Participatory Art for Mental Health: A Therapeutic Empowerment

Taufik Murtono (Corresponding author)

Institut Seni Indonesia Surakarta, Indonesia

E-mail: taufik@isi-ska.ac.id

Satriana Didiek Isnanta

Institut Seni Indonesia Surakarta, Indonesia

Marisca Agustina

Sekolah Tinggi Ilmu Kesehatan Indonesia Maju, Jakarta, Indonesia

Abstract

The background that drove the research is that the condition of people with mental illness (PMI) was usually unproductive and tended to be a burden on the family and was exacerbated by the high stigma against PMI in Indonesia. As a result, there were acts of deprivation, confinement, exclusion, and other forms of discrimination that suppress human values. PMI was limited in their living space and socially ostracized because they were accused of disturbing social stability. The purpose of creating art with PMI is the implementation of strengthening social capital through collaboration-based innovations of civil society, academics, and stakeholders that led to the empowerment of people with disabilities. The low productivity of PMI required creative intervention in art creation. Art activities could be encouraging because they felt valued, given productive and fun activities. Currently, art activities were still limited to relaxation and fun distribution. Therefore, this research was a co-creation effort that had an economic impact. The art creation method used was participatory, focusing on inculcating habits, customs, values, and norms without coercion. The participatory process emphasized one's participation in the process of creation. Researcher ensured that the art produced was worthy of being exhibited and had a selling value. This approach produced participatory work that raised the dignity of the participants. The participatory art approach could be considered successful based on the physical indicators of the creation of new art creation. Socio-psychological indicators were the formation of participation, confidence and self-esteem of participants, and the rise of social energy that fostered new enthusiasm for socio-economic improvement.

Keywords: participation, PMI, empowerment, art creation

1. Introduction

People with mental illness (PMI) are usually unproductive and become a burden on the family. The percentage of PMI in Indonesia is quite high, at 7/1000 with a treatment coverage of 84.9% (Abdi 2019). An exacerbating condition is the stigma against PMI (Subu et al. 2018). They are shunned, rejected, shackled, and their humanity are violated. Human Rights Watch describes how hard the life of PMI is, at least 57,000 people are put in a set of stocks in Indonesia. The Ministry of Health notes that 90% do not have access to adequate health care, are limited in their living space and are socially isolated because they are considered to disturb social stability (Zein 2018). Referring to the empowerment program launched by the World Federation for Mental Health on "Living with Schizophrenia" and the "Kepedulian Keluarga dan Masyarakat dalam Pemberdayaan PMI" movement in Indonesia (Virgianti 2014), it is necessary to initiate real movements with socio-economic impacts, such as the creation of art together. The research seeks to reconstruct the public's view of PMI, based on the spirit of supporting identity, mobility, diversity, and empowerment through the creation of valuable artistic products. This research was conducted in Blitar and Surakarta. Preliminary research showed PMI is able to draw quite well and has a unique character. This finding reinforces the assumption that everyone is able to act creatively (Khomsin and Murtono 2018). Creating art with people with mental illness is the implementation of strengthening social capital through collaboration-based innovations of civil society, academics, and stakeholders that lead to the empowerment of people with disabilities.

Research on art and PMI has been mostly carried out by academics in the health sector and has not shown the process and results of further art exploration. However, this study agrees that art can be a means of relaxation for PMI and even art can be an alternative therapy. The art of drawing can overcome the problem of expressing

emotions with visual language. Drawing can also help individuals of all ages explore feelings, beliefs, reduce stress, overcome problems and conflicts, and create a sense of comfort (Ngapiyem and Asmara 2017). The level of anxiety in PMI can be suppressed through drawing psychomotor therapy. Yuniartika and Santi (2018) prove that there is a significant effect of giving psychomotor drawing therapy on the patient's anxiety level. The results of the average level of anxiety after psychomotor drawing therapy decreased.

Optimism towards art creation research with PMI is supported by research that is recommended by penelitian Kamardi, Satiadarma, and Suryadi (2017). The recommendation suggests that research on the impact of art on PMI can further focus on producing group activities. Participants should be active in art activities on a regular basis. Art activities can also channel energy in a fun way.

