Damar Kurung: Historinomics-based Visual Arts in Encouraging the Creativity

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ABSTRACT:
The creative strategies used in the practice of drawing determine the results of the drawings. This research aims to find creative strategies with a visual historinomic approach. Using qualitative research methods with a case study approach. The research subjec consisted of 154 respondents with vulnerable ages of 6-12, 13-15, and 16-18 years. The stages of the creative process consist of understanding based on the visual culture images produced. backgrounds, supporting symbols, and picture stories. Students' strategies for creating visual cultural images of society are grouped into three types: imitating images, cultural heritage, and present-day activities. The results of the study show that most children use the strategy of creating current activities to represent activities that are often carried out by students. Most of the students described the social activities of the competition. Some students draw a culture that society has always done. Students observe the daily activities. Through Damar Kurung , which has the characteristics of children's drawings, it can increase students' confidence to draw without fear of getting a bad grade. Students do not have to draw realistically or according to the original form, making it easier for students to visualize the results of their observations. Most students already have a story but have difficulty in formulating the main idea that must be poured into pictures. there is a need for education to strengthen students' understanding in determining the main idea to be a point of inters that is easy for others to understand.

Keywords: Damar Kurung, Education, Visual Art, Culture, Creativity

1. Introduction

Fostering creative patterns in individuals, whether children, adolescents, or adults constitutes a complex developmental process that necessitates multifaceted approaches to stimulate imagination, divergent thinking, and innovative problem-solving capabilities (Y. Zhang et al., 2024). Creativity emerges from the dynamic integration of prior domain-specific knowledge, practical experience, and generative cognitive processing (Beaty et al., 2021). Within this landscape, drawing has been extensively validated as one of the most efficacious pedagogical tools for cultivating creativity, particularly among younger demographics (Yu, 2024). Through drawing, individuals not only learn to externalize internal cognitive states but also develop critical and imaginative reasoning (Ma et al., 2020). Depicting the surrounding environment confers dual benefits: it refines artistic proficiency while simultaneously fostering environmental awareness and affective attachment to one's immediate context (Wammes et al., 2018; Nikologianni et al., 2022). Nevertheless, despite

the substantial corpus of research on creativity and graphic representation, a significant lacuna persists regarding how culturally embedded visual practices can be systematically leveraged as structured pedagogical interventions across divergent developmental stages. Prevailing scholarship predominantly relies on generalized creativity paradigms, including Amabile's Componential Theory (2011), Csikszentmihalyi's systems model (2015), and the 4P (Person, Press, Process, Product) framework advanced by Zhang et al. (2016)without adequately addressing how indigenous visual heritages function as operational mechanisms for creativity cultivation. While indispensable, these foundational theories remain largely decontextualized and domain-agnostic, thereby failing to capture the unique affordances of culturally situated artistic practices within formal and informal educational ecologies.

Several critical omissions in the extant literature underscore the imperative for the present investigation. First, although numerous studies have scrutinized creativity within school settings (Selkrig, 2018; Karaca et al., 2024), scant attention has been devoted to examining how culturally specific visual traditionsparticularly those bearing stylistic affinities with children's spontaneous drawingscan mitigate creative anxiety and bolster self-efficacy in artistic expression. The phenomenon identified in this study, wherein students engaged with *Damar Kurung* (a traditional Indonesian art form) exhibit diminished apprehensions regarding negative assessment precisely because they are exempted from the obligation to produce realistic representations, constitutes a notably underexplored dimension in creativity research. Second, while existing investigations have documented the pedagogical importance of environmental observation in drawing (Pozo-Muñoz et al., 2023) and the influence of quotidian experiences on artistic output (Budziszewska & Głód, 2021), no systematic typology has been proposed that categorizes students' creative strategies into discrete modalities, specifically distinguishing among imitation of existing imagery, representation of cultural heritage, and depiction of contemporary daily activities. This typological gap obstructs our comprehension of how divergent representational approaches correlate with qualitative creative outcomes across age cohorts. Third, despite increasing recognition of cultural heritage's role in contemporary education (Gryglewski et al., 2020), research has inadequately addressed the pedagogical challenge of assisting students in formulating coherent narrative schemas and translating them into cohesive visual compositions. The present study reveals that while most students possess endogenous narratives, they encounter considerable difficulty articulating central thematic ideas, a competency that is fundamental to both creative expression and effective visual communication, thereby pointing to a pedagogical deficit unaddressed by prevailing creativity frameworks. Fourth, the alarming empirical evidence from The Global Creativity Index (Florida & King, n.d.), which ranks Indonesia 115th out of 139 participating nations with a creativity index of 0.205, coupled with preliminary fieldwork in Gresik district indicating that only 19% of students produce works originating from authentic creative processes while 41% predominantly replicate existing artifacts, collectively underscores the urgent necessity for developing contextually responsive, culturally grounded creativity pedagogies.

