

The Management of Creative Industry in the Edhi Sunarso Studio, Yogyakarta

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The Management of Creative Industry in the Edhi Sunarso Studio, Yogyakarta

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Edhi Sunarso, as one of the pioneers of the creative industry and a former soldier, managed a creative industry at Edhi Sunarso Studio in Yogyakarta. This study aims to describe the management of the creative industries in Edhi Sunarso Studio Yogyakarta, and its roles and contributions to the national economy. The research method is descriptive qualitative, data obtained through interviews, observation, and documentation. The results showed that the management of the creative industries at Edhi Sunarso Studio focussed on the amicable aspect. His historical diorama products have become a trend in diorama making in Indonesia and have a positive impact on community empowerment and national economic sectors.

Key words: *Creative Industry, Amicable Management, National Trend.*

Introduction

With the advent of Yogyakarta as a cultural city, is the nurturing of many World Class Creative Industry Initiators, including: Sapto Hoedoyo, at Gallery Jl. Solo-Yogyakarta,¹ as well as being the first Champion, (Megantara, 1993). H. Amri Yahya is famous and subscribes to exhibitions around the world such as in America, Italy, Canada, the Middle East and Southeast Asia with his creative batik painting industry (Yahya A, 2001). Bagong Kusudiardjo is highly popular in the creative industry in painting and dance; and the legendary Edhi Sunarso (ES) with monumental, artistic, heroic and expressive works (Djin Oe Hong, 2010). His works have been displayed in various major cities in Indonesia and the world. Because of his great service to the nation, Edhi Sunarso obtained the "Honorary Star of the Parama Dharma Cultural Star". Edhi Sunarso also received the highest academic honorary degree as "Empu Ageng" in 2010 from ISI Yogyakarta (Mikke, Susanto, 2010).

¹ In 1985 he won the title of The Ten Best Interiors during the Scandinavian Travel & Tourism of the World exhibition



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Edhi Sunarso as a creative industry initiator had a unique, friendly and sociable personality. He was talented, creative, and innovative. At the peak of his achievement, Edhi Sunarso was able to produce spectacular works, namely the historical diorama products of the Indonesian people which were very popular and even became a trend of historical dioramas in major cities in Indonesia.

Edhi Sunarso, as the initiator of the creative industry, used amicable management. In Edhi Sunarso Studio, which was the centre of the creative arts industry, there was no organisational structure likewise found in similar industry in general.

Edhi Sunarso as an industry initiator already had a reliable team consisting of various experts/experts from different disciplines such as drawing, painting, sculpture, history, and technology experts. Whenever Edhi Sunarso received an order, the team was invited to discuss the project plan until the project was finished. When the project was finished, the experts returned to their respective home bases because they work independently, not bound by Edhi Sunarso's industrial organisation. (Mikke, Susanto, 2010).

His works are monumental, reflecting historical moments and nationalist themes. His works include the statue "Welcome" at the HI Roundabout (Hotel Indonesia), "Liberation of West Irian", "Aerospace" and historical dioramas contained in the National Monument (Monas), etc. ES was a distinct impression (Mamesah, 2010).

Edhi Sunarso and his team can complete the diorama project perfectly. It even became his peak of achievement – the project later became a trend of historical dioramas almost throughout Indonesia and it has now become a "cultural preservation". The success of collaboration between artists and historians had finally become an aesthetic momentum of historical events (Mikke, Susanto, 2010).

Research Objectives

The objectives of the research are to describe the management in the Edhi Sunarso studio Yogyakarta, to describe some of his monumental works, and to describe the role and contribution of the Edhi Sunarso creative industry.

Research Questions

The research questions are; what is the management in the Edhi Sunarso studio Yogyakarta, what are some of his monumental works, and what is the role and contribution of Edhi Sunarso creative industry?

Review of Literature

According to Oxford online dictionary, sculpture is a work of art that is a solid figure or object made by carving or shaping wood, stone, clay, metal, etc. Merriam-Webster dictionary identifies sculpture as a noun as a three-dimensional work of art (such as a statue). Despite the definitions, sculpture is not a fixed term that applies to a permanently circumscribed category of objects or sets of activities. It is, rather, the name of an art that grows and changes and is continually extending the range of its activities and evolving new kinds of objects (Rogers, 2000).

