

Yogyakarta Guitar Orchestra (YGO): managing innovation and creativity in creative resource management for classical guitar education in Indonesia



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ABSTRACT

Many researchers are fascinated by creativity and innovation. The question of creative resources at the Yogyakarta Guitar Orchestra (YGO) becomes the primary topic to be discussed in this paper. The premise is that the innovation and creativity framework embedded in YGO's creative resources directly impacts and influences the creative process so that the role of creative resources becomes visible. The goal of this study was to establish a model for YGO's creative resource management to manage innovation and creativity effectively. The research method is grounded theory, with data collected via interviews, literature reviews, and photo documentation. The data analysis was conducted using the innovation paradigm and the creative resource management perspective on creativity. The study's findings include information about how YGO acts as an accelerator for creative resources in order to foster innovation and creativity. This contribution can assist policymakers in directing resources and actions toward YGO or similar communities in order to foster the future development of a high-quality innovation and creative ecosystem.



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1. Introduction

Creativity and innovation are vital components in sustaining a community's life [1]. Today's creative institutions must be good at making, getting, and passing on knowledge and changing all forms of creativity to develop new ideas and knowledge [2]. The Yogyakarta Guitar Orchestra (YGO), as one of the open communities in Yogyakarta, is currently developing a model of innovation and creative resource management intending to ensure the sustainability of innovation and creativity programs in guitar-music education in Indonesia through creative resource management. This is not a simple undertaking, as implementing effective, innovative resource management solutions are the challenge [3]. What are some ways people are developing a new system for managing and activating social capital through innovation and creativity? The importance of this research is to address these challenges and to answer the following questions: (1) how adaptive is YGO in terms of keeping existing creative resources; and (2) how to sustain YGO's competitiveness in order to generate sustained innovation and creativity performance. This is why we are undertaking this study. YGO was founded in 1994 and is a non-profit organization actively involved in organizing musical concerts in Yogyakarta and other parts of Indonesia. YGO offers various creative tools, including those used by professional musicians. The objective of this research is to critically examine the issues of creativity and innovation management and their implications for areas of resource management development and creative power in YGO by emphasizing existing scenarios.

Numerous scholarly discussions exist regarding the importance of creativity and innovation management in managing creative resources. Ralph Brown, for example, examines the UK government's policy initiatives through the lens of a new project that supports tutors in the performing arts sector; in this study, it is explained that creative resources are tasked with 'bridging the gap' between art education and professional arts practice; the objective is to maintain the connection in order to establish a creative industry sector and a training system for aspiring professional artists [4]. While Kern contends that rules are critical for articulating individual creativity in a group activity, Kern disagrees with Ralph Brown, arguing that effective rule management and creativity require the production of creative resources. This should not end with the formulation of formal norms but rather extend to their origins [5]. Labaronne asserts that creative resource thinking must be led by a framework that governs the generation and deployment of creative resources to develop and sustain innovation and creativity [6]. Chen stated that creative activities lead to the establishment of creative knowledge links between networks and that an abundance of creative resources can enhance an individual's initiative to create [7]. Acar says that it is vital for competitive advantage to generate innovative ideas and translate them into inventions. His research is devoted to establishing a taxonomy of constraints and mediation mechanisms. Acar addresses how creative resource constraints affect creativity and innovation [8]. Kotipalli underlined that two elements must be considered when engaging in creative activity: (1) what motivates artistic production; and (2) how artists promote their work (audience). According to Kotipalli, these two reasons have prompted cultural economists to emphasize the importance of defining the culture sector in motivation and organizations that produce creative commodities and services [9].

The presentation of the research findings demonstrates that the study of creative resources continues. The distinction between the prior study and this research is that this research examines music education, which was developed by YGO, from the perspective of YGO's creative resource management governance, which includes a framework for innovation and creativity and music education. This research is expected to provide information on creative resource management, as well as contribute to the development of a creative resource management governance model whose outcomes can be used by policymakers to continue funding and initiatives for YGO or similar communities, ensuring that the innovation and creativity ecosystem continues to develop and that the development of guitar music education in Indonesia does not stall.

