

Article Info:

Published Date: 10 October 2023

*Corresponding Author: mohdn4491@uitm.edu.my

MURALS AS A TOURISM STRATEGY: A CASE STUDY OF TELUK INTAN, PERAK

Ruzamira Abdul Razak, Mohd Nafis Saad*, Siti Humaini Said Ahmad @ Syed Ahmad,
Rosmidahanim Razali, Hilal Mazlan

Center of Art and Design Studies, College of Creative Arts, Universiti Teknologi MARA,
Seri Iskandar, Perak, MALAYSIA

To cite this article (APA): Abdul Razak, R., Saad, M. N., Said Ahmad @ Syed Ahmad, S. H., Razali, R., & Mazlan, H. (2023). Murals as a Tourism Strategy: A Case Study of Teluk Intan, Perak. *KUPAS SENI*, 11(3), 48–56. <https://doi.org/10.37134/kupasseni.vol11.3.6.2023>

To link to this article: <https://doi.org/10.37134/kupasseni.vol11.3.6.2023>

ABSTRACT

The significance of murals in the realm of tourism cannot be overstated, as they possess remarkable artistic value and offer substantial potential. Murals, visual artworks showcased on walls or building surfaces, frequently capture the essence of a locale's culture, history, or identity. This research has been conducted with the objective of recognizing the potential of mural art in Teluk Intan, Perak, as a prominent icon in the realm of tourism art. Employing a qualitative research methodology, the study incorporates observation, interviews, and documentation as its primary investigative tools. This qualitative approach enables a more comprehensive understanding of the latent potential harbored within mural art, particularly within the mural compositions prevalent in Teluk Intan, Perak. The outcomes of this study underscore the multifaceted advantages of mural art, which extend to fostering economic prosperity, and societal advancement, and enhancing the global standing of the nation. Murals, by their very nature, hold the power to transform urban landscapes into vibrant canvases that narrate stories, celebrate heritage, and captivate the imagination of both tourists and locals alike.

Keywords: Mural, Tourism, Teluk Intan

INTRODUCTION

Art represents a manifestation of human creative expression that undergoes continuous evolution in response to the evolving dynamics of society. The function of art exhibits adaptability contingent upon the prevailing social, cultural, and technological contexts in which it resides. Art frequently assumes the role of a tool for individual self-expression, with artists creating works to encapsulate their personal experiences, emotions, and contemplations. The enduring relevance of the function of personal expression within the realm of art across history is attributed to artists' persistent quest to articulate their sentiments and establish a channel of communication with their audience. Furthermore, artists employ art as a conduit for the dissemination of social commentary, the critique of injustices, or the illumination of pivotal societal issues. This function of art remains malleable, evolving in response to the shifting social and political exigencies of different epochs (Mariati et al., 2021).

Historically, art had been predominantly perceived as a privilege accessible solely to an exclusive cohort, notably the nobility and elite echelons of society. Nevertheless, the emergence of public art has effectively dispelled the exclusivity historically associated with art. Murals, art installations, and interactive artworks are progressively becoming ubiquitous features within urban landscapes, parks, and other communal spaces. This phenomenon has democratized art, affording the

general populace the opportunity to directly engage with artistic expressions within their daily environments, thereby eliminating the requirement for tickets or restricted access (Wang et al., 2022).

The aesthetic allure of captivating murals serves as a potent draw for tourists. As corroborated by Rosli Mansor's report (2023), mural paintings have enjoyed longstanding status as tourist attractions. The influx of foreign tourists to such locales has experienced substantial augmentation since the inception of the pandemic phase. This substantiates the inclination of tourists to seek out destinations embellished with mural art, often utilizing them as picturesque backdrops for their self-portraits and other forms of visual documentation. This trend holds the potential to significantly augment the volume of tourists visiting these destinations. Furthermore, both outsiders and the local community stand to derive appreciation from the aesthetic beauty and nuanced messages conveyed by mural art, fostering meaningful interactions with these artistic compositions. In doing so, the opportunity arises for direct engagement with art, facilitating a profound connection with the creative works.

