



The Creative Process of Creating The Badik Dance Film

Lora Gustia Ningsih ^{✉1}, Goesthy Ayu Mariana Devi Lestari ^{✉2}, Desta Riski Yuwanda ^{✉3}

Dance Arts Study Program, Faculty of Teacher Training and Education, Universitas Lampung, Indonesia.

Article Info

Article History

Received: 01-07-2024

Accepted: 09-07-2024

Published: 31-07-2024

Keywords:

Creative Process, Creation, Dance Film Badik

Abstract

This research discusses the creative process of creating a film work of Badik dance. It aims to describe the creative process of creating the Badik dance film created by the creator. The data presented is qualitative descriptive data about the creative process of creating Badik dance films, using data collection techniques such as observation, interviews, and documentation. The data sources in this research are primary data sources, namely Badik artists, and secondary data sources in the form of documentation of the creative process of creating works. To find out the creative process of creating the Badik dance film, the researcher carried out an analysis using Jacqueline Smith's choreography creation theory with 5 stages, namely Construction I, Construction II, Construction III, Construction IV, and Construction V. To find out the analysis of cinematographic creation, the researcher used the theory of cinematographic creation by Gerzon R. Ayawaila with 3 stages, namely, Pre-Production, Production, and Post-Production. Researchers calibrated the standards for creating choreography with cinematography and it was found that the creative process for creating Badik dance films went through 3 stages, namely Pre-Production which included Construction I and Construction II, Production which included Construction III, and Post-Production which included Construction IV and Construction V.

INTRODUCTION

Creativity is an important aspect of all artistic activities in the dance creation process (Yetti, 2022, p. 46). Based on this statement, creativity can emerge when a creative process occurs in the creation of a work of art, especially dance. The creative process is in the form of stages that a person goes through in doing something. For example, in the process of creating a dance work, a person certainly gets inspiration from various aspects that influence the process of finding ideas and others. The things that influence it certainly stimulate a person in the process of creating a work so in the process, it will involve experiences that have been experienced before. This process then becomes the steps that must be taken to create a work that in this study will focus on the product of a dance film.

The use of other media in the creation and performance of dance films will also affect the final result of the final work. The audience also certainly cannot give direct appreciation as usual because the performance system is different from dance performances in general. It is in line with the opinion of (Sudjarwo, 2023, p. 5) which states that there are different treatments and perspectives when enjoying choreography shows that collaborate with cinematography. In the process of creating dance films, of course, it also has advantages in determining the setting and storyline. The creator is free to choose a place that follows the concept of the work and supports strengthening the content of the story that will be conveyed through the dance film work. This freedom makes the form of dance film performances require a combination of cinematography techniques which are then displayed through screen projection media.

According to (Sadiman, 2014, p. 215) a projector is a tool used to project a series of films (film strips). According to

students of the 2020 Universitas Lampung Dance Education Study Program, the educational choreography composition course shows the results of the course in the form of a dance film on the CGV Transmart Lampung cinema screen by utilizing projection technology on the screen. Educational choreography composition is one of the choreography courses whose final product is a dance film work. The course is taught by 2 lecturers named Goesthy Ayu Mariana Devi Lestari, S.Sn., M.Sn. and Nabilla Kurnia Adzan, S.Pd., M.Pd. There are 53 students from the dance education study program at Universitas Lampung, class of 2020, who took the course, divided into several groups of artists who will carry out the process of creating dance film works. These groups of artists are determined based on a random selection system. From this division, 17 groups of artists were obtained with an average group of 3 people. In each group, each student has the task of being a designer of movement, makeup, costume, and artistic director.

The dance film work entitled *Badik* is one of 17 dance films with the theme of Lampung traditional crafts created by students from the Dance Education Study Program at Universitas Lampung, class of 2020. Researchers see that there is something unique about the *Badik* dance film work. The uniqueness lies in the selection of 5 male dancers. Another uniqueness is also found in the concept and packaging method of the work carried out by the group of artists named Desta Riski Yuwanda, Indah Lestari, and Ni Ketut Putri Andayani. The artists involve 5 students from the Junior High School (SMP) level, namely students of SMP N 10 Bandar Lampung.

