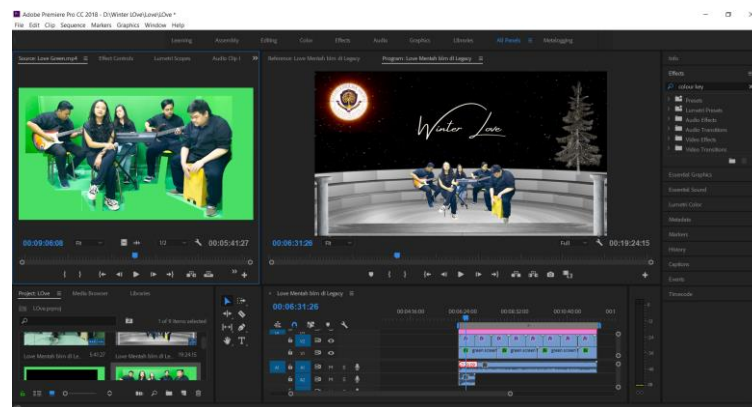


Gambar 3. Mengambil Video Penyaji Musik Dengan *Green Screen*



Gambar 4. Memproses *Background Hijau* Pada Rekonstruksi Ruang Seni Pertunjukan Menggunakan Software Animasi 3D Blender, Sebelum Dikombinasikan.

Selanjutnya adalah proses *editing* menggunakan software Adobe premier, dimana efek *colour key* digunakan untuk memisahkan dan membuat transparan objek visual yang berwarna hijau, sehingga objek penyaji musik dan ruang seni pertunjukan dipisahkan dari *background* hijau. Setelah objek penyaji musik terpisah dari *background* yang berwarna hijau, maka tibalah proses penyatuan dengan menaruh objek penyaji musik di depan objek ruang seni pertunjukan. Setelah itu menambahkan objek pohon, bulan buatan (*logo Faculty of Language and Arts*) dan tulisan tema konser *winter love* sebagai penambah artistik. Berikut adalah ilustrasi setelah penyatuan objek dilakukan.



Gambar 5. Proses Penyatuan Video Penyaji Musik Dengan Ruang Seni Pertunjukan (*Augmented Reality*) Menggunakan Software Adobe Premier

3. Seni Pertunjukan Virtual *Live streaming* di Youtube

Konser *Flantastic* yang bertema *Winter Love* merupakan *pre recorded* yang di *live streaming*-kan, dengan kata lain yakni konten video musik yang sudah jadi kemudian di *streaming*-kan melalui youtube. Merujuk pada penelitian sebelumnya yang mana menjelaskan bahwa ruang seni pertunjukan adalah tempat dimana di dalamnya terdapat batasan ruang penyaji dan ruang penonton seni pertunjukan (Simatupang, 2013, hal. 63-72). Menurut Jones, desainer panggung terkemuka di Amerika, ruang pertunjukan seni adalah lingkungan/ ruang untuk sebuah aksi (Selden, 1964, hal.7).

Di era digital saat ini ada banyak inovasi mengenai teknologi, dan hal ini tidak terkecuali dialami pada ruang seni pertunjukan. Saat ini ruang seni pertunjukan tidak hanya dimaknai sebagai sebuah tempat yang di dalamnya ada ruang penyaji dan penonton dalam waktu tertentu, namun sekarang, media sosial seperti *youtube* juga dapat dimaknai sebagai ruang seni pertunjukan.

Konsep dari sebuah pertunjukan seni yang telah di digitalkan menjadi sebuah video dan di unggah ke dalam media *youtube* telah menjadi sebuah konsep pertunjukan yang baru bagi penonton yang tidak lagi harus berbondong-bondong pergi ke ruang pertunjukan yang terbuka di suatu lapangan misalnya. Penonton masa kini mempunyai kebebasan untuk menciptakan ruang pertunjukannya sendiri. Dalam hal ini, dengan adanya fasilitas internet yang dapat diakses kapan saja dengan media apa saja, suatu seni pertunjukan yang sedang *live* ataupun berupa rekaman, dapat dinikmati kapan pun penonton menginginkannya.

Pada media sosial *youtube*, penyaji musik juga lebih fleksibel dalam memajemen ruang pertunjukannya. Seorang penyaji musik yang menekuni ruang seni pertunjukan pada *youtube* yang disebut *youtubers* akan dapat mengunggah video rekamannya ke dalam gawai *youtube* yang tidak menutup kemungkinan akan menghasilkan pendapatan karena karya seni pertunjukannya digemari oleh banyak penonton. Dengan demikian desain publikasi tentang pertunjukan seni musik seperti gamelan juga menhadai lebih fleksibel karena di era digital saat ini selain *youtube* seni pertunjukan gamelan juga dapat dilakuka melalui *instagram*, *whatsapp*, *facebook*, dan lain sebagainya. (Nugroho, 2019 : hal. 35-36)

Merujuk pendapat Nugroho di atas memberikan gagasan baru untuk seni pertunjukan di masa covid-19. Ruang seni pertunjukan virtual tidak akan mendatangkan kerumunan penonton, karena penonton dapat mengakses konten konser virtual kapan saja tidak harus datang ke tempat pertunjukan. Beberapa hal yang perlu disiapkan untuk membuat ruang seni pertunjukan virtual adalah sebagai berikut.

a. Menentukan Tempat Pertunjukan

Ruang yang dibutuhkan untuk pertunjukan yang digunakan dalam konser *Flantastic* ini adalah ruang nyata untuk penyaji musik. Tempat yang digunakan menyesuaikan dengan format ansambel penyaji musik yaitu ansambel band akustik, kurang lebih terdiri dari 6 orang yakni vocal dan pemain gitar akustik, gitar bass, cajon, keyboard, maka panggung yang dibutuhkan yaitu sekitar 3x3 meter.

Media pertunjukan konser *Flantastic* yang bertema *Winter Love* adalah platform digital berupa *Youtube*. Ruang seni pertunjukan virtual seperti *youtube* digunakan untuk menampilkan karya musik yang sudah didigitalkan menggunakan alat media rekam seperti kamera video dan perekam audio.

