

PRESERVATION AND VALUES OF SAPE SONOK'S PERFORMING ART TRADITION AS A CREATIVE CULTURE INDUSTRY

Jamilatul Hasana¹, Suryo Tri Saksono², Ulvia Ika Surya, Fatimatus Zahroh

Sastra Inggris, Fakultas Ilmu Sosial dan Ilmu Budaya, Universitas Trunojoyo Madura
Jl. Raya Telangl, Bangkalan, 69162

e-mail : jamilatulhasanautm@gmail.com¹, suryo.saksono@trunojoyo.ac.id²

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Abstract: "Sape Sonok" Tradition rely on obedience, the aesthetics of the cow in walking, climbing wooden steps, and discipline. The purpose of this study is to find out how the Madurese people interpret Sape Sonok as part of their life and its relationship with the tourism industry. In order to answer these questions, this study will be carried out by applying ethnographic methods, especially Developmental Research Sequence. The use of this method is based on considerations that will be studied are cultural issues, especially traditional arts, in relation to the tourism industry. This study is included in qualitative research. Sape Sonok is a performing art that has been going on for decades. Sape Sonok cultural tourism can be applied starting from the Sape Sonok village to the landmark "image of the Madura region through the Sonok cattle performing arts tour package, which offers a variety of performing arts and creative economy.

Keywords: Sape Sonok, Madura, art, tourism

Abstrak: Tradisi "Sape Sonok" mengandalkan ketaatan, estetika sapi dalam berjalan, menaiki tangga kayu, dan disiplin. Tujuan dari penelitian ini adalah untuk mengetahui bagaimana orang Madura menafsirkan Sape Sonok sebagai bagian dari kehidupan mereka dan hubungannya dengan industri pariwisata. Untuk menjawab pertanyaan-pertanyaan ini, penelitian ini akan dilakukan dengan menerapkan metode etnografi, terutama Developmental Research Sequence (Spradley, 1997: 57). Penggunaan metode ini didasarkan pada pertimbangan yang akan dipelajari adalah masalah budaya, terutama seni tradisional, dalam kaitannya dengan industri pariwisata. Penelitian ini termasuk dalam penelitian kualitatif. Sape Sonok adalah seni pertunjukan yang telah berlangsung selama beberapa dekade. Wisata budaya Sape Sonok dapat diterapkan mulai dari desa Sape Sonok hingga landmark "citra wilayah Madura melalui paket wisata seni pertunjukan ternak Sonok, yang menawarkan berbagai seni pertunjukan dan ekonomi kreatif.

Kata kunci: Sape Sonok, Madura, kesenian, pariwisata

1. Introduction

Besides Kerapan Sape, a tradition that began to develop in Madura is "Sape Sonok". Different with Kerapan Sape which relies on the speed of cows in running, the "Sape Sonok" Tradition rely on obedience, the aesthetics of the cow in walking, climbing wooden steps, and discipline. Another difference, if the Kerapan Sape use bulls, "Sape Sonok" uses female cows. Female cows are usually used to plow fields or fields, used by the Madurese generally for the Sape Sonok Contest. The Sape Sonok Contest is used as a regional cultural asset, which in the end can also become a national and even foreign tourism commodity. However, these two traditions, apart from functioning as a vehicle for the arts and tourism elements, also increase the selling price of cattle (Avilés Ochoa & Canizalez Ramírez, 2018).

As with today's fashion shows for humans, the participants chosen to be exhibited are quality cows that have been chosen well. The criteria that are taken into consideration based on their physical appearance include weight, body smoothness, and cleanliness. These beauty characteristics are usually seen from their long, fat body shape, and have reddish fur. Cows that are included in this festival must be of the female breed. Not haphazardly, the cows that will be included in this competition will be bathed with a special shampoo so that their fur is shiny. Not to forget, the selection of feed was done carefully in order to get the ideal physical shape (Tzanidaki & Reynolds, 2011).

Sape Sono events are mostly held in the Sumenep and Pamekasan districts. In Sumenep itself, the implementation is mostly held in Lentang District. At the annual Madura Sheen Festival, this one event became one of the most interesting performances in the eyes of tourists besides the bull race. Sonok cattle also have their own historical stories, starting with the habits of farmers in Pamekasan Regency in caring for their cattle. Every afternoon the female cows are bathed after which they are roped on wooden poles and then lined up neatly (Angela & Anastasia Geraldine Tantry Senak2, 2019).

