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DIGITAL DRAMATURGY: PERFORMANCE ON SIMULTANEOUS VIDEO CONFERENCES IN CLASSROOM CONTEXT DURING THE COVID-19 PANDEMIC

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ABSTRACT

The new norm era forces people to do all activities from home, including working and studying. Data shows a significant increase in internet use during the pandemic. Longer working time, more online meetings, and sometimes they can be done at the same time (simultaneous meeting). Then, how does the Self perform if it has to be "fragmented" in one meeting or between meetings? This paper aims to identify the Self in digital dramaturgy through the performance of video conference application users in simultaneous meetings in the new normal era. This writing uses Goffman's Dramaturgy and Mead's Self as a framework with the constructionism paradigm. It uses observation and in-depth interview techniques as data collection methods. The results show that digital dramaturgy consists of preparation made at the backstage and self-performance on the front stage in a digital and non-digital setting. An interesting finding is that in live online meetings, Self appears on the front stage in the on cam (video camera is on)

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and mic unmutes position, but Self can be on the backstage when the cam is off (the video camera is turned off), and the mic is muted. However, when Self is in one of those situations, a third stage emerges, namely the In-between Region, where the performance is performed partly on the front stage and partly on the backstage.

INTRODUCTION

The new normal era forces people to carry out different activities than before. Data shows a significant increase in internet use during this pandemic. The Indonesian Telematics Society (MASTEL) noted that fixed broadband usage grew 28 per cent in the second quarter of 2020 compared to the previous quarter, which was 8.9 million users. While previously, in the first quarter of 2020, there were only 7 million users (Wulandhari, 2020). The increase is partly because of the WFH (Work from Home) and Indonesian PSBB and PPKM (Large-Scale Social Restrictions) policies which have made mobile internet users switch to fixed broadband.

Previously, the configuration of internet usage was in offices, campuses, schools and public places. However, the configuration of internet usage is currently shifting to housing, residence, and settlements (Kemkominfo, 2020). The changes are because of an appeal to work and worship from home from the government.

Work and study activities from home have switched to digital-based platforms (see (Chemi, 2021); (Mandapat & Farin, 2021); (Timotius, 2021) (CNN Indonesia., 2020b)). Therefore, these applications has significantly increased, including video conferencing applications such as Zoom, Google Meet, Jitsi, etc., which are synchronous. Since working and studying from home was introduced, the use of video conferencing applications has increased by more than 400%, online game payload traffic has increased by 34%, and video streaming service data traffic has increased by 17% (also see (Muhtarom, 2021; Powell et al., 2021; Zulherman et al., 2021)). Meanwhile, details of data traffic from the beginning to the end of March 2020 also increased

as follows: streaming services: 52 per cent, instant messaging: 13 per cent, social media: 13 per cent, browsing: 11 per cent, and VOIP: 3 per cent (CNN Indonesia., 2020b)

Although working from home reduces transport expenses, it increases the budget for food. This change in work style has unexpected effects. Working from home increases psychological stress due to fused work and rest time; alienation, especially for workers who have no close relationship with their families; and no social support. Some studies also showed the effects of working and studying from home during the pandemic (see (Dastane, 2021; Kumpikaitė-Valiūnienė V, Aslan I, Duobienė J, Glińska E, 2021; R et al., 2021; Sarinastiti et al., 2022; Wilczewski et al., 2021).

(Sklar, 2020) noted that the Covid-19 pandemic has proven what has been predicted: virtual interactions can be extremely hard on the brain. The term Zoom Fatigue appears to include fatigue and anxiety arising from having too many online meetings. Despite being called Zoom Fatigue, this phenomenon applies to all online meeting platforms (Nursastri, 2020; Sklar, 2020; Zaini & Supriyadi, 2021). Being on a video call or conference due to WFH requires more focus than a face-to-face chat. Video chats mean we need to work harder to process non-verbal cues like facial expressions, the tone and pitch of the voice, and body language; paying more attention to these consumes a lot of energy (Jiang, 2020).

