

# Development of a Documentary Video of Kusmindari Triwati as a Dance Figure of Pontianak City for Students

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## ABSTRACT

The aim of this research is to make a documentary video of a dance figure in Pontianak City, namely Kusmindari Triwati. The importance of documentation in the artistic work of a dance figure can be an inspiration for artists, arts and culture teachers, the government and the community to get to know more about the figure of the traditional dance art preserver and its developments in the form of new creations in Pontianak City until they spread to the national and international levels. The development of documentary video media makes this research use an R&D approach, which is explained in qualitative descriptive words. The results of research and development show that the documentary video of Kusmindari Triwati as a dance figure in Pontianak City is in good criteria. . The documentary video contains a biography of Kusmindari Triwati which tells the story of her accomplishments and long journey as a dance figure, packaged in the form of an expository video where there are several figures who directly convey what happened in the field through interviews shown in this video. Data collection techniques were carried out by means of observation, interviews, literature studies, questionnaires and documentation. The results obtained based on material expert validation, media expert tests, and audience response tests can be categorized as very good and worthy of being disseminated to the wider community

## KEYWORDS

Video, Documentary, Kusmindari, Figures, Art

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## INTRODUCTION

West Kalimantan is one of the provinces in Indonesia that has a variety of traditional performing arts and new creations based on the principles of its ethnic traditions. Various kinds of traditional performing arts continue to be present in the community due to the existence of artists who still have a strong love for homeland culture. They are willing to dedicate their skills to maintain the existence of various traditional arts. (Elvandari, 2020) The inheritance system in traditional arts is an effort to preserve the existence of these arts. Due to the services of artists who continue to maintain artistic patterns in their work, we can still enjoy various performing and visual arts products originating from West Kalimantan until now.

An artist is someone who works in the arts, whether dance, music, visual arts, drama, poetry and others. An artist has different expertise between one artist and another, this makes the artists who create works of art have strong characters and characteristics that can be a selling point for themselves and the art products they sell. (Imam, 2020) Artists have a creative process problem in dance creation aimed at revealing how dance ideas and creative practices are developed.

In this study focusing on dance artists, a dance artist is someone who has dance skills with various creative ideas as a foothold in creating and performing various works of art to convey

messages through the body. A traditional dance artist and maker of new creation dance works based on tradition also has a role as a cultural preservationist from one generation to another. (Oktariani, 2024) Dance regeneration is carried out by dance artists from time to time. Dance artists are also pioneers of innovation in the world of performing arts who become regeneration figures for various creative dance patterns at a time. Dance as an actual communication medium for artists in society seems to be very appropriate, considering that artists, in this case, choreographers, imply messages in the form of moral, spiritual, and entertainment as a contribution and fulfillment of the immaterial needs of society (Maryono, 2023). The artists and dance figures are skilled in stylizing dance movements to describe emotions and messages, with the medium of the body that allows the audience to participate in the atmosphere and feel and understand the narrative of the body message conveyed. They not only dance with the diversity and beauty of their bodies in various dance techniques but also create and shape the meaning of dance through creative ideas when processing dance works. (Basuki et al., 2022) argue that many art sites exist in an area, but are constrained to develop due to the limited number of artists who can continue the art.

In Pontianak City, various artists have many works that have a foothold in the traditions that exist in West Kalimantan. Some dance and music artists such as Yusuf Dahyani, Ismunandar, Kusmindari Triwati, Yuza, Gabriel Armando, Juhermi Thahir, and Sabarudin are artists who have dance works with nuances of Malay and Dayak culture. And many more artists are active in Pontianak City. They have an important role in preserving and promoting local cultural diversity through dance performances, creating artistic experiences, and contributing to the artistic identity and cultural life of Pontianak City. (Gianto et al., 2018) The activeness of artists in creating art makes them memorable in their biographies.