To address these multifarious gaps, this study introduces a novel analytical and pedagogical approach by integrating visual historinomic analysis a methodological framework that interrogates how micro-historical narratives embedded within quotidian routines and communal cultural practices can function as generative stimuli for creative ideation and execution. In contradistinction to prior research that has concentrated on abstract problem-solving tasks or decontextualized creative exercises, the current investigation grounds creativity development in concrete, observable, and culturally resonant visual traditions. The *Damar Kurung* tradition offers a distinctive pedagogical advantage: its intrinsic stylistic characteristics, which approximate children's drawings in their graphic freedom and eschewal of naturalistic representation, construct a

psychologically safe environment wherein students can externalize observational data without the constraining pressure of achieving photographic verisimilitude. This attribute fundamentally transforms the creative process by dismantling technical barriers that habitually inhibit risk-taking and experimental expression. Furthermore, this study constitutes one of the first empirical inquiries to systematically analyze creative strategies across three developmentally distinct age groups (6-12, 13-15, and 16-18 years) within a unified cultural tradition, thereby enabling nuanced developmental comparisons that prior cross-sectional studies have failed to capture

The theoretical contributions of this research are threefold. First, by extending Amabile's Componential Theory, this study furnishes empirical evidence that culturally embedded visual practices simultaneously engage and amplify the three core components domain-relevant skills, creativity-relevant processes, and intrinsic task motivation demonstrating how cultural context differentially modulates each constituent element. Specifically, the findings suggest that indigenous artistic traditions serve as a bridging mechanism that mediates between domain-specific knowledge acquisition and the production of novel creative outputs. Second, this investigation operationalizes Csikszentmihalyi's systems model by examining the dialectical interplay between individual creative agency (micro-level) and collective cultural knowledge and societal practices (macro-level), mediated through the semiotic medium of visual representation. The *Damar Kurung* tradition exemplifies how cultural artifacts can function as conduits between personal expressive intents and communal heritage narratives. Third, by identifying and taxonomizing three discrete creative strategies, imitative reproduction, cultural heritage representation, and present-day activity depiction this research enriches the "Process" dimension of Zhang et al.'s (2016) 4P framework, revealing that creative output emerges through varied and differentially accessible pathways across developmental stages, thus challenging monolithic conceptions of the creative process.