The genesis of this research emanates from a comprehensive visual historical study project that fostered collaboration with the University Service Response (USR). The primary objective of this endeavor is the creation of captivating mural artworks, a collaborative endeavor encompassing the Majlis Perbandaran Teluk Intan, private sector stakeholders, and the Department of Fine Arts, FSSR, UiTM Perak Branch. The research aspires to impart valuable insights pertaining to the heritage of Malaysia's agricultural industry, its services, and its developmental trajectory to a broader audience. This study assumes the role of a meticulously planned educational instrument, aimed at elucidating the sector's pivotal role within both the spheres of tourism and the economy. Furthermore, it serves as a catalyst for inspiring and shaping administrative policies and planning through the medium of mural art, which is characterized by profound and meaningful thematic elements. As articulated by Pangeran Paita Yunus (2020 p.3), artwork embodies symbolic content, thereby representing the expressive value inherent to the artist and appreciated by the audience in terms of its multifaceted functions. Consequently, a dynamic interchange unfolds between the artwork and its audience, wherein the art produced by an artist encapsulates a myriad of values, encompassing aspects such as beauty and education.

In light of the foregoing, it becomes palpably evident that art, encompassing mural art, functions as a communicative medium harnessed by artists to convey information to the general public or viewers. Each artwork germinates from a synthesis of ideas, thoughts, emotions, and lived experiences, ultimately manifesting itself through symbolic representations adorning its surface. Each conveyed symbol serves a distinct function, constituting a conduit for the transmission of messages and the dissemination of meaning.

LITERATURE REVIEW

The murals along the River of Life in Kuala Lumpur are a big tourist draw. At night, the river lights up with beautiful blue lights, and in the morning, colourful murals along Persiaran RoL catch people's attention. These murals show scenes from Kuala Lumpur's history, including colonial-era trading, fishermen, and people enjoying the river surrounded by nature. Tourists and locals love taking photos in front of these murals, making it a popular spot. The River of Life project aimed to make the waterfront more appealing, and it's now considered one of the world's top waterfront destinations (Jarod Lim, 2023).

In Seremban, Negeri Sembilan, a new tourist attraction called Lorong Seni Seremban, or Seremban Art Lane, has emerged, spanning 250 meters from Jalan Dato Sheikh Ahmad to 'Benteng Walk.' It features over 30 captivating mural paintings, created by six local artists, showcasing various styles like graffiti and heritage art. The project, initiated in August and set to conclude in November, received RM500,000 in funding from the Negeri Sembilan State Government. The lane not only offers a picturesque backdrop for photography enthusiasts but also serves as a practical shortcut, encouraging pedestrian activities and promoting a more eco-friendly and tourist-friendly city. Visitors are drawn to its charm, likening it to renowned art lanes in Melaka and Penang (Bernama, 2021).

In Tamparuli, Sabah, the ethnic Sabah-themed mural paintings along the pillars of Tamparuli Town's Suspension Bridge are adding value to this small district and attracting tourists. The Minister of Rural Development for Sabah, Datuk Jahid Jahim, noted that these murals will give a fresh identity to

the area and enhance its appeal to visitors, particularly those en route to Kinabalu Park in Kundasang. Jahid, who is also the Assemblyman for Tamparuli, explained that the idea for these murals came about after discussions with teachers, village chiefs, and parent-teacher association members who all agreed on the need for a landmark for Tamparuli. These murals depict the cultural motifs of various ethnic groups in Tamparuli, such as the Dusun, Bajau, Chinese, Lotud, and others. The project aims to not only beautify the area but also stimulate the local economy by attracting tourists and creating job and business opportunities. Jahid hopes that post-pandemic, with the influx of tourists, the local economy will experience growth and prosperity (Sabah Media, 2021).