b. Menentukan Alat dan Software Digital Yang Digunakan Untuk Live streaming

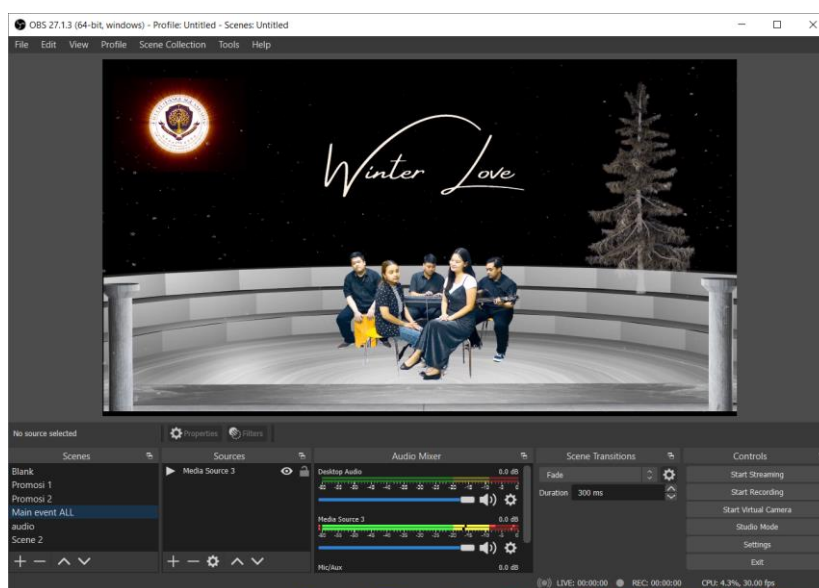
Konser *Flantastic* diatur sedemikian rupa sehingga menyerupai konser konvensional ada penyaji musik, ada penonton, namun semua ini diatur secara digital. Dalam memadukan antara konten konser, perangkat perekam video dan audio, *software*, serta beberapa *platform* digital. Alat yang digunakan untuk mendigitalkan konten konser *Flantastic* berupa kamera video dan mixer audio. Selanjutnya kita memerlukan perangkat komputer untuk mengoperasikan *software* yang digunakan untuk *live streaming*, yaitu Open Broadcast Software (OBS). Selanjutnya OBS yang nantinya di sambungkan ke *youtube live streaming*. *Software* lain yang digunakan adalah *saweria*, dengan ini seseorang yang menonton konser bisa mendonasikan uang mereka menggunakan ovo dan gopay dengan cara *scan barcode*.

c. Metode Dalam Membuat Konser Live streaming di Youtube

Berikut ini metode ataupun langkah dalam membuat konser *live streaming* di *youtube*.

1) Digitalisasi Konten Konser

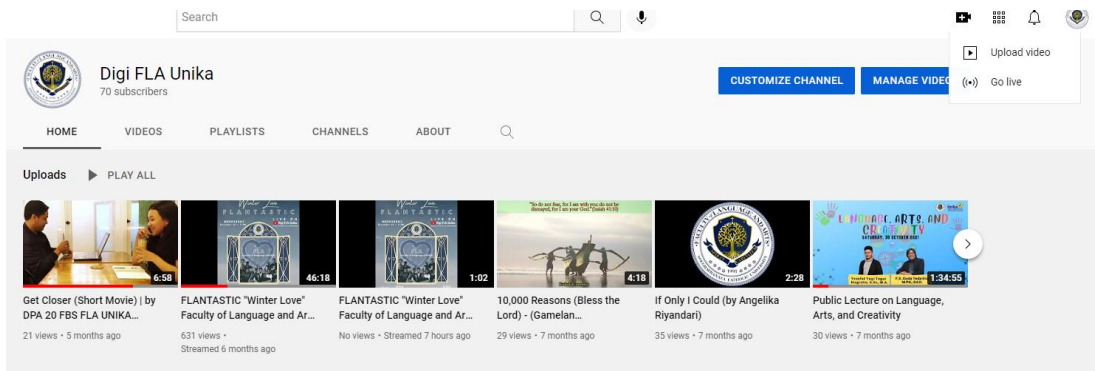
Urutan konten video musik yang telah jadi diatur dan dan masukan ke dalam pengaturan *scene* pada OBS sehingga tidak membingungkan ketika akan menayangkan urutan acara konser; seperti menentukan opening, video promosi, *main event* closing. *Plat form* *saweria* yang berupa barcode tidak ditayangkan secara langsung pada konser *Flantastic* namun diletakan pada deskripsi *youtube*. *Soundcard* mixer juga dibutuhkan untuk mengatur agar kualitas audio baik.



Gambar 6. Proses Memasukan Konten Video Musik Ke Dalam Software OBS, dan Membuat *Running Text* Konser Tersebut.

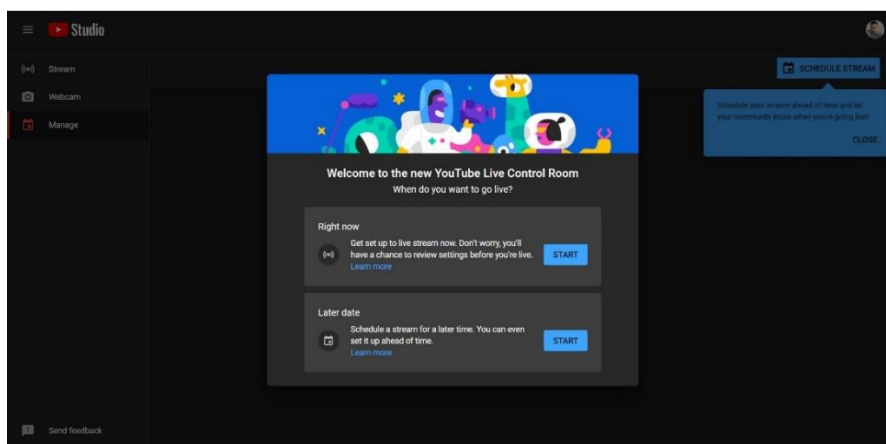
2) Menghubungkan OBS Dengan Youtube Live streaming

Setelah seluruh teknis dalam mendigitalisasi dan mengatur keseimbangan audio melalui mixer dalam OBS selesai, langkah selanjutnya adalah menghubungkan dengan akun *youtube* untuk mengadakan *live streaming*. Pertama, kita ke akun *youtube*, kemudian di pojok kanan atas ada menu *create*, klik kiri lalu pilih *Go Live*.



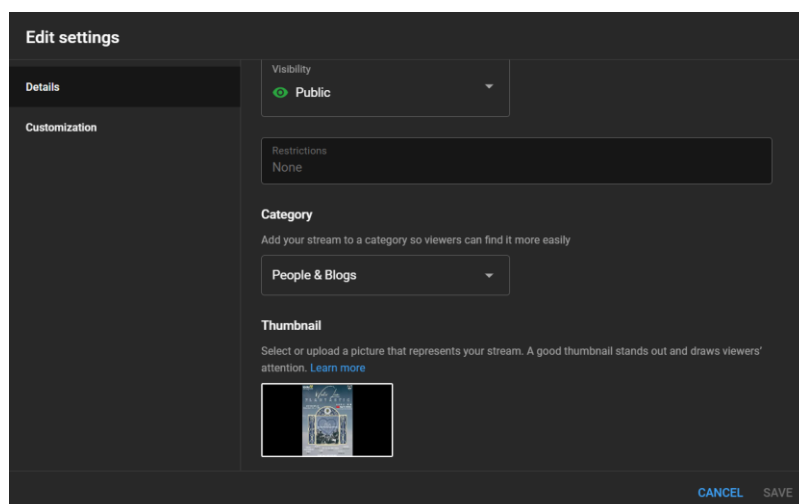
Gambar 7. Menu Create dan Go Live di Kanan-Atas Jendela Youtube.

Setelah itu, akan diarahkan pada jendela studio *Live streaming*, lalu pilih *start* dan pilih stream, setelah itu dihadapkan oleh *jendela edit stream info*.



