

SIGNS OF BALINESE CULTURE ON CAMPAIGN BILLBOARD OF “DPD RI” CANDIDATE IN BALI ELECTION YEAR 2014

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Abstract

This study seeks to provide a scientific explanation of the phenomenon of the use of signs on the billboard campaign Balinese culture of Region Candidate Council (DPD) member candidates in the electoral district of Bali province. In the 2014 legislative election campaigns, billboards still a lot of candidates selected as a media campaign. Various ways and strategies was did to attract the attention of voters. One of them tapped the signs of Balinese culture on display billboards.

The purpose of this study was to determine how the signs of Balinese culture which is displayed on the billboards, and the meaning of the signs of the Balinese culture. This research is a descriptive qualitative research object is the billboard campaign Region Candidate Council (DPD) candidates in the electoral district of Bali. Data were collected by means of documentation and literature. Stages of analysis: the first data collected are grouped and identified to provide an explanation of the signs displayed Balinese culture. Secondly, by using semiotic analysis to determine the meaning of the contained use of cultural signs.

Conclusion produced signs of Balinese culture appear in illustrations, text and color billboards. Meaning that arise from the use of signs that culture is a self-image of the Balinese identity and myths that accompany these signs.

Keywords: Billboards, meaning, bali culture

1. Introduction

Alternation of the “Orde Baru”to “era Reformasi”(reform era) to make the Indonesian people are in a very dynamic conditions. Freedom of opinion, assembly and express themselves is a matter of public concern. As a country that is made up of diversity, the country is aware of the potential difference and the problems that every region in Indonesia. Policy of decentralization should be able to address the distribution of development in the area. In the midst of this policy, the phenomenon occurs in every region wants to show regional identity.

In the reform era, each region compete to raise their regional identity. In Bali blurbs 'Bali independence', movement 'steady Bali' struggle for autonomy Bali, strengthening *desa pekraman*, and so on are examples of the rise of regional identity in Bali. Devastating terrorist attacks in a row in October 12, 2002 and October 2005 have led to a kind of crisis that encourages the strengthening of a collective identity for the people of Bali “*mengajegkan Bali*”.

The strengthening of regional identity is also felt in the arena of political contention legislative elections, especially members of the Regional Legislative Assembly in Bali. As representatives of the people from the area, Council members are representatives of the area where it originated. They are not promoted by the political parties, so it does not require the use of the attributes of a political party. Which emerges then is the candidate for DPD member from Bali that displays many attributes or signs were taken from the culture of Bali. Display DPD candidates will be able to be a reflection of the character of Balinese culture trends.

Selection of candidates in the present era is done directly, requires a candidate familiar with the cultural identity of the people who would be voters. The system of "direct election" provides big opportunity for every citizen who has voting holders to determine their representatives in the House of Representatives (DPR) and the Regional Representative Council

(DPD). So the culture of communication effectiveness is very important to note. How candidates must be able to attract attention and also be able to attract the sympathy of voters who are from the area.

Various ways and strategy of campaign can be made by the candidates to promote themselves to the public. The campaign can be done directly and indirectly (Sanyoto, 2006: 11), directly with the direct intervention, *blusukan*, from door to door to dialogue with the public who hold their voting rights or indirectly through the intermediary of media. Currently, there are many alternative media which can be used by the candidates. One of the media of campaign which selected of many candidates is through the billboards. In the elections on 2014, billboard still be the most favored socialization for candidates. According to them, a billboard still be the effective media and efficient than other mass communication media (detik news, 11-02-2014). Pujirianto (2005: 24) defines a billboard as the graphic communications media that are made of simple material, with a relatively large format constructed of wood or bamboo. Making billboards can be fairly economical, with very large a of target range.

The rise of billboards installation along the way, as the marker of the elections will come soon. Election atmosphere can be felt in almost all regions in Indonesia. Not least in the province of Bali. The swirling of political campaign billboards adorns the corners of the city to the countryside. In strategic places, at the crossroads and public places are the targets of billboard installation. A variety of creative strategies in the visual appearance of billboards made to steal the attention. In Bali, it was found that the tendency of the legislative candidates billboard, especially candidates for the Region Candidate Council (DPD), show signs of Balinese culture. For example, the appearance of a self-portrait wearing traditional Balinese dress, and sometimes accompanied by an attitude incorporate both hands on the chest, and still there are many use of signs of the other Balinese culture featured in billboard campaign of candidates in Bali.

