

Comparison Of Creativity Model In The Wood Figurine Creation At Creative Industries In Biak Numfor Regency, Papua Province And Cipacing Village, West Java Province: Creative Mystical Versus Creative Imitation

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Abstract

A critical aspect in the creative industry is the creativity that can be an added value or selling points for an innovative product. There are many kinds of creativity such as creative imitation. This type of creativity used in creative industry craftsmen in Indonesia widely. Most products are created not entirely the result of creativity, they have no novelty, but the result of a process of imitation of an existing product. The creative industry of wood figurine "Karwar" in Biak Numfor Regency, Papua Province, has a high level of creativity. The "Karwar" wood figurine can classify as a work of art as well as craft products. The main concept of the creation of wood figurine "Karwar" is mystical that has symbolic values. Therefore, its shape and elements more emphasized on mystical rather than aesthetic values. Creative industry center in Cipacing Village, Sumedang Regency, West Java Province, producing wood figurine with various shapes, styles and designs. Wood figurine produced by craftsmen in the center is intended for commercial purposes or the export market. The forms and aesthetics value are tailors to the consumers and the market. They also produce primitive imitation wooden statues that sell to various regions including the province of Papua. However, creative imitation can cause the development of creative industries to be less developed. Most of the craftsmen become craft workers instead of creators or creative entrepreneurs. Therefore, the artistic value is a vital aspect in the development of creative industries in Indonesia to create new craft products that are creative and esthetic.

Keywords : Creativity; creative imitation; creative industry; mystical; wood figurine.

1. Introduction

The creative industry sector is one of the potential sectors in the national economy of many countries in the world. According to UNCTAD (2011) and UNESCO (2012) the growth of the creative industry is the fastest compared to other industries: "In the current world economy, creative industries comprise one of the industrial sectors with the most rapid growth ". UNESCO and UNDP (2013) state that industry contributes to several other aspects: " These industries contribute significantly to the world's income generation, employment and export earnings" (Purnomo, 2019). Zuhdi pointed out:"...the contribution of creative industries could be perceived globally"(2014:1). To date the creative industry sector has contributed positively to Gross Domestic Product (GDP) and informal employment, as stated below: "The creative industries contributed 4-7 per cent of the national GDP in 2006 and grew by 4.7 per cent in 2008, able to absorb 3.7 million workers, equal to 4.7 per cent of the total workforce, despite the fact these industries are still not properly mapped out " (Creative Economy Report 2010, 2009:49). Its contribution to GDP continues to increase every year. The data shows that the creative industry sector is a potential that needs to be improved in terms of quantity and quality. There are many factors that encourage the growth of the creative industry, including the availability of natural raw materials. One of the natural raw materials is wood which consists of various types and qualities. Wood can be used for processing various handicrafts, such as figurine.

One of the creative industry products that has export potential is handicraft products. Exports of this product have increased every year. Although there is an increase, the quality still needs to be improved in order to compete with competing products. To improve the quality and quantity of creative industry products, the government has formed the Creative Economy Agency (BEKRAF) in 2016. The main objective of BEKRAF is to develop the potential of Indonesia's creative industry. It also includes fostering creative industry sector entrepreneurs so that they are more creative and innovative. The consideration is that the opportunity to export handicraft products to its market segment is still wide open.

However, a critical aspect in the creative industry is the creativity that can be an added value or selling points for an innovative product. Without the element of creativity, it can cause the sector to be unable to compete with competitors' products or it can cause a decline in artistic quality. There are many kinds of creativity model, for example creative imitation. This type of creativity is not pure creativity because it does not fully create new ideas or products. But a process of imitation or modification of a product that already exists. Creative imitation products can create shapes or displays that are slightly different from the original, more attractive, and have added value. According to Drucker (1994) creative imitation is not "innovation" in the usual sense. The creative imitator does not find a product or service, he just perfects it and puts it in the right position. In its already introduced form, the product or service has disadvantages. Maybe an additional trait "(Drucker, 1994: 244). This type of creativity is widely used in creative industry craftsmen in Indonesia.

Based on research that most craftsmen in the creative industry sector do imitation of products or other craftsmen's ideas. They imitate products that sell well in the market so that the risk of loss is small. It seems that the imitation process among craftsmen is no exception in the creative industry sector, which is a common practice. This phenomenon is caused by various factors such as an interaction between craftsmen and buyers, exporters, distributors, art shop owners, and other craftsmen. Many buyers, exporters, or art shop owners order products by bringing model. The craftsmen only produce according to the model. The negative impact is that the role of the craftsman is a worker who produces products according to order. This practice has caused craft product variants to be limited and the product has no element of novelty because most of them do not create a new product. Most of the craftsmen in *Cipacing* Village produce handicrafts orders from buyers for export markets or orders from art shop owners for the domestic market. Most of the ordered products are distributed from Bali along with other handicraft products. These products are exported or marketed in markets outside Bali. The production process can be classified as a creative imitation practice.