This art creation research with PMI helps give meaning to life for participants. PMI usually feels meaningless in their lives, especially those who live with their families. PMI often behave passively and feel lonely in their lives. Moreover, many PMIs are not accepted by their social environment. This affects how PMI interprets their lives (Eklund, Hermansson, and Håkansson 2012). When PMI returns to their home, they often think negatively about being able to fully recover, so they don't believe in themselves. They also feel pressured because they have no source of income. In addition, PMI who have few connections or relatives get less social support. Negative stigma causes PMI to lack self-confidence because they think they are in a state of continuous illness. These are all challenges for PMI to find meaning in their (Putri and Ambarini 2012).

Art activities in any form are the result of creative work. Although the notion of creativity is quite diverse, however, in general creativity is the ability to generate new ideas or items that are usually surprising and useful (Boden 2004, 1). Creative abilities are related to experience and do not form suddenly. The results of creativity that appear suddenly are actually formed through the accumulation of time-consuming experiences (Femia 2006, 17–21). When ideas are the end result of a long process of gathering experience, the process can certainly be traced and patterns mapped. People who are comfortable with establishment are usually defeated by creative people through new ways of competition (Simeonova et al. 2005).

Through the theory of creativity, PMI is assumed to have the ability to generate useful artistic ideas. The owners of ideas are usually individuals who like challenges. Ideas are not generated instantly, but through a process. A search of the process of creating ideas can be done by knowing the art projects and past experiences that are the background of the thoughts. It is important to know how PMI combines past experience with knowledge related to the art projects being worked on. Bipolar PMI usually has a happy feeling accompanied by excess energy, and feels very creative. This feeling quickly develops into a feeling of excessive pleasure or becomes very sensitive (Simeonova et al. 2005). It is not surprising that PMI's artworks are often surprising in terms of both visual and non-visual messages.

2. Methods

This research used a participatory art creation model that focused on inculcating the participants' habits without coercion. The participatory art approach provided the possibility of creating a common understanding between researchers and participants, in accordance with the concept held by the community about their life-world (*lebenswelt*). The understanding of the aesthetic value that would be created was not formulated by the researcher's reasoning, but was something that was open to development. Researcher created an atmosphere that allowed aesthetic values to exist naturally with all its limitations.

The participatory art approach was full of human values by involving community participation in the creation process. This approach produced participatory work that raised the dignity of the participants. Whatever the result would be the pride of the participants and a valuable contribution to the dynamics of art and culture. Referring to Bharuna (2004) the participatory art approach could be considered successful based on indicators, among others. 1) Physically a new work of art was created. 2) Socio-psychologically this approach relied on community participation, restored confidence and self-esteem, generated social energy which in turn fostered new enthusiasm for socio-economic improvement. The study involved 11 participants from Blitar and Surakarta with various educational levels ranging from junior high school to masters. The age of the participants was between 16 to 65 years, while the level of mental illness suffered was mild, moderate, to severe.

The stages of the research included 1) Participant observation. Researcher carried out joint creation activities with the PMI community starting with a personal approach so that mutual understanding occured in realizing the research objectives. 2) Interview. Conducted conversations with participants about the creation process and the influence of art on the participants' personal lives. Interviewed with curators to get views on the results of exploration for the basis for development at the experimentation stage. 3) Documentation. The results of exploration, experimentation, and the realization of the arts were process documents that could be studied and developed in the future.

The creation of art went through several stages to solve problems related to the realization of new ideas, thoughts, solutions, completions, ways of working, and answers (Campbell 1998, 18). Implementation of the creation process included 1) Preparation by conducting initial research on the targeted PMI. This stage had been

carried out with an orientation towards communities. 2) Formation through exploration, improvisation/experimentation, and the realization of joint works of art. The formation process began with studio-scale experimentation, studio testing and inviting art curators to ensure a limited level of public trust and satisfaction. 3) Presentation of creations in exhibitions and publications of works that were managed together with user-partners.

3. Result and Discussion
3.1. Preparation
Conducted initial research on the targeted PMI. This stage had been carried out with an orientation regarding the PMI community who were willing to be involved in the research. 11 participants were obtained and recorded in table 1.

