

LITERACY PROBLEMS ON DISSERTATION OF ART CREATION

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Abstract

This article will examine the literacy problem of art creation work which is embodied in the dissertation text of S3 program students interested in creating art in art education institutions. The focus of the study focused on what problems emerged in the preparation of the dissertation text as part of the final task of creating art: did the institutionalization of creativity by the education providers create a cooptative aesthetic regime or would it encourage more artistic creators to work? As an intellectual property, a dissertation on art creation is one of the graduation requirements with the same weight as the performance itself. With such a weight, the art creation dissertation text must be able to comprehensively describe the entire process of its creation and production. In other words, the art creation dissertation text must be able to reflect the quality or weight of the work presented. However, if judging from the institutionalized writing system and formatology, it is not impossible that it will instead become a shackles of creativity (cooptative regime) for creators who should have a personal aesthetic orientation and vision. The assumption is that with the reference to a systematic writing format it often traps the employer to dissolve in formalistic writing rules rather than the substance of his own work. Art creators, in this case, are more concerned with the structure of writing than content. But on the other hand, when viewed from the text content which is a reflection of the overall performance, it is not impossible to be able to be used to see the weight or quality of the work. To examine these issues, the author took the case of the art creation dissertation script, especially the performing arts, at the Indonesian Institute of Art in Surakarta. The results of this study, in addition to being expected to be able to uncover the presence or absence of an aesthetic regime, as well as being able to find the right writing model for the writing of the art creation script.

Keywords: art creation dissertation, aesthetic regime, taksu.

A. Introduction

The violation of the postgraduate study program of art creation in art colleges has encouraged the scientific tradition of artists-students to become more formal and institutionalized in carrying out their artistic creativity. This institutionalization of creativity has transformed the artistic tradition which was initially more organic in the non-scientific social environment, becoming the traditional intellectual of the campus. One of the stages that traditional intellectuals have to go through in the tradition of science in the campus environment is the writing of scripts or scientific literacy on the artworks they create.

At the doctoral level, scientific literacy is embodied in a dissertation script as is done by every doctoral student of art creation wherever the program campus is located. This dissertation manuscript later became a supplementary means of intellectual property of an artist who holds a doctorate. Dissertation as an intellectual property, is a graduation requirement for a doctor whose existence is an integral part of an artwork that is accountable academically. Dissertation is an academic facility for art creators to account for the artwork that has been created and worked on. Thus, the writing of the dissertation art creation has traditional academic functions and properties, so it must be in accordance with the principles that apply to the academic world.

Accidentally, works of art must be consistent and consistent with the principles of epistemology of the creation of works of art that are built by the authors themselves. Therefore, the literacy of the dissertation manuscript on the interest of art creation studies must be able to unravel the whole process to the production of works in a comprehensive and scientific manner. Seno Gumira Ajidarma, asserted that a doctoral degree scholar is inevitably required to know what he is doing and to reflect critically on his creative process, uncovering all findings in the creation process (Kompas, 22 January 2017). The statement suggests that artists with doctoral degrees are required to master artistic competencies with

skills and artistic understanding with a scholarship character. This is in accordance with the Indonesian National Qualifications Framework (Kualifikasi Kerja Nasional Indonesia/KKNI) as stipulated in Presidential Regulation No. 8 of 2012. In the regulation, it is stated that doctoral level education is at level 9. This level among others states that (S3 graduates) must be able to develop knowledge, new technology, and/or art in its scientific field or professional practice through research to produce creative, original and tested work.

According to Sunarto, in the international academic world, there has been a tradition and common understanding of competencies in each academic qualification in the art creation discipline. The discipline of art creation in each art education provider is assumed to have similarities with other disciplines. Quoting Edi Sedyawati, Sunarto exemplifies the qualifications of a doctor who must have the competence as a researcher who is able to provide a critical review of existing concepts, theories, methods or new methods. Departing from that theory, Sunarto concluded that the doctoral qualification of art creation was a creator who was able to think using reason logically, and was able to provide a critical review of the new creation paradigm offered (Sunarto, 2014: 5).

