

THE IMPACT OF CREATIVE LEARNING, INNOVATION, AND CREATIVITY ON CREATIVE INDUSTRY: A CASE IN ART EDUCATION INSTITUTIONS

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ABSTRACT

Art lecturers in the art education institutions in Indonesia shall be increased in numbers if the impact of these institutions on the creative industry is desired. Two institutions already make a necessary step to prepare the students to be the art entrepreneurs. The Study Program of Dance and Music Arts Education in the Department of Art and Design, Faculty of Letters, State University of Malang has stepped on to this goal by providing the students with mask dance learning. The Department of Fine Arts in the Faculty of Language and Art, State University of Yogyakarta, has provided the students with mask-making skill learning. Both art institutions are attempting to adopt creative learning, innovation, and creativity on mask. Theoretical base of this research is the Art Learning Theory proposed by Ki Hadjar Dewantara. This theory is considered useful in obtaining academically acceptable art learning outcomes. This research is examining art teaching products using qualitative descriptive approach. Data collection method includes an interview, observation, and documentation. The collected data are analyzed with verbalistic descriptive technique. Result of research is explained as follows: (1) base idea of art teaching in art education institutions is derived from knowledge about traditional mask art; (2) creative learning, innovation, and creativity are components of art teaching; and (3) mask products are presented as artworks and souvenirs, and also as a part of tourism performance art. The research concludes that art teaching shall use the teaching model that involves mask-making skill for tourism art products because the skill may equip the students with the capacity to be the self-reliant young entrepreneurs.

KEYWORDS: *Mask, Art Teachings, Creative Industry, Entrepreneurs*

INTRODUCTION

Mask is a traditional legacy inherited by many generations in Nusantara (ancient name of Indonesia). Mask has many different shapes (or faces) and each represents the human character. Mask with soft character is used to represent the discreet king or the kind princess. Harsh character is used to define the powerful king. Vicious character is used to identify the figure of the giant. Funny character is only given to the role of king servants. Mask with an old face is applied to the role of old scholars or deities (Hidajat, 2018:21). Javanese mask is always small in size but with a realistic illustration of characters. The function of mask in stage performance is to express the art through the form of theatrical drama (Sunardi, 2012:163).

Mask as an artwork has been widely used by Nusantara peoples in stage performance. In the certain ethnic community, a mask is an attribute of dance performance in many cultural ceremonies such as *bersih desa*, *ruwatan*, and

hajatan. Soedarsono said that dancers wear a mask to cover faces. Mask is stated in different terms in archaic literature. Mask was called *Atapukan* in Book of *Pararatonin* sixteenth century. Book of *Negarakertagama* composed by Empu Prapanca in the fourteenth century was using term *Raket* instead of the mask. *Patapelan* was term for the mask in Book of *Kidung Sunda* in the sixteenth century. *Wayang Wang* was another term for a mask but in more extensive meaning, and it was written in Book of *Sumanasantaka* composed by Empu Managauna in the twelfth century (Soedarsono, 1974:20).

Gustami (2007:69) took reference from G.A.J. Hazeu. *Wayang* or puppet play is a genuine property of the Javanese community that has been known since the Year of 700 Saka (784 Post-Christianity). The early function of the mask is for the ritual purposes of Hindu religion in Java. One traditional mask artis an from Malang has told that mask is one of some attributes used in *suguh pundhen* ceremony during ancestral homage rite (Handoyo, interview on February 2, 2014). In *bersih desa* rite, which usually involves the play of *Lakon Panji*, a mask is applied in more symbolical manners. Mask of Panji Asmarabangun symbolizes masculinity, while the mask of Dewi Sekartaji becomes the symbol of femininity. Both masks of Panji Asmarabangun and Dewi Sekartaji (also called Dewi Galuh Candrakirana) also symbolize the existence of man and woman as the elements of the universe that shall unite in marriage or called *Sajodho* (Raimun, interview on March 8, 2018).

