The Changes in Public Spaces Usages for Performing Arts Sector After Covid-19 Disruption in Surakarta, Indonesia

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Abstract. The existence of a public space enables all creative actors in the world to arrange performing arts activities at the local, national, and international levels. However, the Covid-19 pandemic has impacted the capability of the communities to interact with each other, changing the public space requirements of different types of performing art. This article is aimed to identify the differences between public spaces' usages for the performing arts sector before and after the pandemic Covid-19. In this research, Surakarta is chosen as the study case as it is one of the creative cities which is dependent on performing arts sectors. The determination of interviewees is done through the purposive sampling technique to find stakeholders as representatives that know well about the performing art sector in Surakarta. Through content analysis of the stakeholder perspectives, we identify the change in public space usage in promoting each type of performing art in Surakarta. We found that there are new parameters in determining the use of public space for the performing arts: the area, the scale of the public space, and the public space design. These three new parameters explain the different public space capacities in Surakarta to promote performing arts in Surakarta. Thus, the present work can be used to understand more what is needed to make public space reliable to adapt to the new normal era.

Keywords: creative city, covid-19, performing arts, public space

1. Introduction
A creative city is one of the concepts and strategies in the urban planning system as well as to see how people think and act creatively while at the same time being able to liven up the city by utilizing the abilities and creativity of its people [1]. The creative city concept has three components [2]. The first component is the creative economy. This component includes creative activity that exists in a city and becomes a characteristic of the city. Examples of this component are exhibitions, festivals, and art performances. The second component is the creative class as a community or actor in creative economic activities, for example, the art community, the craftsman community, academics, and the festival organizers. Another component is the creative milieu. This component is also well known as an environment that can support the activities of creative economic actors. This component relates to supporting physical facilities in the form of infrastructure to support creative economy activities. According to the Ministry of Tourism and Creative Economy, there are 17 creative city sectors in Indonesia. These sectors include game development, interior design, architecture, music, fine arts,
product design, fashion, culinary, photography, virtual communication design, craft arts, television and radio, advertising, publishing, applications, performing arts and animation, film, and videos.

Surakarta has been recognized as a creative city of the performing arts sector in Indonesia by The Ministry of Tourism and Creative Economy since 2019. Surakarta has various events and festivals related to the creative sector of the performing arts so that it becomes part of the creative economy component. There are some types of performing arts in Surakarta: traditional dance, keroncong music, wayang kulit, wayang orang, and ketoprak. These types of performing arts are held in various activity involves the creative class component or creative economy actors involved in several creative sectors such as “Semarak Candra Kirana” studio, “Keroncong Pandhawa” community, “Pawiyatan Pedhalangan” art studio, “Sanggar Kemasan,” and “Wayang Orang Sriwedari” community. Those activities are held in various public spaces in Surakarta as components of a creative milieu or creative environments, for example Pendhopo Balaikota Surakarta, Vastenburg Fort, Mangkunegaran Temple, Sriwedari Stadium, Balekambang Park, ISI Surakarta Grand Theater, and Central Java Cultural Park.

The existence of this public space is used to organize various performing arts activities. Who wrote about the conditions and prospects for the development of public open spaces in Surakarta, the usages of public spaces vary according to the character of public spaces and the needs of their users [3]. Moreover, the need for public space can be seen from the character of its activities [4]. However, after the Covid-19 pandemic, there are differences in the need for public space for the performing arts sector in Surakarta. This is due to adaptation efforts to revive the performing arts sector during the Covid-19 pandemic. The purpose of this study is to find out the changes in public space usage for the performing arts sector in Surakarta after the Covid-19 disruption.

2. Literature Review

The theory used in this study is related to the creative city concept, the performing arts sector, and public spaces.

2.1. Creative City

A creative city is a city where all its citizens can express their abilities and creativity in various fields, especially art, culture, technology, architecture, design, music, and film. This concept is not only related to creative actors but all parties involved in its implementation [2]. The concept of a creative city. The creative city concept is one of the strategies in the urban planning system as well as to see how people think and act creatively while at the same time being able to liven up the city more by utilizing the abilities and creativity of its people [1]. There are three components in applying the concept of a creative city.

2.1.1. The Creative Economy. A creative activity that has its attractiveness or selling point. Attractiveness is uniqueness, beauty, and diversity in the form of a particular nature or culture. Meanwhile, the selling value becomes competitive to attract consumers. Some examples of the creative economy include art exhibitions, cultural festivals, music performances, cultural performances, and others.