The phenomenon of the use of Balinese culture signs on the billboard campaign is certainly very interesting to traced for finding a scientific explanation about the cultural signs that appear on the campaign billboard and what the meaning of the appearance culture signs on campaign billboards of candidates for Region Candidate Council (DPD) in electoral district election of Bali.

This study use qualitative method and descriptive-qualitative analysis techniques. Data was collected through real observations and literature. Data analysis begins with collection the data which related to the problem and research objectives, and then analyzed by using selected theories in the study, and it is gives conclusion that explains the problem. In this study the data are in the form of billboards of Region Candidate Council (DPD) candidates for the electoral district election of Bali, which is mounted around Bali. Furthermore, the data identified to find signs of Balinese culture that is used on billboards. Then with a semiotic approach to discover the meaning of the signs of Balinese culture in media campaigns billboards of Region Candidate Council (DPD) candidates for the electoral district of Bali.

2. Theoretical Review

2.1 Identity

Chris Barker in *Cultural Studies: Teori dan Praktik* (2000) states that self-identity related to the conception that we believe about ourselves, while the expectations and opinions of others

form a social identity. Berger and Luckmann (1990) states that identity is born through the process of socialization and continuous identification.

Samovor, Porter and McDaniel (2010: 187) Ethnic Identity refers to a group of people who have a common history, tradition, values, attitudes, national origin, and language which acquired through inheritance.

That ethnic identity mostly refers to the cultural markers. Ethnic identity can be fused with cultural identity. Each ethnic occupies a particular locality as their living space. Consequently locality frequently used to be labels and or combined with ethnic names. Thus ethnic has distinctive culture characteristics and its own locality as their living space. These characteristics not only to differentiate itself with other ethnic, but also to show our people, group or in-group. Reversionary beyond it are outsiders, group or out-group. The differences are characteristics of ethnic cultures and the origin regional. Strengthening of ethnic identity are fused with cultural identity and locality can easily bring up the terms of *kekitaan* and *kemerekaan* (Atmadja, 2010)

2.2 Identity of Bali

The identity of a nation is generally formed due to the characteristics and unique character of culture (Sachari, 1986, 65). Balinese ethnic is one of ethnic which covered in unity of the Indonesian state. Balinese ethnic has an identity, the cultural similarities and territoriality, the Bali Island. Bagus (2007: 286) describe the ethnic of Bali is a group of people who are bound by a sense of cultural unity, both local Balinese culture and national culture. Sense of awareness of the unity of the Balinese culture is strengthened by the unity of language, the Bali language, Hinduism, and the unity of history and culture. Supatra (2006: 92) states that the identity of Balinese basically is beliefs which guide and be the life foundation for Balinese, the Hindu religion. Beliefs on the Hindu religion born many kinds of traditions, customs, culture, art, and other things that have distinct characteristics, which is a blend of tradition and religion. In daily life, identity characteristics of Balinese's cultural manifest themselves in a variety of conceptions, social activities and artefaktual physical works of Balinese, including spatial planning and living environment (Supatra, 2006)

Showing the cultural differences is a strategy in showing the identity. Balinese identity parallel to the socio-political changes in Indonesia during the 20th century Generally, the change of socio-political in Indonesia is divided into four major phases, namely the colonial era (1848-1945), the era of national independence or revolution or Old Order era (1945-1965), the New Order era (1966-1998) and the reform era (1998-present).

In colonial times, the regional identity or *kebalian* was very prominent. At the time of national independence or national revolution raged strong spirit of nationalism, making *kebalian* identity shifted backward. This national spirit maintained authoritarian by the New Order government, resulting on the reform era characterized by the policy of regional autonomy resulting the region spirit sticking radically. (Putra, 2011, 34-35). In the reform era, each region competes to raise their regional identity. In Bali blurbs 'Bali merdeka', movement 'Ajeg Bali' special autonomy struggle of Bali, strengthening of *desa pekraman*, and so on are examples of the rise of regional identity in Bali. Devastating terrorist attacks in a row in October 12, 2002 and October 2005 has led to a sort of crisis that encourages the strengthening of Balinese collective identity for fertilizing Bali.

According to Darma Putra, 2011, the strengthening of ethnic identity of Bali reminiscent of what happened in colonial times but the airings of *kebalian* identity in the reform era is characterized by multiple identities, which, although they accentuate ethnic identity, *kebalian*, Balinese people at the same time is the Indonesia.