Being Javanese cultural work, the mask has a philosophical background and contains local wisdom. As time goes, a mask is no longer created on religious substances but it is made to be the art products. Mask is prepared to become souvenirs or an attribute of theatrical performance. Role of the mask has been changing and the change is quite apparent on pattern, size, style, and function. The traditional (classical) shape is no longer emphasized because mask begins to have many shapes and functions as the results of creative learning, innovation, and creativity. Art education institutions shall comprehend such phenomenon and teach the students about it. Pros and contras to this phenomenon arise due to a situation called *pseudo-traditional art syndrome* (Pitana & Gayatri, 2005:48), meaning that many artists are not innovative enough to anticipate the change from learning traditional arts to supplying products for the creative industry.

Mask-making skill is another subject given by art education institutions in art teaching. The teaching of this skill is aimed to transform the function of the mask from being ancestral legacy containing traditional norms and values into being innovative products that inspire art teaching in higher education. Variety of traditional fine arts, however, are not really acknowledged by education world. As said by Tusan (1992:97), traditional art is a retrospective measure of art development in a certain nation. Traditional art not only gives explanations about art in the past but also becomes the early point to guide art creativity in current days. As a nation with culture, Indonesia has a variety of traditional arts. There is always an effort to maintain the continuity of this tradition based on what is demanded by new age and new culture. The aim of this research is to ensure whether: (1) base idea of art teaching in art education institutions is derived from knowledge about traditional mask art; (2) creative learning, innovation, and creativity are components of art teaching; and (3) mask products are presented as artworks and souvenirs, and also as a part of tourism performance art.

METHODS

- This research is using qualitative paradigm in which the researcher conducts a review focused on how to mask teaching does support the creative industry. Data are obtained through an interview, observation, and documentation. Interview was conducted with some informants such as Tri Handaya (46 years old), a mask maker and also mask dancer from Malang; Raimun (62 years old), a mask dancer but also performance art scholar from Malang; and Pono Wiguno (64 years old), a mask artisan from Bantul, Yogyakarta. The observation was carried out on the teaching of mask subject in two art education institutions. The first institution is the Study Program of Dance and Music Arts Education in the Department of Art and Design, Faculty of Letters, State University of Malang, while the second is the Department of Fine Arts in the Faculty of Language and Art, State University of Yogyakarta. Documentation comprises of teacher notes, archives of Semester Teaching Plan, and photographs of learning-teaching activity. Data analysis is relying on the intensity of the researcher's knowledge and understanding. Actual condition and situation of the field are understood through interpretative method (Buning, 2003:6). This method is selected because it can produce meaningful actions and statements.
- Mask product made by students is analyzed using a formalistic art critical approach (Hidajat, 2009:38). The critic is stressed on the shape, asymmetrical deformation technique, pressing and loading method, and imbalance issue. A dynamic aesthetical pattern that triggers harmonious sensation can be obtained by exploiting understandings about shape formation, enlargement, expansion, and insulation of one shape from another. The shape of the mask is adorned with strong resolute lines and contrast crossovers.

Data Description

Within the context of this research, creativity is defined as exploiting the result of learning in order to change the old art products into the new one. This change is indicated by the presence of art aesthetical elements. One art product with such conditional feature is a mask. Mask is used as art teaching model by two art education institutions, precisely State University of Malang and State University of Yogyakarta. The use of the mask as a teaching model is aimed at to help students to produce items with diversity. The word "diversity" means that old products that mostly emphasize on philosophical aspects are changed into new products with distinctive practical appearance. The evidence of this change can be found in the Mask Artisans Society of Panji Asmarabangun in Kedungmonggo Village, Pakisaji District, Malang Regency, East Java. The Society has in its collection a mask that has aged for more than 100 years. The mask-making skill has been brought by the Society to a higher level of maturity. The skill remains conserved until today possibly due to the initiative of lecturers in the Department of Art and Design, Faculty of Letters, State University of Malang, to develop mask-making skill under community service program in 1997.