There are other creative industry sector products, namely products produced not for orders. But as a work of art to express the feelings of the artist, describing spiritual or mystical values using symbolic elements. This type of creative industrial product is produced by several traditional artists, for example figurine of "Karwar". This wooden figurine is the result of the creativity of artists in Biak Numfor District, Papua Province. The amount of production is still limited because it is not mass produced, and is not based on orders from buyers or art shop owners. Thus, a wooden figurine "Karwar" can be classified as a pure work of art rather than a craft. Sometimes the difference between a work of art and a craft is very thin or blurred because both use elements of creativity.

2. Literature Review

2.1 Craft

Many centers of handicrafts are available in Indonesia because work as craftsmen is the main job for some rural communities or side income for a family. Crafts can be categorized as rural products and agrarian societies: "One category of craft - the so - called 'rural' or 'country' crafts based upon the agricultural way of life"(Walker, 1989: 39). While the notion of craftsmen who have an inventor's soul and design is an important stage in the craft process: "Crafts people are obviously inventive and design is a vital stage in the craft process but it is also the case that precedent is crucial: traditional patterns, types and forms are followed - with minor variations - time and time again" (Walker, 1989: 40). According to Walker, craft is basically a combination of art and industry: "Craft has been regarded as a half-way house between art and industry" (1989: 42). This statement shows that it is difficult to define explicitly about craft products and processes. The use of modern equipment or technology can increase the production volume and quality of craft products. This is needed especially for export products that demand large volumes and quality products. One definition of craft is: "The patterns of craft skills are essentially reproductive"(Friedman, 2000: 8).

2.2 Creativity

The definition of creativity is difficult and often associated with art: " Creativity is a concept that is difficult to define or understand but is often associated with art. Creativity is related to ways to think of new problems; to find links or relationships with different ones; an experiment; dare to create the originality; the ability to rewrite; to describe future plans; and most importantly work in accordance with one's competence rather than other competencies " (Landry, 2005: 233). While Corazza (2013) states: " Creativity is a vital asset for the development of a post-industrial society " (Shiray et al., 2017: 509). Tien et al state that creativity is like a seed: " Creativity is likened to the seed of a tree, when it grows into a tree, creativity becomes innovation. " (2018).

2.3 Creative Industries

Tepper (2002) argues that the limits of the creative industry are difficult: "It is very difficult to determine the agreement regarding the boundaries of the creative industry..." (Jones et al., 2004: 134); Garnham (2005) states that creative industry is about promoting the economy of information and knowledge " (2015: 17). According to the World Intellectual Property Organization (WIPO) that the creative industry is related to copyright: There are various groups of activities in the creative industry, all of which depend on the contribution of original work and protection through various IP rights" (2017: 8). In the creative economy the role of artists is as creative agents as Virno (2003) stated: "Creative economic studies position artists as ideal creative agents in markets and organizations " (De Monthoux, 2013: 269). Howkins explained that the creative industry;" An economic sector whose products are under the field of intellectual property law (IP). Howkins' definition of creative economics has a number of advantages." (Healy, 2002:93): "The creativity, skills and talents of individuals in the creative industry are used to create wealth and employment through the creation and use of data creation and individual copyrights." (Zuhdi, 2014: 1); "Creative industries make an important contribution to the economy." (Siswanto and Santoso, 2017: 1); The creative industry consists of a set of interrelated and intensive industrial sectors that focus on the creation and exploitation of intellectual property (Hyz and Karamanis, 2016: 4) (Hyz and Karamanis, 2016: 4)

3. Research Methods

A qualitative methods is selected with the aim of analyzing the creativity model in the process of developing art and craft production that is subjective, dynamic and diverse. Definition of qualitative research: "Qualitative research is often framed as inductive exploration of a problem or rather rather than deductive testing of a hypothesis, as in much quantitative research." (Macfarlane, 2010: 20); Yin pointed out that in qualitative research the samples are likely to be chosen in a deliberate manner known as purposive sampling (Yin, 2011:88)."Qualitative researchers are interested in understanding how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences" (Merriam, 2009: 5). This research employs a case study approach to creativity analysis models in the creative industry sector, especially handicraft products of wooden figurines. "A case study of in-depth description and analysis of a bounded system. The unit of analysis, not the topic of investigation, characterizes a case study (Merriam, 2009: 40-41). The sample was chosen using purposive sampling so that the sample type had the same characteristics.

4. Results And Discussion

4.1 Creative Industry in Biak Numfor Papua

In Indonesia there are many creative industry centers that spread in various regions. Each creative industry center has superior products that are unique. The uniqueness is caused by various factors, such as the natural environment, social environment, culture, tradition, belief or religion, and the like. In general, the characteristics of handicraft products are home industry and the results of hand skills, as stated below: " Most of the Indonesian craft industry is home-based industries where hand-made products are the main product. Most of the craftsmen produce craft products by hand with feeling and artistic merit. "(Furkan and Odake, 2015: 727).