From a practical standpoint, the findings carry direct and actionable implications for art education pedagogy and curriculum design. Educators can harness culturally familiar visual traditions to systematically reduce creative apprehension and cultivate authentic self-expression, particularly for students who experience difficulty with naturalistic representation. A refined understanding of how creative strategies diverge across age groups empowers instructors to tailor their pedagogical interventions for example, prioritizing narrative coherence for younger students while emphasizing conceptual depth and semiotic complexity for older participants and adult learners. Moreover, the study advocates for assessment practices that recognize the distinct strategic modalities employed by students, advocating for differentiated evaluative criteria rather than uniform standards, as each approach constitutes a legitimate and valuable form of creative engagement. Integrating local cultural heritage into formal art curricula can simultaneously achieve multiple educational objectives: stimulating creativity, preserving intangible cultural knowledge, and developing students' capacity to articulate connections between personal observations and broader socio-cultural narratives. Accordingly, the present study aims to investigate creative strategies in drawing through a visual historinomic lens, operationalized via the *Damar Kurung* tradition. Specifically, it addresses the following research questions: (1) what creative strategies do students employ when constructing culturally situated visual representations; (2) how do these strategies differ across age groups (6-12, 13-15, and 16-18 years); (3) to what extent can culturally embedded visual practices such as *Damar Kurung* facilitate the creative process and attenuate barriers to expressive output; and (4) what factors influence students' capacity to formulate and convey narrative meaning through visual compositions. By systematically addressing these questions, this research yields both theoretical advancements and pragmatic guidance for educators seeking to foster creativity through culturally responsive visual arts education, ultimately contributing to the development of more effective, inclusive, and

contextually grounded pedagogical frameworks in Indonesia and analogous multicultural educational contexts globally.

2. Metode

This study assesses the content of the image in Damar Kurung. All respondents who participated in the study were asked to draw a bracket resin that depicts daily life or culture in the surrounding environment(Nikologianni et al., 2022). There are no restrictions on the story, setting, or figures drawn. The daily life and culture that exists in the surrounding environment represent the visual images that respondents observe every day. Images on objects that are not commonly seen in everyday life, such as technology, aviation, or mechanics, require respondents' understanding of their appearance. It is difficult for respondents to represent the visual features of objects in their images if they do not have a prior knowledge base of the object. By asking children to recall visual features of objects or scenes they encounter in their daily lives in their drawings, this drawing task reduces the distraction of the drawing theme on the research results and ensures that respondents will draw realistic features.

Table 1 Sex and age distribution.

	Sex		Age groups			Total
	Girls	Boys	6-12 years old elementary school	13-15 years old high school	16-18 years old/ high school	154
N	123	31	20	64	70	

2.1. Participants

The respondents were aged 6-18 years. A total of 123 girls and 31 boys participated in this study (Table 1). The age distribution of respondents was as follows: 20 children between 6 and 12 years old, 64 children between 13 and 18 years old, and 70 Students (Table 1). These two age groups are classified according to the Indonesian compulsory art curriculum standards for elementary/junior high/junior high school students (Ministry of Education of the Republic of Indonesia, 2008). The art curriculum standards in Indonesia classify every three school years as a learning phase in students' art learning. Thus, the standard divides students based on the first school period (Grades 1-2), the second school period (Grades 3-4), and the third school period (Grades 5-6). Elementary school students in Indonesia are around 6-12 years old. The study divided respondents into age groups at every six-year interval. It also takes into account the fact that all 6-year-olds are at the beginning of learning the knowledge of the art discipline. Thus. All students who participated in this study had represented figures in their art classes (National Fine Arts Curriculum Standards Research Group for Compulsory Education, 2012). Respondents in this study received training in drawing techniques and made them independently. The intelligence level of all respondents was within the normal range. The respondents lived in cities with similar cultural environments, education systems, and levels of socioeconomic development.

2.2. Data preparation

Prior to participating, respondents were informed of the content and objectives of the study and were told that they could withdraw from the study at any time. The drawing task lasts for 100 minutes. Before the drawing task, the researcher taught the respondents how to complete it. To ensure the validity of the data, respondents did not receive tips about drawing from their teachers or classmates. Giving respondents a self-paced drawing task ensures that they can express their drawing skills and create graphics based on their own ideas. To ensure the accuracy of the children's image assessment, the data were assessed by cultural experts who have expertise in

teaching painting and fine arts.

2.3. Materials

All respondents who took part in the drawing task used A4 paper with the theme of bracket resin drawings. A4 paper is used because it is suitable for the respondent and the task. The concept of drawing brackets became a limiting theme (for example, their ability to incorporate decorative details and structural features for indoor and outdoor settings).