In an effort to revitalize tourism activities in Tapah, the Tapah District Council (MDT) has initiated a 3D mural and Fun Map Batang Padang project, aiming to attract more visitors from both within and outside Malaysia to Tapah. This project, funded with RM80,000 from Tourism Perak, involves creating mural paintings on 17 shop premises along Federal Highway 1, covering an area of 4,000 square meters. The murals depict Tapah's uniqueness and history, featuring elements like Tapah fish, Sabung Ayam (Pak Kaduk's history), guava, stink beans, Lata Kinjang, Fun Map Batang Padang, and more. Additionally, the Fun Map Batang Padang serves as informative material highlighting tourist attractions in the Batang Padang district and accommodations. This project also breathes life into previously neglected but safe and strategic building alleys. MDT, in collaboration with the Bumiputera Tourism Entrepreneurs Association of Perak, suggests hosting an Art Night Bazaar in the same alleys every Saturday and Sunday evening, providing opportunities for young entrepreneurs to showcase and sell their products. Furthermore, Datuk Nolee Ashilin Mohammed Radzi, Chairman of the Perak State Housing, Local Government, and Tourism Committee, hopes that the Tapah Street Arts Mural project will revive Tapah as a new attraction for visitors and tourists to explore, not only within Malaysia but also on an international scale (Malaysia Aktif, 2022).

METHODOLOGY

The study conducted employs qualitative research. According to Aditya Dwi Candra (2016), qualitative research aims to highlight the situational approach of events that occur during the study and the results of information obtained from the Teluk Intan mural. This art study differs significantly from other qualitative studies in that it focuses on several aspects, including deep sensitivity and a high appreciation of the context of the mural being examined. In this case, the researcher can obtain data related to the Teluk Intan mural through observations and interviews to truly feel the impact of the artwork, rather than relying solely on documentation. The qualitative methods used in this study include observation, interviews, and documentation. By employing qualitative research, the researcher gains a more in-depth understanding of the use of icons within the mural. Other data collection methods in this study include sourcing information from various documents such as catalogs, books, and digital data on the Internet. Additionally, the researcher obtained data directly at the mural site during interviews with the mural artist. The data collection techniques used encompass videography, photography, and real-time field notes.

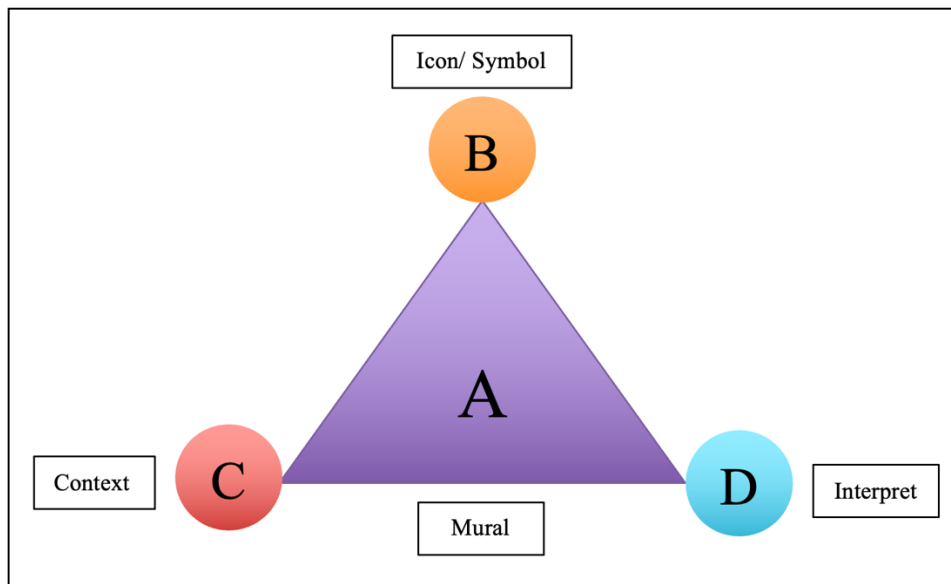


Figure 1. Conceptual Framework

Based on the conceptual framework shown in *Figure 1*, (a) the mural is objective concerning events related in the context of visual art; the mural is the focus of the study. Furthermore, (b) the icon/symbol located above the corner of the triangle is a visible expression in the visual artwork and serves as a link that supports the understanding of meaning in part (d). The meaning or meaning contained behind the existence of symbols in the context of fine art can only be interpreted based on the context (c). Therefore, through a certain context, something that makes sense or meaning can be interpreted. In conclusion, symbols, contexts, and meanings can be identified, described, and interpreted when all three are interconnected as indicated by arrows and lines pointing in opposite directions.