The creative industry sector is closely related to artistic values. In the opinion of Richards *et al* (1966) Astin and Holland (1961) Milem (1998) state that artistic is related to self-expression and actualization of the artist: " Artistic orientation is about an individual's inclination for self-expression and actualisation and is

associated with a concern for beauty and originality."(Purnomo, 2019). Purnomo (2017) explains that artistic consists of the following five divisions: "... artistic orientation is a multidimensional construct, which consists of five dimensions, namely, an intrinsic drive, the need for aesthetics, symbolisation, authenticity and coordinated resources." (Purnomo, 2019)

The process of creating handicraft products is influenced by many factors, including internal environmental influences such as tradition, culture, belief or religion. Some traditional craft products are representations of local traditions found in the artists' or craftsmen' s environment, such as Cirebon or Balinese wooden masks. Both have different styles because their traditions and materials are different. In fact this makes traditional art more varied and rich.

In Biak Numfor Regency, Papua Province, there are several craftsmen who produce various kinds of handicrafts, one of which is the craft of wooden figurine "*Karwar*" (the soul of the deceased). The wooden figurine is believed to have mystical power and supernatural power. The visual embodiment uses symbolic and primitive elements. Mystical impressions are shown from their appearance which depict mysterious figures, unrealistic shapes, and disproportionate size. The wooden figurine of "*Karwar*" is a representation of the symbolic values of local people's beliefs. Therefore, its shape and elements more emphasized on mystical rather than aesthetic values.

However, "*Karwar*" wooden figurine having high values of creativity and free expressions of artist or craftsman. Therefore, the "*Karwar*" wooden figurine can be categorized as work of art as well as craft products. This assessment is due to a different creation process from other wooden figurine products. The "*Karwar*" wooden figurine produced not based on market orders or requests but as the creativity and expression of artist or craftsman in describing mystical beliefs. Besides that, the figurine uses good quality wood that can last long. As a result the amount of production is limited and the price is expensive.

In Biak Numfor Regency, Papua Province, craftsmen generally produce works of art or craft as a side job. While their main work varies, among others farmer, field worker, fisherman and so on. This is because the creative industry business is still not popular among the local community. In addition, income from the creative industry is small and unstable. This cause the number of artist and craftsman are limited especially those who have high skill. One of the popular and highly creative "*Karwar*" wooden figurine artists is Mika Rosumbre. His works have high quality so that they are widely used for aesthetic elements or interior elements in several buildings of the Regional Government (*Pemda*) of Biak Numfor Regency. Basically, the role of artist is a medium between people and businesses: "Artists provide an essential bridge between society and business. In this mindset, people perceive art as a miraculous flying saucer of colourful dreams that floats into the midst of our grey everyday corporate muddles." (de Monthoux, 2013:269).



Figure 1. (Left) Mika Rosumbre is a famous "*Karwar*" wooden figurine artist in Biak Numfor Regency. His work has high artistic value so it can be classified as a work of art. (Right) Matheus Awak is working in his workshop. He also produces "*Karwar*" wooden figurines. (Photo: Henry H. Loupias).

4.2 Creative Industries in Cipacing Village, Sumedang Regency

In Sumedang Regency, West Java, there is a well-known handicraft center that has been established for a long time. The handicraft center is located in Cipacing Village. One of the superior products is wooden figurine. These wooden figurines are mass produced, sold in the local and export markets. The material uses Albasia wood because the character is light, not hard, and easy to work with. So that the process is easier, faster, and lower production costs.

In general, the wooden figurine produced by Cipacing craftsman has a primitive style. They call it the "Asmat" or "Tanimbar" figurine. The wooden figurine produced by craftsmen at Cipacing handicraft center is the result of a creative imitation process by modification. Actually, the style of the wooden figurine is a mixture style between primitive and modern art. However, these wooden figurine products must meet market demands. Wood figurines produced by craftsman intended for commercial purposes or export markets. Therefore, the shapes and aesthetics of value are tailored to the consumers and the market. However, creative imitation can cause the development of creative industries to be less developed.



Figure 2. Wooden statues produced by craftsmen in Cipacing Village, known as primitive statues, "Asmat" statues or "Tanimbar" statues. The style results from a combination of traditional and modern styles. Modern impressions are shown from the types of ornaments and techniques of painting.
(Photo: Henry H. Loupias).

During this time the production statue is also marketed in Biak Numfor, especially for domestic and foreign tourists. They consider these are production of local craftsmen. But the artistic quality of the product and the quality of the ingredients is low because it is intended for mass products. As a mass product, the artistic value is adjusted to the request of the buyer or the market. Most of the craftsmen become craft workers instead of creators or creative entrepreneurs.

5. Conclusion

The creativity model of the "Karwar" statue with the "Tanimbar" wooden figurine has a significant difference. Wooden figurine "Kawar" is a pure art creation, an expression of an artist or craftsman. The values contained in the statue are mystical, symbolic, and primitive values. The creativity model of "Tanimbar" wooden figurine is a mass craft product that is produced based on buyer or market orders. So that artistic values emphasize commercial value or follow market trendsetters. The process of producing wood figurines by craftsmen in Cipacing Village uses the concept of creative imitation, which is through the form and visual modification process. Therefore, the artistic value is a vital aspect in the development of creative industries in Indonesia to create new craft products that are creative and esthetic.

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