Graduation in art creation students in general is more often determined by the results of the performance of the art creation itself, not on the results of scientific research written in the dissertation text. However, in accordance with T. Reiner's view, there is a consensus that has been agreed upon in the academic community that the art product embodies, represents, and therefore, indicates a research process. From this point of view, academic art works — to refer to artwork created for academic degrees — are acceptable because they are believed to have status equivalent to text-based art discourse (Sunarto, 2013: 5-6)

With such qualifications, as an integral part of the artwork, the dissertation script must reflect the level of quality of the artwork presented. On the other hand, an art dissertation must also contain propositions which can present various discourses which include principles, rules, concepts and

/ or theories (Sunarto, 2011: 9-11) relating to the creation of art. The formulation of propositions in the creation of art, according to Sunarto, is not different from propositions in science, namely using logic and /or selected reasoning, and is focused on pragmatic questions in the creation of artwork and the argument for the development of artistic goals. This is intended to be useful to ensure the accuracy of the values that are oriented towards the creator in the artistic process of its creation (Sunarto, 2013: 11).

The dissertation manuscript is the creation of artwork, as a text that must be written and presented at an open session, if it is analogous, it is like a stage of "the performance of words". The dissertation manuscript is an integrated text as a performance show, while the examiners and audience present are the audience who appreciate it. The dissertation and the artwork created in order to fulfill this academic task were then used as one of the requirements to determine the graduation of the S3 Study Program students of the Creation of Art and Interest in Art Creation at the Surakarta ISI Postgraduate Program.

The doctor of art creation with qualifications as above is certainly an ideal expectation for the organizers of the art creation S3 study program. They are intellectual artists born from the womb of a college. It's just that the intellectual title that is proven through the instrument of the dissertation script seems to leave interesting issues to be studied. Among them are, as a scientific work, the writing of an art creation dissertation script must refer to institutionalized writing systems and formats, following the prevailing rules in the academic world. This problem is quite evident in some students who lack the ability in writing. Some students are hampered due to lack of ability and skills in the field. The weight of writing is also a problem, because it must show propositions containing principles, or rules, or concepts, or theories.

In other words, students here face two problems at once, namely the problem of technical ability to write academically (academic writing) and the ability to express content in writing. This raises the assumption that institutional-

ization of creativity through a pattern like this will actually give birth to a regime that might co-opt the creativity of the worker's own students, which should be personal: for example the presence of promoters and co-promoters who accompany the creation and writing of the created artwork by students. Because, outside the forms of communal works of art, works of art are born based on experience (aesthetics) that are very personal. Through works that are personal, artists carve their identities as well as their existence in the world of art. As an art student who will get a doctorate, in preparing the final assignment — as demanded by level 9 of the IQF above — must produce new works that are original and of course are works that reflect the nature, character, or personal style. I Wayan Sadra, in an article about the creation of musical compositions, stated that beyond what he described (about the creation of music), there were still ways or passages to lead to the birth of other music performed by other composers (Waridi, 2005: 76) The sentence implies that apart from works that are created collectively or collaboratively, the artwork created by an artist is personal creativity.

This indication of creativity co-optation, besides being traceable through the writing system and format, can also be seen from the role of the promoter: the extent of the promoter's contribution in the creation of works or the preparation of his dissertation script. The two instruments that become the rules in the dissertation of the creation of the artwork are representations of the aesthetic institutionalization that occurs in the world of art education.

In the introduction to the technical handbook of writing a dissertation for the ISI Surakarta S3 Program, it is stated that the technical guidelines for writing do not mention the substance of the work at all. In other words, it only regulates the technical and systematic problems of writing. However, because of its systematic and institutionalized nature, the instrument can be interpreted as a form of determinant of the stylistic writing of the dissertation, if not to be called uniform. This is evident in the dissertation texts which show similar writing styles and structures.

In addition, with the reference to the format of formal and stylistic writing in certain formats, it is also possible to trap art creators to dissolve in formalistic writing rules rather than the substance of their own work, so that the structure of writing is more important than content. This is quite evident from several dissertation titles that have similar themes, the same way (structure) of delivery, and lack of novelty in terms of ideas or ideas of work.

As for the issue of promoters, the extent of their role in the process of creation and writing also raises separate issues that are no less interesting. Especially for works that are then felt to be lacking or not bring up the elements of novelty after being tested. In fact, several dissertation manuscripts were found and the work presented was more pronounced just to imitate the old ideas or ideas that had been presented by previous creators.