2. Method

This research employs a grounded theory approach. This term refers to the fact that empirically based theories are founded on data rather than a particular theoretical framework [10]. The researcher constructs a hypothesis about how things work based on the perspectives of a diverse set of individuals who have all encountered the object or event under consideration [11]. Glaser and Strauss assert that these grounded theory paradigm aspects enable the researcher to attain data saturation and create a robust and useful theory [12]. However, in this study, we adhered as closely as feasible to Glaser and Strauss's original approach to grounded theory. The research data were gathered through narrative interviews. The participants in this study were chosen through sampling, which included the founders of YGO, YGO alumni spread across several geographic areas in Indonesia, ISI Yogyakarta academics who teach in the classical guitar department, and Indonesian music professionals. After the participants were identified, we used a purposive sampling technique to select participants in their respective fields according to the participation criteria. Overall, we tried to gather information from various YGO members, including various personal backgrounds, professional backgrounds, and teaching specialties. This diversity helps to create broad data sets and results in different types of data. These results will help during the data analysis process [13]. Extensive data coverage can help highlight complex findings among YGO members. Studies based on grounded theory may incorporate data from a variety of sources, including observations, interviews, focus groups, documents, and even quantitative data [13]–[15]. We used interview data, literature data, and photo data of YGO activities. Interview data is classified based on three things: (1) YGO history, (2) creative resources (musicians), and (3) work productivity. These interviews enabled us to expand on earlier data analysis by focusing explicitly on data gaps and inconsistencies [16]. The goal is to determine the uniqueness of this research. By combining data from various sources, we were able to create a more robust and thorough hypothesis than we could have done by relying on only one or two data sources [14].

3. Results and Discussion

3.1. YGO Through the Decades

Before changing the name to YGO, Djohan Salim referred to the group as the Orchestra Guitar Indonesian (OGI). YGO was founded by Djohan Salim, a musician and academic at the Institut Seni Indonesia Yogyakarta. The initial mission of YGO was to adapt the stages of learning music ensembles or performing music in group formations, such as classical guitar musical instruments (nylon-stringed acoustic guitar or classical guitar instrument). Since the establishment of music educational institutions such as the Indonesian Music High School (SMIND) in 1951 until the Indonesian Music Academy (Akademi Musik Indonesia) in 1964, the formation of guitar learning in the form of an ensemble has progressed significantly. The two music education institutions also influenced YGO. In 1982, YGO, founded by AMI and SMIND students, merged with the Indonesian Guitarist Association to form the Indonesian Guitarist Association (HIGI). As students, they received assistance from Benny Mulyanto's (Palembang) guitar orchestra group in Jakarta. At the start of YGO's existence, Djohan Salim was in charge of all musical rehearsal processes for the YGO orchestra, including the show's production in 1994. In 1993, Haryo 'Yose' Suyoto and Djohan Salim met and agreed that the formation of YGO should be geared toward educational purposes, specifically guitars and instrumentalists. According to Djohan Salim, guitar instrumentalists, like the guitar, have two personalities. Apart from solitaire, there are socialist variants, such as a piano that doubles as a melodic and harmonic musical instrument. Djohan Salim sees a gap in the productivity of guitar instrumentalists, particularly when it comes to student performances. At the ISI Yogyakarta Music Campus, classical guitar instruments serve only as technical support for other musical events, such as symphony orchestra performances and chamber and ensemble music performances. From sections of woodwind, strings, brass, percussion, and chorus. At the same time, Andres Torres Segovia (1893-1987) asserted that the guitar is a small orchestra. Each string has a unique colour and tone [17].

According to Djohan Salim, the scenario is unfavourable since classical guitar aficionados cannot encourage themselves to become more accomplished and productive in their work. While the term "orchestra" refers to the arrangement of numerous timbres of sound colours, an orchestra is often described as an aggregation of all sections of classical European musical instruments—woodwind, string, percussion, and chorus [18]. This definition of the orchestra encompasses fusion in a broad sense, namely the incorporation of diverse sound colours produced by related musical instruments (guitar), as well as cross-sectional instruments, both European classical musical instruments and musical creations rooted in the traditions of Indonesian and global society, as well as pop to postmodern styles. Even the use of electric, acoustic, and physical musical instruments derived from sound sources and noises contributes to the depth of sound colour that can define YGO's nature as a sound collaborator media. Djohan Salim collaborates with various friends and colleagues at the university to provide a repertoire of musical selections, including Royke Bobby Koapaha, Haris Nathanael, Budhi Ngurah, Joko Lemaz, and Anton Asmonedento. YGO's music is likewise highly developed and complicated, evolving from a cross-sectional amalgamation in the orchestra structure to a more personal expression while maintaining classical guitar as the band's prominent musical instrument. Djohan Salim is an exemplary character in terms of organizational management and production and is responsible for prioritizing shared interests. Indeed, Djohan Salim is frequently tasked with meeting the financial obligations associated with YGO's music production and management activities.