One of the female artists and dance figures in Pontianak City, Mrs. Kusmindari Triwati, commonly called Aunt Dai, is a dancer who has dedicated herself to her hobby in art. Kusmindari Triwati's love for maintaining arts based on ethnic cultures in West Kalimantan is an effort to preserve intangible culture. She has been dancing since the age of 5, from stage to stage bringing achievements at local, national, and international levels. She owns a leading dance studio in Pontianak City, Sanggar Andari, located on Jl. Halmahera with more than 100 active students ranging in age from children to adults. (Jayani & Sekarningsih, 2023) The existence of the dance studio is known by the wider community with various identities of the works performed. Sanggar Andari in its art management has a forum that fosters and channels artistic talents, especially in the fields of music and traditional dance with Malay cultural roots (Fitriyanti, 2024) Various traditional dances and new creations he has taught from generation to generation to his students since 1983. (Yuliati et al., 2021) Appropriate learning strategies in the studio can improve the achievements of the members. The achievements she has made through herself and her studio have greatly impacted various dance communities, and dance lovers in Pontianak City. The studio she built has become a place for many generations of young dancers to develop their talents, and express themselves in dance.

Kusmindari Triwati received various certificates of appreciation as an art preservationist figure from the Governor of West Kalimantan. She has also been a judge in dance competitions in Malaysia, she has also been a choreographer in various dance works that have won both at the national and international levels. In 2011 he succeeded in bringing West Kalimantan dancers to perform 3 ethnic dances at the Indonesian Independence Day at the State Palace. (Jotilia & Fatimah, 2022) A maestro's achievements are recognized in his environment and even to a wider level from the government. He who is a retired ASN at the West Kalimantan Provincial Cultural Office makes his artistic work easier to make him a dance preservationist. However, the problem now is that there is still not much documentation about the biographies of artists and art figures in the form of books, scientific articles, and documentary videos.

The track records of the figures can be expressed in biographies in the form of writings and videos. Biographies can describe the life, achievements, and life journey of a public figure so that readers can find out about his work (Adalia, 2024). Biography is the writing of a person's life journey (Mulyadi & Herdianto, 2022). (Adi Gotama & Dewi, 2019) biographies make it easier for readers to understand the track record of an art figure. Biographies can be documented in the form of documentary videos, which will present a track record of a character in audio-visual form. The main

key of documentaries is the presentation of facts, where the video can be a documentary film related to real people, figures, events, and locations. Widiyastantia (2024) A movie requires a screenplay to outline the movie's storyline, character development, and scene setting. This has also been done by filmmakers in designing a video documentary of an art figure to facilitate the delivery of content to the audience. Documentary films can visualize some artistic content through a series of moving images, namely video (Darma, 2023). What is recorded and aired is mostly an existing fact, but the director can still include thoughts, ideas, and points of view to give a characteristic of a documentary video work. A documentary is a document, in this case, it can be in the form of writings, notes, drawings, films, photos, or videos of a past event that has meaning for an environment/region so that those who can know this document are an environmental documentary itself (Nur Hita et al., 2018).

This research aims to create a video documentary of a dance figure in Pontianak City, Kusmindari Triwati. The importance of documentation in the artistic work of a dance figure can be an inspiration for artists, cultural arts teachers, the government, and the community to get to know the figure of a traditional dance preservationist and his developments in the form of new creations in Pontianak City to spread to the national and international levels. The products of this research can be used as teaching materials or materials that can be applied to Performing Arts Education Students, both dance and music, cultural arts teachers, and other art lovers to find out the track record of a dance figure in Pontianak City. Video documentaries were chosen by researchers as one of the right communication media to convey messages to the audience. Video documentaries have very broad and great functions and benefits for various fields including economy, education, culture, social and as a form of effort to introduce dance figures and their various journeys in making dance works and preserving them.

## METHOD

This research uses the Research and Development method so that a documentary video product Kusmindari Triwati as a Dance Figure in Pontianak City can be used by a wide range of people. The model used is the ADDIE model with 5 stages, namely analysis, design, development, implementation, and evaluation. This research is a needs analysis and tests the effectiveness of the product so that it can function in the wider community (Sugiyono, 2011). This research was conducted from March 10, 2024 to October 10, 2024 The research was conducted at Sanggar Andari as a source of documentary videos and several other places for shooting. Students of the Performing Arts Education Study Program of FKIP Tanjungpura University as documentary video user respondents, as well as media experts and material experts who support the process of making documentary videos. The data is presented in the form of qualitative descriptive data analysis techniques.