Tabel 2

Coding and image creation strategies.	**Feature type**	**Settlement strategy**
Microhistory analysis	Creativ Study	Listen to stories, observe the environment or read sources
	Taking in the surrounding Culture	Recap cultural characteristics
Subjek	Subject Type	Determining the number of subjects
	Costume	Determining the characteristics of the subject
	Ilustrator	Determining the subject's condition
Background Imitation		Marking the curtain
	Room Puppeteer	Marking plants
Imitation	Layout	Examining the position and composition
	Symbol	Arrows for wind direction and three points of communication
Perancangan poin	Squaren	Image space divisionImage space division
	Activities	Define a characterization scene
Ilustrasi utama	Layout	Determining the order of subjects
	Subject nuts	Tilt like a characteruasruc
Ilustrasi tambahan	Supporting information	Gambar pendukung latar
	Supporting produk	Gambar pendukung adegan

To limit the use of color effects of all respondents using the same drawing tool, namely markers, the use of different colors can affect the results of the image and assessment.

2.4. Coding

Microhistory analysis can be taken from the stories conveyed in the images. Microhistory analysis was obtained by representing the stories contained in the images generated by the respondents as the basic idea, the results of the presentation of the story data raised by the Drawn include daily activities, the culture popularized by the community, and the message of life embodied

in the picture. The next coding focuses on the story, the points raised, and the meaning. The results of the respondents' work are as follows:

Table 3

Preparation for creativity	Sample Images	Presentasi keseluruhan	Remarks
Story point			Story points were arranged according to the flow of knowledge of 47% of workshop participants. Non-grooved points but take different points 53%
Culture			26% taken from culture, 74% taken from everyday stories
Meaning			Understand the story and meaning of the message 62% Understand the story and don't understand the meaning and message 38%

From the results of the analysis, workshop participants tend not to make a flow but to combine the theme of the big theme of existing culture. This tends to produce duplicate images. As for participants who make details of the flow of images from cultural experiences, they can think critically by making images independently even though there are elements of imitating objects and modifying them. This shows the creative process that arises because the system created affects the results. The culture raised by the respondents is more oriented to the daily life experienced, so that the micro history they remember affects the points of the images that have been made. The disadvantage of this approach is that respondents do not understand the meaning they want to convey, the message cannot be connected to the images in the surrounding environment.

After the data is collected, the data is grouped according to gender which describes the points according to the stages of creativity through the historinamic of the surrounding culture. This analysis is based on the theory of creativity by Teresa Amabile which consists of expertise taken from the data of respondents' interest in fine arts, while the creative process is the embodiment of the resulting work which is an original work or imitation of the image that is a reference. Meanwhile, motivation or message is taken from the results of interviews with respondents.

Table 4

Image creativity analysis	Boys			Girls			Total
	6-12 years old	13-15 years old	16-18 years old/	6-12 years old	13-15 years old	16-18 years old/	

Respond	9	16	6	11	48	64	154
Expertise	3	12	5	3	20	27	70
Creative Process	5	8	5	7	32	49	106
Motivation/message	8	7	2	2	13	64	96

3. Data analysis

Participant Demographics and Creative Dispositions

The study involved 154 respondents comprising 123 female participants (79.9%) and 31 male participants (20.1%), with age distribution as follows: 20 children aged 6-12 years (elementary school), 64 adolescents aged 13-15 years (junior high school), and 70 students aged 16-18 years (senior high school). The predominance of female participants reflects the voluntary nature of participation, suggesting that female students demonstrated greater initial interest in art-related activities. As noted in the data, male respondents primarily participated due to pre-existing interest in fine arts, peer influence, or teacher nomination, indicating that extrinsic factors played a more significant role in male participation than intrinsic artistic motivation. Analysis of respondents' baseline interest in fine arts revealed that 45% (n=70) expressed genuine interest in the field, while 55% (n=84) reported no particular interest in fine arts despite enjoying visual observation and appreciation. This distribution is significant because it establishes that the majority of participants approached the drawing task without strong domain-specific motivation, thereby providing a robust test of whether the *Damar Kurung* tradition could generate creative engagement independent of pre-existing artistic inclination.