Based on several things, the researcher is interested in examining the creative process of creating the *Badik* dance film work. In dance, people are not only

interested in the product but also in the process of creation or the exploration process (Yetti, 2022, p. 47). Based on this statement, the creative process of creating the Badik dance film work is important and interesting to study so it can be known the creative process in creating the work. The researcher will analyze the stages of choreography creation and the stages of cinematography creation to describe the creative process of creating the Badik dance film work.

Currently, there are quite a lot of studies discussing dance films. Some of the studies are the research written by Galih Suci Manganti in 2021 entitled "I Will Survive: *Perwujudan Adaptasi Di Masa Pandemi Melalui Karya Tari Video*". The results of the study state that the pandemic situation caused the performing arts community to flock to move live performances to virtual performances. The relevance of this research to the research that will be carried out by the researcher at this time is that both are examining the process of creating works in the form of dance films. There are differences in the research that will be carried out by the researcher, namely focusing on the creative process of creating dance films and the object of research.

The next study is a journal written by Hanny Herlina in 2021 entitled "*Ketika Koreografi Berdialog dengan Kamera*". The results of this study show that the camera as a stage space and as a representation that represents the audience's eyes must be able to present an artistic, dramatic atmosphere without having to eliminate the integrity of the choreography. The relevance of this research to the research that will be carried out by the researcher lies in the discussion of the process of creating dance in the form of video. Meanwhile, the differentiator of the research to be carried out is the object of

research and the creative process of creating the Badik dance film.

Furthermore, in the last research, namely, the Thesis is written by Pradani Ratna Pramastuti in 2022 with the title "*Persilangan Konsep dan Bentuk Antara Film dan Tari Dalam Penciptaan Film Tari Auto.No.Me*". The results of the study show that the process of hybridization of art in the form of crossing ideas and forms in dance films occurs throughout the creation process. The relevance of this research to the research to be carried out by the researcher is that both look at the process of creating dance film works by students. The creative process that occurs when creating dance film works by students is very important to understand because it has a different method from creating dance works for performances on the proscenium stage. The difference in this research lies in the focus of the research, namely the creative process of creating Badik dance film works. The creative process is the freedom of the writers/creators to develop ideas, inspirations, and concepts freely, sometimes "wildly" (Sumaryadi, 2022, p. 3). Creativity through improvisation is often interpreted as "flying into the unknown". The meaning of "free" is to free the whole body to spontaneously "move" as if without a purpose. Therefore, it is hoped that through the experience of the improvisation stage, a new expressive awareness will emerge, namely "movement" (Hawkins translated by Hadi, 1990: 33)

The process of developing ideas carried out by someone is certainly based on several things that have been done or seen before. It is related to the stimuli that influence the process of finding ideas. The creative process is also related to the creativity possessed by a person. It follows the opinion of (Sumaryadi, 2022, p. 4),

which states that bringing out creativity requires a creative process.

The term choreography comes from the Greek word *choreia* which means mass or group dance; and the word *grapho* which means notes. If we only understand from the concept of the meaning of the word, it means "mass dance notes" or groups. Choreography as a conceptual understanding, is the process of planning, selecting, and formatting dance movements with certain intentions and purposes (Hadi, 2011, p. 1). In this study, the researcher calibrated 2 theories of creation, namely choreography and cinematography. The stages of dance creation used by the researcher to analyze the process of choreography creation in the Badik dance film work, are the stages of creation put forward by Jacqueline Smith in Ben Suharto (Smith, 1985, p. 20) which divides the dance creation process into 5 constructions, namely construction I, construction II, construction III, construction IV and construction V. The theory of cinematography creation used by the researcher is the theory presented by (Ayawaila, 2008, p. 43) which divides the stages of cinematography creation into 3 groups, namely pre-production, production, and post-production.