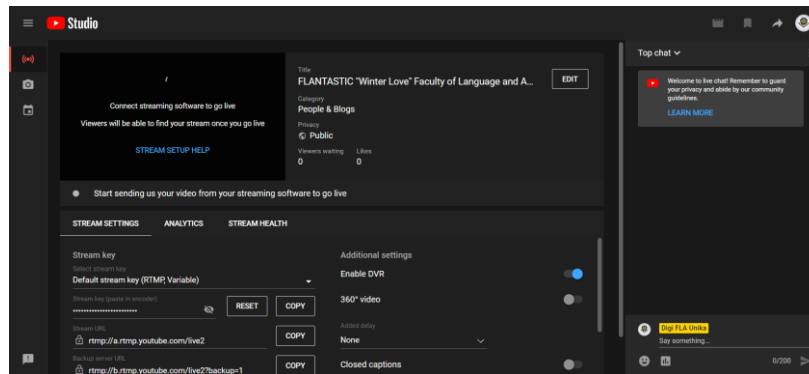
Gambar 8. Jendela Live Streaming Youtube

Di dalam *jendela edit stream info* biasanya mengisi nama judul konser, dan deskripsi konser. Selanjutnya dihadapkan oleh 3 pilihan siaran ini akan dibuat mode apa tersedia 3 pilihan yaitu (Public, Unlist, dan Privat). Biasanya untuk konser diatur dalam mode *unlisted*, hanya orang yang mempunyai link dapat menonton.



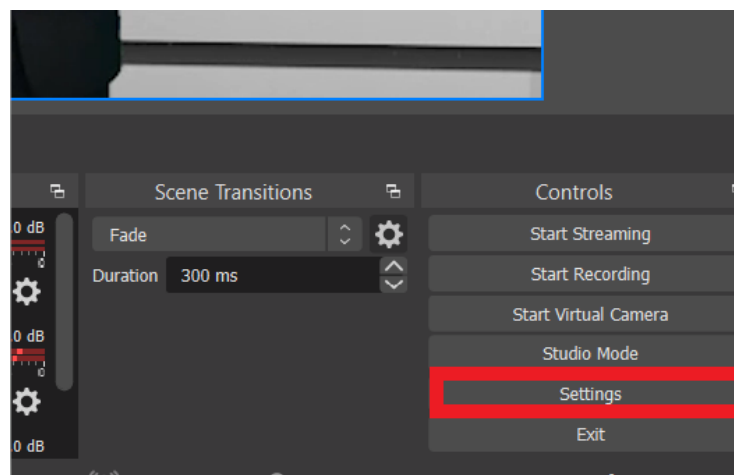
Gambar 9. Jendela Edit Stream Untuk Memberikan Informasi Mengenai Konser.

Langkah selanjutnya adalah meng-copy *stream key*/ kata kunci di jendela *youtube stream*.



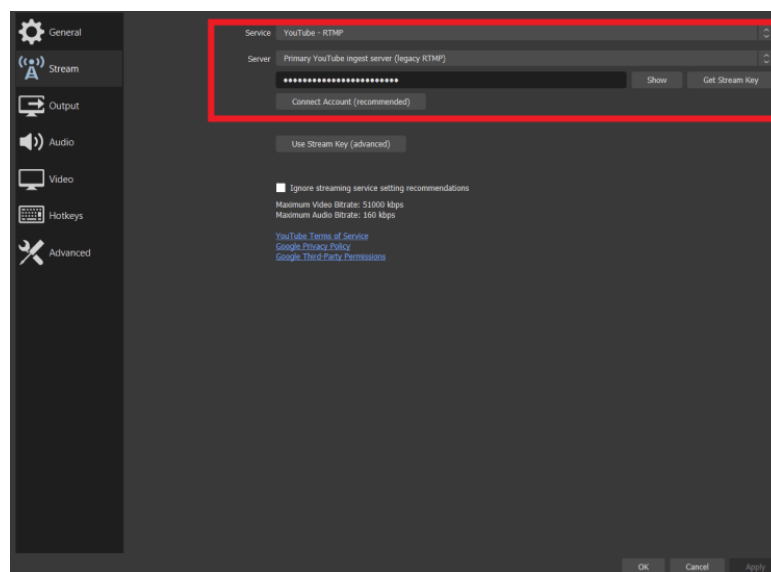
Gambar 10. *stream key* pada Youtube

kembali ke OBS dan memilih menu di pojok kanan-bawah *setting* lalu pilih *stream*.



Gambar 11. Menu Setting di OBS

Pada tampilan *stream* di OBS terdapat kolom dengan tulisan *stream key*, lalu *paste stream key* lalu klik pada *get stream key* dan apply.



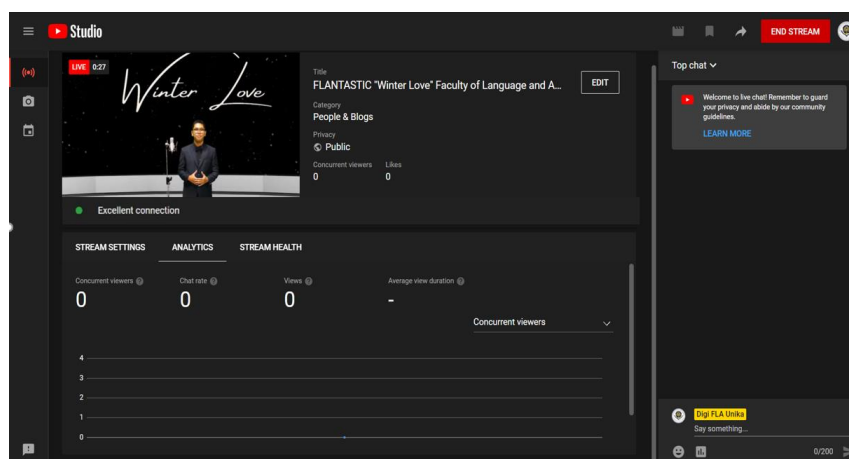
Gambar 12. Kolom *Stream key* pada OBS

Setelah itu klik pada menu *Start streaming* di OBS yang berada di kanan-bawah.