Apparently, this is a fad of the farmers to make a selection of the prettiest, smoothest and best cows. Gradually, even these small contests developed into village, sub-district and district level contests and since then the cows participating in the contest were called Sape Sonok. In this Sape Sonok contest, female cows are used because bulls are mostly used in Kerapan Sape. If initially the Sape Sonok contest was only judged from a physical point of view, with the passage of time there was a change in the assessment. In addition to the physical aspect, this pair of female cows will also be judged on the appearance of the accessories used and their compatibility (Becuț, 2016).

Not much different from Kerapan Sape, apparently the content of Sape Sonok is a place to show off prestige between participants. The winner of the Sape Sonok contest is also not inferior to Kerapan Sape with an inflated selling price. Sonok cattle prices can reach hundreds of millions and can be even more expensive depending on the level of quality. So don't be surprised if Sape Sonok are also called elite cattle in Madura because of the hundreds of millions of selling prices. In terms of daily maintenance, it seems that the Sape Sonok is not much different from the Kerapan Sape. To be able to produce the best pair of Sape Sonok, it takes patience, time and of course a lot of money.

Before being able to appear in the Sape Sonok contest, the cows have been trained since the age of 3 years with special treatment and the best nutrition. Once a week the cows are routinely given herbal medicine which has been mixed with about 15 eggs. You can just imagine that besides being beautiful, a pair of Sape Sonok are also strong. In addition, there are other special treatments that these cows get, they are bathed with shampoo and soap. No half-hearted cow owners also often bring in a veterinarian every 3 months to check the health of their cows. Not only that, it turns out that the accessories used in the Sape Sonok contest can cost hundreds of thousands. There is no doubt that Madura Island saves millions of beauty and exoticism of an island. Let's visit Madura Island, discover firsthand its natural beauty, the friendliness of the people and the strong sense of spiritualism (Zimmermann & Mangelsdorf, 2020).

Traditional art, which is one of the Madurese culture, has begun to be threatened by the presence of information technology. Traditional art performances, which are essentially entertainment facilities, have been marginalized. This is because the organization of traditional art performances must involve many people, thus requiring a large amount of money (Angela & Anastasia Geraldine Tantry Senak2, 2019). This issue is in contrast to entertainment that utilizes Information Technology hardware, which makes the world borderless. Information technology allows a person to meet their needs including entertainment simply easily. Entertainment penetrates life through television screens, entertainment shows from the weighty ones to those that just sell gossip such as infotainment have infiltrated homes and invaded life for 24 hours. As a result, traditional art performances, which in this country have a long history, begin to rise and fall, neither live nor die. It is realized that the life and death of traditional art is strongly influenced by external factors, such as changes in political and economic situations which lead to changes in the tastes of the art connoisseur (Sudarsono, 2002:1).

The tourism industry then seemed to be the savior of the existence of traditional arts from extinction. The tourism industry is able to "sell" traditional art as a tourist attraction, so that traditional art can survive the onslaught of modern entertainment. However, economically the lives of traditional art artists have not improved in line with the development of the tourism industry. In other words, the existence of the tourism industry only gives an injection to traditional arts to just survive, and must be willing to be dwarfed, for the sake of the presence of tourists (Ammar Abdelkarim Alobiedat, 2018).

The purpose of this study is to find out how the Madurese people interpret Sape Sonok as part of their life and its relationship with the tourism industry. In order to answer these questions,

this study will be carried out by applying ethnographic methods, especially Developmental Research Sequence (Spradley, 1997: 57). The use of this method is based on considerations that will be studied are cultural issues, especially traditional arts, in relation to the tourism industry.

2. Method

This study is included in qualitative research. Qualitative research can be interpreted as research that is able to produce descriptive data regarding spoken and written words, and observable behavior of the people being studied. The type of research used in this study is descriptive research which aims to systematically and accurately describe the facts and characteristics of a particular field.

In this study, researchers chose Waru District, Pamekasan Regency as the research setting, on the basis that Waru District is the center of the art of Sape Sonok throughout Madura, so it can be assumed that taking a setting in this place can provide a comprehensive picture of Cow Sonok. Subjects in this study were determined by snowball. This is because the researcher did not have any acquaintance with the owners of the Sape Sonok, so the researcher first asked for help from someone who could "connect" the researcher to the owner of the Sape Sonok. From this first informant, the researcher asked for recommendations from further informants (Sadia, 2021).