Table 1. Orientation results regarding participants

ID	Gender	Age	Education	Result of Orientation
P1	Male	37	Undergraduate	Not married and still lives with his mother. He suffers from delusional disorder and often believes things that are not real or do not match the actual situation.
P2	Female	47	Undergraduate	Housewife with a child. Having a phobic disorder. Join this program as a volunteer and wish to participate in co-creation program.
P3	Male	25	High school	Not married yet. Lives with both parents. Having a mental disorder since adolescence which is characterized by excessive feelings towards certain things.
P4	Female	31	Undergraduate	A housewife who suffers from depression caused by family problems.
P5	Female	36	Undergraduate	A bipolar survivor. Although she still often experiences symptoms, she can overcome it with positive activities. She always has two alternating manic and depressive episodes at random times and intervals. Manic episodes include symptoms such as high energy, insufficient sleep, and frequent daydreaming. Episodes of depression include symptoms such as low energy, low motivation, and loss of interest in daily activities.
P6	Female	30	Master	P6 did not explain the mental disorder he suffered, instead he talked about drawing and embroidery activities. During activities with the community, especially for drawing assignments, the thing that is quite difficult is drawing human anatomical shapes, so that he feels more comfortable expressing his ideas or desires to make drawings with embroidery motifs, or pictures with appropriate decorative nuances. with his experience.
P7	Male	65	Junior high school	Suffered from mental disorders since the age of 15 years. Had an accident while riding a horse at the zoo. The accident resulted in a severe concussion. He still dreams of starting a company so he often writes the name of his dream company on the wall of his house.
P8	Male	60	Madrasa	Senior citizen who is not married. Has had a mental disorder since the age of 17 years. The cause of mental disorders begins with depression when his marriage was canceled.
P9	Male	16	Junior high school	Dropped out of school due to mental disorders. He wants to continue his studies, even though he spends every day at home. Drawing became his favorite subject when he was still in school.
P10	Male	60	Junior high school	A person with mental disorders whose daily activity is making broom sticks at home. The local community also often gives coconut tree leaves to be used as brooms. Because of his productive behavior he gives a good impression among the surrounding community.
P11	Female	36	High school	A woman with mental disorders who has two children. Her daily activity is as a housewife. The cause of mental disorders stems from social problems in the household.

To facilitate the process of making works of art, it was necessary to hold workshops for participants. The workshop module was packaged in a doodle diary, a diary that was equipped with instructions that make it easier for participants to carry out experiments in the form of pictures and writing.

3.2. Formation

Forming works of art was done through exploration, experimentation, and creating works of art together. The final form of the art produced was the result of discussions between participants and researchers. Several possible forms of art such as drawing and painting, graphic art, ornamental art, mural art, and art souvenirs were obtained after all processes and discussions had been done.

3.2.1. Exploration

The exploration stage began with holding workshop sessions offline and continued online. The workshop was not intended to dictate to participants how to practice art, but aimed to hone the skills and imagination of the participants and built intimacy to start working together. Drawing is like learning other things, independent of age (Kistler 2011). A drawing training method could actually be applied to all ages, both children and adults. Communicating with workshop participants was attempted not to be patronizing and not to give good or bad judgments. The ultimate goal of the workshop was to create self-confidence through skill and imagination in drawing activities.

The workshop started by distributing doodle diaries and drawing tools. The drawing instruction materials encouraged participant involvement through the behaviors shown during the workshop sessions. These behaviors could be seen from the activity and willingness to be involved in every detail of the activity.

Exploration was carried out jointly between participants (people with mental illness) and chaperones (research teams, students, and community members) for 30 days with the following details. The first 15 days were drawing according to instructions with the aim of practicing motor skills and basic drawing techniques. The second 15 days were drawing with their own imagination and style. If they didn't get an idea of what to draw, participants in the free-drawing exploration could read the inspiration in the doodle diary.