However, in addition to avoiding transmission of the Coronavirus, there are also many positive sides to working from home, including flexibility in working time, reducing travel stress, increasing productivity, not being dictated by leaders directly, and being close to family and others. (Dewi, 2020; Tashandra, 2020).

In terms of increasing productivity, working from home means longer working hours. The research compiled by the National Bureau of Economic Research shows that people who work from home spend an extra 49 minutes per day, which means longer hours, more meetings and more email. The data was obtained from 3.1 million workers who were respondents to this study (CNN Indonesia., 2020a). Sometimes, there are two or more digital meeting schedules at a time, so the conflicting schedules make

employees share their attention on these meetings simultaneously or what is known as a Simultaneous Meeting. Experts suggested that turning on the camera should be optional, and in general, there should be more understanding that cameras do not always have to be on throughout each meeting (Jiang, 2020)

This phenomenon is interesting to investigate further, especially related to self-presentation and impression management in dramaturgy. Previous studies have focused on dramaturgy in media, such as cinematography. They indicate that the classic dramaturgy by Goffman failed to explain the dramaturgy of the camera, time, space, light, music and situation (Wages & Hornung, 2005), focusing on self-presentation on social media (Hollenbaugh, 2020). However, little has been said about self-presentation and self-performances in video conferences. Based on the formulation of the problem above, this paper aims to answer the research question: How does digital self-performance on video conferences manifest in the new norm?

CONCEPTUAL FRAMEWORK

Self and Digital Dramaturgy.

According to Cooley, the Self is not formed linearly, and it does not mean that the Self is formed individually first. Then it becomes a social Self, but the Self grows dialectically through communication (Coser, 1977)

"There is no sense of 'I'... without its correlative sense of you, or he or they"

Cooley's perspective inspired George H. Mead on The Self. Self is part of the individual that contains self-awareness and self-image. The Self is the main concept of Mead's thought (Macionis, 2017).

The Self, according to Mead, is the social product:

First, the Self develops only through social experience. The Self is not part of the body and is not born. For Mead, the Self is only formed from interactions with other people. Second, the social experience in question is the experience of exchanging

symbols. Humans find the meaning of various actions by understanding the intentions of a behaviour.

Third, understanding the intention of the behaviour requires imagining other people's views on the same problem. Mead calls this stage taking the role of the other.

In *The Presentation of Self in Everyday Life* (1956), Goffman stated that individuals who meet other people would seek information about the people they meet or use the information they already have, among other things, intending to use the information to define the situation.

According to Goffman, in an encounter, each party, intentionally or not, makes an expression so that the other party gets an impression. In this process, each party will try to influence the other by doing impression management. A participant's activity to influence other participants in an encounter is called performance. The place for presenting the appearance is called the "front region". Goffman (1956) referred to this front region as;

"...part of the individual's performance that regularly functions in a general and fixed fashion defines the situation for those who observe the performance. Social front can be divided into traditional parts, such as setting, appearance, and manner."

It can be concluded; that the front region is part of the individual's daily appearance to define the self situation for the performance's audience. This area can display what is known as setting, appearance and manner.

It is clear that the facts emphasized appear in what we call the frontier realm; It should also be clear that there may be other area, backstage where undisclosed facts emerge. A backstage area can be defined as a place, in a particular performance, where the impression fostered by that show is consciously contradicted as a matter of course. Of course, there are many distinctive functions of such places. This is where the capacity of a show to express something beyond itself may be painstakingly created; This is where illusions and impressions are built openly.

In the digital era, the distinction between the front and back areas is crucial because they may be in the offline and virtual worlds. For this reason, social interaction related to the digital world requires identifying the area according to what Goffman intended. This identification will occur in a simultaneous meeting situation via the Video Conference application.

