



Disaster mitigation in an art creation approach: a case study of the dance film "Spectrumotion Coastal Flood"

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ABSTRACT

The dance work for the film "Spectrumotion Coastal Flood" is an interpretation of the expressions of sentiment, habits, and ways of survival in Sayung District, Demak Regency, which are inspired by coastal flooding. This study aimed to find experimental methods and studies of dance film media. The basis for making this work are habits that have formed a new culture, such as washing feet, the way humans defecate during floods and surviving with limited activities and routines. The research method uses an empiricism approach. The production process of art creation is carried out with the stages of making an estimate of the form of the work of art as outlined in the design of the creation. The analysis was carried out by exploring knowledge about the body associated with experiments and media studies. The outcomes of this cinema dance piece are capable of evoking feelings and experiences that are appropriate for their intended purpose. Thus, the process of creating the dance film Spectrumotion Coastal Flood, which lasts 14 minutes 51 seconds, successfully presents the empirical experience of the film's dance artist.



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1. Introduction

The dance film "Spectrumotion Coastal Flood" is inspired by the coastal flood occurrences in the Subdistrict Sayung, Demak District, and focuses on communicating sentiments, habits, and ways of survival. As the basis for creating this masterpiece, feelings such as anger, sadness, disappointment, trauma, and habits that have become a new culture, such as washing feet after being submerged in tidal water, how humans defecate when the tide is high, and how they can survive with limited activities and routines. The term "spectrumotion" is a mixture of two words: "spectrum" and "emotion." A spectrum is a wave composed of various elements with an ascending and descending rhythm based on life experiences during events, whereas emotions are human sentiments that form in response to situations [1]–[3]. Anger, grief, disappointment, and trauma can arise as a result of a specific occurrence; in this case, the event that triggered a wave of emotion was the phenomenon of coastal flooding in Sayung Demak District. Coastal flooding is a natural event caused by a substantial rise in sea level. Global flooding is caused by tides, which can impact the biosphere [4]–[6]. Coastal flooding can impact the ecosystem by ruining hundreds of hectares of rice fields, increasing the number of dead plants and trees, and generating pools that serve as mosquito and bacterial breeding grounds [7]–[9].

Dance cinema is a film genre that uses classical and contemporary dance performances as a manner of film presentation to interpret the subject and background of reality or fiction-based issues [10]–[12]. "Spectrumotion Coastal Flood" is a dance film that depicts the realities of living in Sayung Subdistrict, Demak District, following a coastal flood. Collaboration with the Looky Pictures team and the SINEMAK (Sinema Demak) community on the dance film "Spectrumotion Coastal Flood" production. Natural circumstances or budget constraints do not limit the team's ability to produce a good dance film because individuals participating in the creative process

may gain strength in attaining the objective of finding the best way to handle coastal floods in Sayung Subdistrict Demak District. The dancers and crew for the film include: (1) A director is a person who is responsible for leading and directing a team of people who are working on a film; (2) Basic interpretation of the impact of tidal flooding portrayed by actor/dancer as a career that exhibits performing arts as performers the principal dancer, messenger, and bearer of emotion; (3) Videographer as a professional photographer with camera skill and competence agreed upon by the director; (4) As a profession, the editor organises and controls the results of filming and is suited to the plot of the film; (5) As a career, composers produce illustrative music and ambient music; (6) Professional sound stylist who is in charge of managing the sound system during the film editing process; (7) During the shooting process, a professional lighting stylist changes the lighting; (8) Behind-the-scenes job entails capturing the process of creating a dance movie teaser from a drawing.

Every human being has the ability to move and even execute a dance, which is a collection of bodily motions that everyone may perform. Soedarsono remarked, "Starting with the concept of motion itself, "Human motion is the most basic symptom, and motion is a means for the earliest of people to communicate their wishes or a spontaneous reflection of man's inner movement." Movement in dance is the embodiment of desire and a reflection of the human soul [13], [14], as in a dance move that communicates the impact of the tidal wave and the community's empirical reflection on the dance performance in the dance film scene, bringing meaning from the interpretation of grief, rage, disappointment, and trauma.