Analysis and Discussion



Figure 2. The design was created using the Procreate App before being painted on the wall.
(Source: Design by Muhamad Azim Mohd Rodi, 2022)

The mural design above is the work of Mohd Azim Rodi, an alumnus of the Fine Arts Program at the College of Creative Arts, UiTM Perak Branch. In selecting the mural design, he embraced the concept of Pop Art, which is fresh and innovative. According to Rifat (2022), Pop Art has been a prominent art movement since the 1950s in the Western world, known for its rejection of modernist concepts. Pop Art is widely used in popular media such as comics, advertising, and branding. Originating from British and American artists, Pop Art is now recognized worldwide as a reflection of modern life. Besides its eye-catching and pop culture elements, Pop Art is known for using technology and mechanization in its artistic creations. This is because, at the height of its popularity, Pop Art was often used in commercial products, requiring mass media production at a low cost. Advances in printing technology and digitization have propelled the presence of Pop Art in art culture, and today, digital media technology and image manipulation are suitable platforms for Pop Art (Ni Ketut & Dinar, 2022).

This concept provides a more contemporary approach to understanding and appreciating mural art. In an effort to create an engaging artwork that reflects the spirit of Teluk Intan, including the appreciation of historic buildings and the preservation of economic heritage, the mural designer meticulously and sensitively incorporated several images that specifically represent the uniqueness and identity of Teluk Intan. One crucial element included in this mural is the bird, the stork. With its grace and captivating appearance, it symbolizes the beauty and balance found in Teluk Intan. Pulau Bangau,

spanning 14.3 hectares, was chosen due to its strategic location in the middle of the Perak River. This island formed only 15 years ago due to river erosion and sand deposition. According to Muhammad Sahril Mustafa, a former teacher and tour guide on the island, it has become a stopover point for storks and migratory birds since then. Typically, migratory birds would stop there between November and December. Factors like location, climate, and food sources influence bird migration. However, there has been a change this year, as some migratory bird species have begun breeding on the island. Despite being larger than local birds, migratory and local birds coexist harmoniously without feeling threatened. Currently, migratory birds from India, Vietnam, and Thailand have begun arriving at Pulau Bangau (Media Baharu, 2023).

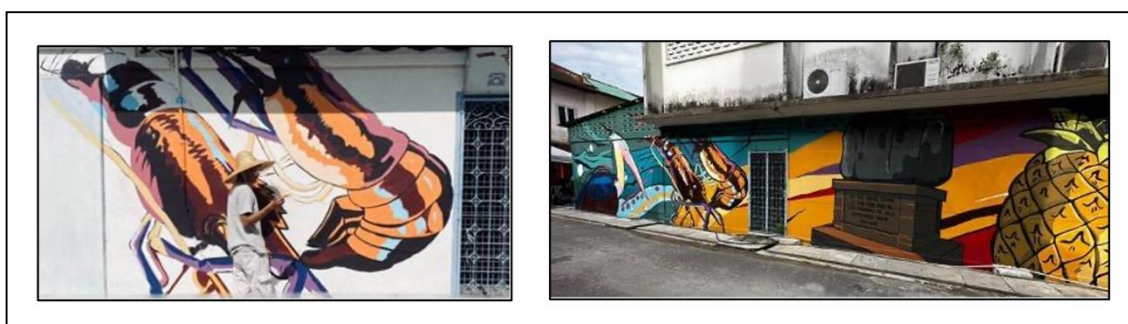


Figure 3. The mural design that has been painted on the wall
(Source: Ruzamira Abdul Razak, 2022)

Additionally, the blue-clawed freshwater prawn, renowned for its exclusivity and popularity in the region, serves as a symbol of the natural wealth and uniqueness of Teluk Intan. This is because the blue-clawed freshwater prawn is a significant economic resource for the local population of Teluk Intan, indirectly contributing to the food industry (Ain Safre Bidin, 2022). Meanwhile, the use of the image of the Tenggek Stone in the mural, located at the intersection leading into the town of Teluk Intan, is meant to elevate the visibility of a landmark that often receives less attention and recognition compared to the Leaning Tower, which has become an iconic symbol of Teluk Intan. The *Batu Tenggek* serves as a memorial to honor the soldiers of the British Army who sacrificed their lives during World War II, with the inscriptions on the monument leaving a poignant message for present generations, "At The Going Down Of The Sun And In The Morning We Will Remember Them 1914-1918, 1939-1945" The Tenggek Stone stands as a significant marker and reference point in the historical and cultural map of Teluk Intan. Through this mural, the *Batu Tenggek* becomes a symbol of the stability and enduring history of the area.