2.3 Nonverbal Communication

In simple way, non-verbal communication is defined as communication without words or apart from the words that we use (Dedy Mulyana, 2005: 308).

Paul Elman explained that the function of the symbols of verbal and non-verbal communicative to produce meaning. Historically, non-verbal code as a multi-channel will change the verbal message through six functions that are repetition, contradiction, substitution, regulation, accentuation, Complementation (Sandjaja, 2005: 31-33).

Jalaluddin Rahmat classifying non-verbal messages into: kinesics message, a form of non-verbal communication using body movements, and Proksemik message, a message delivered through the spacing and space.

Base on the literature studied, non-verbal communication can be categorized in several forms (Deddy Mulyana, 2005: 316-380), among others, Geze Eye (eye movement), Touching, Paralanguage, Silence, body posture, proximity and Space, Artifacts and Visualization, Color, Time, Sound, Smell .

2.4 The concept of Semiotics

According to Piliang (1998: 262) in Tinarbuko (2009: 11) semiotics is derived from the Greek word *semeion*, which means the sign. Semiotics is the study of sign, the functioning of the sign and the production of meaning. The sign is something that means something to someone else. In view of Zoest, everything that can be observed or unobserved made observed can be called a sign. Since the sign is not limited to objects. The existence of events, the absence of events, structures found in something, a habit, it can be called with a sign.

According to Saussure, as quoted Pradopo (1991: 54) in Tinarbuko also (2009: 12) is a sign of the unity of the two areas can not be separated, just as a piece of paper. Where there is a sign, there is no system. That is a sign of (tangible word or picture) has two aspects are captured by our senses is called the signifier, field markers or form. The other aspect is called the signified, field markers or concept or meaning. The second aspect is contained in the first aspect. So signified is the concept or what is presented by the first aspect, but it is said also that the expression level of the marker is located and has a form or a physical part such as sounds, letters, words, pictures, colors, objects and so on.

2.5 The Meaning of Denotation, Connotation and Myth

Spradley (1997: 122) mentions that the denotative meaning is the things indicated by the words (meaning referential). Piliang (1998: 14) defines as the denotative meaning as an explicit relationship between a sign with references reality in signing explicit or denotative step. While the connotations meaning according to Spradley (1997: 123) are all suggestions significance of symbols more than its referential meaning. According to Piliang (1998: 17), connotative meaning covers meaning which related to feelings and emotions as well as cultural values and ideology.

Meanwhile, Roland Barthes in Noviani (2002: 78) mentions that sign has a denotative meaning, and has an additional meaning called connotative meaning. Denotative and connotative is actually a term used to describe the relationship between signifier and signified or its reference. Denotation is used to describe the definitional meaning, literal, explicit, or common sense of a sign. While the connotation refers to the socio-cultural associations and personal (ideological, emotional, and so on) while Stuart Hall in Noviani (2002: 78) also says that the meaning of denotation is the literal meaning of a sign, because the literal meaning is known in general, especially visual discourse included. Therefore denotative meaning does not involve intervention code. Connotations on the other hand refers to something less definite and therefore its meaning can change, conventionalized and is associative.

Myth in Barthes understanding is the coding of meaning and social values (which actually arbitrator or connotative) as something that is considered natural (Tommy Christomy, 2004: 94). Ferdinand Comte divides myth into two kinds: traditional myths and modern myths. Modern myth created by and about the political symptoms, sport, cinema, television, and the pers. Myth is a type of speech, something that almost similar to 'collective re-presentation' in the sociology of Durkheim. Myth is a communication system because it carries messages. So that myth is not an object. Myth nor a concept or idea, but a significance way of a form (Alex Sobur, 2004: 224).

2.6 Billboards

Billboards are one of the types of communication media of outdoor graphics (outdoor). Outdoor media as a media that can be found in the form of posters in many various of size size, and painted boards, whether it is made of iron, wood or bamboo, and decorated also on display on the street or open places that if it is strategic for seen as many passers-by. (Jetkins, 1997: 127). The term billboards used to describe kinds of posters which have a large size (billboards) that use wood or bamboo construction, temporary or not for a long time. (Pujirianto 2005, 24). Billboards size used today vary greatly depending on the space where the media is displayed.