According to Sunassee, an eco-art practitioner, eco-art is an art practice in which the artist collaborates with scientists, environmental planners, architects, and other specialists to find solutions to problems caused by environmental degradation or challenges [15]. In this case, the director, who is also a dancer and choreographer, invites the community film to create works about tidal flooding, as well as involving the community and workers, as well as the Department of Public Development and Spatial Planning, to conduct research, the results of which are presented through dance films. In the process of observing and analyzing films, the emotional component is essential. When the audience is able to experience strong emotions, such as surprise, the film is considered pleasant [16], [17]. This is due to the audience's deliberate anticipation of specific emotions, such as love, surprise, joy, anger, grief, being moved, and being afraid, when witnessing a film [18]. A dance performance that reflects the Sayung Demak District coastal flood incident in the form of a dance film with a touch of film production is expected. This can raise the audience's interest, allowing the work's goal to be realised.

2. Method

A qualitative approach and research-based practice were used as techniques to produce this work of art [19], [20]; in the assembly process of Spectrumotion Coastal Flood dance compositions, discussion with the community about tidal flooding is a way of obtaining empirical data at an early stage. After the information is obtained, the next step is to invite the entire film crew to see, study, and feel the impact of the tidal flood in Purwosari Sayung District, Demak. This location observation was carried out with the aim of recording videos that were considered the most relevant and interesting to be used as concept works of art.

3. Results and Discussion

The tide timetable tidal flood receding acquired from the Maritime Meteorology Agency (BMKG) through information on Central Java Maritime BMKG Instagram social media is referenced in the dance work creation of the film "Spectrumotion Coastal Flood". Before beginning the process of creating the works, the entire team conducted two days of environmental observations in order to learn how the tidal water process appears, how to prepare tools such as cameras, lighting, cables, and recorders to be safe from flooding, and how the entire film team was able to adapt while filming. Figure 1 (a) is the procedure for filming over a tidal stream. The results of observation, research and interviews with impacted populations are used to create a more mature filmmaking preparation, which is then processed

into a film's narration and part composition with multiple scenes written in movie storyboards. Figure 1 (b) is Dance Film Storyboard.

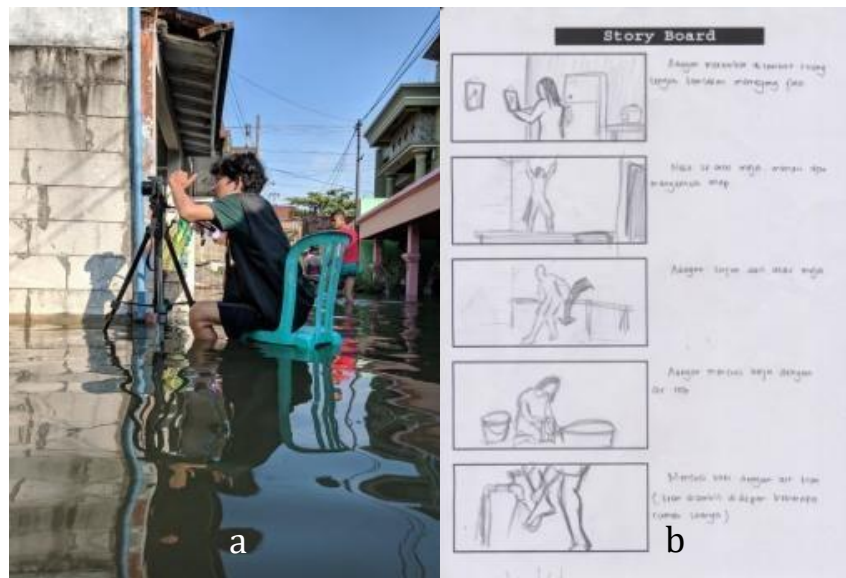


Fig. 1. The procedure of filming above the tidal flow (a), and Dance Film Storyboard (b)

Furthermore, discussions are held, and discussions of the production process in the form of a "timeline" and breakdown of the narration of the Spectrumotion Coastal Flood film are held to unite the perceptions of the film team with the concept of dance performances from the camera's point of view through the visual language of the film so that the production process runs smoothly and according to the agreed-upon schedule. Figure 2 (a) is the Dance Film Timeline, and Figure 2(b) is Breakdown Dance Film.