The number of subjects in this study were five subjects with the categories of gender, occupation, age, and whether or not they were members of the Sape Sonok community. Data collection was carried out by in-depth interviews or in-depth interviews using interview guidelines to further explore the meaning related to the research topic (Makino, 2018).

3. Result

3.1. The Meaning of Sape Sonok for the Madurese Community

Based on data findings in the field, it can be seen that Sape Sonok is a performing art that has been going on for decades. Even according to the informants, Sape Sonok have existed since before they were born. In other words, the Sape Sonok has been a part of their lives since they first knew life. Their first introduction to Cow Sonok, of course, starts from when they interact with the environment or people who already know Sape Sonok before them. From this interaction process, people who don't know Sape Sonok finally know what Sape Sonok is (Al-Thamari et al., 2020).

When the interaction process takes place, actors make judgments about something that happens to them. It is from these judgments that eventually emerge assumptions about their external "object". These assumptions make them imagine or plan what is in the future, which in the end also affects their actions towards the object. That's where the actor finally has a view of something.

Society consists of humans who interact with each other. These activities correspond to each other through joint action, forming what is known as organization. The first basic idea can be seen in the Sape Sonok phenomenon, where every Sape Sonok owner exchanges ideas with each other regarding their cows. Owners of quality cattle, usually will provide input to other owners in order to improve the quality of their cows, starting with proper care, appropriate herbal medicine, as well as up-to-date information about Sonok Cattle. It was this common hobby of Sape Sonok that they had, which in the end resulted in an agreement to form a community organization. The suitability of their actions can be seen from an interview with Mr. H. Zainuddin, where in the early 1995-2000 the Sape Sonok art was almost extinct, because in previous years Sape Sonok was contested, not contested, even though at first Sape Sonok was just a contest. In these competitions, there were many indications of cheating that occurred which became the source of the conflict, to avoid this conflict, many people finally decided to stop raising Sape Sonok, even according to his narrative, at that time in Pamekasan there were only sixteen pairs of Sape Sonok. This is what makes the older figures in the Sape Sonok art form an association and "formulate" the art of Sape Sonok back to its original origin, that is, it is not contested, but only contested. Finally, many people are returning to this art as it is today. This is the process of interaction that occurs in the art of Sape Sonok (Forsey, 2017).

Interaction consists of various human activities related to other human activities. Non-symbolic interactions include simple stimulus-responses, such as coughing to clear someone's throat.

Symbolic interaction includes the “interpretation of action”. If in a conversation someone pretends to cough when they don't agree with the main issues conveyed by the speaker, the cough becomes a meaningful symbol, which is used to convey rejection. Language is, of course, the most common meaningful symbol (Hidajat, 2015). The Sape Sonok Contest is a show where female cows are decorated, dressed, and the cows can move in rhythm with the cows that are their partners. To be able to step rhythmically, of course the cows are trained how to walk. Many "spoiled" treatments are given to these cows. In this Sape Sonok art, the researcher found data, that the three informants were people who in the past were people who took part in Kerapan Sape, but they decided to stop because of violence and frequent conflicts in the culture. While the other two informants, although they have never kept Kerapan Sape, they also reject violence against animals, and the five informants also have the same goal in raising Sape Sonok, namely to make friends and establish friendship with other cattle owners.

This means that they keep the Sape Sonok as a form of their rejection of violence against animals and can also be interpreted as a unifying culture. It is said to be a unifying culture because with this art, people who do not only know the people around their environment, by raising Sape Sonok they can get to know people throughout Madura through existing associations. Once they get to know each other, let alone join an existing community, there is little chance for conflict to occur, and this is not found in the art of Cow Often performing.

Humans do not only recognize external objects, they can see themselves as objects. According to George (2012: 134) by reflecting-by returning the individual experience to himself-the whole social process produces the experience of the individual involved in it; In this way, individuals can accept other people's attitudes towards themselves, individuals are consciously able to adapt themselves to social processes and are able to change the processes that result in certain social actions in terms of their adjustment to social actions. The art of Sape Sonok is an art that has long existed in the Madurese community. Every individual born after the existence of this art will certainly experience a process of internalization within himself. They begin to get to know their environment through socialization in their environment. One of the goals of this socialization is to introduce culture to the younger generation, because every society wants its culture to be timeless. This socialization ultimately fosters a sense of responsibility from the next generation to continue to perpetuate the culture. In other words, they are aware that they are Madurese (objects) who have an obligation to preserve the performing arts that have been inherited by their ancestors. This is proven based on the data that the researchers found in the field, the informant realized that Sape Sonok art is a performing art that must be preserved and must not become extinct because it is an ancestral heritage.