Another problem that is not less complicated is that there is no reference used to assess the weight of the manuscript of the writing of the art creation dissertation. This allows debate to continue regarding the weight of academic qualifications as they are considered representative with the work of S3 students interested in the study of art creation. On international campuses that have a doctoral program of creation, it is said that they do not have strict references in terms of the assessment and determination of the weight of academic art writing. At the universities of Queensland, Australia, for example, to be able to pass the final assignment an aspiring doctoral candidate must make a paper called "critical commentary" for 20,000 words as a companion to his artwork. The paper contains the creative process, aesthetic context, and must explain how the work created contributes to science. According to Bambang Sunarto, the demand for writing critical commentary at Monash University is not just "should be a minimum of 20,000 words", but also "should be scholarly in character!" (Waridi, 2005: 127-136). At York University, to get a PhD, students must be able to explain / describe their work, during the training process and the theoretical-technical findings of the work in html format, so that

it can be accessed via the internet. For example, JohnJacobsPhD / home / 1-introductions.html.

However, the absence of a reference to criticize the dissertation texts is of course not used as an excuse to reject the study of research topics on this creation dissertation text. On the contrary, precisely the complicated issues above have encouraged the holding of studies on cases that occurred on campus to support the art creation study program so far. With the study of this topic, it is expected to encourage the organizers of the study program to actively undertake efforts to develop epistemological thinking related to this discipline. The absence of a reference that can be used to assess the weight of the art creation dissertation text shows the existence of an epistemological crisis, as well as showing that the discipline of art creation has not or less sustained its existence as a science.

The above points are the important points behind the emergence of the desire of the author to critically examine the dissertation manuscripts on the creation of art created by S3 students of interest in the study of art creation. Critical study of the topic should answer the essential issue that is very interesting, namely the relation between the creation of artwork written in a dissertation text with the weight or quality of the artwork created. In fact, the mutual relationship between the manuscript and the created work makes the dissertation text an art creation as an autonomous literary work entity, which can be appreciated separately.

To see the problems that exist in the art creation dissertation manuscript, the author traces the art creation dissertation texts in the S3 Program in the Interest of Art Creation in ISI Surakarta. However, in order to focus on the performing arts, the research objectives will be limited only to performing arts, since the graduates of the first generation to 2015. All the works have been tested in front of the board of examiners and each of them has obtained a doctorate of art creation. The manuscripts are: Forest of Silent Sand; Garak Nagari Perempuan: An Essay About Minangkabau Women in Choreography; Cahayo Garik Tangan Sako Bajawek

Aubade Hoerijah Adam; Ghamuhyi; Wong Agung Jayengrana Puppet Puppets; Re-Interpretation of Legong Buttons in Banyuatis Village, Buleleng: Between Collective Memory and Complexity Learning Models; Harkat Magrove Natural Sounds; Creation of the Theater "Home in the Self"; and, Speech Theater Show Adnan Pm Toh Creating Together with the Community.

B. Framing Analysis

In the study process, the author begins by framing the dissertation texts into certain units. In this case, the author borrows the theory of framing analysis—which is commonly applied in the world of mass communication media—to be applied in the framing. Here the author analogizes the art creation dissertation text as the news script in print mass media. The use of framing theory here is more used for practical purposes, namely to "frame" the material of the study material so that the scope of the problem will not be too broad.

Framing analysis is divided into two types, namely media framing and individual framing. Media framing is done by journalists. Media framing contains the construction of meaning for the script written. The media framing perspective will determine what facts are taken, which parts should be highlighted or eliminated, and for what purpose the text is published (Sobur, 2006: 162). As for individual framing is the activity of storing ideas that guide individual information processes. This framing is the basis for audiences, or readers, to make selective interpretations of messages delivered through writing (Eriyanto, 2007: 69-70).

In the context of this article, individual framing is used as a way to make selective interpretations in determining (framing) which elements (messages) in the art creation dissertation script are reviewed. In order to be more relational and operative in order to trace the problem of the dissertation text of the research, the authors use the Zhongdang Pan and Gerald M. Kosicki framing models as their analysis tools.

