Strategy of Actor Faces the Industry Revolution in the life of Roci Marciano

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Abstract
Every changing that happening in social life will affect all the elements as well as art especially theater. The corona virus has stricken the order of life nowadays, it makes many artists to think creatively in order to manage the existence of the theater. The use of virtual media so that not to be outdated is a strategy to show the flexibility of theater. Like actor, who need to manage and rearrange strategy because of during the quarantine period, it appears the existence of actor who most prominently on the media to fight the situation and entertain civilization.

Keywords: Actor, Theater, Media, Social, Art.

Preface
Before the corona virus spread in Indonesia, art activity was still stable, even in various regions there were still many art performances, especially theater. But it was different when the corona virus became one of the frightening thing, thus giving mental terror for all Indonesian people. Pros and cons and arguing occur, both who are pro with the government policy, and who think that corona is part of a global elite conspiracy.

The writer himself had panicked in facing the situation and condition that happening in the last three months, because it caused various kinds of conflicts in society, including the art community, especially theater, even the conflict that happening was more real than the conflict in the theater performance itself. Because the writer feels this thing has not been thought of before. The pandemic that strikes almost the entire world is not a fictional story, the corona theater is a real.

1 Severe acute respiratory syndrome coronavirus 2 (SARS-CoV) is a virus that attacks the respiratory system. This disease due to virus infection is called COVID-19. The corona virus can cause minor disorder of the respiratory system, severe lung infection, and death.

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Even True Story as described in the film Contagion² nine years ago. This reassuring the writer that the artist and his artwork can read the symptom or event that will occur in the future. Even though this making a writer has many questions on his mind, how can the current problem it has been known by the creators of the Contagion film?

![Contagion Movie Poster](Source: Google)

Actually, who is inspired by whom? Is the film earlier or artist's imagination or is this corona virus the plan of a group of people to change the social order? Because something becoming a question is about nine years ago that the current corona virus has been described in Contagion film and it can be said to be "exactly the same".

In this preface, it finally reinforces and gives confidence to the writer that art as stated by Albert Camus is;

Rebellion, a movement that at the same time both glory and denial. "No artist can accept the fact that Nietzsche's word is true", but no artist can live outside the reality. Therefore, art creation is the will of unity, and a rejection to the world (Camus, 1998: 1).

The reality happening now is pandemic era that has stricken almost all of the country. Then, what the artists want and reject will do by the artists themselves to the situation and condition that occur. The writer tries to observe, with the current event, especially in the art, namely theater which experiencing variation.

Finally, in theater of Indonesia which is usually performing on the stage, now it is being forced to change to the media of technology³

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² Contagion film is a story film about the catastrophic spread of Virus in America in 2011, which is exactly the same thing happen today. The film is directed by Steven Soderbergh and starring Marlon Cotillard, Bryan Cranston, Matt Damon, Laurence Fishburne, Jude Law, Gwyneth Paltrow, Kate Winslet, and Jennifer Ehle. Release date: September 9, 2011 (America). Screenplay by Scott Z. Burns and Produced by Warner Bros, Participant Media, Regency

Reader is advised to read Virtual Theaters: An Introduction by Gabriella Giannachi.

So that there are Facebook theater, Instagram Theater, Youtube Theater, Digital Theater, Quarantine Theater, Corona Theater, PSBB Theater, New Normal Theater emergent, and many more theaters will emerge along with the incident happening in this world.

It states that what Karl Marx said is true, Human is a historical subject. So human determines his/her own history, and this is done through his/her work (Maliki, 2012: 155). Especially in theater, people of theater in this country have recorded their history through staging events with various forms and variants, by using social media facility to do Live Stream Theater or Virtual Show.

The messages conveyed also do not far from the Government policy that wanted to convey the message to the public. In this case, it appears that performing art have given a positive impact to all people, both government and society. Moreover, what has become a special advantage at the time of the increasing number of victims caused by the corona virus is during the corona virus pandemic, none of the victims coming from artists, art fans, or students who are involved in art.