Based on the interaction with the workshop participants in the initial (instructional) session, there were various behaviors of the participants when receiving instructions from the mentor in carrying out the steps for making drawings. Each participant had a different way of understanding. There were participants who were at a level that was quite difficult to follow the instructions of the mentor and there were those who understood the instructions of the mentor very well.
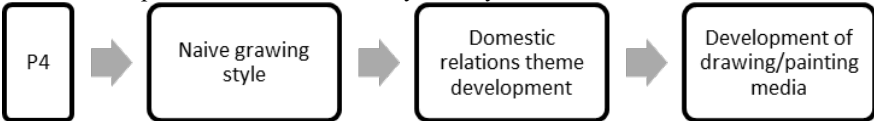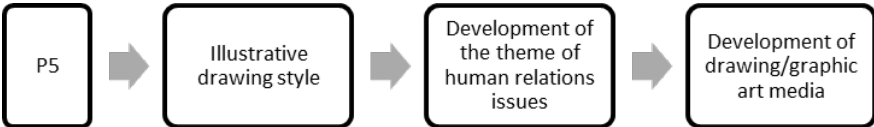
The follow-up session (free drawing) was started with an exercise in expressing the ideas in each participant's mind into drawing paper. Participants were asked to free themselves to make any pattern, but were previously given an example by the mentor through irregular line drawings. Based on the observations of each participant, it was found that the variations of irregular lines were still abstract, not forming any objects. The goal was that participants were led to observe and tuned in what kind of picture could be formed from the irregular line pattern. To get an image and find a suitable object to be formed into an image, participants were asked to look at it from various angles, in order to develop their imagination.
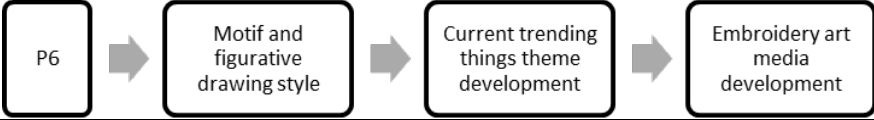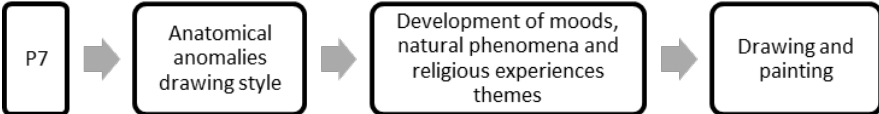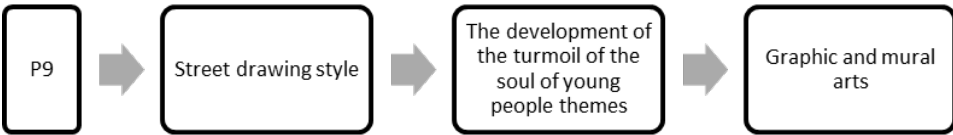
After a few minutes, there were already several participants who had completed the picture. From the results of their imagination, they obtained drawing objects in the form of patterns of lines and dots that made up the face, hand shapes, shading, floral patterns, trapezoidal shapes, and some of the drawings formed an image that told a story about a group of families. However, there were also participants who were unable to catch the instructions from the mentor, they were frustrated, or refused to draw. Each drawing made by the participants of this workshop could be used as a parameter to determine the level of mental disorder experienced. In the drawing workshop, not all participants were able to independently carry out drawing activities. Therefore, each participant was accompanied by volunteers from the community. The interesting thing to explore was that through the pictures of the participants, it could be seen what they thought through the pouring of ideas. In addition to the type of mental disorder experienced by the participants, the experience background and strong imagination determined the results of the images made.
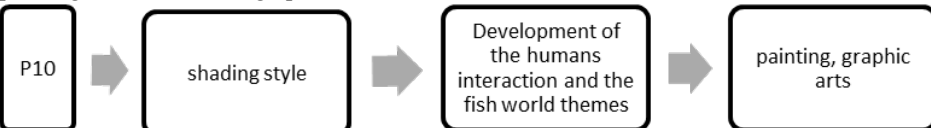
In fact, there were two groups of participants in the field. First, participants who could not attend the workshop session. These participants tended to have high levels of depression. They were less able to socialize so they followed their intuition more in carrying out activities, including drawing. The second group were participants who had lower levels of depression. They tended to be able to follow the workshop material as a technical assessment and introduction to other participants. The second group of participants had better socialization skills. The results of the exploration of the participants could be seen in table 2.