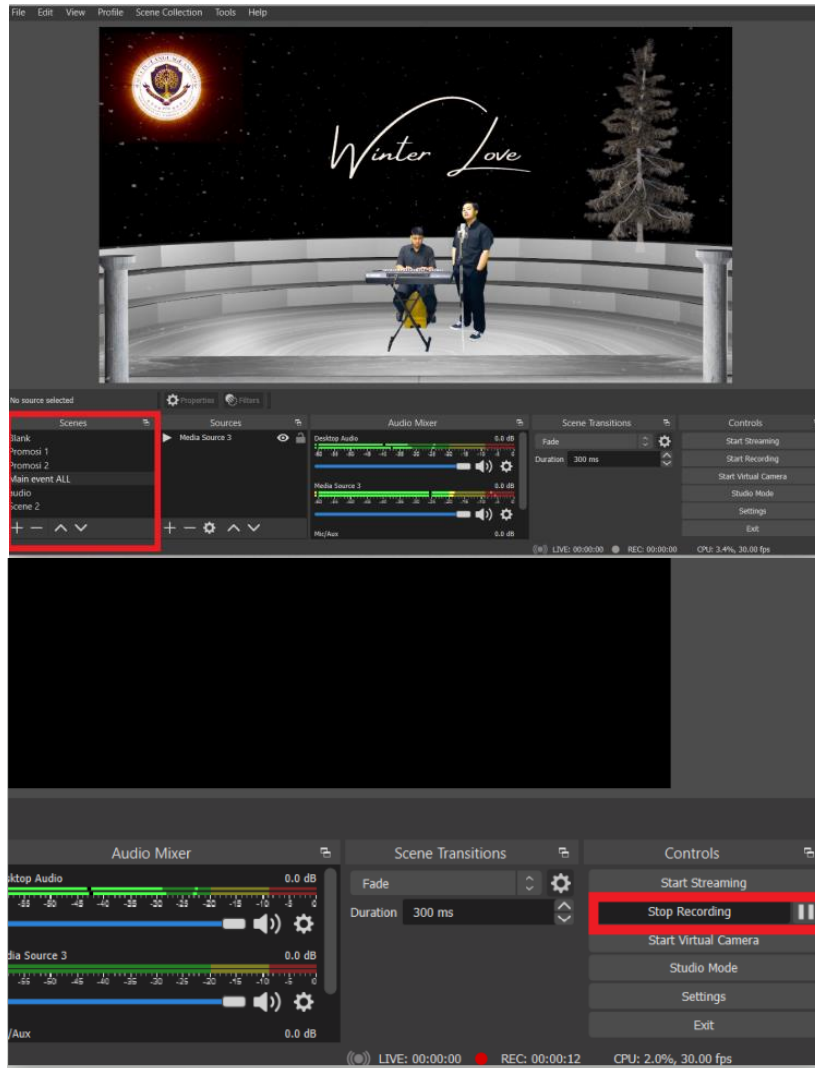
Gambar 13. Menu *Start Streaming* pada OBS

Demikian tampilan visual dan audio dari OBS akan tampil di jendela *youtube stream*. Di saat itulah kita mulai *live streaming* konser melalui *youtube*.



Gambar 14. Ketika OBS Telah Terhubung ke Studio *Youtube Streaming*.

Saat kondisi *live streaming* kita menjalankan *rundown* pada konser melalui *scene* di kiri-bawah OBS yang telah kita *setting*. Sebagai contoh, dari video *promosi* ke *main event*, atau sebaliknya. Ketika sudah selesai *streaming* bisa klik *stop stream* pada kanan-bawah menu OBS.



Gambar 15. Menu Scene Pada OBS dan Stop Streaming

BAB V

KESIMPULAN DAN SARAN

Proses manajemen produksi pada live streaming konser augmented reality *Flantastic (Winter Love)* di *Youtube* diuraikan dalam beberapa langkah, yang pertama menentukan tema konser, menentukan repertoar lagu, menentukan format ansambel musik serta menentukan alat musik yang digunakan. Tahap selanjutnya adalah merekonstruksi ruang pertunjukan dengan teknik *augmented reality*. Selanjutnya adalah menentukan alat dan software digital yang digunakan untuk *live streaming*, serta memahami metode yang pelaksanaan dalam membuat konser *live streaming* di *youtube*. Penelitian ini hampir mirip dengan penelitian sebelumnya, hanya saja sedikit pengembangan di teknik pertunjukan seni musiknya, yaitu mengaplikasikan teknik *augmented reality*. Pengembangan teknik *augmented reality* pada ruang pertunjukan konser musik *Flantastic* yang bertema *Winter Love* menambah kesan futuristik.

SARAN

Konser virtual, harus dibuat semenarik mungkin salah satunya dengan menggunakan teknik *augmented reality*, yang mana lebih memanjakan penonton dari segi visualisasi konser.

D. **STATUS LUARAN:** Tuliskan jenis, identitas/deskripsi dan status ketercapaian setiap luaran wajib dan luaran tambahan (jika ada) yang dijanjikan pada tahun pelaksanaan penelitian. Jenis luaran dapat berupa publikasi, perolehan kekayaan intelektual, hasil pengujian atau luaran lainnya yang telah dijanjikan pada proposal. Uraian status luaran harus didukung dengan bukti kemajuan ketercapaian luaran sesuai dengan luaran yang dijanjikan. Bukti Luaran dimasukkan dalam bagian lampiran

No	Jenis Luaran	Deskripsi Luaran	Status/Progress Ketercapaian
1	Prosiding	<ol style="list-style-type: none"> 1. Bagian dari konsep penelitian ini telah diseminarkan di <i>International Conference On Music And Culture (ICOMAC)</i> pada tanggal 11 oktober 2021. 2. Luaran berupa prosiding 	<p>Prosiding sudah diterbitkan 27 Desember 2021</p> <p>Topik penelitian dimuat dalam prosiding pada halaman 146</p>

E. **PERAN MITRA (JIKA ADA MITRA):** Tuliskan realisasi kerjasama dan kontribusi Mitra baik *in-kind* maupun *in-cash* (jika ada). Bukti pendukung realisasi kerjasama dan realisasi kontribusi mitra dilaporkan sesuai dengan kondisi yang sebenarnya.

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F. **KENDALA PELAKSANAAN PENELITIAN:** Tuliskan kesulitan atau hambatan yang dihadapi selama melakukan penelitian dan mencapai luaran yang dijanjikan, termasuk penjelasan jika pelaksanaan penelitian dan luaran penelitian tidak sesuai dengan yang direncanakan atau dijanjikan.

Covid 19 saat itu masih menjadi penghambat utama dalam pelaksanaan penelitian ini, dan sedikit menghambat proses produksi. Manajemen produksi pada konser musik *Flantastic* diharapkan dapat menjadi inspirasi bagi penggiat seni pertunjukan musik di Semarang.

G. RENCANA TINDAK LANJUT PENELITIAN: Tuliskan dan uraikan rencana tindak lanjut penelitian selanjutnya dengan melihat hasil penelitian yang telah diperoleh. Jika ada target yang belum diselesaikan pada akhir tahun pelaksanaan penelitian, pada bagian ini dapat dituliskan rencana penyelesaian target yang belum tercapai tersebut.

Target yang belum tercapai dalam penelitian ini adalah menguraikan proses atau langkah-langkah proses produksi konser musik *Flantastic* secara lebih mendetail.

H. DAFTAR PUSTAKA: Penyusunan Daftar Pustaka berdasarkan sistem nomor sesuai dengan urutan pengutipan. Hanya pustaka yang disitasi pada laporan akhir yang dicantumkan dalam Daftar Pustaka.

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I. LAMPIRAN LAMPIRAN: Lampirkan Bukti Ouput yang dihasilkan, dan dokumen lain yang dianggap perlu

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Yang bertanda tangan dibawah ini Dekan Fakultas Bahasa dan Seni Universitas Katolik Soegijapranata, dengan ini memberikan tugas kepada :

N a m a : Yosaphat Yogi Tegar Nugroho, S.Sn., MA

Jabatan : Dosen Universitas Katolik Soegijapranata Semarang

Tugas : Sebagai Peserta 1st International Conference on Music And Culture (ICOMAC) 2021, yang diselenggarakan oleh SENDRATASIK FBS UNNES.