There are several studies related to dramaturgy. One is what Dumitriu did regarding the interactional model of sports dramaturgy (Dumitriu, 2014). In this research, Dumitriu used in-depth interview and observation methods as his data collection method. The results of this study explain that there are four stages (front stage, backstage, transition zone, and residual region) in Dramaturgy Goffman, and when someone does impression management it is possible to move around from these existing stages. Kien conducted the next research on social interaction, dramaturgy and technology (Kien, 2015). In this study, which used in-depth interviews as his data collection method, Kien explained that with the development of existing technology, the dramaturgy areas described by Goffman (front and backstage) become difficult to separate decisively. The research conducted by researchers today is different from the research that exists on top of that. This research wants to see how dramaturgy when social interaction is carried out in online video meetings instead of face-to-face meetings directly or through social media that is not real-time.

Video Conference.

Video conferencing is an online meeting system consisting of several video camera devices connected via the internet or other networks. It allows people from various places to see and communicate with each other without travelling to do face-to-face meetings. The development of video conferencing is very rapid; previously, communication was not done in real-time; nowadays, a person can hear, see and talk to each other in real-time wherever they are as long as they are connected to the internet network. The devices used today are also getting more accessible. One can do video conferences only through a mobile phone (Firestone et al., 2007).

Something fascinating about video conferencing, is its advantages and disadvantages compared to other online meetings such as video calling, audio calling, and the text messaging (Smith et al., 2015). The first advantage is that video conferencing is carried out in real-time and directly, allowing messages to be exchanged quickly; secondly, the synchronization of images, sounds and motion in the communication process will reduce misunderstandings in the meaning of the messages exchanged. The third advantage is that by presenting oneself and an identity that can be seen and heard directly, trust will emerge from video conferencing participants. However, there is a weakness of this video conferencing. Because of its real-time nature, where images, sound and motion are broadcast live, the environment of the video conferencing participants must be kept in line with the impressions put forward. It can be said that the environment of the video conferencing participants cannot be natural.

METHODOLOGY

This study uses an interpretive paradigm with a qualitative approach and case study as research strategy. Data collection in this study uses involved observations and in-depth interviews. The researchers conducted observations in several simultaneous work-related meetings and in-depth interviews with 2 lecturers who carried out lecture-related video conferencing on a daily basis from April 2020 to April 2021 (during the Covid-19 pandemic). The data analysis method in this study uses thematic analysis. The limitation of this research is that it only covers digital video conferencing space as an object of study, while other digital spaces are not discussed.

FINDINGS & DISCUSSION

Goffman's Dramaturgy thinking is based on the analogy of a stage performance, where the actors in the show perform based on the character being played. The actor must convince the audience to believe the character being played. Efforts were also made to make the audience believe in the performance by completing the stage setting,

costumes, and gestures adapted to the characters being played. If the audience believes in the performance, the actor has succeeded in reviving the character being played.

In non-digital conditions, we interact socially by considering the setting, appearance and manner, meaning that the context of social interaction is a consideration in conducting interactions. Appearance and gestures are also something to consider in social interactions. Therefore, in the performance of an encounter, the process of setting the impression on the interlocutor is necessary by considering face-to-face meetings without media intermediaries.

When COVID-19 became a pandemic in early 2000, lecturers had to develop from being accustomed to teaching face-to-face to being media intermediaries. Today's lecturers are part of digital migrants, so lecturers unimaginably adapt and experience extraordinary self-development.

Lecturer's Self is a social self and this Self, in Cooley's thought, grows dialectically through communication. The pandemic forces a lecturer's self-development and requires him to adapt to the media when carrying out his teaching work. Informants learn to do voice over to complete the presentation material and learn to use google classroom to teach asynchronously. Over time, lecturing was done by video conferencing, and the use of Zoom or G-Meet began to bloom. The digital-migrant Self then re-develops himself and finds himself capable and able to do these things. Confidence began to emerge, and lecturers began to get used to doing teaching performances through the screen, as far as they could see and hear.

The Self, according to Mead, is the social product. First, the Self develops only through social experience. The Self is not part of the body and is not born. For Mead, the Self is only formed from interactions with other people. An informant said that if it wasn't a pandemic, he might not know that he has high adaptability to technology. And when he teaches and his Gen Z students accept his way of teaching online, he feels he gets an affirmation that what he is doing is right.