Table 2. Exploration results by participants

ID	Exploration results
P1	He was very diligent in following the planned process. He had visual sensitivity, and excellent drawing skills. He was even able to draw in various visual styles such as realist, figurative, and decorative. In the interview it was revealed that he tended to like the figurative drawing style. He liked to combine objects and figures or parts of the human body to form a unique drawing deformation. Some sample drawings were shown in the process after the 15th day. The previous workshop material in the form of instructions for drawing objects was considered a means of training sensitivity and foresight to pour the imagined or seen shapes into the drawing media. Drawing for him was a means of relaxation in the midst of boredom at work. He's work had the possibility to be developed into painting, mural, and graphic art by adding message content and social discourse. This additional charge could be done at the experimentation stage between participants and the research team. P1 → Figurative and decorative drawing style → Development of social discourse → Development of mural and graphic media
P2	She was very enthusiastic about participating in the activities from the very beginning of the workshop. She had visual sensitivity, as well as good drawing skills. She also dared to try new tools. At the beginning she felt unable to move from drawing tools in the form of pencils. After trying markers and brush pens, she realized that she was actually able to draw other than with a pencil. She also understood that drawing with markers and brush pens was not that difficult to master. Drawing for her became a means of recreation in the midst of domestic activities. Drawing also reminded her of childhood memories. She said that when she was a teenager, she often sketched clothes and asked her mother to sew the models she drew. Regarding her interest in fashion, it was necessary to follow up through experimentation that produced fashion designs. Technically its realization into ready-to-wear clothing could be done by cooperating with other participants or competent artisans. The fashion design suggested by the curator could also be enriched with concepts, considering that the participants had a higher education background. For example, the discourse of feminism and gender equality could be the subject of discussion in experimentation. P2 → sketch drawing style → Feminism and gender theme development → Fashion style media development
P3	He liked to draw since middle school. The media used for drawing was only copy paper. The information obtained through him was that drawing activities were a means for him to express his imagination when schizophrenia relapses. Because when this symptom recured, his urge tended to be negative as if he wanted to commit suicide, namely by playing with a rope that was sometimes wrapped or tied around his neck. This urge was difficult to control. However, with the drawing activity, He could return to positive activities to overcome his schizophrenic condition. He's spontaneous drawing style was something that could be developed in the future. Spontaneous drawing characters could capture everyday events quickly. Shadows of events at a glance could also be presented through drawings. Drawing media could be in the form of a brush pen on paper as well as digital media. P3 → Spontaneous drawing style → Development theme of daily events → Development of manual and digital drawing art media

ID	Exploration results
P4	Drawing for her was a medium for expressing feelings. Everything related to her responsibilities towards children, spouse, family, friends, and the environment was a concern and was included in the drawings. As a person with bipolar disorder, she was aware of her responsibilities. She should pay special attention to the symptoms that always come. When bipolar symptoms appeared, it must be addressed immediately with positive activities. She always had two alternating manic and depressive episodes at random times and intervals. Manic episodes included symptoms such as high energy, insufficient sleep, and frequent daydreaming. Episodes of depression included symptoms such as low energy, low motivation, and loss of interest in daily activities. Drawing was a very helpful tool when she was experiencing symptoms of both manic and depressive episodes. Observing the results of the drawing, we could capture the story that she wanted to convey. Expressing ideas through a straightforward drawing style with simple symbolization was able to convey a message to every viewer. The simplicity of how to draw was captured by the curators as an advantage of her. How to express visuals that were straightforward and tended to be naive could be an advantage that could be developed through drawing/painting. As shown in the image of the idol figure. She drew a female figure (singer) with song lyrics written on the hair. This style was only found in people with a good imagination. The drawing technique and how to express it depended on each person's ability. This was understandable, considering that art often did not have to look beautiful but could also be present with all the honesty/naivety that was in the creator. P4 → Naive grawing style → Domestic relations theme development → Development of drawing/painting media
P5	She experienced a problem that was quite difficult in her life. Feelings of depression and schizophrenia began to arise since being forced by her mother to find a job that contrasted with her favorite hobby. Her mother prefered her to be an office worker. Since graduating from college, she liked the world of fashion, but her mother kept forbid it. This was what made her psychological condition even more depressed. Even for the last 3 years, she was very afraid to go home to meet her mother. According to her experience, the schizophrenic condition she experienced sometimes appeared suddenly when she was alone, so that in her own state P5 often cried, sometimes screaming incoherently. She joined the drawing community for the first time, felt it was quite helpful and at the same time had the experience to share stories about her schizophrenia. Activities in the community that she felt very good about were activities to express the creativity of drawing. In terms of mentoring, she did not feel disturbed at all and instead got a solution for her thoughts. There was a new spirit that grew when joining activities in the community. Although she was unable to fully participate in the entire series of activities during the instructional session until the 15th day, returned to all thematic drawing session. One of the thematic drawings made was very interesting. The image of a female figure ensnaring the female figure beside her. This illustrated a problematic relationship between the two figures (mother and child) as described earlier. Experiences in human relationships that remained in memory were a powerful source of ideas for creating art. Visualization with an illustrative style made it easier for the audience to interpret the events they wanted to communicate. P5 → Illustrative drawing style → Development of the theme of human relations issues → Development of drawing/graphic art media