Before the 20th century, sculpture was considered a representational art, one that imitated forms in life, most often human figures but also inanimate objects, such as game, utensils, and books. Since the turn of the 20th century, however, sculpture has also included non-representational forms (Rogers, 2000).

One of the oldest and famous examples is Moai, which are located in the ancient Polynesian land of Easter Island. It is a set of prehistoric sculptures in the form of statues made of volcanic hyalotuff bedrock. It is included as sculpture since a statue is a free-standing sculpture. Moai represents the soul of the ancestors as the people built them to respect them. The other examples are Western medieval sculptures such as Donatello, Giotto, Michaelangelo, Ambrogio Lorenzetti, etc.

Figure 1. A Moai Statue and Its Discovered Buried Body (forbes.com)





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Sculpture, thus, comes in many forms without leaving its two essential elements, which are mass and space. Among them are statues as free-standing sculptures, and diorama as the miniature of an occasion. In this case, Edhi Sunarso is a respected Indonesian figure of statue and diorama. His art stands out in their every aspect: large dimensions, expressiveness, artistic, and heroic (Djien Oe Hong in Mikke, Susanto, 2010). By that, it is implied that his famous works tend to be representational. His gigantic works are mainly produced by his creative industry based in Yogyakarta.

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The 'creative industries' is the collective noun for 'those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property', namely: advertising, architecture, art and antiques, crafts, design, designer fashion, film, interactive leisure software, music, performing arts, publishing, software design, TV and radio (Department for Culture, Media and Sport [DCMS], 1998 as in Townley, 2009).

To reach maximum result, even in art, mainly in creative industry, a well thought out plan will refer to management. Management is a distinct process consisting of planning, organising, activating and controlling to determine and accomplish the objectives by the use of people and resources (Terry, 1960). According to Abdulsyani (1987:18), there are 5 elements in the management of an organisation, which is abbreviated as 5M. They are Man, Material, Method, Money, and Market.

Methodology

This study uses a qualitative descriptive approach to make a description in a systematic, factual and accurate manner about the information, properties and relationships between phenomenon regarding industrial development in Edhi Sunarso Studio Yogyakarta. Data collection was done through interviews, observation and documentation. The number of the interview respondents was 5 people, including Edhi Sunarso and his team members. The location of the observation was in the Edhi Sunarso Studio, Yogyakarta, Jl Kaliurang Km 5/72\). The objects observed included the activities of Edhi Sunarso and his team, and the products of his work. The documentation was done by recording the work processes, product results, and reviewing archived documents. Data analysis techniques in this study is the Mills and Haberman interactive analysis model in (Sugiyono, 2006). The procedure of data analysis has gone through three stages, namely data reduction, data presentation, and drawing conclusions.



Findings and Discussion

This study: Analysis of Amicable Management in The Edhi Sunarso Studio Yogyakarta

Edhi Sunarso, as the initiator of the Creative Industry, had a reliable team. They consisted of various experts in their respective fields (painters, sculptors, historians, construction experts). Edhi Sunarso's team performance is rich with a family atmosphere. There was cohesiveness, complementarity, and each had a contribution in accordance with their roles and expertise. The drafting, work implementation, and product worked as follows:

1.) The Conception of Works

Orders that were accepted were generally monumental and nationalist. For example, statues, dioramas, and others. This was in accordance with the enthusiasm of each member as a citizen who was encouraged to participate and devote his expertise. By that was realised a very compact collaboration from conceptualisation, deliberation, consensus, to the formation of desired concepts that contain artistic, functional and symbolic values.

2.) Work Implementation

One of the examples was the diorama making, which acted as a tool to represent the history of the greatness of Indonesian people. In his work, Edhi Sunarso as the main initiator took part directly in the work and did not distinguish himself from other workers. Even when they were eating, drinking, and sleeping, Edhi Sunarso mingled with the workers. From there, the feeling of amicability was very strong.