2.1.2. The Creative Class. This component includes individuals or groups as actors in creative activities. In this case, several communities and other parties play a role in the development of creative cities. Some examples of creative classes include art community, designer, game community, craftsman group, and others.

2.1.3. The Creative Milieu. This component is an environment that can support creative activities. A creative environment can be formed with the availability of supporting facilities for creative activities, such as public space facilities in a city and can be used by the community to carry out creative activities.
2.2. Performing Arts Sector

Performing arts are a cultural expression, a medium for conveying cultural values, and the embodiment of artistic aesthetic norms that develop according to the times and have religious, educational, livelihood, and entertainment functions [5]. Performing art is a work of art that involves movements made by individuals or groups in a certain place and time [6]. Performing arts are a form of performing arts that are shown or performed to the general public or by many people by art actors (artists) to provide entertainment that can be enjoyed by the audience [7]. There are elements of performing arts that include actor, event organizer, audience, concept event, character event, time, frequency, duration, and level of event or activity.

| Table 1. Elements of the performing arts sector. |
|-----------------------------------------------|
| Elements                                     | Description                                                                 |
| Concept of Event                             | About performing arts events held, it can be:                                 |
|                                               | Mega Events: Olympics, World Cup, Seagames                                   |
|                                               | Major Event: Performing arts on a national to international scale            |
|                                               | Hallmark Event: Festivals and Carnivals on a regional scale                  |
|                                               | Cultural Event: Traditional event                                           |
|                                               | Corporate Events: Conferences, bazaars, business events                     |
| Character of Event                           | The nature of the activity is formed from the values contained in an art:    |
|                                               | Sacral art: Contains ritual and traditional values                          |
|                                               | Profane art: Does not contain ritual and traditional values, served for     |
|                                               | entertainment purposes only                                                 |
| Time of Event                                | Art can be held in the morning, afternoon, or evening                       |
| Frequency of Event                           | The routine of performing arts activities in the period: Weekly, Monthly,    |
|                                               | Annually, and Incidental                                                    |
| Duration of Event                            | The time needed to hold performing art                                      |
| Level of Event                               | The level of organizing activities that affect the amount of audience       |
| Artist                                       | Main actors in performing arts activities                                   |
| Event Organizer                              | Those who help run the performing arts activities                           |
| Audience                                     | Parties who enjoy performing arts performances from the general public,     |
|                                               | tourists, or guests                                                         |

2.3. Public Space

Public space is a common property needed by the community to carry out various activities and the community can visit directly or indirectly within a certain period [8]. Public space becomes a container that can accommodate various activities carried out by humans individually or in groups [9]. Meanwhile, according to Roger Scrutton [10], public space has the meaning of a place that is designed simply and has easy access to the surrounding environment. There is user behavior that does not conflict with applicable regulations or norms.

2.3.1. The Function of Public Space. Public space can function as a meeting place and as a connecting space where people can carry out various activities, chat, and transact with each other [11]. Public space is an important asset of a city. Because with the public space, people can gather and be involved in all communities and create social space for the whole community to participate in community diversity [9]. In addition, public spaces have qualities and characteristics that can contribute to the quality of life and social cohesion of the population and increase the sense of belonging and become an identity for a place or community.
2.3.2. The Character Classification of Public Space. Public spaces can be classified according to the character's typology of the space. According to the Minister of Public Works Number 12 of 2009 concerning Guidelines for Provision and Utilization of Non-Green Open Spaces in Cities/Urban Areas, public spaces can be classified based on their ownership and management status. The public space is divided into private and non-private public spaces. The private-public space is a public space belonging to certain institutions or individuals managed by the private sector or the community. The Non-private public space is a public space managed by the government.

Public spaces have physical elements seen from the elements in a space, while non-physical elements are seen from the social and cultural aspects of the surrounding environment, which affect the atmosphere of the space [12]. Meanwhile, the atmosphere of space is divided into two. The first is a sacral public space that grows based on the cultural, religious, and social complexities of the local community. Meanwhile, a profane or non-sacral public space is a space that has the opposite meaning because it does not contain social, cultural, and religious complexities.

Public space can be distinguished based on user involvement in the use of public space. The active public space is a public space whose users have an active involvement in its use or can carry out various activities in it. The passive public space is a public space whose use has a passive involvement in its utilization. In addition, Carr also classifies the public space based on its scale from environmental, city, province, and national scale [8].

Public spaces can be distinguished based on the physical design of the building. The public space is divided into outdoor and indoor public spaces. Outdoor public space is located in an open area or outside the building, so it is usually called outdoor space. Examples: parks, fields, playgrounds, open stages, and squares. At the same time, an indoor public space is a public space that is in a certain building or is in a room. Example: convention hall, stadium, exhibition building, multi-purpose building, sports hall, and plaza [13].