Djohan Salim and YGO's music arrangers and composers encouraged individual creative expression during the production process by recommending fusing the classical guitar as a single instrument with other music, both guitar and non-guitar related instruments. The prepared works or repertoires become unique and continue to evolve due to the distinctive musical touch of YGO's arrangers and composers. It is unique in that it was created specifically for the YGO configuration. It features arrangements by renowned composers and songwriters and repertoires inspired by musical tones found in Indonesia's folk song culture, folk arts, and even Asia. Ravi Shankar, Mozart, Saint-Saens, Metallica, John Rutter, the Beatles, and Grieg are just a few examples. In 1995, YGO presented a concert named "Gala Concert Yogyakarta Guitar Orchestra" at the Suryodiningratan Music Campus Auditorium (now the ISI Yogyakarta Postgraduate Building) and ITB Bandung. [Figure 1](#) depicts performances at ITB Bandung. The YGO lineup has included a variety of instruments ranging from guitar-related instruments such as the mandoline, steel-string acoustic guitar, strings section, woodwinds, marimba, vocals, and traditional instruments such as drums, to nylon-string acoustic or

classical guitar as the primary instrument. This construction continues to evolve in response to the musical arranger's or composer's perception in investigating YGO's musical character. When the production process of YGO is examined from 1994 to 2000, it is clear that the notion of empowering creative resources has been adopted. The packaging of orchestral performances involves a number of practitioners or musicians.



Fig. 1. YGO performs at the ITB in Bandung

Initially, YGO membership was participatory and familial. This is consistent with YGO's objective of music education. Because membership does not include professional participation outside of the YGO, it is limited. However, that has changed. The YGO musician association has commenced operations and membership is growing. This growth in numbers provides social capital for YGO to sustain productivity in their job and will undoubtedly benefit the organization's future development. In maintaining this development, YGO can be reached by Indonesian musicians more broadly, even musicians from other countries in the latest guitar orchestra formations; the participation of YGO alumni in 1990 and professional classical guitar players is crucial in maintaining the network as social capital. YGO members in the period from 2000 to 2002, after their study period ended, some of them returned to their respective hometowns, and only a small part continued to live in Yogyakarta; even members from various cities in Indonesia also settled abroad. Hometown, both at home and abroad. Now their professions are diverse, and some are composers, songwriters, musicians, researchers, educators and professionals as music producers and even in the operational, technical fields of multimedia (art) production technology.

From 2019 to 2021, YGO alumni and new generation gatherings resulted in creating four virtual production works of the Yogyakarta Guitar Orchestra Concert, as illustrated in [Figure 2](#). YGO is now promoting virtual orchestra performances. The Covid-19 epidemic may provide an alternative to virtual concerts, and this serves as a paradigm for YGO to continue delivering a one-of-a-kind platform for virtual concerts. This is achievable since YGO members are dispersed throughout multiple cities and nations. Virtual packaging innovation provides a new strategy for YGO to remain active while also boosting guitar-music education in Indonesia. YGO adheres to the same pattern of phases of music production preparation throughout the production process as in the past. Individual exercises (individual exercises), section rehearsals (practice by section), and orchestra rehearsals are all possible (combined exercise).