Traditional mask artisans in Kedungmonggo Village have been widely recognized for their skill in making innovative products, including decorative masks. However, this potential skill is not well accommodated because of the Department of Art and Design in the Faculty of Letters, State University of Malang, does not open mask-making skill class. A researcher was giving concern to this situation and successfully opening mask-making skill-class in the Department of Fine Arts in the Faculty of Language and Art, State University of Yogyakarta. The fostering lecturer, Martono, was once observing mask-making skill at Mask Artisans Society of Panji Asmarabangun in Kedungmonggo Village, Pakisaji District, Malang Regency, East Java. By the establishment of the class, students are expected to have the

ability to create mask property for dance performance and never to stop from having the interest to create modern innovative masks. Indeed, Martono and his students explore the depth of creative learning, innovation, and creativity by applying them on mask products in order to produce mask with diversity. Creative learning, innovation, and creativity have been educated to students in two art education institutions. The Department of Fine Arts in the Faculty of Language and Art, State University of Yogyakarta, introduces mask-making skill class that teaches the subjects of souvenir designing and *batik* coloration technique. The Department of Art and Design in the Faculty of Letters, State University of Malang, has inaugurated the Study Program of Dance and Music Arts Education to teach students about mask-based learning called Mask Choreography. This subject emphasizes on dance move diversification, dance costume, and dance property. It is expected that result of learning this subject will prepare the students for tourist performance art. It seems that students are convinced to be ready for tourist attraction, including that presented in thematic villages (Hidajat, 2019).



Figure 1: Mask-Based Learning Activity (Photograph by: Robby H.)

Art has two potential but paradox faces. One face is conventional and referring to the tradition of various ethnics. Another face is innovative creation (Soedarso, 2006:71). As a result of the learning experience, students are expected to be an innovator. Traditional artists are likely to be vulnerable to contemporary.

Peoples in Malang and Yogyakarta assume that mask art has a potential vertical communication. Given the importance of this vertical communication, mask art is an effort to keep a balance with a transcendental relationship. During the old days, artworks are used in rites for ancestors or to be the instruments to entertain the King. Therefore, old artists are usually highly dedicated to expressing their art activity (Hadi, 2012:45). In the other hand, the community has horizontal enthusiasm toward mask. This enthusiasm is toughened more in the immanent relationships across humans. There shall be a balance between mask art in Malang and that in Yogyakarta.

Both vertical communication and horizontal enthusiasm are coloring human's creative life. Artists of current days are quite enthusiastic to produce good memories for all persons who visit their creative activity. Students in art education institutions shall imitate this enthusiasm. The Study Program of Dance and Music Arts Education in the Department of Art and Design, Faculty of Letters, State University of Malang has opened mask dance learning class, while the Department of Fine Arts in the Faculty of Language and Art, State University of Yogyakarta, has inaugurated mask-making skill learning class.

Traditional wood skill art has been provided by the Study Program of Wood Skill Education in Tamansiswa Education Foundation. The inauguration of this Study Program was inspired by the idea of Ki Hajar Dewantoro that consists of three stages, precisely *Niteni*, *Nirokke*, and *Nambahi* (Tri-N). The first stage is *Niteni* (or to comprehend), which means that students must comprehend their experience with art and express it into their work, which in this case is the mask. To master the technical skill to create a classical mask, students must go to the second stage, *Nirokke* (or to imitate), meaning that they will imitate shape, color, and style or character of the classical mask to be put in the new mask. When students have mastered technicalities of mask-making skill, they go to the last stage called *Nambahi*, where students process their idea to develop more creative new mask. Learning the art through these stages shall give students a capability to produce new mask with a new pattern, including *batik mask*.