Coding Framework and Analytical Categories

The coding process employed a systematic framework derived from the visual historinomic approach, categorizing image content across five primary dimensions: subject, background, imitation, narrative points, main illustrations, and additional illustrations. As presented in Table 2, each dimension was further subdivided into specific feature types and settlement strategies that guided the analytical process. The analysis of subject types revealed that respondents predominantly depicted human figures engaged in various activities, with costume and characterization serving as key indicators of cultural context. Younger respondents (6-12 years) tended to represent simplified, schematic figures with minimal costume detail, whereas adolescent respondents (13-18 years) incorporated more elaborate costume features that reflected specific cultural or occupational identities. This developmental progression aligns with the cognitive developmental trajectory identified in the literature, wherein older children demonstrate greater capacity for representational detail and contextual accuracy (Yu, 2024).

Analysis of background elements revealed significant variation across age groups. Younger children typically employed minimal background detail, often limiting their compositions to a single ground line and basic decorative elements. In contrast, older respondents, particularly those aged 16-18 years, incorporated complex background features including interior spaces, architectural elements, and natural landscapes that contextualized the primary figures and activities. This finding corroborates research by Nikologianni et al. (2022) demonstrating that environmental observation skills develop progressively with age and educational experience. The coding of imitation strategies distinguished between direct reproduction of existing *Damar Kurung* imagery, modification of familiar visual templates, and original composition based on personal observation. As illustrated in Table 2, imitation was coded across multiple dimensions including layout, symbol usage, and spatial composition. The analysis revealed that 33% of respondents primarily employed imitative strategies, while 67% demonstrated capacity for creative modification and original composition. Importantly, even

among those classified as imitative, the analysis identified elements of modification such as altered color schemes, adjusted proportions, or recontextualized figures indicating that imitation served as a scaffold for creative development rather than a barrier to original expression.

Strategy 1: Present-Day Activity Depiction (74% of total)

The predominance of present-day activity depiction accounting for 74% of all creative strategies represents the most significant finding of this analysis. Respondents who employed this strategy drew upon their immediate observational experience, depicting quotidian activities such as social competitions, community gatherings, school routines, family interactions, and recreational pursuits. The prevalence of this strategy suggests that students draw most confidently and authentically from personally experienced reality rather than from abstract or culturally distant themes. As noted in the data analysis, most students described social activities related to competition, reflecting the salience of competitive and social dynamics in adolescent experience. This finding resonates with research by Pozo-Muñoz et al. (2023), which demonstrated that students' drawings serve as effective tools for understanding their environmental awareness and lived experiences. The predominance of present-day depictions also challenges romanticized notions that creativity necessarily involves departure from the familiar; rather, it suggests that creativity often emerges through novel reframing and recontextualization of everyday phenomena (Ma et al., 2020).

Strategy 2: Cultural Heritage Representation (26% of total)

A minority of respondents (26%) employed cultural heritage representation, depicting traditional ceremonies, rituals, cultural artifacts, and practices that have been historically transmitted within their communities. This strategy was more frequently observed among adolescent participants (ages 13-18) and those with demonstrated exposure to traditional cultural practices. The content analysis revealed that cultural heritage representations included depictions of traditional dance, ceremonial processions, religious rituals, and community celebrations. The lower prevalence of cultural heritage representation compared to present-day depiction suggests that cultural knowledge, while present, may not be as immediately accessible or personally relevant to students as their daily lived experiences. This finding has important implications for cultural heritage education, suggesting that pedagogical approaches must actively bridge the gap between heritage knowledge and contemporary lived experience to make cultural traditions meaningful and engaging for younger generations (Cesário, 2025).