Characteristic of billboards among others (1) the size and dominance; size is large enough, this ad is able to dominate the scene and easily attracts attention, (2) color, (3) short messages; as it is meant to attract the attention of people who are moving, and viewed from a distance, then the sentence or written messages are usually limited to a short slogan or just the name that is printed with large letters and conspicuous, (4) zoning; organized in a specific region or city, (5) the effects striking; its ability to create the impression of memory viewers through thickening color, size, and repetition (Jetkins, 1997: 128-129). Pujirianto mention there are three elements of graphic communication found on Billboards such as text, illustrations and color (Pujirianto, 2005: 24).

3. Results and Discussion

Candidates Campaign Billboards Indonesian Republic Region Candidate Council (DPD) of Bali Electoral District Election

Based on data from the prospective fixed (DCT) which is obtained from the Commission of Public Election, in legislative election on 2014 in Bali province there are 41 candidates for the Regional Representatives Council. The candidate of Indonesian Republic Region Candidate Council (DPD RI) of Bali Electoral District Election domicile from regencies in Bali and also

from outside Bali. Based on the real observations, it can be documented billboards candidates as much as 24 billboards. So from 41 candidates who use campaigns media such as billboards as many as 24 candidates.



Figure 1. Campaign billboard of Region Candidate Council (DPD) candidates for the electoral district of Bali in 2014 elections.



Figure 2. Campaign billboard of Region Candidate Council (DPD) candidates for the electoral district of Bali in 2014 elections

3.1 Balinese Cultural Signs On Campaign Billboards of Region Candidate Council (DPD) Indonesian Republic Candidates

From the data documentation Billboards of Region Candidate Council (DPD) member candidates in the electoral district of Bali almost all billboards displaying signs of Balinese culture. Signs of Balinese culture can be seen in the graphic communication elements that in the illustrations, text and color.

3.2 Illustration

Paying attention to the illustrations on billboards of Region Candidate Council (DPD) member candidates in the electoral district of Bali can be known all of billboards featuring the images of candidates itself. Photos of themselves shown by close-up and medium close-up pose a. The attitude of the body facing forward, with a view straight ahead, a smile face thin or wide, which is sometimes accompanied by attitudes are included with both hands in front of chest or waving his right hand. There is also who display the serious faces with a silent hand or upward fist right-hand. The use of traditional Balinese clothing as a sign which be the most preferred by

the candidates. In general, traditional Balinese clothing can be classified into three types, namely *busana adat agung*, *busana adat madya* dan *busana adat nista*. The distinction of the kinds of Balinese traditional cloth based on the completeness attribute and their function in traditional activities in Bali. In the self-portrait of candidates, *busana adat madya* be the most preference. *Busana adat madya* can be identified from the use of headbands called *udeng* for men and chignon for women. The Balinese wearing this dress for the purpose of praying to the temple or attend an event or traditional ceremonies. *Udeng* is made of batik cloth, white cloth and *songket* fabrics.

In addition to wearing the traditional clothing of Bali there are also candidates who choose to wear formal dress, wearing a suit and a shirt that comes with a tie. Then there is also they who use the work uniforms. There are also candidates who use funk style dress with stiff hairs stand combined with heavy makeup artists as usually performing in Balinese performance style. The selection of clothing type which worn is very important for candidate to allow potential voters when determining the choice in the voting booth. In the format of the ballot papers for the election of members of the Commission DPD, the images of each candidate will be contained in it. So that the own images of candidates is the main thing that is remembered by voters.

Besides the appearance of a self-portrait with various clothing options, there are also many billboards that show other signs such as a flower or two white *jepun* (frangipany) flowers, temple building which displayed iconic, graphic plaid with black and white (*poleng rwa bineda*) and checkered black, gray and white (*poleng sudamala*), and patterned box graphics or stripes of red, white, and black (*poleng tri datu*). There is also a billboard that featured a rooster.

In addition to the use of signs of Balinese culture which are displayed on billboards, there are also signs of general use such as red and white flags, Ballot Formats Commission, drawing nails as the tools punches at the election or right hand driving nails image.

3.3 Text

In the text, the signs of the Balinese culture featured through the writing of names of candidates. The name is written complete the following academic degree. In the tradition of Bali, there are terms to identify the name of a person whether he is class or caste *Brahmin*, *Kshatriya*, *Wesiya*, or *Sudra*. Like for example, the name of Wayan, Made, Nyoman, Ketut, Nengah, Putu etc., For the name of the family for the *Sudra*. Then the name of Brahmin families such as Ida Bagus, Ida Ayu, as well as titles such as the name of knights family Cokorda, Anak Agung, and the name of the family wesiya like I Gusti etc..