The writer sees that from the art it has clearly given a learning process of feeling and breathing, as well as consciousness so that you still love yourself and also know how to be considerate to others. The question, can not it be made something interesting like this using as learning, both for the community and the government? If theater is really important as learning, why is the education, especially at the elementary school, junior high school and senior high school still making theater only becomes an extra-curricular subject.

The corona incident also seems to emphasize, isn't learning the art important? The question is how the Government attention to artists who have also experienced big impact due to this pandemic, who are able to save themselves and invite others to be aware of the Government policy, but unable to hold hunger, because of the corona virus, there are many projects of art is terminated indefinitely.

This is the basic of an
introduction in this paper because of the writer anxiety about the current condition. It gives inspiration to create strategy in the future, especially in the theater art and also in the field of acting, because the writer is still focused on learning more about acting and how acting will face times such as being strike by corona and after corona. Moreover, the worst is in New Normal period that is programmed by the Government. Therefore, here are the strategies that the writers can share.

4 word comes from English which means Live Broadcast

A. Attitude

The most important strategy that the writer needs to emphasize in this section of the discussion is the attitude, how an artist continues to have the attitude to continue working, especially in theater. It is no longer dependent on the proscenium stage which indirectly has become a traditional stage, because nowadays contemporary stage has turned into a social media theater stage, virtual theater or internet theater. Because all the up to date things that can be accessed by everyone in today technology is from the internet which originates from the United States Military.

The internet was born at the climax of the cold war, in 1969, as an experimental network called the ARPANET. In its first year Arpanet connected four University computer centers which involved in military research to the US Defense Department's Advanced Research Project Agency. The focus of this research was to design an Internetwork of computers that would continue to function even when the main segments were destroyed by a nuclear bomb or sabotaged, so the network itself was assumed to be completely unreliable, with a high probability that any part could stop working at any time (Fidler, 2003: 150-151).

Because of internet, the development of media technology has finally evolved
until now. Finally, if the performance is watched through an Instagram live stream, then the theater can be said to be an Instagram theater, as well as the Facebook theater, YouTube theater and all forms of theater that use applications on the internet, of course it doesn't matter if the theater's name changes according to the stage which brings the audience and theater together. As Bree Hadley states in his book Theater, Social Media, And Meaning Making:

Multisignifatory show where we live our life online, it has already informed multi-sign performance. Where our Performance represents our life in theater, in content, aesthetics style, scenario, and other fields. It means one of social media understanding in theater is often become a thematic, topic or approach to text, dramaturgy, scenario or design. Here, as what Lonergan has written in his short textbook on theater and social media, theater maker and company "represent, explore and respond to social media on stage

(2016, 4), reflecting on the ways how he is changing the world that is always they want to represent on the stage (Hadley, 2017: 59).

Multi Marks

The above quote is important as an encouragement for all people who work in theater in this country, especially an actor so as not to become victims of civilization. It is starting from the existing and current media, working to keep moving, creatively creating art works that are innovative in accordance with the spirit of the time that has been passed, and hopefully this will be an interesting challenge for the future.

Picture 2: The Instagram Theater, because of the meeting between the audience and the show through the live broadcast of Ikanmas Instagram account (Tanjug Pura Art Student Association, West Kalimantan.) (Documentation: Journalist Ama, Jawa Pos Newspaper, 2020)
6 Quoted from Dr. Jo Ann Larsen, in Digest Magazine published in July 1989, page 17-20. Publisher: Intisari Foundation Member of SPS.