Waktu : Senin, 11 Oktober 2021

Tempat : Universitas Negeri Semarang (Online).

Lain-lain : Harap melaksanakan tugas dengan sebaik-baiknya dan penuh tanggung jawab.

Semarang, 11 Oktober 2021

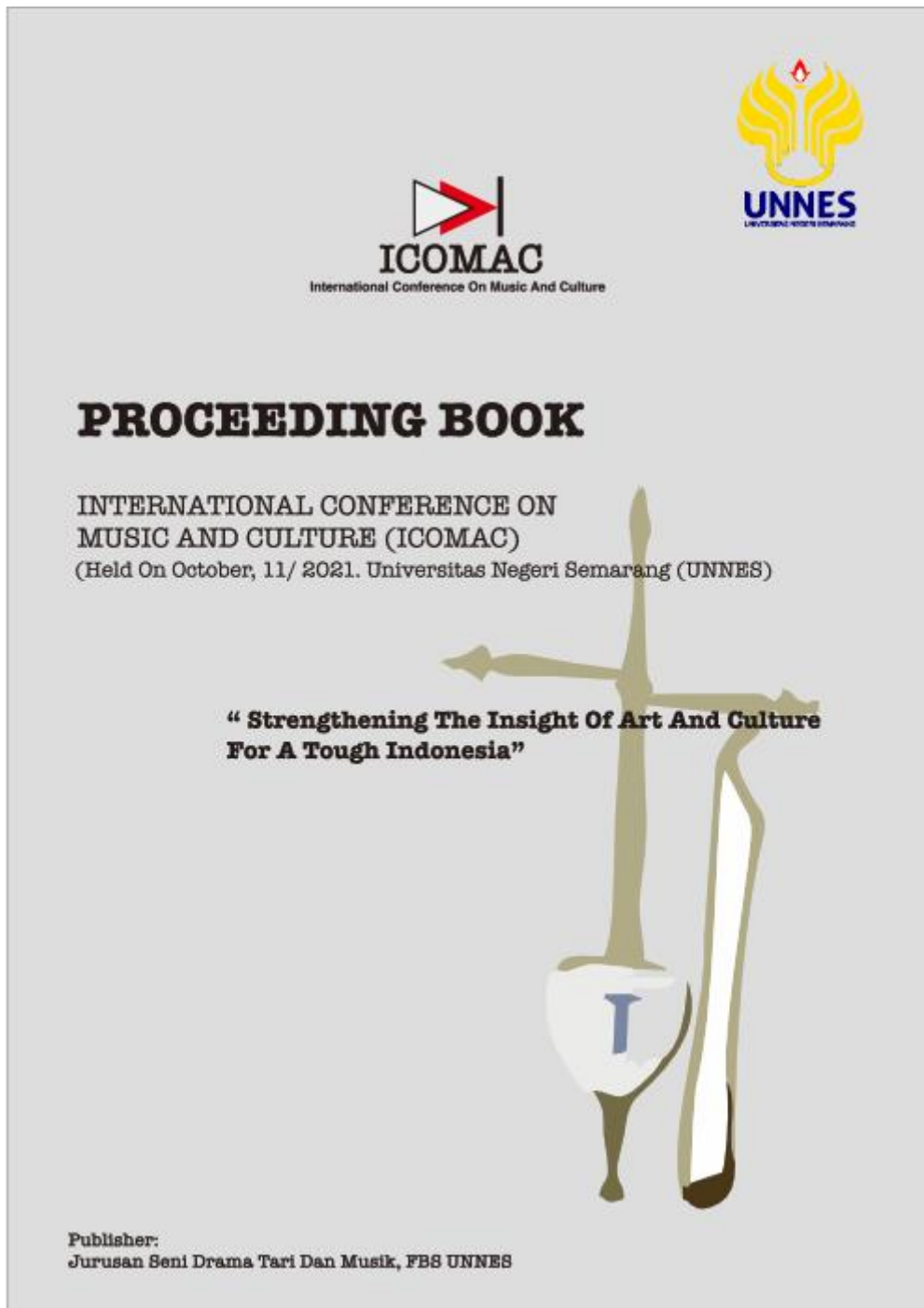
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Surat Tugas Sebagai Peserta ICOMAC



Sertifikat Seminar International Conference on Music And Culture (ICOMAC)



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Development of Virtual Live Performing Arts Management Techniques on Youtube for Local Performing Arts Activists in Semarang During the Covid-19 Pandemic

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Abstract

Covid 19 is still a pandemic in Indonesia, although cases have decreased, large-scale and crowd-based activities are still limited by the government. It has resulted in local performing arts activists in Semarang not being able to perform directly in the same performance space with the audience. As a result, many performing arts activists have lost their livelihoods. Currently, YouTube is not only interpreted as a digital platform, but can also be interpreted as a performing arts space in the digital era. This research wants to help local arts activists in Semarang to managing virtual shows on YouTube live, by combining several digital software such as OBS and digital platforms such as Saweria. The first research was less effective, because the number of Covid-19 cases in Indonesia was soaring high, so activities outside the home were very limited. In this second phase of research, the researcher wants to add some concepts of digital virtual performances, some of which have not been completed in previous studies. The method in this study is qualitative using a performing arts management approach.

Keyword(s) : 1. Management of Performing arts, 2. Local Performing Arts Activists, 3. Youtube Virtual Live

INTRODUCTION

Spread of the Covid-19 pandemic which is increasingly widespread in several regions in Indonesia, this has a bad impact on the economy in Indonesia. Art activists, especially performing arts, have been affected by the economy during COVID-19. This research participates in finding ways to deal with this phenomenon. It also aims to help performing arts activists affected by COVID-19 to continue to work and economic income through the YouTube digital platform. Not only with ads on Google AdSense, but also using the Saweria application as a method of making money from the audience. Management of digital art performances during this pandemic is one way to revive performing arts activities that had been extinguished due to covid 19. This study will provide detailed explanations, especially for performing arts activists, how to manage or create digital performing arts. Digital Performing Arts in the covid 19 era forces the use and mastery of obs software, the Saweria application for making QR Codes (digital ticket form plates), and the youtube application as a means of direct virtual concerts. In addition, researcher will also see how the concept of Live virtual performance management is as an Effective Step of Reactivating Semarang Local Performing Arts Activities During the Covid-19 Pandemic.

METHOD

This research is a qualitative research, using a multidisciplinary approach, namely the study of performing arts management.

A. Research Subject

The subject of this research is a group of informants, activists and observers of local performing arts in Semarang.

B. Research Instruments

The research instrument used was interviews for informants of local performing arts activists and observers in Semarang.

C. Research Collection Method

1. Sampling Technique

The technique used to determine the informants in this study is purposive sampling. The purposive technique presupposes that the researcher knows with relative certainty the informants of local performing arts activists and observers in Semarang, so that they can directly relate and conduct interviews.

The consideration of selecting informants is done carefully, by ensuring that they are the best sample and can represent the entire population.

Qualitative research does not need to bother distributing questionnaires to many people, because the selection of a limited sample, namely activists and observers of local performing arts in Semarang, can already explain the main problems of a research (Ratna, 2010, p. 215).