ID	Exploration results
P6	She was happier by meeting new people in the community. She often contacted community members to talk about the art world. An additional experience that she liked when participating in community activities was about mental health, which was now felt to be more insightful and spurred her to actively ask questions, which indirectly analyzed her own situation, felt something on her mind to be consulted, and fould out that friends in the community could be friends to confide in. Friends in the community were at least able to provide solutions to problems and everyday experiences. At least for her there were fellow women who could be consulted and she didn't feel alone. However, She did not have much time to participate in activities. She was quite busy with her daily work. Apart from drawing, she also liked to embroider. In drawing activities, she tended to like decorations by drawing embroidered motifs, abstracts, and small sketches. The results of her embroidered work were used for wall decoration, clothes decoration, room decoration, and other crafts. P6's embroidering ability caught the curator's attention. The art of embroidery had a technique that had survived and been liked by the community since ancient times. Embroidery could also be combined with other techniques, such as paint with the right medium. P6 → Motif and figurative drawing style → Current trending things theme development → Embroidery art media development
P7	He drew on various themes. Themes of sadness, founding companies, the universe, and religious beliefs. The drawing technique that was mastered was enough to reveal what he wanted to communicate. Some of the attributes of anatomical completeness were indeed not fulfilled, but this had become its own characteristic. Anatomical anomalies made drawings unique and personal. P7 → Anatomical anomalies drawing style → Development of moods, natural phenomena and religious experiences themes → Drawing and painting
P8	He's interest in religious themes was a strong asset to shape his next works. He had a pesantren education background so that his work was closely related to the Islamic world such as calligraphy. Calligraphy was an extra learning content in the pesantren education tradition. The art of calligraphy in addition to sharpening the sensitivity of the students' feelings was also intended to instill the values contained in writing. Media development could be used such as acrylic paint on canvas or it could be stencil/printmaking media. P8 → Calligraphy drawing style → Development of religious experience theme → Calligraphy and graphic arts
P9	He who was still a teenager liked to draw with themes that were close to the lives of teenagers such as the lives of football fans, rock stars, and music. One thing that was interesting was the figure of a rock star who was associated with the figure of *ogoh-ogoh*. The *ogoh-ogoh* figure depicted the personality of Bhuta Kala. In Hindu Dharma teachings, Bhuta Kala represented the immeasurable and undeniable power (Bhu) of the universe and time (Kala). *Ogoh-ogoh* was a symbol of evil nature which was manifested in the form of a large and scary statue or doll. Drawings with the theme of youth rebellion were suitable to be developed in graphic and mural art media. P9 → Street drawing style → The development of the turmoil of the soul of young people themes → Graphic and mural arts

ID	Exploration results
P10	He tended to draw fish, fishing activities, singular human figures and plural figures without interaction or with interaction. The drawing style shown was unique by pulling shading lines that composed certain shapes or figures. The shading technic was also vary, some were in the same direction and some are cross. The theme was around the fish world, fishing, and human interaction, which could not be separated from their daily lives. Besides making broom sticks, He also liked fishing, so he was very enthusiastic when he talked about fish. The drawing style and theme shown in the work could be developed using canvas painting media or stencil graphic art. P10 → shading style → Development of the humans interaction and the fish world themes → painting, graphic arts
P11	She was a single parent with a severe mental disorder. Currently living with her parents and raising children. In between household activities, she took the time to participate in drawing activities. She had loved to draw since she was in school. This activity could help express her feelings so that she could release the burden of her mind for a moment. She drew with an impressive technique through brush strokes. Nature themes, especially flowers, were the objects she liked in her drawings. The interesting thing about her was the depiction of the sun in a composition. The sun was depicted not as a life-giving thing but as a hegemonic, dangerous and frightening figure. This reality might have something to do with a traumatic experience, failed marriage. The figure that he hoped to be able to illuminate and liven up turned out to be unable to carry out his role, in fact, what happened was the opposite, becoming a dangerous figure. P11 → Impressive drawing style → Hegemonic interaction theme development → Art painting

3.2.2. Experimentation

The experimentation stage was a collaborative work between the participants and the research team. The collaboration model was adapted to the conditions of the participants. Participants with symptoms of mental disorders applied a consultant collaboration model. This model required the research team to be more active in carrying out the initiative. Meanwhile, for participants with mild mental disorder symptoms, a full collaboration model was applied. This model run with full control by the participants. The experiments carried out took into account the curator's input regarding the trend of drawing styles, themes, and the most likely media to be used. Participants who successfully completed the experimentation stage included P1, P2, P3, P6, P7, and P10. The results of the experiment including drawing styles, themes, and media were presented in table 3.