One example is the Welcoming monument at Indonesia Hotel Roundabout Jakarta which became an important test for Edhi Sunarso. It is the first monument statue he worked on that was large scale. Its height is nine metres. It is made of bronze with cast techniques. To solve the first problem he relied on intuition and intensive communication with a number of technical implementers such as Ignatius Gardon, Pak Mangun, and Pak Darmo, two retired railway workshop employees in Pengok. They have experience of metal casting. All of them who were involved in the project were good friends – not staff in an industry organisation led by Edhi Sunarso (Mikke, Susanto, 2010).

Figure 2. Edhi Sunarso's Diorama Final Product



3.) Product of The History of The Greatness of The Nation (dioramas)

The products were monumental, functional, expressive, symbolic, and rich with nationalist values. All team members with their expertise were well accommodated in the monumental work, including painters, sculptors, historians, and construction experts.

Figure 3. Edhi Sunarso's Monument Final Products (Flying Human, Irian Liberation, Welcoming Monument).





The following is a depiction of management in the Edhi Sunarso Studio. Diagram. 1: Creative Industry Management in Edhi Sunarso Studio.

Diagram 1. Creative Industry Management in Edhi Sunarso Studio

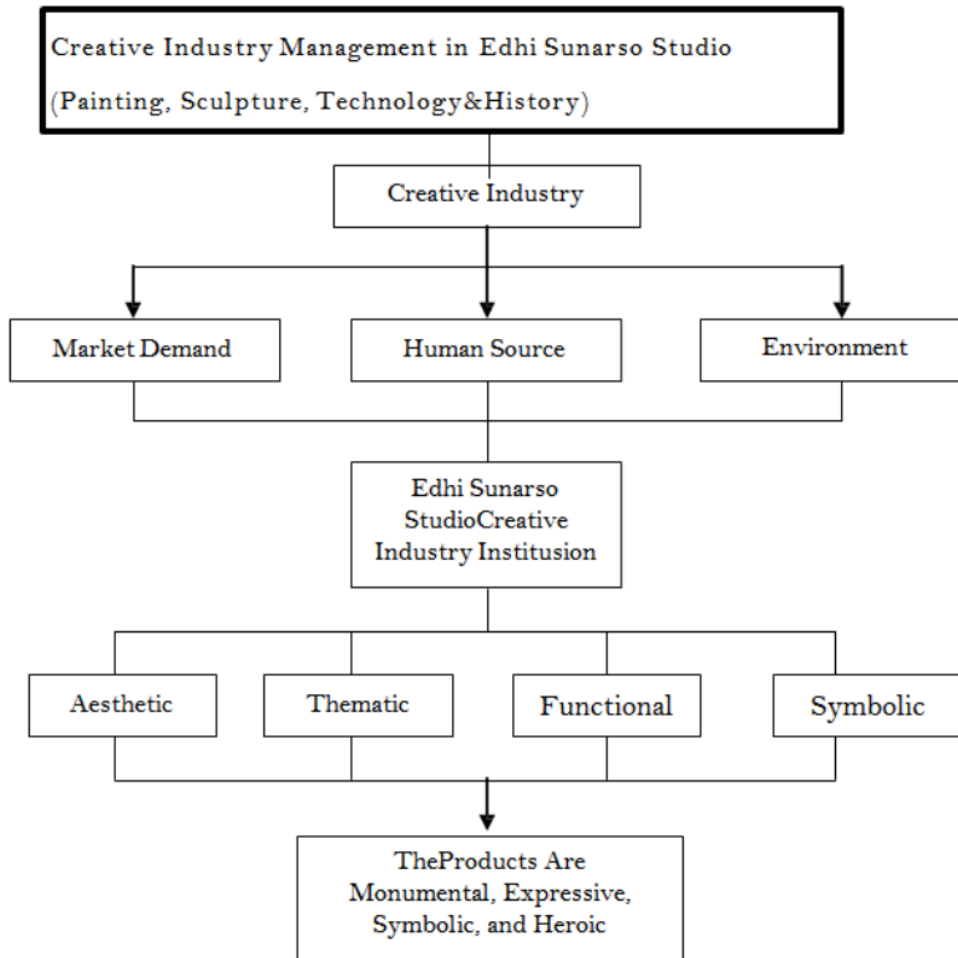




Table 1: Amicable Job Description in Edhi Sunarso Studio

No	Expert	Role	Status	Result
1.	Historian	Determining the scene based on historiography.	Every team member is Edhi Sunarso's colleague, friend, and student.	Showing the perfect product as a historical tool for the greatness of the Indonesian nation. It feels monumental, expressive, historical, and symbolic.
2.	Construction Expert	Determining the quality of materials and tools to the strength of the product.		
3.	Painter	Determining the character visualisation of historical figures, starting from their shapes and colours (two dimensions).		
4.	Sculptor	Determining figures of historical actors (three dimensions).		
5.	Construction Worker	As a skilled person carrying out technical works in the field.		

With this unique amicable management, Edhi Sunarso had successfully bonded personal and professional relationships between human resources. Even his perfect work had won many awards. The creative industry in Edhi Sunarso Studio had been very popular with many types of superior products that are monumental, large, expansive, symbolic and heroic (Djin, Oe Hong, 2010). This type of superior product was always flooded with orders. The types of superior products had been done almost throughout Indonesia, such as the ABRI Satria Mandala museum (1972), Historical Monument Pancasila Sakti Lubang Buaya (1975 - 1990) and the Panglima Besar Sudirman monument in Bogor. The demand for monument-making projects was very solid, since working on the Welcoming monument at the Indonesia Hotel Roundabout Jakarta, the West Irian Liberation monument and the Dirgantara Monument (Anusopati, 2010), the National Hero monument Slamet Riyadi in Ambon, the Ida Bagus Jaya Monument in Bali, the Pahlawan Y. Sudarso monument in Biak, as well as the Young Monument in Semarang (Anusopati, 2010).