2. Data collection technique

In the data collection stage, researchers conducted observations, interviews, administered questionnaires, conducted documentation, and reviewed literature materials closely related to Management and Performing Arts.

3. Research Data Analysis Method

The data analysis model used in this study is the analysis of Performing Arts Management. Miles and Huberman divide three components in analyzing data (Pawito, 2007, p. 104), namely 1) data reduction, 2) data presentation, and 3) drawing conclusions.

a. Data reduction

First, what is meant by data reduction is the process of selecting, focusing on simplifying, abstracting, and transforming rough data that emerges from written notes in the field. The research team in this case selected information data from the results of interviews with several sources who discussed the concept of Live virtual performance management as an Effective Step of Reactivating Semarang Local Performing Arts Activities During the Covid-19 Pandemic. The data is then adjusted to the topic under study, such as selecting information from a group of informants who are performing arts activists in Semarang. The information obtained is not only in the form of interviews and questionnaires, but also on the results of observations and recordings of performances in video and photo formats.

b. Data Presentation

Second, after the data was selected, the research team collected data obtained from literature reading materials, interview results and questionnaires to then be grouped into information that can be used to explain Virtual Live Performance Management as an Effective Step for

Reactivating Semarang Local Performing Arts Activities in the future. The Covid-19 pandemic is through theory, so that it can be poured as a presentation of data from this research.

c. Conclusion

Third, at the conclusion stage, the researcher concludes from the data obtained so that it becomes a series that explains the continuity of the data and topics in this study.

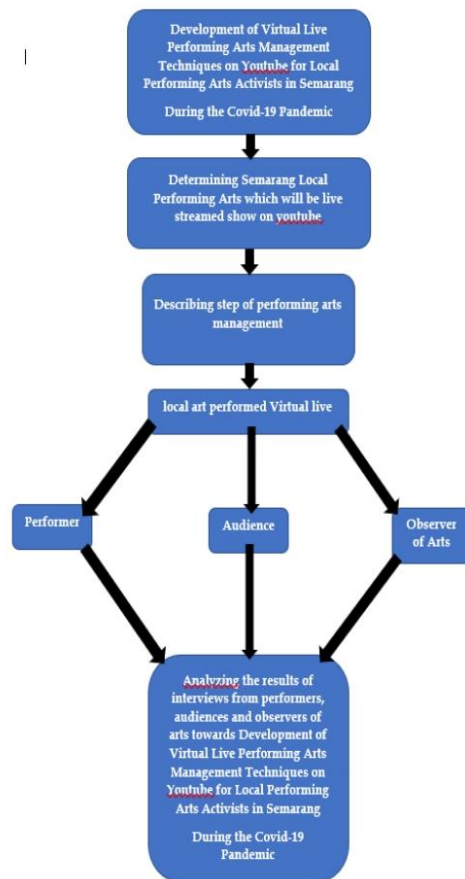


Chart 1. Flow of The Research

Results and Discussion

Overview of Research Objects and Subjects

1. Research Object

Research with the object of Music Performing Arts was carried out due to conditions in Indonesia that were affected by the Covid-19 virus. Corona Virus Disease 2019 (Covid-19), is a virus that interferes with the human respiratory system. This virus is very dangerous and

can cause death for those who are exposed to it. The spread of this virus is very massive and fast, countries affected by the virus have implemented a lockdown to avoid a spike in the number of infected victims. Indonesia implements Large-Scale Social Restrictions (PSBB). Considered able to reduce the surge in victims exposed to the virus, PSBB greatly affects many things from various sectors, ranging from the economic sector, social sector, culture, education and others. In the economic sector, for example, one of the direct impacts is felt by employees who experience layoffs (Termination of Employment). These layoffs occurred due to the company experiencing a decrease in revenue, especially as well as the regulation on the number of people who can gather in one Space. These layoffs have also led to an increase in the number of unemployed in Indonesia. In the social sector, the impact is clearly visible due to the implementation of physical distancing and social distancing regulations applied by the government to all levels of society. In addition to these sectors, the impact of Covid-19 is also felt by educators and the institutions that protect them.

2. Research Subject

a. Music Performing Arts Activist

In this case, the research team chose the research subject of music performing arts activists in Semarang, namely Mr. Iwan. He is a gamelan music teacher in Loyola and the owner of a music studio located at Jalan Tumpang 1 No.33, namely Iwan Musik. Before Indonesia was affected by Covid-19, Mr. Iwan carried out his teaching activities at Loyola and his music studio smoothly. The studio he manages is open every Monday to Saturday according to schedule. Guidance for guidance is done to the maximum for all students in the studio. After Covid-19 penetrated into Indonesia, especially Semarang City, Mr. Iwan as a teacher and owner of a music studio experienced difficulties and obstacles in carrying out teaching and coaching activities in his music studio. He is no longer able to teach optimally because of the limited face-to-face space with the students in his studio. Because of these limitations, Mr. Iwan needs guidance from the research team to overcome his limitations in teaching the collegier in his studio online. The output from Iwan Musik's guidance is usually concerts, but due to the COVID-19 pandemic, concerts can no longer be held conventionally in a performing arts Space.

With the above case, the research team is looking for a new performance concept, namely a virtual concert. The concert certainly requires applications that will later help Mr. Iwan and performing arts activists in Semarang. One of the applications used by the research team to be used by Mr. Iwan in making concerts is live streaming software such as Open Broadcaster Software (OBS). In order to appreciate the results of the training he had done with the fostered students in his studio, the research team together with Mr. Iwan thought about holding a concert in the future. Therefore, the research team taught Mr. Iwan the concepts and steps to perform a virtual concert as a means to publish the artworks they had previously trained during the COVID-19 pandemic.

b. Performing Arts Observer

In this study, what is meant by performing arts observers are people who are experts in the field of performing arts, especially music. Agnes Tika Setiarini was chosen by the research team as a research subject in terms of observers of performing arts, especially musical performing arts. He is a lecturer at the Indonesian Institute of the Arts Yogyakarta. In addition, Tika's mother also often holds performing arts in terms of music.

c. Centennial Generation

The last research subject is from the centennial generation. Generation Z (centennial) are young people born in the period 1995-2010. Thus, the youths when they are not studying in high school. Kiara is a student at Soegijapranata Catholic University. the centennial generation was chosen as the research subject because at their age the intensity of watching music performing arts concerts is very high. In addition, they want to know the advantages and disadvantages of virtual concerts through their perceptions.

Production Management On Live Streaming Virtual Concert Performing Arts Music

Production management on live streaming of virtual concerts of performing arts music is a way to organize and create them. In making music performance art, several steps are needed, such as determining production management, production management of live streaming virtual performance spaces on Youtube.