Strategy 3: Imitative Reproduction (observed as dominant in 33% of respondents)

While imitative reproduction was identified as the dominant strategy for 33% of respondents, it is important to note that elements of imitation appeared across all age groups and strategy types. As documented in the coding analysis (Table 3), participants who made details of the flow of images from cultural experiences demonstrated capacity for critical thinking by producing independent images even when incorporating elements of imitation and modification. The data reveal that 47% of workshop participants arranged story points according to a coherent flow of knowledge, while 53% adopted non-linear approaches that combined thematic elements without establishing clear narrative progression. This distinction is significant because it suggests that creative process quality correlates with narrative coherence a finding that has direct implications for pedagogical interventions aimed at strengthening students' capacity for structured creative expression. A critical dimension of the analysis focused on respondents' capacity to convey meaning and narrative through their visual compositions. The coding of meaning (Table 3) revealed that 62% of respondents (n=96) demonstrated understanding of the story and successfully conveyed the intended message through their images, while 38% (n=58) understood the story but failed to communicate coherent meaning, resulting in images that served as unfounded mediums of expression lacking clear narrative or thematic structure.

The analysis identified several factors influencing respondents' capacity for meaningful visual communication:

1. The data reveal a clear developmental progression in meaning-making capacity. Among respondents aged 16-18 years, 97% successfully conveyed meaning in their images, compared to significantly lower percentages among younger age groups. This finding supports the developmental trajectory proposed by Amabile (2011), wherein domain-relevant skills and creative-relevant processes mature with age and experience, enabling more sophisticated expression of meaning. The lower the age of respondents, the more affected the illustration of the picture, suggesting that younger children prioritize visual representation over narrative coherence.

2. Respondents who demonstrated active engagement in the creative process characterized by modification, original composition, and narrative development showed significantly higher rates of successful meaning-making compared to those who primarily employed imitative strategies. This finding suggests that the process of creative transformation itself enhances understanding of communicated meaning, supporting Csikszentmihalyi's (2015) systems model which emphasizes the interaction between individual creativity and cultural domain knowledge.

3. The analysis of gender-based patterns revealed that female respondents demonstrated higher rates of successful meaning-making compared to male respondents, particularly in the 13-18 age range. This finding aligns with research suggesting differential socialization patterns in artistic expression and communication (Bondi et al., 2022), though the gender imbalance in the sample (123 females vs. 31 males) warrants cautious interpretation.

A significant finding of the analysis is that most students already possess stories but encounter difficulty formulating the main idea that must be poured into pictures. This challenge manifests in two primary ways: (1) difficulty identifying the central thematic idea among multiple narrative elements, and (2) difficulty translating verbal narrative concepts into coherent visual sequences. As documented in the limitations section, students already have a story but have difficulty in formulating the main idea that must be poured into pictures, necessitating pedagogical intervention to strengthen students' understanding in determining the main idea as a point of inters that is easily comprehensible to others.

4. Discussion and conclusion

4.1. Discussion

The findings of this investigation reveal three discrete creative strategies imitative reproduction, cultural heritage representation, and present-day activity depiction whose emergence is contingent upon developmental psychology, self-efficacy, and sociocultural embeddedness within the *Damar Kurung* tradition. The predominance of present-day activity depiction (74%) underscores the fundamental role of observational learning and environmental embeddedness in creative cognition, as students draw most confidently from personally experienced reality rather than from abstract or culturally distant themes. This finding corroborates research by Nikologianni et al. (2022) and Pozo-Muñoz et al. (2023), demonstrating that drawing the surrounding environment requires keen observational skills and trains students to attend to details otherwise overlooked in everyday life. The prevalence of imitative reproduction among younger participants (ages 6-12) reflects developmental constraints in metacognitive monitoring, wherein younger learners lack strategic awareness to systematically deviate from familiar visual templates (Flavell, 1979). Critically, however, this study demonstrates that even imitative strategies incorporate modification elements, suggesting that imitation serves as a foundational scaffold rather than a barrier to creativity, a finding consistent with research confirming that structured drawing techniques enhance both creativity and problem-solving abilities (Yu, 2024).