He had many hands working in advanced/ high-level engineering. As a result, it was very natural for Edhi Sunarso to produce a lot of masterpieces and received awards both at national



and international levels. The awards came from various social organisations, agencies and governments such as awards from the Regional Heads, Regents, Governors, Ministers and even the President of the Republic of Indonesia.

Analysis of the Role and Contribution of Edhi Sunarso Creative Industry

The products of creative industries in general have an impact on the steps of national economic development, namely fighting unemployment, creating jobs, contributing to GDP and export revenues. Statistical data shows that the creative industry is increasingly important, because it has the ability to create jobs (Mcgre and Baratte, Grazania Strotulny, 2015).

The impact of Edhi Sunarso's creative industry as well as the creative industries in general also created jobs, increasing the income of creative industry actors that were almost evenly distributed in Indonesia. It had an impact on contributing to the national economic sector. Edhi Sunarso's creative industry products even had a double impact that first impacted on the economic sector with the productivity of the industry, which increased income for the initiators of the creative industry, and this had a significant impact when there was a trend of diorama making in almost all major cities in Indonesia.

Secondly, it impacted on the non-economic sector, which is more in the spiritual sector for the Indonesian people. Edhi Sunarso's products are in the form of monuments, dioramas and national hero figures. They act as symbols of patriotism, of fighters defending the country. Basically, they depicted the heroes who have died and sacrificed body and soul for the sake of the Indonesian nation. They have been taking the role of gaining independence from the clutches of the invaders, whether they were Dutch, British and Japanese.

Edhi Sunarso's products are generally in the form of statues of heroes, monuments and dioramas which also contain spiritual values and the struggle of national heroes. This can make a major contribution as a source of inspiration to the Indonesian people in the form of loyalty, national love and sacrifice that inspire citizens' care and unity towards the Republic of Indonesia (NKRI) . Here lies the contribution of Edhi Sunarso as an indispensable source of inspiration for every Indonesian citizen in the context of a national defence and national love.

Conclusion

The creative industry management at Edhi Sunarso Studio was amicable. Each member contributed optimally, the working process was compact and synergistic, the management proved to be very effective, marked by its dioramas that had become national trends. In making historical dioramas, his work was followed in almost all parts of Indonesia. He contributed to community empowerment as a creative industry actor that helped increase national revenue.



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The superior products of the creative industries are large, expressive, symbolic and heroic monumental works. His creative innovation received awards from both national and international level.

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