Second, the social experience in question is the experience of exchanging symbols. Humans find the meaning of various actions by understanding the intentions of a behaviour. In its development, the informants saw that the self-formed during this pandemic had slightly different characteristics from the previous Self. They become more aware that this technological development has shaped what sociologist Tim Jordan (Lindgren, 2017) said as different identities, bodies, and types of messages. Because of this difference, interaction on the internet often tended to focus on the disembodied character of the medium.

Third, understanding the intention of the behaviour requires imagining other people's views on the same problem. Mead calls this stage taking the role of the other. Finally, a new self-concept was formed because we are facing the same COVID-19 pandemic so that the process of taking on roles as online lecturers is sure.

This study focuses on digital situations in the context of meetings in video conferencing. This focus will differ if we talk about online social interactions occurring in asynchronous conditions, such as social media, SMS, and other indirect media. This research will discuss the context of social interactions that are carried out in real-time and synchronously. In a synchronous state, the encounter considers the context of social interaction, appearance and gestures. The difference is that we see the interlocutor in full face-to-face in a state without media intermediaries, and the performance is based on that. As Nehl et al. stated, video conferencing has these advantages. It is carried out in real-time and directly, allowing messages to be exchanged as soon as possible; it will reduce misunderstandings in the meaning of the messages exchanged. Because participants' identities can be seen and heard directly, it will build trust among the existing video conferencing participants.

Goffman stated that in an encounter, each party, intentionally or not, makes an expression so that the other party gets an impression. In this process, each party will try to influence the other by doing impression management. This study found that direct online impression management is carried out partially in a synchronous digital

atmosphere. Only the part that intersects with only social interaction in the digital media space is a consideration for setting the impression.

Based on the results of observations and interviews, informants often conduct live online meetings through the zoom or g-meet application and only consider the appearance of the parts that are visible on the camera. For example, the informant wears a shirt with short pants assuming that only the shirt will be visible on the laptop screen. Other informants are not too different, wearing a negligee but covering it with a formal hijab and beautifying themselves with complete make-up so that the negligee (pyjama) worn is not caught on camera.

This atmosphere shows 2 atmospheres that are built-in appearances. The performance is presented formally, following the norms of professionalism, and the atmosphere of setting a formal impression is still built on the front stage. In this case, in Goffman's terms, the front stage is the part caught on camera and appears on the laptop screen, while backstage, there is the part of the Self that is not seen on camera.

As Mead said, the Self is divided into self-awareness and self-image. In a video conferencing environment, this self-awareness and self-image persist. The Self still displays awareness of being in interaction and displays the desired self-image. However, if this awareness and self-image are usually present in their entirety (a complete body in front of others), then in the digital world, especially video conferencing, self-awareness and images are displayed partially. Self-awareness and self-image received in video conferencing are limited to what is visible on the monitor. Amazingly, this situation is taken for granted by all participants.

In working from home situation. There is a phenomenon that is also an exciting finding. Researchers found an encounter situation in more than one video conferencing event based on the observations. This is referred to as simultaneous meetings. Simultaneous meetings are an essential phenomenon in working from home activities. Sometimes, meetings are created at the same time.

“Pake zoom tu kadang-kadang untuk ngajar, pertemuan keluarga, kira-kira pertemuan keluarga harian, lebaran gitu, ngajar, seminar ... cuman kan kadang-kadang ada acara

yang dilakukan bersamaan, misalnya lagi ngajar, tapi sementara ada juga ni pengen dengerin temen lagi promosi doktor, gitu”

(I use the zoom sometimes for teaching, family gatherings, daily family gatherings, Eid, teaching, seminars... but sometimes there are events that are held together, for example, while teaching, but while there are others, I want to listen to my friends again. doctor promotion, that's it)

The study results found that the reason the informants were willing to do this due to the limited time available and the division of meetings considered primary and secondary meetings. A primary meeting means a meeting where a person must attend and play an active role, while secondary meetings are meetings where presence is required but do not play an active role.