<table>
<thead>
<tr>
<th>NO</th>
<th>Victim</th>
<th>Actor</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Accept everything in life as it is, because I feel unable to create a change.</td>
<td>Able to control various situations in life. Because he can determine his life.</td>
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<tr>
<td>2.</td>
<td>Feeling that I have no option and demand.</td>
<td>I build or look for option and demand for myself</td>
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<tr>
<td>3.</td>
<td>Other people who define my life. I have to ask for brand approval, and do their wish.</td>
<td>I have full right over myself. I am sure of my own judgment. I decide for myself what is the best for me.</td>
</tr>
<tr>
<td>4.</td>
<td>My opinion is only valuable if it can be accepted and approved by others</td>
<td>I have the right to express my own opinion, even if others cannot accept it. I don't have to defend that opinion either.</td>
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<tr>
<td>5.</td>
<td>My feelings depend on the behavior of other people, they make me angry, hopeless, disappointed, hurt.</td>
<td>I build my own feeling. I have the right to determine my behavior toward other people's behavior, and the consequences of their behavior. Feeling of anger, hopelessness, disappointment or hurt growing because I want them to.</td>
</tr>
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<td>6.</td>
<td>I wait and expect other people to (pay attention) (to fulfill my needs) (to make me feel happy), but they always let me down.</td>
<td>I turn to others when I need them, I ask for what I want, and I accept as much as they can give. I create an atmosphere that make me feel happy.</td>
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<td>7.</td>
<td>I please others so that I can be appreciated.</td>
<td>My self-esteem has nothing to do with other people's good feelings. I am intrinsically a significant human. I am willing to cooperate with others, but there is no need to sacrifice myself, and others if possible, but if they are disappointed in my behavior or choice, those are their own business.</td>
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<td>8.</td>
<td>If there is a relationship gap, it means other people must change.</td>
<td>I have to change. I may not change other people, but I can determine the right behavior towards other people behavior. I must not wait for others to create a situation in which I feel stable or happy.</td>
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<td>9.</td>
<td>I can't possibly survive without someone who is more (smarter) (strong) (tough) beside me. If that person isn't there I will fall.</td>
<td>I can be independent, even though I choose to live with other people, and love others, I can still live alone. I can take care of myself.</td>
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<td>10.</td>
<td>All the difficulties in my life are caused by other people.</td>
<td>I am responsible for determining my role in all my problems and difficulties.</td>
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Segala kesulitan hidup saya adalah gara-gara orang lain.

realize that my attitude has consequence for other people as well. in determining my attitude, I certainly should consider the people interest who are involved.

I can't do anything wrong, because other people will think I'm stupid, incompetent, a complete failure.

I have the right to make mistake, it is very human, and I can learn from the mistake that I did. others do wrong too. if they don't want to accept my mistake, they deserve a warning, not me.

Table: The differences in the attitude of actor and victim of the situation

<table>
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Although, there is something that keeps in the writer mind, namely during the period of observation through social media, something present and appear in various expressions during the pandemic are “small artists” 8 namely, those who no longer act on behalf of large group (even National Theater figure

7 Javanese language which means opening "eyes", but for the writer the meaning of literacy is not just opening the eyes literally, but opening the eyes of the heart and the eyes of the mind, insight so it is not complain about situation.

8 The writer does not intend to divide big artist and small artist, because it is actually not good to classify hierarchy in art. This statement is used to make it easier to understand group or artist who is already known locally (small area), nationally, and internationally (large). "greatest artists", but what appears is on behalf of individual, namely local actors who are genuinely present to give form and contribute in maintaining the existence of theater, even though the world is stricken by corona.

Indirectly, in current conditions, has emerged
individual strength namely actors because the situation and condition for gathering have been limited by the name of PSBB (Large-Scale Social Restrictions) as a rule from the government. This thing inspires the writer that the next strategy must be concerned by actors is for their creative skill, both for the present and the future, is "melek".

Theater will experience many unexpected developments, and actor must be confident that the power of actor will remain the main foundation in theater, because the actor must be able to make an exploration, not only about acting technique, but also how an actor is growing along with technological development that occur nowadays. Because of the question? Is it enough to present and watch the theater in live streaming? Or maybe there are still many other alternatives that theater artists can do as a new challenge.

If reading a virtual theater book that is written by Gabriella Giannachi (2004). Of course, the entire of theater community in Indonesia has experienced a significant left behind, especially for those who likes traditional theater who still rely on theater building as a performance room. In fact, there is something that needs to be done or reviewed. Because of along the time, the demands of the theater generation or audience will also follow. Although we never know, how long the tastes of the era will continue to be prioritized.

But, it is clear that in the current condition, everything is presented to the audience so instantaneously, and everything seems to have been so easily accessible to anyone who wants to go through technology. This is what underlies the writer that there are many strategies that need to be considered by actors to continue growing up in all the conditions and situations of the era that continue to advance over time, namely, “melek”, the form and type of theater has developed quite significantly. It is like proverb, " who is fast he/she will get it, if he/she is neglectful will be left behind, who is update
he/she continues to live, the one who is not update he/she will be died". The question, is it important to compete like this in theater?