Timeline																				
Film Fiksi Dokumenter dan Dance Film																				
Pra Produksi	FEBRUARI				MARET				APRIL				MEI				JUNI			
	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu	Minggu
Pengembangan konsep																				
Observasi																				
Penentuan tim Dept. Produksi, Dept. Kamera, Dept. Pencahayaan, Dept. Audio, Dept. Editing																				
Perincian alat dan bahan																				
Pembuatan shooting list																				
Gladi bersih																				
Produksi																				

DANCE FILM					
Rabu, 7 April 2021					
No	Time	Location	Scene	Talent	Equipment
1.	08.00-09.00	Rumah kontrakan baru Mentari (Bandarharjo Semarang)	Sarapan dan persiapan		
2.	09.00-12.00	Rumah kontrakan baru Mentari: bagian ruang kamar	Bangun tidur Mengambil barang-barang Mengangkat kasur	Mentari Isnaini	Tripod Kamera Lighting Voice recorder

Fig. 2. Timeline Dance Film (a) and Breakdown Dance Film (b)

The following step involves dancers exploring motion, which camera operators film. The goal of this activity is to find aesthetic motion symbols and see how the camera crew was able to alter perspective, resolution, camera exposure, motion details, and dancers' reactions. The position of the film crew in charge of transporting recording equipment, Behind The Scene (BTS), and other items must also be taken into account. Figure 3 (a) is BTS Dance Film. The video editing process is time-consuming since it entails organising the plot, editing, arranging the sound and music ambience, categorising motion sequences, supplying narration text, subtitles, and credit titles, colour grading, rendering, and exporting the movie to MP4 format. Figure 3 (b) is The Process of Creating Music and Narrative



Fig. 3. BTS Dance Film (a), and The Process of Creating Music and Narrative (b)

The sound of running water, the sound of the wind, the sound of shoes on feet walking, the sound of washing clothes, the sound of travelling through a tidal flood, and the sound of items falling are all examples of extra input stage sound components into the film. Its goal is to elicit the appropriate sensation and emotion in the dance work for the film that was created. Figure 4 (a) is the Foley Process. The curation stage is followed by the dancers and the film team discussing and observing Spectrumotion Coastal Flood's dance work as a whole. If the results of the discussion indicate that something needs to be changed, the entire film team must improve the film, so that dance film works are found corresponding. Figure 4 (b) shows the Film Curation Process.



Fig. 4. Foley Process (a) and Film Curation Process (b)

The dance film Spectrumotion Coastal Flood's creation process, which lasts 14 minutes 51 seconds, speaks about the film director's empirical experience. The primary characters, as well as the dancer, are portrayed directly by the director so that the film's meaning, manner of interpreting grief, and messages may be transmitted to the public effectively. Figure 5 (a) is Dancing Scene in Dance Film. Figure 5 (b) is Posters for Dance Film Spectrumotion Coastal Flood.



Fig. 5. Dancing Scene in Dance Film (a), and Posters for Dance Film Spectrumotion Coastal Flood (b)

4. Conclusion

The conclusion from this study of art creation is that this empirical experience in dealing with tidal flooding in Sayung District, Demak Regency, has been able to become an embryo for the development of film dance works. This film dance work successfully presents emotions, habits, and forms of survival in a disaster area. The way the community survives these environmental disasters is an important value for all of us if we are to be really serious about protecting the natural environment around us so that it remains sustainable. The contribution of this research lies in the importance of film dance art as a campaign medium to protect the natural environment around us, especially on the north coast of Java.

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