Human actions are interpretive actions made by humans themselves. As stated by Lewis and Smith (1980: 24), as quoted by Soeprapto (2002) that this perspective understands the individual himself as an existentially free agent who can accept, reject, modify, or vice versa, affirm norms, roles and responsibilities. roles, people's beliefs, and so on according to their own interests and plans at that time. In the field it was found that the actor before deciding to raise the Sape Sonok, the actor first first make rational considerations that may be of benefit to them, Thus, their decision to raise Sape Sonok is of course based on their rationale.

These actions are interrelated and adjusted by group members, this is referred to as collective action which is defined as "the social organization of the behavior of various human actions. Most of these joint actions are repeated and stable, giving birth to what is known as culture and social rules. In the Sape Sonok art itself, there is actually another art that has always been an accompaniment and has even been considered as an integral part of the Sape Sonok art itself. The art is Saronen music, a traditional music game that can actually be found in other areas, but has been considered a characteristic of Madura. This is an adaptation of two different behaviors that have been going on for a long time, and in the end gave birth to the Sape Sonok culture itself, which indeed cannot be separated from this Saronen game.

According to Blumer, human actions are not caused by some “outside force” (such as intended by structural-functionalists), nor is it caused by the "force" in” (as the psychological-reductionists put

it). Blumer (1969: 80) denying the individual is not surrounded by an environment of potential objects that play with him and shape his behavior. But it is the individual who shapes the objects – for example dressing or preparing for a professional career – the individual is actually designing different objects, giving them meaning, judging suitability for action, and make decisions based on those judgments (Poloma, 2003: 260-261).

Thus, humans are conscious and reflexive actors, who unite the objects they know through what Blumer (1969: 81) calls Self-Indication. Self-indication is an ongoing communication process in which individuals know something, evaluate it, give it meaning, and decide to act on that meaning.

3.2. Sape Sonok and Madura Tourism Industry

Branding is a process of making a brand branded, the process includes exploring regional potential based on local wisdom, packaging superior regional potential in an integrated manner and exposing this potential to be recognized and remembered by the world, both nationally and internationally. As mentioned in the previous section, identity that makes your area unique and different from other regions, means using uniqueness to distinguish Madura from other regions. Regional identity can be rooted in local wisdom: cultural values, geographical conditions, demographic conditions and socio-cultural conditions. (Markplus, 2016).

One approach to empowering the culture-based village economy which is currently a trend is cultural tourism village destinations. This is where the performing art of Sape Sonok can be used as rural tourism. Sape Sonok village is made interesting, beautiful and memorable for tourists. The Sape Sonokvillage must contain everything related to sonok cattle culture, ranging from aspects of maintenance, training, contests, display cows, taccek stalls, souvenirs, Madura regional clothes and traditional musical instruments that accompany it.

1. Cowshed
2. Cleanliness, uniqueness of the feed and view outside and inside the cage. The concept of eco-tourism is embedded in it, such as handling cow dung waste into biogas and fertilizer, meaning that biogas needs to be built in farmers' homes.
3. The cow display area is made beautiful and attractive. Starting from the base mat cast with cement, then the taccek is made of iron and interspersed with other knick-knacks. Taccek, where cows are displayed which also functions for bathing, massaging, drying and relaxing cows. In addition, as a means of training Sape Sonok in a position to raise their forelegs to a wooden block (jejek exercise).
4. The existence of a gazebo or some kind of breach so that there is a comfortable place to chat and converse). In this village can also be applied taneyan lanjang (kampong mejji).
5. The field for the contest and or the field for the taccek column is arranged in such a way. This field is used for Sape Sonok contests, taccek column gatherings and also as a training ground for dancers/exciter.
6. The show or the Sape Sonok club complete with jockeys, dancers and saronen music equipment.
7. The room for making herbal medicine is specially provided, here not only to mix sonok beef herbs but also space for tourists who want to learn to make herbs related to sonok beef consumption. Starting from ronronan, paramtoan, srikaya and others.
8. There are outlets that provide souvenirs (handicrafts or memorabilia) and other ornaments as an attraction.
9. The existence of a pananguy kiosk (clothing and trinkets for Sape Sonok)
10. Warung taccek is a medium to introduce Madurese culinary specialties, ranging from soto, tattabun, lepet, tette crackers, rujak, tanggung crackers, typical fish crackers and others. No less important is the processing of local resource-based products in this cultural tourism village destination.
11. In other areas, contributions such as collaboration with products are needed. Batik as one of the icons, it needs a lot of innovation, not only limited to product quality but creative