## RESULT AND DISCUSSION

A record of the track record of the figures can be poured in the form of a documentary video. Documentary videos can describe the life, achievements, and life journey of a public figure so that readers can find out about his work. (Ramadhan et al., 2020) A documentary video is a video that documents events or events by the reality that has occurred before. The author is interested in raising the story of Kusmindari Triwati's dance career to find out the track record of her struggle in creating dance art to successfully preserve various kinds of traditional dances and new creations based on culture in Pontianak City and its surroundings. Kusmindari Triwati herself is one of the dance artists in Pontianak City. She was born in Singkawang on July 18, 1964. She was first introduced to the arts in 1976 when she was still in elementary school.

She is an artist who creates dance as well as the founder of one of the studios in Pontianak City. On January 1, 1983, Kusmindari Triwati established a studio called "Sanggar Andari". Sanggar Andari which she founded developed a variety of traditional dances by educating young people in Pontianak City. In its development Sanggar Andari became more advanced and famous in its time, Sanggar Andari often represented the West Kalimantan region to participate in Dance Festivals at the National Level and throughout Kalimantan. Besides being a dance artist Kusmindari Triwati has worked as a Civil Servant at Taman Budaya from 2009-2017. This role also made it easier for her to

reach the performance stages of the dance works she created. She is also often an academician at various universities in Pontianak City as an extraordinary lecturer who teaches courses entitled dance. He is also often trusted to be a jury in FLS2N competitions at various school levels from elementary, junior high, and high school.

She has created more than 50 traditional and creative dances. Kusmindari Triwati as a choreographer (dance creator) is no doubt, her dance works are not only performed in Pontianak City but also internationally. Some of these dance works include Nugal, Kipas, Alok Galing, Gawai Padi, Jepin Bikelah, Alon Kapuas, Lenggok, Menoreh Getah, Nyiuk Kepala, Rampak Rebana, Tempurung, Bayang-bayang, Dua Serangkai, Tiga Serangkai, Lenggak Lenggok Nak Dare, Jepin Bui, Si Bungsu, Lenggang Pesisir, Begurau, Sarong, Rentak Joget Bujang Dare, Kembang Pesisir, Jepar D'Get, Pak Dung Dang Dung, Bujang Dare Bekaseh, and Batu Ballah. From the explanation of Kusmindari Triwati's biography above, she is an important figure in the development of dance in Pontianak City. Her interest in art emerged when she was in elementary school. Her works involving more than 50 types of dance have gained popularity in Pontianak City and on the international stage. Kusmindari Triwati's high dedication is reflected in her life and extraordinary achievements in preserving and developing traditional dance in Pontianak City.

## 1. Analysis

This analysis stage was carried out by interview and observation on March 1, 2023, at the Performing Arts Education Study Program at Tanjungpura University for students. Interviews were conducted with students and lecturers to find out the various kinds of teaching materials and learning media used to recognize and appreciate an artist figure from Pontianak City. Students and lecturers conveyed that there was no teaching material packaged in the form of documentary video media, they had only seen an artist's biography from books and theses that had been written by students who had graduated from the performing arts education program at FKIP Tanjungpura University before. Researchers decided to choose Kusmindari Triwati as a dance figure to be covered in the documentary video because researchers have found in previous research and observations and interviews with her that she has various achievements in the field of dance that are worthy of being a figure in a documentary video.

## 2. Design

The design or media planning stage is the stage carried out after analysis. At this stage, the researcher determines the media to be developed based on the results of the analysis of student needs. At this stage, researchers create a storyboard that contains the design of the video scenes and the flow that will be carried out in making the documentary video. Researchers made various questions for the actors, namely Kusmindari Triwati, students and administrators of Andari studio, as well as parents of students who would later fill in parts of the documentary video. Researchers and members carried out the documentary video design process together and wrote down information in the form of shooting data containing the time of shooting, location, and what scenes would be taken. In the next process, the researcher looks for visual potentials that can and cannot be used later in filling the documentary video scene before it becomes a documentary video scenario script that will be used during shooting. At this stage, the director will know the shots that have not been and are likely to be used in the scene or search for footage of documentation or direct shooting in the field.