The film is a recording that documents or represents reality (Ayawaila, 2008: 11). According to (Sahid, 2016, p. 114), the use of close-ups in film/video can be an agent of meaning creation. Based on this statement, it can be seen that in creating a cinematographic work, of course, several shooting techniques are used, such as close-ups and others. According to Wijayanti & Sabana (Wijayanti, 2017, p. 48), film is a tool used to create documentation by recording moving objects.

There are several things that a cameraman must do before starting to shoot, namely white balance, It is the

process of socializing the camera lens with the conditions around the recording object (Bonafix, 2011, p. 848). Based on this statement, a videographer must conduct observations at the place that will be used as the shooting location to find out the existing light conditions and conditions at the location. It also aims to prepare all supporting equipment that will be used, such as camera lens filters.

The first editing stage is video editing. According to Murodi et al. (Murodi, 2023, p. 39), video editing is a process of compiling and arranging video recordings into a whole unit based on a script interconnected in conveying a message. In addition to the video editing stage, the composer will also carry out the process of making music in the form of digital music. Digital music is the reproduction of sound from a digital signal that is converted to its original analog signal (Putra, 2021, p. 10). The stages of music creation are adjusted to the previously created video and a composer carries out the music creation process while still adjusting to the concept of the work that has been created by the creators. This study will describe the creative process of creating a Badik dance film.

RESEARCH METHOD

This study used a qualitative research method. Sugiyono (Sugiyono, 2017, p. 9) said that qualitative research is a research method used to research natural object conditions, where the researcher is the key instrument. The data collection techniques are carried out by triangulation (combination). The data analysis is inductive/qualitative. In addition, the results of qualitative research emphasize meaning more than generalization. The data validity technique in qualitative research functions to test the credibility and validity of data related to the creative

process of creating the Badik dance (Sugiyono, 2017, p. 271). This method is used to describe the creative process of creating a Badik dance film.

RESULTS AND DISCUSSION

Educational choreography composition is one of the choreography courses in the Dance Education Study Program at Universitas Lampung. The course is taken by 5th-semester students. This study was conducted on Dance Education students of the 2020 intake who had taken the educational choreography composition course. The lecturers in charge of the course are Goesthy Ayu Mariana Devi Lestari, S.Sn., M.Sn. and Nabilla Kurnia Adzan, S.Pd., M.Pd. Based on the results of interviews conducted by the researchers with Goesthy Ayu Mariana Devi Lestari, S.Sn., M.Sn., she said that the educational choreography composition course is one of the choreography courses that requires students who take the course to create a dance work in the form of a dance film.

The statement of Goesthy Ayu Mariana Devi Lestari, S.Sn., M.Sn. was further strengthened by the statement of Nabilla Kurnia Adzan, S.Pd., M.Pd. who is also the lecturer in charge of the course. She said that at the beginning of the lecture, the lecturer delivered a lecture contract stating that students were asked to create a creative dance in the form of a dance film that would be broadcast on YouTube and also a dance work that could be performed on the proscenium stage. All 2020 Dance Education Students agreed to the lecture contract and it was continued with the delivery of more detailed instructions by the lecturer. They were asked to create a dance film that lasted around 3-5 minutes with 3 levels of education, namely Elementary School (SD), Junior High School (SMP), and Senior High School (SMA) with a

division of themes that could be chosen by each artist at each level.

The system for dividing the artist groups was also carried out randomly through the spin website and 17 groups of artists were obtained with 4 groups of artists who would work on works involving elementary school students, 6 groups of artists who would work on works with junior high school students, and 7 groups of artists who would work on works involving high school students. One of the 17 groups of artists that will be the focus of the researcher is the group of artists who will work on works involving junior high school students consisting of 3 students named Desta Riski Yuwanda, Indah Lestari, and Ni Ketut Putri Andayani.