Meanwhile, the production sequence remains consistent: beginning with work on the Repertoire bank (a collection of new YGO arrangements/compositions) compiled by and for members who are now professional musicians, particularly those who excel in the areas of research competence, presentation, and art creation. The conductor (orchestral leader), whom skilled YGO alumni accompany, is followed by the concertmaster or first chair, who is the orchestra's second leader after the conductor. Because YGO is a guitar orchestra, the concertmaster must be a guitarist, in contrast to the general orchestra, which sets the violin as the main (instrumental sectional coordinator). Moreover,

a number of the top instrumentalists from the sectional guitar instruments are also included in the YGO orchestra and the principles from the sectional and instrument groups other than guitars and their relatives. Only then was the repertoire is chosen for the YGO concert production accepted and studied by all musicians or instrumentalists in the case of a soloist.



Fig. 2. Virtual Concert Yogyakarta Guitar Orchestra during the Covid-19 pandemic

YGO's challenge now is that there is a counterproductive situation to the quantity and quality of music production. When compared to YGO's 1990 work, at that time, YGO was able to reach 6 to 8 shows per year, and now there is a significant decline. In the Revival of Yogyakarta Guitar Orchestra in the past year, there have been four colossal virtual productions (Virtual Concert YGO I to IV) and several virtual packages in single and ensemble forms for a regular program entitled YGO Special Music Series. The problem faced is a matter of management; YGO's management should remain consistent and maintain the quality of its monumental musical works. This challenge faced by YGO is a turning point, which convinces YGO that there is still untapped space in orchestral guitar music, namely the digital world. YGO's creativity and innovation actually developed at a time when music stagnated and was indecisive, namely during a pandemic. YGO is trying to take the part that it avoids, namely changing the habit of watching a performance [19].

3.2. YGO's Creative Resources and Productivity

This creative resource (musicians) is composed of approximately 90 instrumentalists, whether they are members of the WhatsApp group 'YGO Musicians' or included in WA Groups affiliated with other YGO Musicians. Some of its personnel are not necessarily active as instrumentalists in organized music production activities. Some can be mentioned, such as: (1) the WhatsApp Balirung group, which consists of around 18 selected personnel from across generations of YGO musicians as the main axis of the running of activities and music production in the past year; (2) the WhatsApp YGO Production group, as a special discussion room for systematics, mechanisms, and operational technicalities for the implementation of an agreed production program or activity (at Balairung); (3) the WhatsApp YGO Research Institute group, which tends to function as a center for YGO's research and development institutions, including the fields of aesthetic and technological development of music and even the economic value of YGO's products; (4) YGO Academy, which is intended as a specific discussion group for program development and production activities that can be used as learning materials for guitar and orchestra in particular and music in general; (5) the WhatsApp Principle group, is a group consisting only of conductor, concertmaster and principle, with executive producer facilitation as the facilitator; (6) the WhatsApp group composition club, or KlabKom (composition club), which contains composers and arrangers both internally and professionally. Some YGO musicians aren't in any of the existing WhatsApp groups because they are very busy and work very hard. They are always ready to help with YGO's programs or productions.

The term "musician" denotes the independence of all members who require a professional guitar learner's mentality, attitude, and responsibility [20]. Interestingly, YGO musicians' ties to the previous

YGO kinship system were still quite strong until recently. However, the difference is that in the past, musicians with academic backgrounds (ISI Yogyakarta, UNY, UGM, etc.), schoolmates, or other guitar instrumentalists residing in Yogyakarta were more likely to band together. They are now connected to some teachers, lecturers, and instructors who have a variety of pupils, both from formal educational institutions and private courses, and social relationships amongst professional musicians from other cities and countries. Although the idea of formally institutionalizing YGO has been on the agenda at Balairung and with most musicians since early 2021, this kinship system is known as a romantic relationship, and de facto, this is actually a major force that has succeeded in perpetuating their relationship until now. However, models and even strategic blueprints, which are thought to make YGO more productive in the future, have yet to be discovered. Even the most important concepts are still being tested using communication techniques that are ineffective or inefficient in a cyber or virtual infrastructure-based environment [21]. For example, presenting the conductor and principle through video representations to accompany the whole process of practising musicians in each section and their instrument group is an attempt to replace the direct presence of the principle and conductor, as was done during the YGO period in 1990 efforts, however, the complexity of the problem of YGO's virtual music production process is still constrained by the availability of audio and visual recording tools and equipment, including an understanding of the technical operating procedures. Due to all musicians' uneven knowledge and experience in operating cyber-network-based technology as the only way they collect their respective recording sources, the results are then continued into the mixing and editing work process. The recording quality can be disproportionate in both video and audio, which means that extra work has to be done by the production team. This is to avoid starting over from the beginning, which could cause production delays or even failure.