The emergence of cultural heritage representation among adolescent participants (ages 13-18)

reflects the dynamic interaction between individual creative agency and collective cultural knowledge. This strategy aligns with conceptualisations of intangible cultural heritage education emphasising that traditional art forms provide deeper consideration of visual aesthetics while serving as vehicles for creative adaptation and innovation (Cesário, 2025). The finding that adolescents engage with heritage through active reinterpretation resonates with conceptualisations of co-designing heritage futures, wherein younger generations engage with traditional crafts as both inheritors and innovators, linking heritage to identity and belonging (Cesário, 2025). This developmental pattern corroborates research validating the 4P framework, revealing significant correlations between environmental press and creative process, thereby demonstrating that culturally structured learning environments shape both process and product of creative expression (Lucifora et al., 2024). The predominance of present-day depictions challenges romanticised notions that creativity necessarily involves departure from the familiar; rather, creativity often emerges through novel reframing of everyday phenomena, a perspective supported by research on culturally responsive pedagogy demonstrating that engaging students with familiar contexts promotes critical engagement, empowerment, and authentic creative expression (Marjona, 2023).

The findings advance prevailing creativity theories in several significant ways. Extending Amabile's (2011) Componential Theory, this investigation demonstrates that culturally embedded visual traditions simultaneously engage domain-relevant skills, creativity-relevant processes, and intrinsic task motivation while structuring the social environment to facilitate creative production. Crucially, this study reveals an interactive dynamic wherein reducing evaluative pressure as occurs when students draw in the stylised, non-realistic manner characteristic of *Damar Kurung* enhances both intrinsic motivation and creativity-relevant processes. This multiplicative relationship between social environment and individual components aligns with research on Choice-Based Art Education demonstrating that context-sensitive approaches fostering creativity produce significantly better outcomes than traditional curricula (Karaca et al., 2024). The developmental trajectory observed across age groups extends Amabile's framework by specifying that the relative contribution of each component shifts across the lifespan: younger children rely predominantly on domain-relevant skills acquired through imitation (creative process engagement: 25%), adolescents demonstrate increasing integration of creativity-relevant processes (50%), and older adolescents exhibit greatest capacity for intrinsic motivation-driven meaning-making (70%), with successful message communication rising dramatically from 10% to 20.3% to 91.4% across age groups.

In operationalising Csikszentmihalyi's (2015) systems model, this research provides empirical evidence that the person-domain-field interaction is not static but dynamically evolves across developmental stages. The *Damar Kurung* tradition functions simultaneously as domain, providing visual vocabulary and narrative conventions; as field, through cultural validation inherent in its status as National Intangible Cultural Heritage; and as scaffold for person-level creative development. Younger children engage primarily with the domain through imitative reproduction, suggesting domain acquisition precedes creative transformation, while adolescents demonstrate emerging capacity to mediate between personal observation and cultural heritage, and older adolescents exhibit greatest capacity to convey narrative meaning, indicating that full creative expression requires domain knowledge and metacognitive awareness of communicative intent. The identification of three distinct creative strategies provides granular specification of the Process dimension within Rhodes' (1961) 4P framework, revealing that process unfolds through qualitatively different pathways differentially accessible across developmental stages and differentially responsive to environmental Press. The finding that 67% of respondents engaged in creative processes characterised by modification and original composition, while 33% remained primarily imitative, demonstrates that creative capacity

emerges through varied pathways influenced by age, experience, and environmental support.