The Creative Process of Choreography Creation in the Badik Dance Film Work

The researcher used the theory of choreography creation proposed by Jacqueline Smith in Ben Suharto (Smith, 1985, p. 20) to analyze the process of choreography creation in Badik dance film work carried out by the creators. The theory divides the stages of choreography creation into 5 constructions. The 5 constructions are Construction I, Construction II, Construction III, Construction IV, and Construction V. The results of the process analysis are as follows.

After receiving instructions from the lecturer to work on a dance film work for Junior High School (SMP) students with the theme of folk crafts, the creators went through the first stage of creation, namely construction stage I. At this stage, the creators searched for ideas by looking for information about the types of handicrafts in Lampung. The process of searching for ideas carried out by Indah Lestari and Ni Ketut Putri Andayani was carried out by looking for information from sources on the internet. Meanwhile, Desta Riski Yuwanda

searched for information from YouTube, and the internet, and conducted observations of burning iron in the Jagabaya area, Bandar Lampung City. It aims to obtain relevant sources in accordance with conditions in the field.

Based on interviews conducted by the researcher with several Badik dance film creators, namely Ni Ketut Putri Andayani & Indah Lestari, the creators chose Badik as the concept of the work and collaborated with 5 male students who were studying at SMP Negeri 10 Bandar Lampung. The reason for choosing male students as dancers for the Badik dance film work is that the creators believe that among the 2020 Dance Education students at Universitas Lampung, only the creators use male dancers in their work. It is supported by the criteria for selecting dancers used by the creators, namely the dancer must be male and have the ability to perform silat movements. In this construction 1, the creators were also influenced by auditory stimuli, visual stimuli, idea stimuli, kinesthetic stimuli, and audio-visual stimuli.

The second stage of choreography creation is Construction II. At this stage, the creators have determined the idea/concept of the work to be created. The creators chose *badik* as a craft that will be developed in the form of a dance film work by involving several other supporting elements such as music, movement, and the flow of the dance film. The concept that has been agreed upon by the creators is that there will be 2 dancers who play the role of school dropouts who work at a place where *badik* is made, and 3 dancers will play the role of children who are still in junior high school, with the plot that the three of them will help 2 dancers who make *badik* after returning from school with the goal that the 2 dancers who make *badik* can also return to their

education by utilizing the proceeds from the sale of *badik*.



Figure 1: Exploration of the movements of 2 dancers who act as *badik* makers (Source: Yuwanda, 2022).

The next stage of creation is Construction III. The creators develop the movements that have been produced from the Construction II stage accompanied by the addition of variations to the produced movements. At this stage, the creators add several supporting movements when performing movements on a chair by adding a standing movement pattern on a chair that symbolizes the balance of the dancer. The dancers were also invited to practice together at the *badik-making* place so they began to adapt to the existing atmosphere and environment. Because the dancers are still in their early teens, they are still very active and have a great curiosity about the objects in the *badik-making* place. The movement motifs that emerge are *hentak*, *hembus*, *tunduk*, *putar*, *tameng*, dan *tolak*.

After carrying out the Construction III stage, the creators carried out the next stage, namely the Construction IV stage. At this stage, the Badik dance film creators combined and arranged movements by arranging the dynamics of the dance by dividing the tempo into slow, medium, and fast parts. For example, when the dancer made the *badik*, they carried out the process of burning iron. The movement of wiping off sweat carried out by the dancer is made slow with the aim of strengthening the expression produced by the dancer when performing the movement.

The process of combining movements in the Badik dance film work is also carried out based on the movement motifs that have been produced in the construction stage III, namely the movement motifs of *hentak*, *hembus*, *tunduk*, *putar*, *tameng*, dan *tolak*. These movement motifs are arranged in order according to the concept of the work.

