



Article Title: The Creation (Creative Process) (Cambria 16 pt, Bold, Capitalize Each Word, Single Spacing, Align Left)

¹*First Author*, ²*Second Author*, and ³*Third Author* (Cambria 11 pt, Bold, Italic)

¹*Program Study Name, Department, Faculty Name of University/Institution* (Cambria 9 pt, Italic)

²*Program Study Name, Department, Faculty Name of University/Institution* (Cambria 9 pt, Italic)

³*Program Study Name, Department, Faculty Name of University/Institution* (Cambria 9 pt, Italic)

**Corresponding Author*

Email: correspondingauthor@mail.ac.id

ABSTRACT

Title not exceeding 15 words. The title is written in Cambria size 16 pt., with initial capitalization of each word and bold. Below the title, the authors' names are written in the order of the first author, second author, third author, and so on. If the authors are from different institutions, assign superscript numbers (example: ¹Budi Wijaya), and provide the corresponding institution information below the author's name, such as: Program Study or Department name, Faculty name, University or Institution name. Behind the corresponding author, indicate with an asterisk (example: Budi Wijaya*), and at the bottom, provide the corresponding author's email address (Only the email of the corresponding author). The abstract is written in English, with a range of 150 to 250 words. The abstract provides a brief explanation of the background of the creative process or artwork creation, the objectives and benefits or contributions of the artwork creation, the foundation of creation or the approach or theory used, the creation methods employed, the results of the artwork, and the presentation of the artwork. The abstract paragraph is written in left-right justification without indentation. Use Cambria font, lowercase, size 11 pt, and single spacing. Keywords should not exceed 5 keywords or phrases. Keywords or phrases are written in lowercase and separated by semicolons.

Keywords: keyword 1; keyword 2; keyword 3; keyword 4; keyword 5.

I. INTRODUCTION (CAMBRIA, UPPERCASE, Size 11 pt, Bold)

The introduction consists of the background of creation (an explanation of the subject, phenomena, facts, trends, themes, and/or variables mentioned in the title is essential), the objectives and benefits of the creation, as well as the type and form of artwork created. The introduction is presented in paragraph form (without numbering or subtitles).

The overall length of the article ranges from 3000 to 6000 words. The article is written in Cambria font, size 11 pt, with 1.15 spacing. The manuscript is written on A4 paper (210 mm x 297 mm), with margins set at 30 mm from the top, 30 mm from the left, 25 mm from the bottom, and 25 mm from the right. Paragraphs are justified without indentation. Spaces between paragraphs are indicated by a single line break.



The manuscript is written in scientific English. Source citations follow the latest edition of the APA (American Psychological Association) format, without footnotes. Citations are generated automatically using reference management software like Mendeley or similar applications. If there are notes, they can be written in endnote format at the end of the text. Words other than those in standard English are italicized.

II. NOVELTY OR INNOVATION (CAMBRIA, UPPERCASE, Size 11 pt, Bold)

Provide an exposition on the novelty of the created artwork. Novelty can refer to new or innovative elements introduced or presented in a work of art. This may include ideas, techniques, concepts, or approaches that have not been encountered or are rarely seen before in a specific artistic context. Novelty in art is often associated with innovation and the artist's ability to bring something fresh, original, or even experimental into their work. This can encompass the use of new media, technology, unexplored themes, or unique execution. In some contexts, novelty can also be seen as an effort to challenge existing norms or create new trends in the art world. Additionally, novelty can also take the form of innovation building upon previous works by other artists that have already existed.

III. ARTISTIC APPROACH OR CONCEPT (CAMBRIA, UPPERCASE, Size 11 pt, Bold)

Explain the approach to creation or the concept underlying the creation of the artwork. Elaborate on the central concept or theme that the artist aims to convey. Present the ideas or concepts intended to be implemented in the artwork. Also, describe any specific techniques or styles used. In this section, it can be explained whether there is an influence from a particular artist or art movement that inspired the creation of the artwork. Additionally, information about any hidden or symbolic messages and meanings intended to be conveyed through the created artwork can be added in this section.

In-text citations may be direct or indirect, but indirect citations are recommended. If an author's name consists of more than one word, it should begin with the last name. The presentation of the author's name in the text should be consistent with the author's name in the reference list.

Direct quotations should not exceed 3 (three) lines and should be integrated into the text and enclosed in quotation marks. Direct quotations exceeding 3 (three) lines should be presented in a new paragraph with single spacing, justified with a 10 mm left-right indentation, font size 11 pt, and enclosed in quotation marks, as follows:

“By contrast, Merleau-Ponty maintains that prior to any concept of the world, the body is engaged with it in a pre-logical encounter by which the subject comes to grips with objects as part of a wider system that constitutes the spatial and temporal environment. Because of this pre-cognitive multi-sensorial contact, the world has a unified appearance within the perceptual field. Among the most significant aspects of Merleau-Ponty’s elaboration of the bodily experience are his insistence on the primacy of the sense of touch, and his emphasis on the active, expressive body.” (Arnold, 2010: 36).