3. Methods
This research conducted qualitative descriptive method. In a qualitative approach, a phenomenon is carried out in a natural social context by prioritizing interaction and communication between researchers and the phenomenon under study [14]. The main purpose of descriptive research is to describe the facts and characteristics of objects that are studied systematically [15]. With this method, it can be seen the phenomenon of the use of public space for the performing arts sector before and after the COVID-19 pandemic based on facts on the ground from interviews with performing arts actors.

The data needed in this study are about the character of performing arts activities and the character of public spaces in Surakarta. The data is collected through interviews and literature studies. The determination of interviewees is done through the purposive sampling technique. This technique is a non-probability sampling technique that logically aims to select representatives to represent the required population [16]. With this technique, it is known that the target of the interview is the main actors of the performing arts sector in Surakarta from traditional dance, keroncong music, wayang kulit, wayang orang, and ketoprak community. Besides of that, the data was also collected by interviewing the government representatives from the Regional Development Planning Agency and the Department of Tourism and Culture in Surakarta. The analysis technique in this research is qualitative descriptive analysis to identify changes in the need for public space usage for performing arts based on the character of the activity and the character of the public space before and after the pandemic disruption.

4. Data and Analysis

4.1. The Character of Performing Arts Activities in Surakarta
The first step before analyzing public space usages for the performing art sector is identifying the character of performing art activity. Data about the character of performing arts activities is collected
by interviews with performing arts actors in Surakarta. Furthermore, the data is arranged based on the elements of performing arts for every type of performing art in Surakarta: traditional dance, *keroncong* music, *wayang kulit*, *wayang orang*, and *ketoprak*.

Table 2. The character of traditional dance activity in Surakarta.

| Elements of Performing Arts | The Character Activity Before Pandemic | The Character Activity After Pandemic |
|-----------------------------|---------------------------------------|---------------------------------------|
| Concept                     | Cultural Event, Hallmark Event         | Cultural Event, Hallmark Event, Drive-In Concert |
| Character                   | Sacral and Profane                    | The sacral event as a priority         |
| Time                        | Morning/noon/night                     | Morning/noon/night                     |
| Frequency                   | Monthly/Annual                         | Annual                                |
| Duration                    | Flexible                               | Flexible                              |
| Level                       | Local, regional, national, and international | Regional, national, international     |
| Actor                       | Traditional dancer, gamelan player, makeup and fashion stylist | Traditional dancer, gamelan player, makeup and fashion stylist |

Based on interview results, we found that traditional dance activity is restricted only to an annual event at the regional, national, and international levels of the event.

Table 3. The character of *keroncong* music activity in Surakarta.

| Elements of Performing Arts | The Character Activity Before Pandemic | The Character Activity After Pandemic |
|-----------------------------|---------------------------------------|---------------------------------------|
| Concept                     | Major Event, Hallmark Event, Corporate Event | Major Event, Hallmark Event, Corporate Event |
| Character                   | Profane                               | Profane                               |
| Time                        | Morning/noon/night                     | Morning/noon/night                     |
| Frequency                   | Weekly/Monthly/Annual                  | Monthly and Annual                     |
| Duration                    | 1-2 hours                              | 1-2 hours                              |
| Level                       | Local, regional, national, and international | Local and regional                    |
| Actor                       | Keroncong music player                 | Keroncong music player                 |

During pandemic Covid-19, *keroncong* music is only held in local and regional due to the postponement of large-scale activities.

Table 4. The character of *wayang kulit* activity in Surakarta.

| Elements of Performing Arts | The Character Activity Before Pandemic | The Character Activity After Pandemic |
|-----------------------------|---------------------------------------|---------------------------------------|
| Concept                     | Hallmark Event, Corporate Event        | Hallmark Event, Corporate Event       |
| Character                   | Profane                               | Profane                               |
| Time                        | Night                                 | Night                                 |
| Frequency                   | Monthly/Annual                         | Monthly/Annual                         |
| Duration                    | 4-5 hours                              | 2 hours                               |
| Level                       | Local, regional, national, and international | Local and regional                    |
| Actor                       | Dhalang, galeman player, sinden        | Dhalang, galeman player, sinden       |

The characteristic of *wayang kulit* activities have differences in duration during the pandemic. The time is shorter than in normal conditions. Furthermore, the national and international event of wayang kulit is also postponed during the pandemic.
Table 5. The character of wayang orang activity in Surakarta.