The construction stage V is an evaluation stage that focuses on the response obtained from the audience after watching the temporary video work of the Badik dance. At this construction stage V, the creators evaluated the entire movement that has been arranged to see any shortcomings that still exist before conducting evaluation guidance with the lecturer of the course. When the creators felt that the movements that had been arranged were sufficient, the creators then evaluated with the lecturer to find out the evaluation and improvements that needed to be made. The choreography evaluation with the lecturer took place over 2 meetings with one meeting in the form of a movement evaluation viewed via video, then the next was a direct movement evaluation with the dancers and creators carried out on the stage of Campus A FKIP, Universitas Lampung. The following are the results of the first evaluation and improvement.

Based on the analysis carried out by the researcher using the standard theory of choreography creation put forward by Jacqueline Smith in Ben Suharto (Smith, 1985, p. 20), the researcher saw that the creators had carried out all stages of choreography creation in the process of creating the Badik dance film work. The creators carried out the stages of construction I, construction II, construction III, construction IV, and construction V with the involvement of 5 stimuli and produced responses, starting from the process of finding ideas to the creation of

the Badik dance film work that was ready to be shown. These stages were carried out by involving dancers, places selling *badik*, schools, and places making *badik*. In the process of creating the choreography, the sounds that appeared during the process of making Badik were also utilized, as well as the movements of all the dancers who previously could perform silat movements.

The Creative Process of Cinematography Creation in the Badik Dance Film Work

Based on information obtained from interviews with the creators, it is known that one of the creators already can create dance film works. This is very supportive in the next production process because one of the creators already has some understanding of cinematography. After looking for several references to dance work videos that already exist on YouTube, the creators finally carried out the process of creating a dance film work using 3 stages of creation, namely Pre-Production, Production, and Post-Production.

The pre-production stage of the Badik dance film work began with the instruction of the lecturer to create a dance film work. The creators, who numbered 3 people, namely Desta Riski Yuwanda, Ni Ketut Putri Andayani, and Indah Lestari, held a discussion to determine the idea of the work to be created. The creators got the theme of Lampung regional handicrafts. This pre-production stage lasts for approximately 1 month with several agendas carried out, starting from determining the idea, determining the exhibition, finding a location for making and selling *badik*, determining the videographer and composer, writing the script, managing permits, determining the schedule, practicing with the exhibition, finding the equipment needed to be used, preparing the budget and determining the shooting schedule. One of the supporters in

the shooting process is the storyboard of the work.

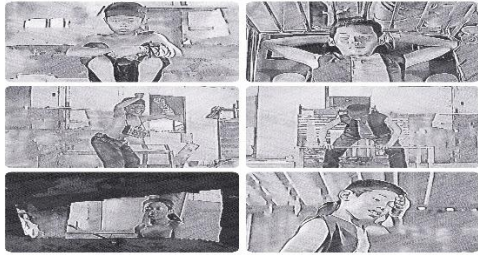


Figure 2: Storyboard Sketch of Scene 1 in the Badik Dance Film Work (Source: Yuwanda, 2022).

The next stage of cinematography creation is the production stage. At this production stage, the creators and videographers carried out the video shooting/filming process with the exhibition. The video shooting process for the Badik dance film work lasts for 1 day. This process is relatively short because previously the creators and videographers were ready with risk management which usually often occurs when the video shooting process is in progress. Based on the creators's explanation, the video shooting was also carried out in 2 locations, namely at the *badik* production location and at the *badik* sales location. The video shooting process at the *badik* production site lasted for approximately 5 hours, assisted by workers who lit the fire for the *badik* burning process. During the filming, lighting adjustments were made when the iron-burning stage began, which was too bright.



Figure 3: One of the scenes during filming where the light was too bright (Source: Yuwanda, 2022).

After carrying out the pre-production and production stages, the stage that must be carried out by the creators is the post-production stage. At this post-production stage, the actors were no longer involved because the video that has been produced from the production process will then be processed through the editing process. The editing process was carried out by an editor who was also a videographer in the production process including the footage selection stage, rough cut stage, coloring stage, and exporting stage.