Table 3. Drawing styles, themes, and drawing media

ID	Drawing style	Theme	Media
P1	Tended to draw objects and figures or parts of the human body that formed a unique simplification of drawing.	Themed about social issues and mental disorders discourse.	Acrylic paints on canvas, intaglio prints, stencils and collages.
P2	Had an interest in the world of fashion. Experiments produced sketches of fashion designs.	Fashion design enriched with the concept of feminism and gender equality.	Sketch drawing for fashion creation guide.
P3	Tended to be spontaneous or expressive although still careful in making shapes. The expression aspect of drawing could be perfected through practice with the help of the right media.	Themes come from everyday occurrences such as falling in love, hobbies, surrounding events	Screen printing, mural
P6	Had an affinity for decorative styles. Able to perform decorative drawing techniques well and neatly.	Everyday theme for room decoration purposes	Embroidery on canvas
P7	The drawing technique mastered was sufficient to reveal what the participant wanted to communicate. Some of the attributes of anatomical completeness were indeed not fulfilled, but this had become its own characteristic. Anatomical anomalies such as the use of red in the eye made the image unique and personal.	Mood theme development	Marker, Brush pen
P10	The drawing style shown was unique with shading lines that composed certain shapes or figures.	Human interaction theme development	Marker, Brush pen

3.2.3. Realization

In the following, some of the realizations of the work that had been produced by the participants with the research team and volunteers as companions are presented.
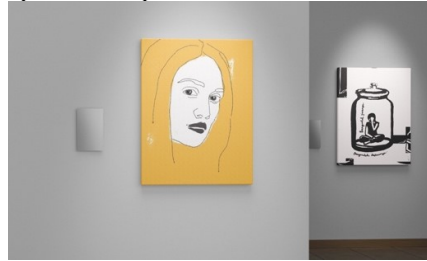

Figure 2. Paintings and stencils from the realization of P1's work through the process of sketching, drawing using charcoal pencil, and coloring (painting), sketching, drawing using ink, copying using a photocopy machine, pasting/collage (stencil).

Figure 3. P2's fashion design is carried out through the process of making fashion design sketches, making typographic artwork according to the theme using brush and ink media, printing fabrics, making fashion patterns, and sewing.
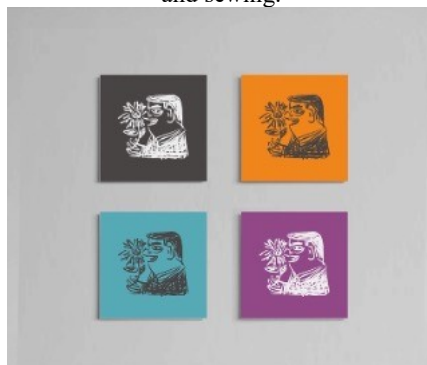

Figure 4. P3's work in the form of screen printing is carried out by the process of making drawings manually, printing the drawings on sheets of film/ tracing paper, preparing screens, printing
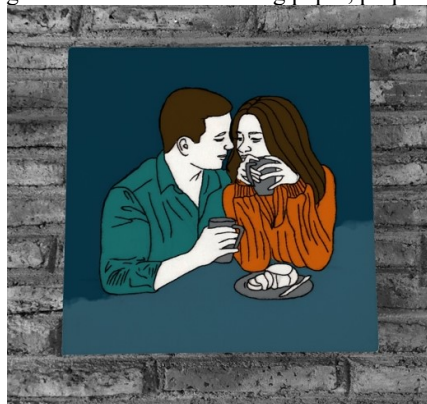

Figure 5. P6's work in the form of embroidery is done by sketching, copying on canvas, embroidering, and coloring.

Figure 7. The works of P7 and P10 in the form of merchandise are done by making hand drawings, printing the images on film sheets/ tracing paper, preparing screens, and printing on t-shirts.