Figure 4. The result of the mural design that has been painted on the wall.
(Source: Ruzamira Abdul Razak, 2022)

Furthermore, pineapples and coconuts are also featured in this mural to represent the agricultural abundance and prosperity in Teluk Intan. Both of these fruits reflect the region's bountiful natural resources and convey a sense of luxury and fertility in the area. Lastly, the depiction of a fishing boat in Teluk Intan adds a significant dimension to the coastal life and the community's relationship with the sea. Fishing boats symbolize the importance of traditional livelihoods that are still preserved and integral to the lives of the local people. By bringing these visuals together in one mural, it becomes a stunning work of art that ignites local pride and spirit. It portrays the natural richness, cultural heritage, and human interaction with the environment in Teluk Intan. This mural serves as a powerful visual statement, showcasing the splendor, uniqueness, and pride of the region's identity. According to Freddy H. Istanto (2004) in an article titled "*Gambar sebagai Alat Komunikasi Visual*" images are a highly effective method of communication compared to text. The nature of images or visuals themselves has the ability to provide more detailed explanations, allowing for a deeper interpretation of a work of art. Most visual artists convey their ideas through the use of images. Therefore, to some extent, images can provide an understanding and convey information to the general audience about the content and meaning being conveyed (Helmi et al., 2021).



Figure 5. The materials used in making the mural are wall acrylic paint.
(Source: Ruzamira Abdul Razak, 2022)

In the effort to create a stunning mural, various materials are used to produce beautiful and long-lasting works of art. Each of these materials plays a crucial role in bringing the mural to life and creating an engaging visual experience for viewers. One of the primary materials used is paint. In the process of mural creation, acrylic paint is often the top choice. This paint material boasts rich and durable pigments, enabling artists to create vibrant and attention-grabbing colors. By using paint, whether through brushwork, paint rollers, or spray paint, artists can apply it smoothly, achieving the desired effects in the mural. Additionally, another essential material in mural creation is primer or base coat. Primer is used to prepare the wall surface before applying the main paint. It helps enhance the adhesion of paint and ensures that it adheres well to the wall surface. Besides paint, another material used in mural creation is solvent or medium. The solvent is used to thin or dilute the paint for easier application or to create specific effects in the mural. On the other hand, the medium is used to alter the paint's properties, such as changing its gloss or shine, increasing its durability, or creating unique textures. All of these materials and tools work together to create a stunning mural, bringing life and beauty to the artwork. In combination with the artist's skill, the use of the right materials helps achieve a captivating and mesmerizing final result for the audience. (Farrah et al., 2020)



Figure 6. The process of making a mural
(Source: Ruzamira Abdul Razak, 2022)

From November 20th to 27th, 2022, students from the 3rd and 4th semesters of Fine Arts Studies at the College of Creative Arts, UiTM Perak Branch, accompanied lecturers to the mural site in Teluk Intan to commence meticulously planned mural activities. Each day, a set schedule was diligently followed. Students arrived at the mural site at 7:30 in the morning, together with the lecturers who led and guided them throughout this process. At 8:00 a.m., students registered and then enjoyed a provided breakfast. By 8:30 a.m., lecturers and students were ready to start painting the mural on the prepared wall at the site. They worked together with great enthusiasm to create captivating artworks. This process continued until noon, when they broke for lunch and performed the midday prayers. After a beneficial break, at 2:00 p.m., they returned to the mural site to continue painting. There, they engaged themselves in the painting process with dedication, depicting artworks that reflected the identity and uniqueness of Teluk Intan. At 5:00 p.m., it was time for a break and the Asr prayer. They used this time to enjoy an evening snack, perform their prayers, and prepare to return to the provided accommodation. With this schedule, students had a clear and organized structure for carrying out mural activities in Teluk Intan. Students took this opportunity to delve deeper into mural art, enrich their knowledge, and develop their artistic skills. These mural activities also served as a platform to strengthen the bonds between students and lecturers, share ideas, and work as a team to achieve outstanding artistic success.