1. Music Production

a. Deciding the Concert Theme

Determining the theme of the concert is one of the most important things. From the theme that has been determined, the audience can know the context of a musical performance art. The theme of the concert that has been determined by Mr. Iwan is *Symphonie Pour La Vie*, which means symphony for life. The theme conveys the meaning that through this concert, it invites us to always be passionate about life and keep doing something useful during the COVID-19 pandemic. This concert is a charity concert, so the proceeds from the concert will be donated to medical personnel to deal with COVID-19.

b. Determining the Song Repertoire

In the context of the *Symphonie Pour La Vie* concert, Mr. Iwan has chosen songs that are familiar to ordinary people, because this concert is not only aimed at musicians. The song that is sung is a classic song wrapped in a modern package, where Mr. Iwan adds a little Electro Dance Music (EDM) arrangement. Some of the famous songs were performed such as *Ave Maria* (Charles Francois Gounod & J.S. Bach) and *Habanera of Carmen* (George Bizet)

c. Deciding the Format of Musical Ensembles and Players

Symphonie Pour La Vie is classified as a chamber ensemble format, which is a small musical group in a Space or confined space (Banoe, 2003: 77). Based on the observations of the research team, the space determined by Mr. Iwan has a size of $\pm 5 \times 5$ meters. So that it can determine the number of music players, which is between 6 to 8 people by paying attention to the musical instruments used.

d. Determining Musical Instruments

The song repertoire setting is classical music, so string/stringed instrument players are needed, such as violin, viola, piano, and classical guitar players.

2. Production of Virtual Performing Arts Space Live streaming on Youtube

The performing arts Space is a space where there is a limit to the space for the presenter and the audience for performing arts (Simatupang, 2013, p. 63-72). According to Jones, America's leading stage designer, performing arts space is an environment/space for an action (Selden, 1964, p.7).

In today's digital era, there are many innovations regarding technology, and this is no

exception in the performing arts space. Currently the performing arts space is not only interpreted as a space in which there is a space for presenters and audiences at a certain time, but now, social media such as youtube can also be interpreted as a performing arts space.

The concept of an art performance that has been digitized into a video and uploaded to YouTube has become a new performance concept for viewers who no longer have to flock to open performance spaces in a field, for example. Today's audience has the freedom to create their own performance space. In this case, with internet facilities that can be accessed at any time with any media, a performing art that is currently live or in the form of a recording, can be enjoyed whenever the audience wants it.

On YouTube social media, music presenters are also more flexible in managing their performance space. A music presenter who is engaged in the performing arts space on YouTube, called YouTubers, will be able to upload his recorded videos to a YouTube device, which does not rule out the possibility of generating income because his performing arts are loved by many viewers. Thus, the design of publications about performing musical arts such as gamelan also becomes more flexible because in the current digital era, besides YouTube, gamelan performing arts can also be done via Instagram, WhatsApp, Facebook, and so on. (Nugroho, 2019: pp. 35-36)

Referring to Nugroho's opinion above, it provides new ideas for performing arts during the covid-19 period. The virtual performing arts space will not bring crowds of spectators, because the audience can access virtual concert content at any time without having to come to the venue. Some things that need to be prepared to create a virtual performing arts space are as follows.

a. Determining the Space of Performance.

The venue needed for the performances used in this concert is a real space for music presenters. The space used adjusts to the format of the music presenter ensemble, namely the chamber, if the music presenter only consists of 6 people namely violin, viola and piano players, the required stage is about 5x5 meters. Meanwhile, if the format of the musical ensemble is an orchestra, it may require a larger venue of approximately 30x15 meters. In addition, it also considers the space for digitizing the concert content.

The second performing arts space is a digital platform in the form of Youtube. Virtual performing arts spaces such as YouTube are used to display musical works that have been digitized using recording media tools such as video cameras and audio recorders.

b. Determining the Digital Tools and Software Used For Live Streaming

The Symphonie Pour La Viei concert is arranged in such a way that it resembles a conventional concert where there is a music presenter, there is an audience, and there is an entry ticket, but all of this is arranged digitally. In combining concert content, video and audio recording devices, software, and several digital platforms. Tools used to digitize music concert content which will later be uploaded to the digital performance Space (youtube) in the form of video cameras and audio mixers. Next we need a computer device to operate the software used for live streaming, namely Open Broadcast Software (OBS). Next is OBS which will be connected to YouTube live streaming. Another software used is saweria, with this, someone who attends a concert can donate their money using ovo and gopay by scanning a barcode.

c. Methods for Making Live Streaming Concerts on Youtube

1) Digitizing Concert Content

This process is the process of recording visuals of the presenter while playing the song, Master Ceremony (MC). The software used to connect a camera such as a DSLR to a computer is the eos webcam utility beta. After connecting to the computer, setting the scene on OBS so that it is not confusing when showing the sequence of concert events; such as determining the opening, camera 1 music presenter, camera 2 music presenter, MC camera, and closing. Connect the music presenter display from a DSLR camera that has been connected to the eos webcam utility beta software, to the video capture listed in the OBS source feature. After that, add to the Source barcode that has been created on the saweria platform, to buy ticket prices in concerts or it can also be used as a means of donation, if the concert is titled charity.

In addition, we need a mixer to adjust the balance of the audio sound from the mic installed on the musical instrument, so that the audio that enters the OBS source feature has good quality.



Figure 1. Video Capture Display On OBS Software

2) Connect OBS With Youtube Live streaming

After all the technicalities in visually digitizing the music presenters in a Space and adjusting the audio balance through the mixer in OBS are completed, the next step is to connect with a youtube account to hold a live stream. First, we go to the youtube account, then in the upper right corner there is a create menu, left click and select Go Live.

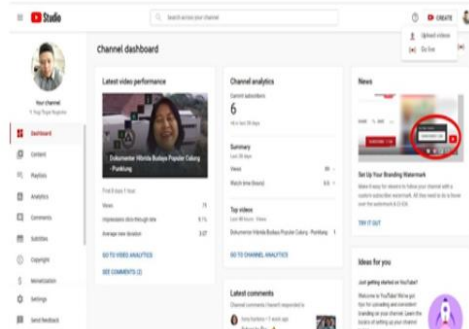


Figure 2. Create and Go Live menu in the top-right of the Youtube window.

After that, you will be directed to the Live streaming studio window, then select start and select stream, then you will be faced with the edit stream info window.

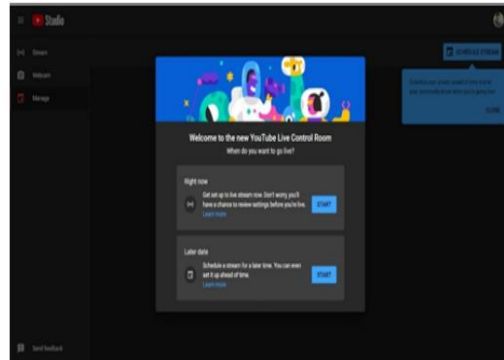


Figure 3. Youtube Live Streaming Window

In the info stream edit window usually fill in the name of the concert title, and a description of the concert. Next, faced with 3 broadcast options, what mode will be made available, 3 choices, namely (Public, Unlist, and Private). Usually concerts are set in unlisted mode, only people with the link can watch.