| Elements of Performing Arts | The Character Activity | Before Pandemic | After Pandemic |
|-----------------------------|------------------------|----------------|----------------|
| Concept                     | Cultural Event, Hallmark Event | Cultural Event, Hallmark Event |
| Character                   | Sacral and Profane     | Sacral and Profane     |
| Time                        | Night                  | Night                  |
| Frequency                   | Weekly/Monthly/Annual  | Weekly/Monthly/Annual  |
| Duration                    | 2-3 hours              | 2 hours                |
| Level                       | Local, regional, national | Local, regional, national |
| Actor                       | Actor, gamelan player, makeup and fashion stylist | Actor, gamelan player, makeup and fashion stylist |

The activity of wayang orang performance also has differences in duration. The maximum time for the action is only 2 hours.

Table 6. The character of ketoprak activity in Surakarta.

| Elements of Performing Arts | The Character Activity | Before Pandemic | After Pandemic |
|-----------------------------|------------------------|----------------|----------------|
| Concept                     | Hallmark Event         | Hallmark Event |
| Character                   | Profane                | Profane        |
| Time                        | Noon/Night             | Night          |
| Frequency                   | Monthly/Annual         | Monthly/Annual |
| Duration                    | 2-3 hours              | 2 hours        |
| Level                       | Local, regional, national | Local, regional, national |
| Actor                       | Actor, gamelan player, makeup and fashion stylist | Actor, gamelan player, makeup and fashion stylist |

Like wayang kulit and wayang orang, ketoprak activity is also held for 2 hours and it is shorter than before the pandemic disruption.

The data above can be used to identify the characteristics of public spaces in Surakarta that are reliable for the performing arts sector before and after the pandemic disruption. The character activity of each type of performing arts sector is needed for choosing the public spaces. There are several different character activities before and after the pandemic based on data. For the concept and cultural aspects of the event, the cultural or traditional events are going to be a priority to still be held during pandemics. Then about the frequency changes, some weekly activity such as kercong is temporarily suspended. Besides that, some events at the national and international levels are postponed, for example kercong and wayang kulit events. During the pandemic, there was a duration reduction in some types of performing arts in Surakarta, such as wayang kulit, wayang orang, and ketoprak before the pandemic can perform for 2-5 hours but after pandemic is only allowed to be held for 2 hours. In addition, based on interview results, there are some adaptations for choosing a venue for the performing arts sector. There are two ways to organize virtual media and drive-in concerts of performing arts activities. With these ways performing arts can still be held and minimize contact between audiences.

4.2. The character of Public Spaces in Surakarta

The second step before analyzing public space usages for the performing art sector is identifying the character of public spaces in Surakarta based on their spatial character. The data is collected from Dinas Lingkungan Hidup (DLH) Surakarta. Based on data, Surakarta has almost 111 public spaces and can be identified as 17 types of different characters.
Table 7. Types of the character of public spaces in Surakarta.

| Types of Public Spaces | The Character of Each Public Spaces |
|------------------------|-----------------------------------|
| Type 1                 | Non-Private, sacral, city-scale, active, and outdoor |
| Type 2                 | Non-Private, sacral, city-scale, active, and indoor |
| Type 3                 | Non-Private, profane, city-scale, active, and outdoor |
| Type 4                 | Non-Private, profane, city-scale, active, and indoor |
| Type 5                 | Non-Private, profane, city-scale, passive, and outdoor |
| Type 6                 | Non-Private, profane, local-scale, active, and outdoor |
| Type 7                 | Non-Private, profane, local-scale, active, and indoor |
| Type 8                 | Non-Private, profane, national-scale, passive, and outdoor |
| Type 9                 | Non-Private, profane, province-scale, active, and outdoor |
| Type 10                | Private, sacral, city-scale, active, and outdoor |
| Type 11                | Private, sacral, city-scale, active, and indoor |
| Type 12                | Private, profane, city-scale, active, and outdoor |
| Type 13                | Private, profane, city-scale, active, and indoor |
| Type 14                | Private, profane, city-scale, passive, and outdoor |
| Type 15                | Private, profane, local-scale, active, and outdoor |
| Type 16                | Private, profane, local-scale, active, and indoor |
| Type 17                | Private, profane, local-scale, passive, and outdoor |

The data above shows that every type of public space has a different character. This data will be needed to find out which public spaces are suitable for the needs of the performing arts sector in Surakarta before and after the pandemic disruption.

4.3. Public Spaces Usages for Performing Arts Sector After Covid-19 Disruption in Surakarta

The usages of public spaces for performing arts are affected by the character activity and the character of public space. Based on the first step before, pandemics cause different character activity and have social implications, including how people interact with one another in urban public spaces. It changes the need for public space for community activities during the pandemic. Besides the character activity’s identification, the need for public space is also collected from the interview with the performing arts actor.