Figure 1. Documentary video scripting (Oktariani, 2024)



### 3. Development

At this stage, researchers made Kusmindari Triwati's documentary video in accordance with what had been prepared at the design stage. The production stage is carried out by shooting, editing to finishing the first stage before being reviewed by media experts, material and respondents. The composition of the Kusmindari Triwati documentary video as a dance figure in Pontianak City is:

Title of the documentary video	Kusmindari Triwati as a Dance Figure in Pontianak City
Duration	60 minutes
Years	2024
Sutradara	Dwi Oktariani
Producer	Nurmila Sari Djau
In charge of shooting	Andri Panansang

The shooting stage was carried out for 2 months, by visiting Kusmindari Triwati's residence and Sanggar Andari with the aim of presenting realistic frames based on Kusmindari Triwati's daily life. During that time, researchers and the team collected various kinds of information, and prepared the quality of information that would be displayed in the documentary video. After the shooting stage, until the editing process has been completed, the next stage is to get the results of the media and material validation test by experts. Researchers provide research questionnaire sheets that can be filled in by media experts and material experts. The results obtained during the first material validation test showed a percentage of 78% and after revision showed a percentage of 100% from the assessment of the format, content and language used in the documentary video. While the first media validation test showed a percentage of 80% while after revision showed 98% of the results of the assessment of simplicity, integration, emphasis, balance and form contained in the documentary video produced by the researcher. Through the validation test and the percentage shown, it can be concluded that the media is valid and very feasible to use for students of the Performing Arts Education study program at FKIP Tanjungpura University in the Art Appreciation course.



Figure 2. Filming Process at Sanggar Andari (Oktariani, 2024)

At the revision stage media experts, Rondi asked to better proportion the written text to the appearance of sound so that it is more balanced. At the revision stage by material experts, Regaria wrote that additional excerpts were reproduced regarding the works of achievement that Kusmindari Triwati had obtained as well as her experience in processing her creative ideas for dance works. This was carried out by researchers and the revised results were provided to material and media experts.

### 4. Implementation

The implementation stage was carried out by researchers to apply or test the documentary video Kusmindari Triwati as a Dance Figure in Pontianak City with students taking art appreciation courses in the Performing Arts Education Study Program, FKIP, Tanjungpura University. This product has been validated by material experts, namely Regaria Tindarika, and media experts,

namely Rondi. Students are given a documentary video in class and watched together and given a video link so students can watch it again independently. In the implementation process, researchers saw the results of observations of student learning activities with a percentage of 85% and reviewed student learning outcomes data and questionnaires distributed to students resulting in a figure of 88%. It can be interpreted that the media is effectively used to provide information and teaching materials about artistic figures originating from the area where they live, namely West Kalimantan.



Figure 3. Documentary Video of Kusmindari Triwati as a Dance Figure in Pontianak City  
(Panansang, 2024)

From the ease of understanding the flow of the documentary video, the content, colors, and proportions of the images displayed in the video make students understand the contents of the biography of Kusmindari Triwati's life as a dance figure in Pontianak City. Achievements and their life journey in the arts make students more inspired and motivated. This was obtained from the results of a questionnaire that 90% of students felt motivated to continue to be active in the arts after studying. Documentary videos are included in the very good category and are suitable for use as learning media not only for the Performing Arts Education study program, at FKIP Tanjungpura University but also widely. This media can bridge the community to find out the profile of dance artists in Pontianak City and take part in preserving cultures based on audio-visual technology.

## 5. Evaluation

The evaluation stage in the development of the documentary video Kusmindari Triwati as a dance figure in Pontianak City as teaching material for students of the Performing Arts Education Study Program, FKIP, Tanjungpura University was carried out from the analysis stage to the implementation and effectiveness of the media. Additional things contained in the process of making documentary videos are used as references for researchers to make various subsequent documentary videos. The products produced in this research are included in the effective category for application to students. The content of the material presented regarding the biography of a dance figure has been packaged completely by presenting the original figure appointed as well as various opinions from the supporting community.

## CONCLUSION

This research aims to present the results of developing a teaching material in the form of a documentary video of Kusmindari Triwati as a Dance Figure in Pontianak City which can be used by students of the Performing Arts Education Study Program, FKIP, Tanjungpura University. This work is a collaborative work between the researcher as the creator and Kusmindari Triwati as the main resource person, we negotiated and packaged various things so that this 60-minute video can be enjoyed as learning teaching material.

This media was created according to the needs of students taking art appreciation courses so that they understand the material of artistic figures from West Kalimantan with various achievements and long journeys in preserving arts with West Kalimantan culture. This media is said to be suitable for use by material and media experts as well as user respondents, namely students themselves. Students and the public can be more inspired to innovate in developing various forms of teaching materials that can be used in the learning process.

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