“Pernah juga lagi ngajar tapi sekalian juga denger temen tu promosi doktor gitu misalnya, kalau kayak gitu promosi doktor kan bukan itu bukan yang utama, karena kita sebenarnya penonton aja gitu ngliatin sidang temen kita jadi, biasanya kita rata2 matiin kamera sama matiin itu, yang penting nama kita tu kliatan gitu, nah yang penting eksis hadir gitu. Cuman kadang2 kan ada kayak foto Bersama nah itu kita nyalain kamera matiin suara, tapi di ngajar matiin kamera suaranya masih kedengeran ngasih instruksi dan lain-lain”.

(Have ever been teaching but also heard that your friend is promoting a doctor like that, for example, if that's the case, promoting a doctor is not the primary, because we are actually just spectators watching our friend's dissertation defense, so we usually turn off the camera and turn it off, the important thing is Our names look like that, now the important thing is to exist and be present. It's just that sometimes it's like a photo together, so we turn on the camera and turn off the sound, but when we teach you to turn off the camera, you can still hear the sound giving instructions etc).

In a simultaneous meeting like this, the camera and mic positions are in a state that changes according to need, so it is not uncommon to find phenomena, unmute position mic. However, the cam is off, or one is in on cam position, but the mic is muted.

“Cuman kalau lagi setengah-setengah kayak misalnya, ya itu memang agak membingungkan sih konsep dirinya, self-nya tu jadi kayak kebagi-bagi gitu, jadi kalo misalnya lagi nyalain kamera eee di sebelah kanan gitu ya misalnya laptopnya, itu kita berperilakunya ya sebagai anggota keluarga gitu. Cuman perilaku kita intonasi kita yang ada di tempat ngajar itu berperilakunya ya jadi ini ya jadi apa Namanya jadi dosen, jadi gitu ya agak kebagi-bagi gitu ya si dirinya gitu, kepisah-pisah gitu”

(It's just that if you're half-assed like for example, yes, the concept itself is a bit confusing, the self seems to be divided, so if you turn on the camera on the right, for example, the laptop, we behave as family members so. It's just that our behaviour is our intonation in the teaching place, so this is what it's called, so what's the name of being a lecturer, so that's how it is, it's a bit divided, yeah, self is separated like that)

The atmosphere of this simultaneous meeting led to discussions about the front stage and the backstage. In Goffman's terms, this stage seems to be divided firmly, where the front stage is where the performance is performed, and the backstage is the place where the preparation for the performance is done. In the video conferencing event, it becomes interesting when the performance of social interaction occurs in a half-assed state on the front stage, but also preparations for performing the backstage. In a simultaneous meeting, an informant appears with the camera and mic on at one meeting but remains present at another meeting with the camera and mic off. This indicates that in one meeting, the informant was active and performing on the front stage, while not being active in another meeting meant that the informant was on the backstage of the meeting. However, in a simultaneous meeting, the informant once turned on the camera but turned off the mic, so that only the face and half of the body captured by the camera were visible, while the mic was not turned on. The informant did this because he was listening to an explanation at a different simultaneous meeting on another device. If the mic were not turned off, the explanation would leak and be heard in other meetings. This shows that the informant is doing a partial performance, meaning that the performance is only limited to what is seen by the camera. In contrast, the performance related to sound is not activated.

Another time, the informant turned on the mic but turned off the camera. Sometimes, the act is done because the informant is actively performing in a meeting but, in appearance, is not ready. The camera is off at the backstage because the social interactions do not prepare for the appearance to be seen, only what is heard. Goffman does not discuss this 'half' performance.

“Tapi kadang-kadang karena primernya adalah ngajar, di bagian keluarga udah tahu sambil ngajar jadi boleh juga gitu dibuka dua-duanya. Cuma rata-rata sih separo-separo gitu, kalau kameranya nyala, ininya off apa on apa di-unmute gitu”.