Like the types of theater that have previously appeared abroad, Gabriella Giannachi (2004) in her book Virtual Theaters an Introduction has noted that there are types of theater Hypertextualities, Cyborg theater, The (re-) creation of nature, Performing through the hypersurface, and Towards an aesthetic of virtual reality (Giannachi, 2004: vii). The question is, for Indonesian artist, where will you start

In virtual reality, the audiences focus is on the virtual, where they are temporarily immersed. Aesthetically, virtual consists of the perfect illusion of the real. The more perfect the illusion, the stronger impact on the real, because of virtual, to appear as virtual, must affect the original viewer. And of course to influence the audience in real terms, the virtual must produce a 'false' distance from the original so that the original can be considered separate from it (Giannachi, 2004: 139).

There are still many things that need to be understood by an actor or Indonesian theater people today, therefore “melek” is part of a strategy so as not to be left behind, or even with “melek” an actor can describe what will happen in the future. “melek” so that you know that the world is wide, and you know where you are right now.

C. Improvisation Practice

Improvisation practice is important to emphasize to an actor, because basically life itself
requires a lot of the sensitivity of an actor to improvise. As W.S. Rendra states in his book Drama For Youth (2007: 76). He States that:

Improvisation is an instantaneous spontaneous creation. improvisation is very good to train actor creativity. In order to the actor creativity to be exposed, thus, the actor must not hesitate with himself, eliminate unnecessary shame and eliminate the feeling that others will criticize him.

Improvisation is part of the strategy of how actor can remain in the space of consciousness, both its role and function, in life, and in the theater itself. The finding in improvisation is also important, if the actor wants to do deeper exploring of his work, because with improvisation, the actor will be more flexible in facing some situations. Learning to improvise is the same as learning to live, because sometimes life is not what is expected.

Improvisation is an attitude of courage of an actor in making decision, when the performance experiences technical problem while the show is in progress, for example; when the show is in progress, the setting used as the background or performance attribute is damaged, or in a realist-style stage, usually a door or window collapse, as well as when the light is off, it is possible to forget the dialogue, or when playing the ensemble, our friends forget the dialogue in play and so on, then as an actor who understand improvisation, of course, it is expected to be able to overcome all these obstacles that should not have happened, to become as arranged (Marciano, 2020: 72-73).

Improvising also keeps the brain from dying, creativity is always alive and on to overcome every situation and condition. This has become a strategy to continue to do the creativity of actors in every season that is happening in the world. The awareness of improvising, it hopes that the actor can create a creation which is then arranged and studied for study, hopefully it can be shared, if it can be played as a performance art
through social media, virtual show, virtual theater and with a title according to the content, of course it will be better. Because the theater that is showed at a certain time will become a historical record for future generation.

**Conclusion**

Based on preface point and the three strategies for potential actor that have been explained above, the writer tries to draw conclusion, namely; theater was born from an actor and it is going to be back to the actor. Like Thespis, who first created theater in ancient Greece, thus , even when the situation and condition is difficult, it will not stop an actor creativity.

Arifin C. Noer has even said in Malin dialogue of Sandek Atawa Interrogation II script. The director can die, but not the actor, if the actor dies, then art will die, a fake theater will be born, so that then the public will go crazy, because they don't know anymore to distinguish between truth and pretence. The writer in this conclusion gives a message that complaining about the situation is normal, because it is still humanity, but whether the complaint can produce a good solution, it needs to be reconsidered.

There are many forms of alternatives in the theater, the writer sees that the method created by theater characters deserve appreciation, but an actor must adapt. The writer also suggests to keep learning the art of realist acting, because as a choice in type of acting that seems to be lasting, especially in the future, because the distance between the audience and the show may be very close through the sophistication of virtual reality which has approached now to all people in the world. Acting, "melek" and improvising are a little of strategy for an actor to survive in all conditions, at the main point, an actor must continue to learn and continue to improve all the potential in himself.
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