On the billboards commonly encountered writing sentences using the language of Bali for example " *coblos sane me-udeng poleng* ", " *nunas doa lan dukungan semeton Bali sareng sami* ". The use of terms and concepts of Balinese tradition is also common, such as: *Tri Hita Karana*, *Desa Pekraman*, *Poleng*, *Mangku*, etc.

3.4 Color

On Billboards of legislative candidate dominant colors used are red, black and white. These three color in the Balinese tradition known as *tri datu* color. *Tri datu* Color regarded as a symbol of the trinity of three gods force Brahma, Vishnu and Shiva.

Table 1. The meaning of the signs of Balinese culture

Signs of Balinese Culture	Meaning		
	Denotation	Connotation	Myth
Candidates to wear a shirt / safari with a headband "udeng batik motif"	<i>Adat madya</i> customary fashion for religious and traditions activities	Image and Identity of candidates as the Balinese who value religious heritage and traditions of the region	youth spirit and dynamic
Candidates to wear a shirt with a headband "udeng made from songket"	<i>Adat madya</i> customary fashion for traditions activities	The image and identity of the candidates as the Balinese who maintain and preserve the legacy of tradition	Spirit authority of kings and nobles
Candidates wearing a white safari with headband "white udeng"	<i>Adat madya</i> customary fashion for religious and traditions activities	The image and identity of the candidates as the Balinese are devout religious implement	religious
Candidates wearing a shirt and tie and fitted suit	National formal dress	The image of the nationalist-modern candidates	Character state officials
Graphic plaid black and white	fabrics <i>poleng rwa bineda</i>	Identity of Balinese Ethnic	Bali is sacred, and spiritual energy
Graphic plaid black, white and gray	fabrics <i>poleng sudamala</i>	Identity of Balinese Ethnic	Bali's sacred, spiritual energy and harmony
Graphic plaid red white and black	fabrics <i>poleng tridatu</i>	Identity of Balinese Ethnic	Bali is sacred, and spiritual energy
White <i>jepun</i> (frangipany) flowers	<i>Jepun</i> (frangipany) flower	Flowers as the identity of Bali	Bali is beautiful and harmonious
Temple	Figure temple building has 11 storey Meru	Religion identity of Balinese as a Balinese Hindu	Bali's sacred place, a beautiful and peaceful
Map of Bali island	Figur of Bali Island Map	Identity of Bali region	Identity sights of Bali Island
Candidate wearing	Candidates wearing	The image / identity	The Balinese are

punk style	punk style clothes with hairstyle standing with shirt and tradisioanal Balinese makeup	of the candidates as the Balinese are open to the influence of foreign cultures	robust and dynamic
Photo of candidate wearing shirt and cap	Candidates wearing freedom fighters clothes	candidate spirit of nationalism	The Balinese have a fighting spirit
Text using Balinese language	Bali phrases	Identity as Balinese Ethnic	tradition “kebalian”
Text, “I Wayan, I Made, Nyoman etc.	Balinese Name	Identity of Balinese Ethnic	Tradition “kebalian”
The colors red, white and black	Colors of <i>tridatu</i>	Identity of Balinese Colors	sanctity

4. Conclusion

1. Signs of Balinese culture on Billboards of Region Candidate Council (DPD) member candidates in the electoral district of Bali contained elements of graphic communication of billboards that on illustration such as own photo of candidate wearing customary fashion, modern fashion suit and tie, work clothes, punk style, *jepun* (frangipany) flower pictures, building temple, graphics *poleng rwa bineda*, *sudamala*, and *tridatu*. In the text, such as the use of the phrase Balinese language, Balinese names and the use of the concepts of Bali. The color is the use of Black, white and red are the traditional colors of Bali called *tri datu*.

2. The Meaning of Balinese Culture Signs on Billboards

Have a denotation meaning as a sign to indicate the condition of the candidates as the Balinese, meaning connotation, with the appearance of these signs is a candidate imaging utilizing the meaning of the signs of Balinese culture as the image and identity of the Balinese

Myth, confirms the myth about the image of Bali as a peaceful, harmonious, beautiful, sacred, with the inmates running the abiding heritage, authoritative, has a spirit of devotion, and dynamic fighters to outside influence. The use of the signs of this culture is a communication strategy of the candidates in the show's self-image as the candidate who comes from Bali.

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