Table 8. The need for public space usage for the performing arts sector in Surakarta.

| Type of Performing Arts Sector | Before Pandemic | After Pandemic |
|-------------------------------|-----------------|---------------|
| Traditional Dance             | The Character of Public Space | The Type of Public Space | The Character of Public Space | The Type of Public Space |
| Private and Non-Private      | Type 1, 2, 3, 4, 8, 9, 10, 11, 12, 13 | Type 1, 3, 8, 9, 10, 12 |
| Sacral and Profane            |                | Sacral and Profane |
| In city to national scale    |                | In city to national scale |
| Active                        |                | Active |
| Indoor and outdoor            |                | Outdoor |
| Keroncong Music              | Private and Non-Private | Type 3, 4, 8, 9, 12, 13 | Private and Non-Private |
| Private and Non-Private      | Type 3, 4, 8, 9, 12, 13 | Type 3, 4, 9, 12, 13 |
## Type of Performing Arts Sector

| Type of Performing Arts Sector | Before Pandemic | After Pandemic |
|-------------------------------|-----------------|---------------|
|                               | The Character of Public Space | The Type of Public Space | The Character of Public Space | The Type of Public Space |
|                               | Profane          | Type 3, 8, 9, 12 | Profane          | Type 9, 12 |
| Wayang Kulit                  | In city to national scale | Private and Non-Private | In city to province scale |
|                               | Active           | Profane         | Active           |
|                               | Indoor and Outdoor | In city to province scale | Indoor and Outdoor |
| Wayang Orang                  | Private and Non-Private | Type 1, 2, 3, 4, 8, 9, 10, 11, 12, 13 | Private and Non-Private | Type 1, 3, 8, 9, 10, 12 |
|                               | Sacral and Profane | Profane         | Profane         |
|                               | In city to national scale | In city to province scale | In city to province scale |
|                               | Active           | Active          | Active          |
|                               | Indoor and outdoor | Outdoor         | Outdoor         |
| Ketoprak                      | Private and Non-Private | Type 3, 4, 8, 9, 12, 13 | Private and Non-Private | Type 3, 9, 12 |
|                               | Profane          | Profane         | Profane         |
|                               | In city to national scale | In city to province scale | In city to province scale |
|                               | Active           | Active          | Active          |
|                               | Indoor and outdoor | Outdoor         | Outdoor         |

From 111 public spaces in Surakarta only 10 types of public spaces with a total amount of 28 can be used for all types of performing arts activities in normal conditions. And after the pandemic the amount decreased to only 22 public spaces of 8 types of public spaces that are reliable for performing arts activity. Every type of performing arts activity has different public space usages before and after the pandemic. After pandemic disruption there are differences in selecting design and scale of public space for the performing arts sector. For example, traditional dance, wayang orang, and ketoprak prefer to perform in outdoor rather than indoor areas. But, keroncong can still be held in indoor or outdoor areas. And then, keroncong, wayang kulit, and ketoprak are affected by restrictions on national-international events therefore, after the pandemic they do not use national-scale public spaces. Based on the result above, it is known that there has been a change in the selection of public spaces design after the pandemic. In adapting to the pandemic, the number of audiences is limited. To maximize the audience, the event organizers choose the outdoor public spaces and apply the drive-in concept. With this concept, the size area of public space is also important because it requires a larger area.

### 5. Conclusion

The pandemic Covid-19 disruption has an impact on human activities, especially in the activity of the performing arts sector. In determining the public space for performing arts activities, the thing that needs to be considered is the character of the activity that is used to determine the appropriate
character of the public space. With the impact of the pandemic on sector performing arts activities, the character of the activities of that sector is also changed. So that there is a change in the character of the public space needed after the pandemic. From the study results, it is known that there are new considerations for public space selection in parameters of size, design, and scale of public spaces. It caused by the drive-in concert as the new performing arts concept that needs larger area of public space, the tendency to use outdoor rather than indoor public spaces and the national scale public space that is rarely used due to the postponement of national to international events.

It is important to optimize the public space as supporting infrastructure for the performing art sector in Surakarta. There are some recommendations to optimize the public space usages for the creative community especially in the new normal era by using a large-scale public space for example national scale public space that has large area so it can still be used with drive-in concerts. And then, increase the usage of indoor public space for small performing arts activities and modify it to be semi-outdoor so it can connect with the surrounding area in order to maximize the number of audiences.

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