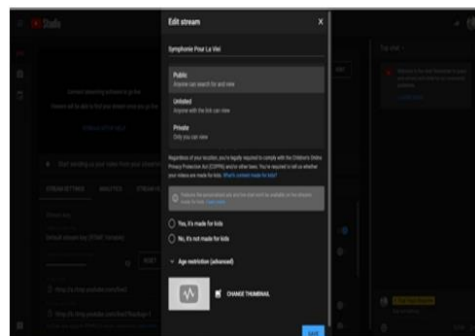


Figure 4. Translation results Edit Stream Menu Window To Provide Concert Information.

The next step is to copy the stream key/keyword in the youtube stream window.

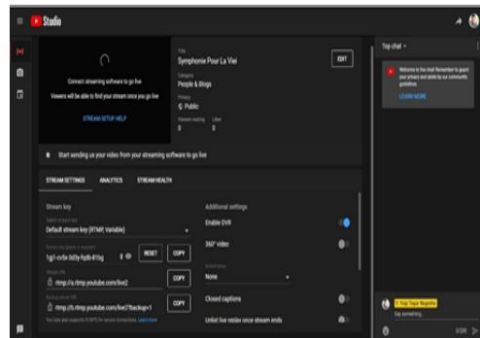


Figure 5. Stream Key on Youtube

Then, return to OBS and select the menu in the lower-right corner of settings then select stream.



Figure 6. Settings menu in OBS

In the stream view in OBS there is a column with the words stream key, then paste the stream key then click on get stream key and apply.

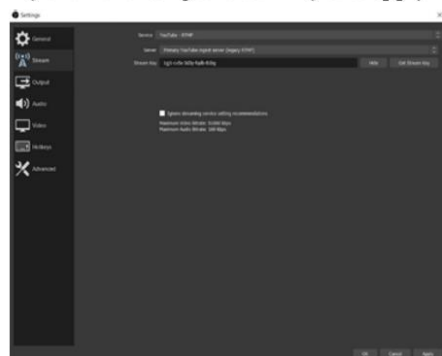


Figure 7. Stream key column on OBS

After that click on the Start streaming menu in OBS which is at the bottom right.



Figure 8. Menu Start Streaming on OBS Software

Thus the visual and audio display from OBS will appear in the youtube stream window. That's when we started streaming the concert live via YouTube.

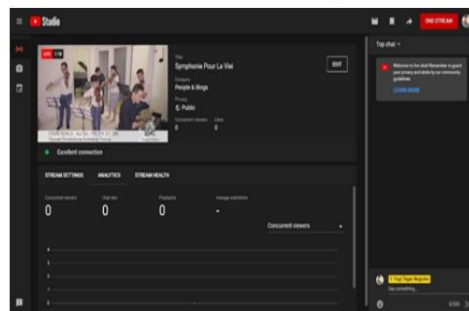


Figure 9. When OBS Has Connected to Youtube Streaming Studio.

During the live streaming condition, we run a rundown on the concert through the scene at the bottom left of the OBS that we have set. For example, from a music presenter to an MC, or vice versa. And when the streaming is finished, you can click stop stream using the bottom-right of the OBS menu.



Figure 10. Scene Menu on OBS and Stop Streaming

Perceptions of Live Streaming Concerts on Youtube

According to the KBBI, perception is a person's direct response (acceptance) of something. In this study, the team wanted to know the extent of the perception from the point of view of art activists, observers of music art and collegers of the centennial generation.

1. Music Performing Arts Activist

After experiencing and carrying out the method of direction from the research team regarding live streaming concerts on YouTube, Mr. Iwan as a local art activist in Semarang became productive again during the covid-19 pandemic. This he said during an interview by the research team on November 23, 2020 at home as well as his music art studio, Jalan Tumpang 1 No.33.

Researcher : What do you think after holding a live streaming concert on YouTube?

Mr. Iwan : Yes, in my opinion, I am excited again and more productive, it turns out that online concerts are also okay during this pandemic, although there are pluses and minuses, but yes, it is quite helpful for musicians who are affected by Covid.



Figur 11. Interview with Mr. Iwan at his Music Studio.

2. Musical Art Observer

In this study, the research team also interviewed an observer of the art of music as well as a lecturer at the Yogyakarta Indonesian Art Institute, namely Mrs. Agnes Tika Setiarini on June 22, 2021 through google meet. The following is his response to the Live streaming Concert on

Youtube through the Symphonie Pour La Vie concert case.

Research Team : What do you think about the live streaming concert held on YouTube?

Ibu Tika : from my point of view, it's good, there is something new that we call digital stage. Musicians can also sing virtual, this is the hope of musicians and the lessons from the pandemic, something appears. it's true that face-to-face meetings can't be respaced

Referring to Mrs. Tika's opinion above, we can conclude that a live streaming concert on YouTube is a good solution to encourage the reactivation of musicians affected by COVID-19. The disadvantage of this virtual concert is that there is no direct interaction between the music presenter and the audience, so it feels less touching.



Figur 12. Interview with Agnes Tika Setiari, Lecturer at the Yogyakarta Indonesian Art Institute (Art Observer)

Via Google Meet

3. Centennial Generation

The colleger of the centennial generation were used as research subjects because the team wanted to know the extent of their perceptions of the Live Streaming Concert on Youtube. The research team wanted to find out to what extent colleger who are familiar with the digital world view live streaming concerts on Youtube. The centennial child who is the subject of the research is named Kiara, she is a second semester student at Soegijapranata Catholic University. The following are the results of an interview with Kiara on June 22, 2021 via google meet.

Research Team : What is your opinion as a child of the centennial generation regarding the concept of a live streaming concert held on YouTube during the covid-19 pandemic?

Kiara : I think it's good if we go online we can see the artist more closely. If the concert is on YouTube, we get 15 camera views, just like BTS, so it's good that the artist can be seen more clearly from all sides. But in my opinion, there is something lacking, because if the artist is offline, the artist is there, even if it's an angel, it's still lacking when you're online. During this pandemic, they can hold online concerts and still have fun.

From the point of view of the centennial generation, we can conclude that live streaming concerts held on YouTube during the COVID-19 pandemic are a solution for them to still be able to watch their idol music group live, even though it is virtual. He also considers that live streaming concerts held on YouTube are no less interesting than conventional concerts. even the advantage of live streaming concerts on youtube is that we can see the music presenters clearly and are given many camera angels from the music presenters to watch them. Kiara also mentioned the drawback of live streaming concerts held on YouTube, namely that the nuances of the crowd at the concert were not found in online concerts.



Figur 12. Interview with Kiara, Centennial Generation Anak
Via Google Meet

CONCLUSIONS

Music production management in live streaming virtual live streaming concerts on Youtube can be carried out through several steps, namely determining the theme of the concert, determining the repertoire of songs, determining the format of the music ensemble and players, and determining the musical instruments used. Furthermore, for the production of a live streaming virtual performing arts Space, it is necessary to determine the venue, determine the digital tools and software used for live streaming, and understand the method used in making live streaming concerts on YouTube. If a common thread is drawn, the three research subjects, namely music performing arts activists, observers of music performing arts and college of the centennial generation view Live Streaming Concerts on Youtube as a good solution as a means of reactivation of the productivity of musical performing arts, especially in Indonesia. However, observers of musical performances and college of the centennial generation see the lack of interactive and lively nuances that are missing in live streaming concerts on YouTube.

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