In addition to naming YGO musicians through their independent and individual participation forms, YGO's choice of words also implies a demand for each individual to continuously introspect and improve to reach their level of maturity in music. Including the discipline of practising to get to optimal skills in learning and mastering the required instrument playing techniques through disseminated musical scores. In addition, the word 'musician' also describes the consistency and productivity of music activists who are intense in musical work activities, for YGO it is also facilitated through organizing programs and activities other than the YGO Virtual Concert, such as YGO SMS and other supporting activities, such as Virtual Sneak Peek. Concerts have taken place in various forms of performances and several KlabKom meetings, and other elective learning classes related to YGO music production. However, the level of participation or involvement of YGO musicians is still not maximized. This issue continues to be an evaluation material for each YGO musician. YGO's program of activities continues to be intensified because one of YGO's biggest challenges is that it must continue to find its own performing identity as one of the rarest guitar orchestra formations in the world. Hence, it is not only a matter of professional competence but also a shared responsibility that must always be maintained. The creative resources that are a part of YGO's journey must be managed effectively. The organization and management of professional creative resources and their integration into the present YGO musicianship must be connected to the requirement for professional competency throughout the production cycle of YGO performance works. Professional competencies running the YGO program can be seen in [Table 1](#).

Table 1. Professional YGO creative resource management

| Role | Task |
|---|---|
| Conductor | The Music Director, who curates the repertoire and works with composers to perfect it; Collaboration between a composer or arranger and a concertmaster |
| Assistant Conductor | The Conductor's primary surrogate role |
| Section Principles and Group of Sectional Principle | Responsible for instrument technical, articulation and interpretation of music section or division of the instrument group |
| Music Interpreter | all instrumentalist in the orchestra (general musician) |

The massive standard formation of YGO, comprising the principal, is dispersed as follows: (1) Classical Guitar (first, second, third, and fourth sections); (2) Steel Strings Acoustic Guitar (second section); (3) Electric and Hollow Guitar (third section); (4) Ukulele (fourth section); (5) Woodwinds (fifth section); (6) Strings (fifth section); (7) Percussion (fifth section); (8) Vocals and Soloists (fifth section). Meanwhile, YGO musicians' professional creative resources as composers and arrangers are

empowered to contribute to YGO's music creation productivity. Another role is that of a repertoire bank, which is responsible for collecting works of art in the form of scores or scores and disseminating the findings via multimedia. This section was created by YGO musicians, particularly instrumentalists with professional research backgrounds in the field of music; typically, the Repertoire Bank also serves as a Music Scoring Editor, overseeing the conductor or music director's curation tasks and preparing the grouping of parts (scores or music paper) based on the variety of guitar and orchestral instruments listed in the music score. YGO forms an ad hoc crew (temporary in nature) to assist in the continuing music production activity, from pre-planning to post-production. This group is comprised of:

- The Curator Program, also known as the draftsman, strives to respond to emerging and popular dynamics in guitar music, socio-culture, and politics, including technology and science, in order to match them with YGO's vision and mission. At YGO, the Program Curator is frequently also an Executive Producer, in charge of organizing the creation of YGO's virtual shows.
- The Production Secretariat. This department is responsible for the recruiting, scheduling, and supervision of instrumentalists for all production work units. Additionally, it receives and maintains data recording material (music material in the form of audio and video recordings) from the instrumentalist to the audio and video quality control section, which is typically handled directly by the principals, in order to curate and select appropriate recording quality standards for transmission to the studio section. While those that are not feasible will be corrected first in the audio and video quality control section, or if it is too difficult, it will be communicated back to the instrumentalist via the Musician Coordinator or the YGO musician coordinator who is represented by the secretariat, who will then request that the instrumentalist with the problematic recording re-record.
- Studio Editor, Mixing and Mastering, both for music and video audio.
- Video Editing, Design, and Mastering (a studio dedicated to final packaging work on YGO's virtual concert videos), which is also performed by professional technicians from YGO's internal circles; Motion Graphic, Design Promotion, Publication, and Media Release are all aspects of branding and event publication, with the publication team handling the design and narration (or at YGO, called the Social Media Team). YGO may also utilize a range of digital venues in the future to promote and advertise its work. These platforms are also gaining popularity.