(But sometimes because the main thing is teaching, the family already knows while teaching, so it's okay to open both ways. On average, it's only half like that, if the camera is on, is it off or on or unmuted).

The advantages of video conferencing are still there, such as its real-time nature, synchronization of images, sound, and motion. Trust is built because it is present and looks 'present' in the meeting. However, the weakness is inevitable. Because of its real-time nature, the impression setting must continue to be maintained. Thus, enabling the performance to be carried out is not natural but prepared. This is in line with Goffman's thinking; that when the video conferencing situation is carried out in partial circumstances, what happens is that this real-time performance also shows the presence of self-impression management, which is also partially.

One thing that is certain is that all informants said that they were always on standby, meaning that even though they were in a simultaneous meeting situation and the performance was partially performed (on/off cam, mute/unmute), they were always on standby and followed the meeting in a state of conformity with themselves, which are expected. In a lecturer meeting, the informant who is a lecturer is on guard with character and prepares his performance as a lecturer. It remains in an in-character state.

In simultaneous meetings where informants take on different roles (lecturer meetings and family meetings), the characters that are prepared and displayed are also different. Informants are in a state of alert but in character, as expected. The existing Self-Awareness and Self-Image are also alerted according to how the Self is in the simultaneous meeting being held.

“Nah kalau kayak gitu sih biasanya aku tu berperilaku atau konsep diri kita itu yang sesuai dengan yang sedang ditampilkan eee dua-duanya, atau lagi aktif, mana yang lagi aktif. Kek misalnya ooo mau ngomong ni di pertemuan keluarga berarti konsep dirinya adalah saya bagian dari keluarga tapi begitu dimatikan suaranya sama kameranya terus eee aktifnya di ngajar ya berarti konsep dirinya adalah sebagai dosen dengan tanggungjawab penuh dan lain-lain gitu udah satu paket”.

(Well, if that's the case, I usually behave or our self-concept is in accordance with what is being shown, both of them, or are active, which one is active. For example, if you want to talk about this at a family meeting, it means that the concept itself is that I am part of the family, but once you turn it on, your voice is the same as the camera, and you are actively teaching, it means that your concept is as a lecturer with full responsibility.)

This in-character situation is always on standby in an area that cannot be called the front stage or the backstage. Therefore, the researchers named an area where the informant was in a state of alert to perform this performance as an in-between region. The in-between region area also includes when the individual performs a partial performance. In a simultaneous meeting between lecturer meetings and family meetings, informants are on standby and perform as lecturers in lecturer meetings. However, at the same time, informants are also on standby and partly perform as family members at family meetings. In a lecturer meeting, the informant turned on the camera but turned off the mic, while in a family meeting, the informant turned off the camera but turned on the mic. In some performance situations, sometimes the opposite happens. However, sometimes the informants turn them off at lecturer meetings and active in family meetings with the camera and mic on, or turn them off at family meetings and active in lecturer meetings with the camera and mic on.

“Cuman ada kadang-kadang yang eee... kayak misalnya butuh nyalain kamera tapi bisa dimatiin kan tuh suaranya, jadi mereka tahu kita ada depan layar. Di bagian keluarga misalnya, pas pertemuan keluarga tuh kita matiin kamera tapi bisa kasih pendapat.”

(It's just that sometimes it's like, for example, you need to turn on the camera but you can turn off the sound, so they know we're in front of the monitor. In the family section, for example, when we have a family meeting, we turn off the camera but we can give our opinion).

This transfer event presents self-performance, which is divided according to the appearance needs in impression management.

Another simultaneous meeting is between lecturer meetings and conferences. Informants perform as lecturers in lecturer meetings but are on standby at the conference, especially when it is still the opening ceremony or welcoming speech. Informant waited as she made her presentation in the conference room and attended the conference but turned off the camera and mic. In the teaching arena, informants presented lecturing material and then gave assignments to students when they made presentations in the conference room. However, when the student asked about the assignment, the informant then turned off the camera and mic in the conference room

and immediately turned on the camera and mic in the teaching room. Alternately, the conference and teaching rooms become the front and back stages. However, the informants remained on standby in doing impression management in both rooms. An in-between region occurred when the informant answered a student's question (mic on) without turning on the camera because he was on-cam and smiling in the conference room, and vice versa.