Figure 7. The process of making a mural
(Source: Ruzamira Abdul Razak, 2022)

As a contractor entrusted by the Majlis Perbandaran Teluk Intan (MPTI), HB Sawit Enterprise carried out the foundational work before the arrival of the team from Universiti Teknologi MARA (UiTM) to ensure the smooth execution of the project. Their commitment extended not only to foundational work but also to providing the necessary equipment and tools. HB Sawit Enterprise took responsibility for providing various equipment such as scaffolding, staging, skylift, ladders, and tents, as well as water and electrical sources. These tools were essential for carrying out the project efficiently and with a high level of safety. They ensured that the UiTM team had access to these tools to perform their tasks smoothly and effectively. In addition to meeting the physical project requirements, HB Sawit Enterprise also placed significant emphasis on safety. They took necessary precautions to ensure the safety of the students using the staging by requiring them to wear safety harnesses. This demonstrated

their prioritization of safety and well-being for everyone involved in this project. With HB Sawit Enterprise's meticulous efforts and preparations, the project was executed smoothly and successfully. Their cooperation and attention to foundational work, equipment provision, and safety instilled confidence in the UiTM team to carry out their tasks effectively and deliver satisfying results.

CONCLUSION



Figure 8. The members involved in making a mural
(Source: Ruzamira Abdul Razak, 2022)

Murals hold significant importance in various aspects of our lives. As artworks displayed in public spaces, murals have a broad and diverse impact. They provide visual beauty and enrich their surroundings. By using bright colors, captivating compositions, and creative designs, murals breathe new life into previously empty and dreary building walls and public spaces. These murals can create a pleasant and captivating atmosphere, transforming the environment into a more vibrant and inspiring one for those who see them (Moath & Yu 2022).

Additionally, murals play a role in strengthening the cultural identity of a region or community. Through images depicting cultural heritage, local traditions, or important figures, murals visually express a place's identity and history. They reflect the richness and uniqueness of local culture, instilling pride and a sense of ownership among the local population and introducing cultural heritage to visitors from outside the region. Furthermore, murals play a crucial role in conveying messages and driving social change. They can be a powerful medium for conveying messages or raising awareness about various social issues, inspiring and educating communities about important matters, and encouraging positive change and action. Additionally, murals have significant economic effects, as attractive murals often draw tourists. Murals become destinations for tourists interested in seeing creative and unique street art. Lastly, murals provide opportunities for local artists to express their creativity and enhance their visibility. Murals serve as a platform for artists to showcase their work in public spaces that can be enjoyed by the general public (Gnana & Rajendran, 2023).

ACKNOWLEDGEMENT

This paper and the research behind it would not have been possible without the exceptional support of the HB Sawit Enterprise and Majlis Perbandaran Teluk Intan for funding under the Industry Grant (100-TNCPI/PRI 16/6/2 (087/2022)). In completing this writing, I would like to express my deep appreciation to Dr. Azian Tahir for her guidance, support, and valuable advice throughout the writing process. Thank you for your dedication and patience in assisting me in achieving the goals of this writing. We thank

our colleagues who provided insight and expertise that greatly assisted the research, although they may not agree with all the interpretations/conclusions of this paper. We thank Dr. Ishak Ramli for sharing his pearls of wisdom with us during this research greatly improving the manuscript. We are also immensely grateful for the insightful comments offered by our anonymous peers. The generosity and expertise of one and all have improved this study in innumerable ways and saved us from many errors; those that inevitably remain are entirely our responsibility.