Pan and Kosicki build framing devices in four major structures, namely syntax, script, thematic, and rhetorical. Syntax refers to the understanding of the composition of the text section in a whole text. The script is intended as writing written in a story. Scripts are one of the strategies of the writer or journalist in constructing news: how a news is understood in a certain way through the preparation of parts in the order specified. Thematic is the thematic structure of the text. This can be observed from how an event or fact is written, how the sentence is used, and how to place the source into the whole text. While rhetoric is the ability to make rhetoric. The rhetorical structure describes the choice of style or word to emphasize the meaning desired by the writer. Rhetoric is used to create images, increase prominence on certain sides and increase the desired image. The rhetorical structure of news discourse shows the tendency that what is conveyed is a truth. The four framing tools above were adopted to later be used to examine any problems that arise in the art creation dissertation texts that are the case in this article.

C. Operation Aesthetic Regime

From the framing analysis of the dissertation texts of the creation of the ISI Surakarta art, the wave of questions immediately came as follows: for what reason did the art creation S3 students choose a topic, issue, or anything else as a conceptual basis and then elaborated into the work-articulated foundation become the building of musical composition through the tools he chooses? Is this concept sought and after it is found then prepared as a basis for the work, so that the concept is first prepared before the composer starts work? Or, does the composer make work first and then build his conceptual foundation? The question that is no less interesting is the consideration of whether the composer chooses the musical instrument he uses, which tends to use cross-cultural music equipment? What is the role of the promoters in the formation of the work: to what extent does the promoter contribute and how does it affect the work of the students he leads?

These questions are very important to say, especially when viewed in terms of (similarity) themes, also similarities in articulating working concepts and ideas through the selection of musical instruments used by each composer.

1. From leaflets to descriptions of works

It is interesting to see that the writing of scripts for the creation of art, at the level of S2, was originally only in the form of information printed in the form of a brief publication of leaflets containing a synopsis of the work. The manuscript is commonly referred to as the Work Description script. He accompanied the invitation spread by the composer.

As a leaflet, the information aspect of the event — what, who, where, when — is more prominent than the full description that explains all aspects of the show. The writing of conceptual foundation works in leaflets is often a brief explanation, if not in the form of a conclusion. Of course this information is far from enough to give a kind of guiding to the audience. Even though some audiences might not need initial information like this, their presence as a form of intellectual responsibility is certainly highly anticipated, especially for examiners.

The short information format increasingly found its form in the fifth batch of ISI Surakarta Art Creation S2 students, namely by formulating a more scientific and systematic writing description of work. In this case, the campus has published the format and systematics of writing which later became the reference for writing. This writing content is clearly very different from the one printed in leaflet format. And, when ISI Surakarta began to open the S3 Creation and Art Study program, the manual for writing the final project in the form of an art creation dissertation was prepared.

Systematically, the guidelines for writing a dissertation script for the final exam include: Chapter I, containing an introduction that describes the Background of Creation, Objectives, Benefits, and Review of Resources. Then, in chapter II contains things related to work. This chapter includes sub-chapters which describe the Ideas of Content, Work and

Form of Work, and Description of Works. As for chapter III describes the experience during the process of creating works. This chapter includes explanations of experiences ranging from Observation, Process Work, as well as exposure to obstacles and solutions to overcome them. Whereas for chapter IV, which is a description of the challenge of the performance of the work, it contains Synopsis, Description of Location, Performance Arrangement, Duration of Work, Event Arrangement, and Supporting Structure of His Work.

As a scientific work, the writing of music works is not forgotten also equipped with Bibliography, List of Discography, List of Resource Persons, and Attachments of the Biodata of the Worker, Photos of the Work Practice Process, Photos of Performing Works, Music Notation, publication media (leaflets, posters, and billboards, Invitations and Tickets, also (if any) attachments to Period Media Coverage. Do not forget to fill in the front pages including the approval page, authorization page, originality statement page, preface, motto, and table of contents.

2. Epigon from mentor

By formulating and composing the writing format above, students who prepare the final assignment work have directed references. A format that is not only directed at the systematic writing, but also directed at the content that must be written as intellectual responsibility for the work that has been compiled.

As mentioned earlier, this format allows for the formation of a cooptative aesthetic regime because of the official nature of institutionalization, for example through systematic provisions and trends in concepts and forms that are associated with the growing trend in previous works. It should be added here, the formation of these trends, in addition to aesthetic institutionalization, also because of the influence of the promoters' hands who overlook students in the process of composing artworks and writing them into a dissertation text. This is very evident in the performance works that, just taking an example, are guided by Prof. Sardono W. Kusumo.