According to Ki Hadjar Dewantoro, education of art is the education of aesthetics or senses. It opens the gates toward the education of intellects (or education of aspirations), which then gives the way to the education of character or morality (Dewantoro.2013:336).

Therefore, art education is also aesthetical education that can shape the morality of educated participants. Art education can generate reasoning and sensing intelligence by which the students can compare western modern psychology with eastern mystical science. Eastern philosophy gives great care to the intelligence of reasons and senses inside the human soul. Ki Hadjar Dewantara has asserted that art education can be conveyed through *Sastra Gending* (music literature). Defining it separately, *sastra* is referred to as a visible manifestation, while *gending* is representing an invisible but audible voice. The visibility is strengthening the audibility, while the audibility is softening the visibility. Both are supporting soul intelligence, which in the turn, builds character or morality (Dewantoro.2013:337-338). This perspective is consistent with Amos Neolaka and Grace Amalia A. Neolaka (2017:85) who said that education is an activity to involve the community into initiative of a culturally sensible life.

DISCUSSIONS AND RESULT

Discussion of this research is focused on three issues: (1) what is the idea behind mask art teaching, (2) how can creative learning, innovation and creativity be based on Ki Hadjar Dewantara's theory, and (3) how can mask art products support creative industry.

Idea Behind Mask Art Teaching

Mask art teaching is aimed at the production of fine art works and performance art. Tri Handaya, a guest lecturer for the Study Program of Dance and Music Arts Education in the Department of Art and Design, Faculty of Letters, State University of Malang, is teaching mask dance subjects, including *Grebeg*, *Bapang* and *Patih* dances. All these dances are derived from mask dance in Malang Mask Puppet. Tri Handaya is a professional dancer, and therefore he must have the capability to teach attitudes and move patterns of the dancers.

The source of mask art teaching is coming from mask puppet art conserved by people in Kedungmonggo Village, Pakisaji District, Malang Regency. Mask from this village is used as guidance in the teaching of mask-making skill in the Department of Fine Arts in the Faculty of Language and Art, State University of Yogyakarta. Mask artisans from Bantul and Wonosari, Yogyakarta, are invited as guest teachers.

It must be noted that traditional mask artisans are creating a mask based on habits and the creating is done without systematic steps. The mask-making skill of them is amazing, including that of Pana Wiguna. His experience as a puppet master (*dhalang*) and dancer has given him deep understandings about characteristics of a good mask.

Teachings about mask dance and mask-making skill are sharing a common idea, which is teaching about the traditional pattern. Students are stimulated to imitate and develop creative posture. A teacher is positioned as facilitator and motivator, which means that teacher involvements still determines students' development.

Mask Teaching Technique

In this research, the case is how to produce a mini mask as art souvenir of key chains. Several steps are taken to condition the production of this souvenir. The steps begin with (a) assembling artisans to be trained on how to design or draw various kinds of mask characters; and continues to (b) showing samples of key chains that are possible to be reproduced by artisans; (c) motivating artisans to produce mini mask; and (d) giving artisans a training on how to color mask with synthetic paint.

The training of creating mask souvenir for key chains involves four sessions. Result of training is very good because the artisans are already skilled in carving the mask used for stage performance. The making of the mini mask is required to be fast because the products shall balance and support the incomes that artisans already collect from making a mask for stage performance. In Yogyakarta, mask design has been truly magnificent and also able to support creative interest and economical livelihood of the artisans. Some artisans in Yogyakarta are producing only classical masks for dance performance and even only creating them as their artistic expression. The other artisans are producing a special mask for souvenir and using *batik* finishing technique. Based on its shape, *Batik Mask* shall be assigned into creative mask category. *Batik Mask* has successfully promoted the existence of Yogyakarta mask artisans and even been demanded by local and international markets.