All of these professional requirements have been met, and they constitute the creative resources of YGO (musicians). YGO graduates meticulously supervise several vital responsibilities in YGO's orchestral music production activity, and this mentorship procedure has been in place since the organization's inception. However, the hurdles that frequently arise are technical issues, such as the availability of their private recording studio infrastructure, which is not designed to support a virtual orchestra's number of audio and visual performances. Naturally, each organization's strategic management activities will be unique. The leadership style, organizational maturity, structure, and morals of an organization affect how strategic management concepts are implemented. However, the most critical aspect of any process is the strategy's implementation and constant evaluation. These elements are critical in determining the feasibility of a strategy and ensuring the organization's success and advancement [22].

3.3. The Future of YGO

YGO graduates need to change significantly today, notwithstanding their prior expertise at YGO. The practice of a tiny number of musicians who are still unable to prepare standard performance quality recordings of their performing arts must be addressed quickly. They must pay close attention to technical elements, musical articulation and interpretation, and the quality of audio and video recordings [23]. For instrumentalists, particularly those in the classical guitar group as the primary instrument, the difficulty of adapting the online music repertoire training process now necessitates a high level of disciplined independence to replace the process of a group practice as in the previous YGO music production process. While the supporting technology (infrastructure and technological facilities) required for final packaging is a new area of investigation for creative work in the field of multimedia production technology, or what is colloquially referred to as new media art.

On the other hand, similar constraints exist in the sphere of managerial production work, such as ineffective communication both inside and across workgroups and production planning that is still insufficiently accurate and anticipatory in the event of an unforeseen deviation from the plan [24]. The complete record is an evaluation by YGO of the "Indonesia Kita" program, consisting of four YGO Virtual Concert performances and many virtual packages to develop solo music ensembles and acoustic combos, as illustrated in Figure 3. This show has aired for more than a year, beginning in mid-2019 and concluding with the estimated fifth transmission on August 17, 2021. "Indonesia Kita" is a virtual performance production featuring a repertoire of arrangements or original musical compositions inspired by indigenous wisdom, nature, mankind, culture, and art in Indonesia's luxury of civilization.



Fig. 3. "Indonesia Kita" program, YGO's Virtual Concert

When the YGO family begins the second cycle of its annual program, participants are urged to be more structured, disciplined, and systematic in developing their learning and abilities (skills) and professional experience in the field of music in which they are engaged. All YGO musicians, including students, teachers and lecturers, researchers, instrumentalists, composers or arrangers, conductors, managers or administrators, professors or specialists, cultural or religious personalities, and artists, convene. They are all developing, and their talents to master their musical instruments are becoming more widely divided, mainly guitar. YGO is exceptionally receptive to cooperating with students and other professional musicians or artists to co-produce and explore the musical breadth that YGO may attain. The shared musical kinship of YGO musicians has enormous potential to offer a fresh alternative to the virtual creative sector. The production of YGO musical performances will always be artistic and educational, as well as potentially valuable for the advancement of the creative economy industry and new applied experiences in the epicentre of music education, particularly guitar music and its musicians, in the millennium era, with the code Industry 4.0 as a measure of progress. This is consistent with Boccella and Salerno's perspectives, according to which the Creative Economy and Culture are concerned with conceptual, historical, practical, critical, and pedagogical challenges and ramifications [25]. It examines the conceptual issues, the power and dynamics of change, and the worldwide potential for creative activity.

4. Conclusion

YGO can become an accelerator for the growth of creative resources in developing innovation and creativity. The analysis results show that creative resources stand out when YGO pushes its members to maintain the quality of technique, articulation, and interpretation of music as a joint capital of innovation and creativity. This community-based creative resource improvement framework is essential to pay attention to because, from a guitar-music education perspective, YGO is a form of shared learning space. This research makes a real contribution because the creative ecosystem model is formed through a network created by all YGO members, and it is hoped that policyholders can

provide capital support so that creative activities that can produce creative resources can continue to grow and develop well in the future.

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