The author's name and year can be placed at the beginning of the quotation. The format for writing the author's name and year at the beginning of the quotation is as follows:

Arnold (2010: 36) states:

"By contrast, Merleau-Ponty maintains that prior to any concept of the world, the body is engaged with it in a pre-logical encounter by which the subject comes to grips with objects as part of a wider system that constitutes the spatial and temporal environment. Because of this pre-cognitive multi-sensorial contact, the world has a unified appearance within the perceptual field. Among the most significant aspects of Merleau-Ponty's elaboration of the bodily experience are his insistence on the primacy of the sense of touch, and his emphasis on the active, expressive body."

For citations referring to specific pages in the reference source, the citation should include the author's name_year and the page number referenced, such as: ... (Feldman, 1992: 37). For citations referring to multiple pages in the reference source, the format is: ... (Feldman, 1992: 37-39). If the citation refers to all the main ideas in the text from the reference source, it is sufficient to include the author's name and year, such as: ... (Feldman, 1992).

IV. CREATION METHOD (CAMBRIA, UPPERCASE, Size 11 pt, Bold)

In this section, the method employed in the creation is elucidated. The method is described by referencing the theory and its application to the undertaken creation. The creation method can be presented using a heading system, with the following sequence:

- 4.1.
- 4.2.
- 4.2.1.

V. WORK CREATION PROCESS (CAMBRIA, UPPERCASE, Size 11 pt, Bold)

Present the structured creation process (based on the method used), starting from the beginning until the completion of the work. The realization process of the work can be supported by illustrations, photos, and images. The realization process of the work can be presented using a heading system (similar to the Creation Method section).

VI. RESULTS AND DISCUSSION (CAMBRIA, UPPERCASE, Size 11 pt, Bold)

Present the creation results in the form of high-quality photos. If the created work is three-dimensional, it is advisable to present photos of the work from the front, side, back, and in a 3/4 perspective. Provide a review of the creation results in accordance with the planned theory, concept, ideas, and notions, starting with a description of the work and followed by an analysis.

If displaying tables, the placement of tables should be above or below the text, not in the middle of the text. Tables can be included in a format similar to Table 1 (using only 2 columns wide on the page). Not all lines are displayed, but only the table header and the last part of the



table. Tables are numbered using Latin numerals according to their appearance in the text. The Table title is placed above the table in a center-aligned format.

Table 1. How to Present Tables
(Cambria, Capitalize Each Word, Size 10 pt, table title not in bold)

No.	Column 1	Column 2	Column 3
1			
2			
3			

(Note: The contents of the table are written in Cambria, size 9 pt, justified, single spacing)

Images, photos, or illustrations should be placed at the top or bottom of the text (not in the middle of the text), with a 1 (one) space distance after the preceding paragraph. Images are presented after their reference in the text. Images are sequentially numbered using Latin numerals according to their appearance in the manuscript. The image title is placed below the image in a center-aligned format, and below the image title, the image source is provided.

Images should be sharp, and their size should be maximized within the available text columns. Images that have been published elsewhere must obtain written permission from the rightful owner. Images can be submitted in jpeg, tiff, svf, eps, or png formats and should be submitted separately from the article text.



Figure 1. "Golden Islands," Acrylic on Canvas, 120 x 80 cm, 2021
(Source: Rajudin, 2021)

VII. CONCLUSION (CAMBRIA, UPPERCASE, Size 11 pt, Bold)

The conclusion should be based on the formulation and objectives of the creation, referring to the creation results, but without repeating what has already been written in the Results and Discussion section.

Acknowledgements (if any) (Cambria, Capitalize Each Word, Size 11 pt, Bold)



Limited to professionals/experts who have assisted in the research/creation, including those who provided facility and financial support, as well as general support from the affiliated institution (Cambria, Size 11 pt).

References (Cambria, Capitalize Each Word, Size 11 pt, Bold)

References primarily come from the latest journal sources (80%), published within the last 15 years. The references listed in the bibliography are those that have been cited in the body of the article. Citation and bibliography writing are recommended to be done using the Mendeley application. The citation and bibliography format follows the APA (American Psychological Association) 6th style. The sources cited must come from articles published in accredited national or international journals and must include the DOI of the referenced article. Sources from other references such as books, theses, dissertations, or the web are not recommended. The bibliography is arranged alphabetically. (Cambria, Size 11 pt). Writing references as follows:

- Alamo, E., Minawati, R., Sulaiman, S., & Novalinda, S. (2020). Opera Batak Sisingamangaraja XII Episode Ugamo Malim Horja Bolon Na Parpudi: Usungan Tradisi dan Kontemporer. *Dance and Theatre Review: Journal of Dance, Theater, and Puppetry*, 3(2), 59. <https://doi.org/10.24821/dtr.v3i2.4418>.
- Cetinic, E., Lipic, T., & Grgic, S. (2018). Fine-tuning convolutional neural networks for fine art classification. *Expert Systems with Applications*, 114, 107-118. <https://doi.org/10.1016/j.eswa.2018.07.026>.
- Felix, J. (2012). The concept of art as an introduction to the lecture on Art History. *Humaniora*, 3(2), 614-621. <https://doi.org/10.21512/humaniora.v3i2.3405>.
- Rajudin, R., Miswar, M., & Muler, Y. Creation Methods Of Representational, Symbolic, And Abstract Forms (A Study Of Pure Art Creation In West Sumatra, Indonesia). *Gorga: Journal of Fine Arts*, 9 (2), 261-272. <https://doi.org/10.24114/gr.v9i2.19950>