economic management needs to be put forward and one way to do that is by juxtaposing it with Sape Sonok cultural tourism. Until now, for tourists, batik hunting is still a favorite, in addition to visiting tourist attractions.

In other words, the Sape Sonokvillage will lead tourists to see attractions, interact or have direct experience with the culture and stimulate them to buy Madurese souvenirs. Therefore, it is hoped that in the future there will be creative economic activities in Indonesia Pamekasan Regency in the form of Sape Sonok village tour packages which are routinely applied. As a reaffirmation that the destination of the Sape Sonok performing arts tourism village is made interesting, beautiful and memorable for tourists. Sape SonokVillage must contain everything related to sonok cattle culture, starting from aspects of raising, training, contests, display cows, taccek columns, taccek stalls, pananggung sonok cattle, souvenirs, Madura regional clothes and traditional music equipment as well as clubs/groups of dancers that accompany them. (Kutsiyah, 2015).

Sonok cattle cultural tourism village is a proper way to improve the welfare of the community because at the same time there are five advantages that can be achieved. First, the trigger for the presence of a creative economy in the Sape Sonok Center. Second, optimizing the performing arts of sonok cattle, which means that the availability of superior Madura cattle is increasingly perpetuating. Third, the village breeding center is easy to implement, because each hamlet has a regional coordinator under the auspices of the Sonok Association. Fourth, integrated agriculture (agrotechnopark) will be more successful because of the assistance for the realization of a tourist village which requires the Sape Sonok Village to be made attractive, beautiful and memorable for tourists (Ponimin, 2019). Fifth, corporate farming "ala" Madura" is easy to apply, because its application combines the concept of taneyan lanjang which is a tradition of the Madurese community (Kutsiyah et al, 2014; 2015). This is where the patterns of creative economic development as levers are the sector

Sape Sonok cultural tourism can be applied starting from the Sape Sonok village to the landmark "image of the Madura region through the Sonok cattle performing arts tour package, which offers a variety of performing arts and creative economy (Ponimin Ponimin, 2020). Several experts in the field of tourism said that the weakness of the concept of a tourist village in Indonesia is the absence of a link with the creative industry for the production of souvenirs, the two are not side by side but run separately.

4. Conclusion

Sape Sonok is a unifying symbol of the nation. This art contains the values of unity that are embraced by the Madurese community, where by raising Sape Sonok they will get to know the "other" Madurese community who also adheres to the same values as them, and it is these same values that can prevent them from falling. from conflict. Sape Sonok also forms a social network through associations spread across every district in Madura that are interconnected with each other. The interactions that are forged by these associations can bind a sense of kinship among the members of the existing associations. Sape Sonok contains a prestigious meaning in it. Where the owners of cows are people who are economically in the upper classes, where in every contest there is a competition of prestige between the owners in it.

One approach to empowering the economy of rural communities based on Culture that is currently a trend is a cultural tourism village destination. This is where the performing art of Sape Sonok can be used as rural tourism. Sape Sonok village is made interesting, beautiful and memorable for tourists. The Sape Sonokvillage must contain everything related to sonok cattle culture, ranging from aspects of maintenance, training, contests, display cows, taccek stalls, souvenirs, Madura regional clothes and traditional musical instruments that accompany it. The Sape Sonok cultural tourism sector can be applied starting from the Sape Sonok village to the landmark "image of the Madura region through the Sonok cattle performing arts tour package, which offers a variety of performing arts and creative economy. Several experts in the field of tourism said that the weakness of the concept of a tourist village in Indonesia is the absence of a link with the creative industry for the production of souvenirs, the two are not side by side but run separately.

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