Mask finishing involves the use of synthetic paints and thinners and also a painting technique with a brush. In Malang, Cirebon, Wonosobo, and Samarinda, mask coloration is using oil/thinner-based color paints. This coloration technique can produce strong, solid and shiny colors. Mask coloration with synthetic paints and thinners, however, is sometimes less appropriate for night performance because the colors can bounce back the light that may disturb the presentation of character. Moreover, oil-based paints are technically and hygienically questionable because it is less practical, smelly, and dry long. In the other hand, mask coloration in Bali and Yogyakarta is using water-based acrylic paints because the color produced is not too shiny and dry fast.

Mask Product as Result of Learning

Innovative learning in the creation of traditional mask is one of the answers to cope with the development of the age. Learning about the traditional mask is an effort to conserve traditional art from extinction. Therefore, learning about the creative mask is a way to use creativity to develop innovation on a genuine marker of the mask. Moreover, a creative mask can be used as the fulfillment of demands for artistic expression and economical livelihood. By learning about the creative mask, students can design many kinds of masks with different expressions. Traditional mask, however, is designed based on the standard or demand for dance property and created with considering the aspects of characters, ergonomics, and aesthetics. Indeed, a traditional mask is made in a variety of sizes and finishing. Wood wastes are reused for souvenirs.

Mask product as a result of learning is divided into two categories. The first category is a mask as fine artwork, while the second category is a mask for stage performance art. As fine artwork, mask product is considered adequate because artisans are less familiar with the new coloring technique. Despite this less acknowledgment, artisans are still enthusiastic to learn further this new technique. Photographs of *Panji Mask* given finishing with acrylic paints and *Batik Mask* are given in the following:



Figure 2: Panji Mask, Panji Mask with Batik Pattern and Batik Mask(Photograph by Martono)

Tourist market's demand for mask product is fulfilled by developing mask in various shapes and sizes and given with *batik* finishing. *Batik Mask* is very popular in Yogyakarta with its production center remaining at Krebet-Bantul and Gunung Kidul. Mask with *batik finishing* has been delivered to market since the 1990s until now. Variety of the products is increasing. Mask-making skill is not only giving knowledge about a variety of shapes but also providing coloration technique with *batik* pattern. In the other hand, proper coloration technique can beautify the product and give a good impact on wood preservation. Chemical effect of *batik* paints may protect the mask from wood-boring animals.

Mask finishing with *batik* technique is completed in three sessions involving five stages, namely: (a) drawing *batik* sketch on mask, (b) thickening the sketch with wax contained dipper (called *canting*), (c) coloring the draw with *indigosoland naphthol* dyes, (d) removing the wax, and (e) drying and finishing.

Teaching about mask performance art for tourist attraction is done in four sessions. Few subjects must be mastered, precisely: (a) understanding themes played in stage performance, (b) creating choreography model for tourist performance art, (c) arranging fragments of tourist performance art in 30 minutes duration, and (d) having rehearsal before the actual performance, which in this case, will be organized at Resto Inggil Malang.

CONCLUSIONS

Learning materials about the mask are derived from the production centers of traditional mask in Malang and Yogyakarta. Themes affecting mask design are mostly the love stories between Panji Asmarabangun and Dewi Sekartaji. Therefore, teaching materials of mask subjects always contain with local values, precisely the contents of spirituality and morality of Javanese. Moreover, the reference for the art expression is Ki Hadjar Dewantara's Art Learning Theory. Art learning in art education institutions is inspired by this Theory. Creative learning, innovation, and creativity are aimed to obtain new reality, precisely art reality with the prospect toward creative industry development. The quality of mask materials, the variety of mask shapes, and the mask-carving techniques, which all are traditionally based, are taught and

learned in mask-making skill and mask choreography classes. It is expected that by attending these classes, students will have not only skill to produce conservative and innovative masks but also the ability to present mask choreography in stage performance. The subjects delivered in those classes shall increase students' sense of empathy for traditional art. As the subjects grow innovative thinking into students' minds, it may allow students to create newly forward-looking designs that shall help them to follow the path toward entrepreneurship.

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