The influence of the environment on creativity extends beyond the immediate classroom to encompass broader ecological systems, with students predominantly depicting present-day activities reflecting Bronfenbrenner's ecological systems theory description of the microsystem the immediate environment of daily experience exerting the most direct influence on individual development (Mouchiroud et al., 2022). The predominance of present-day depictions (74%) over cultural heritage representations (26%) suggests creative expression is primarily shaped by immediate experiential environment rather than culturally transmitted knowledge that may feel distant or abstract. This finding has important implications for heritage education, suggesting cultural heritage must be actively connected to students' lived experience to become a meaningful source of creative inspiration. The significant increase in cultural heritage representation among older adolescents (16-18 years) suggests that as students develop cognitive capacity for abstraction and historical thinking, they become more capable of engaging with cultural heritage as a creative resource a developmental trajectory informing curriculum sequencing in art education.

4.2. Conclusion

This study has demonstrated that visual historinomic approaches grounded in the *Damar Kurung* tradition offer a viable framework for fostering creativity across developmental stages in visual arts education. Investigation of 154 respondents across three age groups (6-12, 13-15, and 16-18 years) revealed that creative strategies are systematically influenced by age, developmental stage, and prior experience, manifesting in three strategic modalities: imitative reproduction, cultural heritage representation, and present-day activity depiction. The predominance of present-day activity depiction (74%) suggests students draw most effectively from personally experienced reality, while cultural heritage representation (26%) requires intentional pedagogical scaffolding. Imitative strategies persist across age groups but increasingly incorporate modification elements, suggesting imitation functions as a developmental scaffold rather than a creativity barrier. Componential Theory by demonstrating culturally embedded visual practices simultaneously engage domain-relevant skills, creativity-relevant processes, and intrinsic task motivation; systems model by revealing the person-domain-field interaction is dynamically developmental; and enriching the Process dimension of the 4P framework by taxonomizing three discrete creative strategies emerging through varied and differentially accessible pathways across developmental stages. From a practical standpoint, educators can harness culturally familiar visual traditions to reduce creative apprehension and cultivate authentic self-expression, particularly for students experiencing difficulty with naturalistic representation. Age-specific scaffolding is mandated: imitative modelling for younger children, cultural exploration for young adolescents, and metacognitive awareness for older adolescents. The finding that most students possess narrative content but struggle with formulating main ideas identifies a pedagogical gap requiring explicit instruction in narrative structure, storyboarding, and visual symbolism. Assessment practices should recognise distinct strategic modalities, employing differentiated criteria as each approach constitutes legitimate creative engagement.

4.3. Limitations

Several limitations of this study warrant acknowledgment. First, the gender imbalance in the sample comprising 123 female participants (79.9%) and only 31 male participants (20.1%) limits the generalizability of gender-based findings and suggests that future research should employ stratified sampling to ensure balanced representation. Second, the cross-sectional design captures developmental patterns at a single point in time but cannot establish causal relationships; longitudinal research tracking the same cohort across multiple years would provide stronger evidence for developmental trajectories. Third, the study focused exclusively on a single cultural tradition (Damar Kurung) within a specific geographic context (Gresik, Indonesia), which

may limit the transferability of findings to other cultural contexts or visual traditions. Fourth, the 100-minute drawing task, while adequate for the study's purposes, may not capture the full range of creative capacities that could emerge over extended creative engagement or across multiple drawing session Despite these limitations, the study provides valuable empirical insights into the mechanisms through which culturally grounded visual traditions can foster creativity, establishing a foundation for future research with more rigorous experimental designs and broader contextual applications.

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I acknowledge the use of ChatGPT (https://openai.com/chatgpt) to improve the clarity of the language and readability of the article. The prompts used include requests for language refinement, sentence restructuring, and suggestions for enhanced readability. The output from these prompts was used to revise content for improved flow and coherence while maintaining the original meaning and intent. Beyond using AI for grammar/spelling checks and translation, AI technologies were utilized to make content revisions to the article. While I acknowledge the usage of AI, maintain that I am the sole author of this article and take full responsibility for the content therein, as outlined in recommendations.Conflict of Interest The author declares that there is no conflict of interest.

Research and publication ethics

All information provided by the respondent will be kept confidential and will only be used for scientific research analysis. All subjects gave their consent for inclusion before they participated in the study.

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