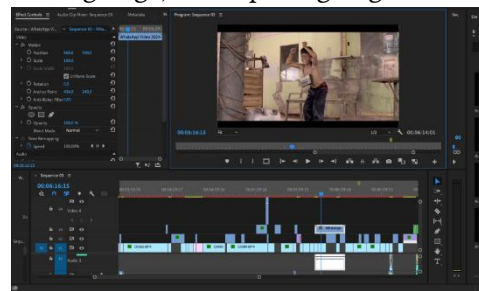


Figure 4: Appearance at the editing stage of the Badik work video (Source: Yuwanda, 2024).

The process of creating music for the Badik dance film work was carried out after the video editing stage was complete. The composer carried out the music production process with film scoring techniques at home using Ableton Live software. The composer used a laptop device and Korg nano key 2. The stages carried out by the composer in creating Badik's music are the arranging, tracking, mixing, editing, mastering, and exporting stages.

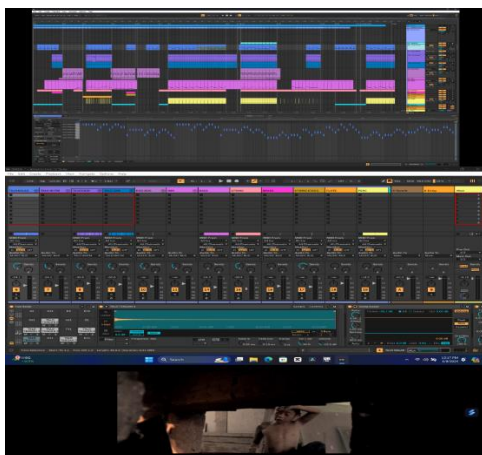


Figure 5: Display of the editing stage of Badik's Music (Source: Yuwanda, 2024).

Based on the analysis carried out by the researcher using Gerzon R. Ayawaila's theory (Ayawaila, 2008, p. 43) which divides the cinematography creation process into 3 stages, namely, pre-production, production, and post-production, it can be seen that the stages of cinematography creation that have been carried out by the Badik dance film creators are following the stages of cinematography creation conveyed by Gerzon R. Ayawaila. The creators carried out all stages of cinematography creation, namely the pre-production, production, and post-production stages. The stages of cinematography creation in Badik's work went smoothly because all processes were carried out well by the creators. At each stage, the creators collaborated with a videographer who was also one of the 3 Badik dance film creators.

The Creative Process of Creating a Badik Dance Film

Based on the researcher's analysis of the concept of creating choreography and the concept of creating cinematography in Badik dance films, the creative process of creating Badik dance films has several similarities in the stages carried out by the creators. Therefore, to find out the creative process of creating Badik dance films, it was

calibrated the process of creating choreography and the process of creating cinematography. The creators go through many stages until finally they can complete the process of creating the work well. The creative process of creating Badik dance films goes through several stages, namely the pre-production stage which in its process also has similarities with stages of construction I and II, the production stage which has similarities with the process carried out with stage III, and the post-production stage which also has similarities with stages IV and V. These stages were carried out by the creators of Badik dance films during the creative process of creating the work.

Based on the analysis conducted by the researcher on the stages of the creation of the Badik dance film work that has been carried out by the creators, it can be seen that in the process of creating the Badik dance film work, there are many complex processes, starting from the production stage including construction I and construction II involving many parties. It was started with the process of finding ideas to the process of preparing a budget for the preparation of the production process. The production stage involving construction III also went well because it began with quite good preparation during the pre-production process (construction I and II). The process of creating the Badik dance film work ended with the post-production stage involving construction IV and V, which contained the video and music editing process with the help of an editor and composer. After all the processes were completed, the Badik dance film was shown on the CGV Transmart Lampung cinema screen in the final semester exam event for the educational choreography composition course by Dance Education students of the 2020 class with the title "*Choreography Growing Various*".

Based on the results of the researcher's analysis after following the creative process of creating the Badik dance film work, the researcher found several developments experienced by the creators and videographers that occurred during the creation. Researchers found close coordination between the creators and the videographer which then influences the process and results of the creation of the work. One of the developments that can be seen is in the storyboard section developed during the shooting. Several angles used by the videographer ultimately differ from the existing storyboard. Therefore, it affects several scenes and shots produced. It can be said to be reasonable because the storyboard is a story guide and only serves as a reference in making videos.