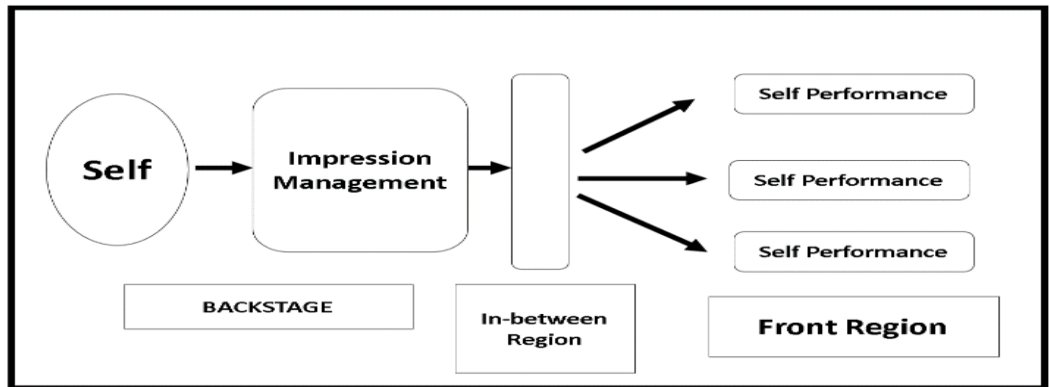
In a different context, students also do the same thing. Based on informants' experience (lecturers), some students admitted that they were conducting lectures simultaneously as work from home activities during their internships. Students sometimes forget to turn off the mic in some classes, so it sounds like they are reporting their work to their supervisor at another zoom meeting. The situation means that students are performing in another zoom arena in addition to lecturing zoom. However, his performance was leaked because he forgot to turn off the mic at another meeting.

The informant also stated that there were some interesting findings regarding student characters, such as the so-called *online disinhibition effect*, the effect that people tend to be less restrained and express themselves more openly online, especially when people don't see their appearances.

Therefore, the researcher concludes that in Digital Dramaturgy, the Self performs impression management in different self-performances simultaneously, not only on the front and back stages but also in the in-between region and remains in the in-character state.

Another interesting finding is that Goffman talks about given-off expressions such as unplanned gestures and facial expressions in dramaturgy theory. However, in this study, in digital dramaturgy, some expressions occur when the informant accidentally turns on/off the camera or mic to display body movements or voices in a backstage atmosphere.

Figure 1. Digital Dramaturgy



Source: researcher's work

Some expression occurs in the backstage atmosphere, but the performance on the front stage is unintendedly displayed. In this condition, participants are not in a readiness state and are not in an in-character situation.

CONCLUSION

Digital Dramaturgy is a preparation made backstage and frontstage in the form of Self in a digital setting. An interesting finding in this study is that indirect (synchronous) online meetings, the Self can perform on the front stage in an on-cam atmosphere (the video camera is on). The mic position is unmuted or on, but the Self can also be on the backstage when the atmosphere is off cam (video camera is turned off) and the mic is on the mute position. When Self is in one of the conditions, then a third emerges, namely the in-between region or the intermediate stage (front and back), where the performance is partially performed. In this area, participants are in a state of awareness and standing by in an in-character situation.

This study also finds some expressions occur when the informant, as participants, accidentally turns on/off the camera or mic to display body movements or voices in a backstage atmosphere and not in an in-character situation. Therefore, in the digital era, we name the expressions as digital expressions given-off.

Referring to the results of this study, if someone conducts video conferencing simultaneously, they must realize that there are different conditions from when performing face-to-face. These different conditions make people who will conduct video conferences in a martial manner must be continuously aware and manage their impressions continuously.

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