REFERENCES

- Ahmad Razali, R. M. (2023, March 20). Tourists are disappointed, the mural art is fading and abandoned. *Ipo Echo*. Retrieved from <https://www.ipoecho.com.my/2023/03/20/tourists-are-disappointed-the-mural-art-is-fading-and-abandoned/>
- Bernamea, (2021, November 6). Lorong Seni Seremban tarikan terbaharu pelancong ke Negeri Sembilan Retrieved from <https://www.astroawani.com/berita-malaysia/lorong-seni-seremban-tarikan-terbaharu-pelancong-ke-negeri-sembilan-329384>
- Huan, W., Li, L., Qing, L., Junyu, D., & Huiming, S. (2022). A Global Uniform and Local Continuity Repair Method for Murals Inpainting. *Journal of Hunan University (Natural Sciences)* 49-6. doi: 10.16339/j.cnki.hdxzbkb.2022292
- Istanto, Freddy,(2004). Gambar Sebagai Alat Komunikasi Visual. Nirmana Vol. 2, No. 1, Januari 2000: 23- 35
- Jaradat, M. A.&Miaomiao, Y. (2022). The Impact of Digital Technology on Contemporary Mural Art. *International Journal of Scientific Development and Research (IJS DR)*. 7-10. Retrieved from https://www.researchgate.net/publication/365604589_The_Impact_of_Digital_Technology_on_Contemporary_Mural_Art
- Kusumaningrum, N. K. V., & Pramesti, D. S. (2022). Pembuatan Mural Pada Daya Tarik Wisataair Terjun Gembengan Desa Wisata Bongan, Tabanan-Bali. *Jurnal Bina Cipta*. 1-2.
- Lim, J. (2023, August 7). Reflections of yesterday KL. *The Star*. Retrieved from <https://www.thestar.com.my/metro/metro-news/2023/08/07/reflections-of-yesteryear-kl>
- Malaysia Aktif. (2022, January 23). Lukisan Mural Tarikan Baharu Aktiviti Pelancongan di Batang Padang. Retrieved from <https://malaysiaaktif.my/2022/01/lukisan-mural-tarikan-baharu-aktiviti-pelancongan-di-batang-padang/>
- Mariati., Andreas., Verensian, V., & Gunawan, A. A. (2021). Seni Mural Berkonsep Warisan Budayaindonesia-Hindia Belanda Sebagai Elemen Estetikahome Office Rumah8jkt. *Serina II UNITAR 2021*.
- Media Baharu. (2023, May 13). Pulau Bangau, Lokasi Tumpuan burung hijrah. *Semasa*. Retrieved from <https://berita.rtm.gov.my/~berita/index.php/semasa/63397-pulau-bangau-lokasi-tumpuan-burung-hijrah>
- Muhammad,R,A.,(2022). Peniruan Gaya *Pop Art* dengan Teknik Pengolahan Citra. [https://informatika.stei.itb.ac.id/~rinaldi.munir/Citra/2022-2023/Makalah/Makalah-IF4073-Citra-Sem1-2022%20\(38\).pdf](https://informatika.stei.itb.ac.id/~rinaldi.munir/Citra/2022-2023/Makalah/Makalah-IF4073-Citra-Sem1-2022%20(38).pdf)
- Saari, F. A., Daeng, J. D. H., Nawi, M. N. A., & Nasirin, A. (2020). Lukisan Mural Sebagai Daya Tarikan Pelancongan Warisan: Kesan Terhadap Komuniti Setempat Di Kota Bharu, Kelantan. *Ikatan Ahli Arkeologi Malaysia*. 33-Isu Khas
- Sabah Media. (2021, August 14). Lukisan Mural Jambatan Tamparuli Bakal Jadi Tarikan Pelancong Luar. Retrieved from <https://sabahmedia.com/2021/08/14/lukisan-mural-jambatan-tamparuli-bakal-jadi-tarikan-pelancong-luar/>
- Sooriyan, K. G.& Rajendran, J. (2023) Role of Mural Painting in the Socio-Economic Development. *International Journal of Creative Research Thoughts*, 11-3.
- Yunus, P. P., (2020). Komunikasi Ekspresif Estetik Karya Seni. *Journal of Media and Communication Science*. Vol. 3 No. 2. Retrieved from <https://doi.org/10.29303/jcommsci.v3i2.77>
- Zuhdi, H., Indrawati, L., & Wisesa, A. M. (2021). Identifikasi Aspek Positif Mural Dalam Film Dokumenter: *Jogja Berhati Mural*. *Journal of Art, Design, Art Education & Culture Studies*, 6-2.