CONCLUSION

Art education provides a creative space for students to explore their ability to work through the creative process. The process of finding a person's creativity can vary based on their abilities, experiences, and knowledge that they have previously gained. One of them is the experience of working on the Badik dance. The Badik dance work is an inspiration, namely the presentation of creative dance works with the skills of calibrating the choreography creation process with the cinematography creation process to see the creative process of creating Badik dance films carried out by the creators. Based on this calibration, the creative process of creating Badik dance films is produced, namely with several stages in the pre-production and post-production processes. The pre-production stage involving construction I and II in the process of creating Badik dance films consists of the process of determining ideas, determining dancers, finding locations for making and selling *badik*, determining videographers and composers, writing

scripts, managing permits, determining schedules, practicing with dancers, finding the equipment needed to be used, preparing a budget and determining a video shooting schedule. The production stage involving construction III consists of the process of improvising movements and taking videos commonly called shooting. The post-production stage which involves construction IV and V consists of the video editing process, music editing, and evaluation.

REFERENCES

- Ayawaila, G. R. (2008). *Dokumenter Dari Ide Sampai Produksi*. FFTV IKJ Press.
- Bonafix, D. N. (2011). Sinematografi: Kamera dan Teknik Pengambilan Gambar. Jakarta: *Jurnal Humaniora*, 2(1), 845-854.
- Hadi, Y. S. (2011). *Koreografi (Bentuk-Teknik-Isi)* (1st ed.). Cipta Media.
- Hawkins, Alma. 1990. *Mencipta Lewat Tari (Creating Trough Dance)*. Yogyakarta: Institut Seni Indonesia.
- Hidayat, Robby. 2011. *Koreografi dan Kreativitas*. Yogyakarta: Kendil Media Pustaka Seni Indonesia
- Murodi, A. (dkk). (2023). Peningkatan Kemampuan Videografi dan Editing Video Untuk Medsos di Majelis FORSIMMA Pondok Melati. *Jurnal Terapan Pengabdian Masyarakat*, 2(1), 35-40.
- Putra, R. W. & A. H. H. (2021). *Musik Digital: Pengetahuan Dasar Musik Digital, Audio Engineering dan Perekaman Musik*. Arttex.
- Restiana, Ida. (2019). Penciptaan Tari Patholan di Kabupaten Rembang. *Jurnal Seni Tari Universitas Negeri Semarang*. 8(1).111-119.
- Rochayati, Rully. (2023). Proses Kreatif Tari Kreasi Yang Berpijak Pada Tradisi Berdasarkan Unsur-Unsur Pendukung. *Prosiding Universitas Negeri Semarang*: 702-710
- Sadiman, A. S. (2014). *Media Pendidikan: Pengertian, Pengembangan, dan Pemanfaatannya*. Rajawali Pers.
- Smith, J. (1985). *Komposisi Tari*.

- Terjemahan: Ben Suharto. Ikalasti Yogyakarta.*
- Sugiyono. (2017). *Metode Penelitian Pendidikan: Pendekatan Kuantitatif, Kualitatif, dan R&D*. Alfabeta.
- ulfa, Maria. (2022). Penciptaan Karya Tari Sembanyo Gandeng Untuk Siswa Sekolah Dasar. *Jurnal Pendidikan Dewantara*, 8 (22), 116-125
- Wijayanti, S. (2017). Proses Kreatif Konsep Penciptaan Bentuk (Studi Kasus: Kemben, Pakaian Adat Perempuan Jawa, Penari Jawa). *Jurnal Senirupa Warna.*, 5(1), 45-57.
- Yetti, E. dkk (2022). *Proses Kreatif dalam Seni Pertunjukan Drama-Tari-Musik*. New Transmedia.