Almost all forms of final project work guided by Sardono are patterned - if not allowed to be called epigon - ala Sardono. In this phenomenon, it may be mentioned, the artwork and dissertation scripts compiled by S3 graduates experience a lot of uniformity and lack of novelty.

D. Exploring taksu in the dissertation text

Beyond the uniformity of the themes and influences of the mentors above, there is a very interesting question from the reading of the dissertation on the art creation of the final project, namely: can the literary medium be used to explore the "taksu" of staged artwork?

In Balinese cosmology, taksu is defined as something related to energy and closely related to spirit and religiosity. Because of this, taksu is often interpreted as "spirit" or "aura" emanating from a certain person, event, or object. Quoting Mpu Kanwa, I Wayan Suka Yasa explained that taksu is the spiritual power of creative work to find, understand, and unite with reality. In this context, artists must be diligent in creativity (apagih act), turning their patience correctly (amutr tutur pinahayu) by relying on three integrated works: rasagama buddhi tipit, which is to unite taste, religion and (reason) mind properly to be able to experience reality holy and sublime. Taste in the performing arts is a sense of bhâwa, which means the taste that the audience gets when enjoying the show. When looking at paintings, sculptures, and other artistic expressions that can be seen and read is the sense of bhâsa (Yasa, 2006: 1-4). The term taksu seems to be commensurate with the norm in Javanese cosmology.

The concept of taksu, which was published by Yasa, is important to be used to examine the issue of whether the dissertation text can be used to see the quality of the performance art created itself, as well as to be an independent text that is appreciated regardless of the art work performed.

If you look at the content of the creation dissertation manuscript which contains the explanation starting from the conceptual foundation, work and building works, reference

sources, tool selection, to other artistic issues - all of which will describe the orientation and aesthetic vision of a work - then the dissertation text is a reflection of the value - the value of his expertise in creating artwork. It is a reflection of the experience of seeing the sacred and sublime reality of the performance art he created. However, the presence of taksu in a work of art, with the qualifications as mentioned by Yasa above, does not necessarily stop at any artwork created. It is determined by the skill of the employer in processing all of his intelligence, both in terms of sense, spirituality (religion), and reason.

Conceptually, the intelligence component can be formulated like this: First, the author has psychomotor intelligence that is capable of involving all senses skillfully and mastering the technical matters. Second, having intellectual intelligence which - with its logical reasoning skills - is able to develop concepts and designs of works and careful calculations in processing his work. Third, having an affective intelligence with a level of perseverance, patience and tenacity that is prime in the process or when presenting his work. And, fourth, understanding and being able to apply aspects of spiritual intelligence as taught by religion and belief. Spiritual intelligence is more often in the form of transcendental values and behavior. He often runs as a spiritual behavior of traditional artists.

These points, if done with perfect sincerity, make the work process go through beautifully and the results of his work emit taksu, spread the gusts that can be felt by the workmen and the audience. Taksu is a manifestation of the overall intelligence that is in the worker's self. Taksu makes a work of art to be powerful!

The manuscript of the art creation dissertation which is a mirror of the intellectual intelligence component, has an important enough weight for the establishment of taksu. Because, as mentioned earlier, an art creation dissertation is a mirror of all of that intelligence. In other words, an art dissertation is a reflection of the whole creative process that involves the four forms of intelligence above. And, as a work that re-

flects the entire process of employment, it is not impossible if this research dissertation is placed as an independent text, which can be interpreted separately.

E. Conclusions

By reviewing the problem of writing the script above, it can be concluded that the dissertation script of art creation is a manifestation of the implementation of art performances articulated through writing. In other words, a dissertation on art creation is another form of art that is performed itself — in the form of written work, it can also be post factum — which may be very different from the presentation of the material when it is staged. Thus, the dissertation of art creation should be not just an explanation, let alone partial information on the art show that was created, but a worker’s reflection on the work he created which was written in the form of a written text.

Here is the important point: that taksu or gereget an artwork is a reflection of the strength of the dissertation compiled by the creator. Likewise, vice versa, a dissertation is a reflection of the form of the artwork itself. In other words, the form of work — whatever the form of practical articulation — is equivalent to its literary form.

This article has not seen whether the art creation dissertation texts that are the object of the study above present taksu or not. This article is just a mapping of issues which include finding important issues about the presence of taksu art performances through a dissertation art creation script among other issues that are not less complex than art.

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