3.2.4. Studio presentation

Studio presentation is intended to test the feasibility of art based on the opinion of the curator. Aspects that are observed by the curator include the drawing style, theme, media, and presentation of the resulting art. The curator's observations will base the recommendations for art development at the next stage, which can be checked in table 4.

Table 4. Results of curation

ID	Art, style, theme	Curator's Opinion: Ideas and Realization
P1	Art: • Painting • Collage graphic Style: Simplification of shapes with spontaneous lines and colors. Theme: Human figures Mental disorders	Painting • Ideas: The depiction of human figures can be correlated with social themes that need to be raised in art discourse. It is necessary to discuss themes of discrimination, social inequality, unfair treatment, and other issues of common concern. • Realization: Demonstrate good technical skills. The simplification of lines, shapes, and colors has been successfully carried out. It is necessary to develop the ability to mix and use more varied colors, for example by creating a composition of secondary and tertiary colors. Graphic art • Ideas: Choosing a disability theme can be an interesting aspect of art development. The art can be used outside of the arts, but can be used as an applied product that supports social campaigns, especially about caring for mental disorders. It can still be improved in terms of realization techniques. • Realization: The use of drawing media that can produce a more detailed form, such as a pen will strengthen the drawing character and clarify the meaning to be conveyed.
P2	Art: • Fashion design Style: • Drawings and sketches Theme: • Feminism and geder equality	• Idea: The discourse of feminism and gender that is raised is an interesting side of this fashion design. It is necessary to map out the key aspects of feminism and gender thinking. Considering that the art produced is an applied product, it is necessary to think about the potential target consumers for this product category. Mapping the character of the target consumer will guide the focus of ideas and the realization of the work. • Realization: It is necessary to develop a freer art realization technique by maximizing the function of visual elements in fashion design. Lines, fields, colors, and textures are visual strengths that can be composed as art reinforcement. Considering that this art needs to communicate a discourse, it is important that the message is supported by a composition of visual elements.

ID	Art, style, theme	Curator's Opinion: Ideas and Realization
P3	Art: • Screen print graphic arts Style: • Spontaneous drawing with brush strokes Theme: • Everyday life	• Ideas: The theme of everyday life can be a content of art discourse that can be enjoyed by all people. People tend to like things and problems they have experienced and understood. In the world of art creation, this can affect the success of a work. Everyday themes proved to be able to survive from the beginning of the development of folk art until the creation of modern art. • Realization: Need to develop more diverse graphic art realization techniques. Old techniques that are still relevant, such as woodcut, linocut, and stencil, are techniques that can create their own character in graphic art.
P6	Art: • Embroidery on canvas Style: • Decorative drawing Theme: Everyday life	• Ideas: The development of ideas for embroidery, such as applied art in general, can be pursued based on the target market. It is necessary to review the types of sectors that develop in society. As is currently known, there is an increase in the culinary sector with many restaurants and cafes being opened. This development needs to be captured as an opportunity for product innovation. Drawings produced from the art of embroidery can take inspiration that is closely related to the developing sector in society. • Realization: Embroidery techniques mixed with acrylic paint on canvas can be the mainstay of product development, but it is also necessary to think about some applications in other media. At least innovation can be done to the form of art.
P7	Art: • Drawing Style: • Spontaneous drawing, anatomical anomalies Theme: • Mood	• Ideas: Participants with severe disorders cannot develop conceptual ideas. They usually tend to create art based on the mood at the time. This participant has the power to express his mood well through drawing. What can be done is to accompany P7 in expressing and responding to more diverse things and events. • Realization: Drawings can be transformed into other works with the help of artisans, facilitators, and partners. The application to casual clothing is a very good first step. This can underlie the development of other products.
P10	Art: • Drawing Style: • Shading drawing Theme: • Human relationships	• Ideas: have the power to reveal interactions between people through drawings. Further assistance is needed to explore experiences regarding relationships with other people. • Realization: There are various art realization opportunities, such as for casual clothes or applied to home furnishings.

Referring to Bharuna (Bharuna 2004) the participatory art approach can be considered successful based on indicators including a. Physically a new work of art is created. b. Socio-psychologically this approach relies on community participation, restores confidence and self-esteem, generates social energy which in turn fosters new enthusiasm for socio-economic improvement (assessed by participants and facilitators).

This research had produced art, among others. 1) Drawings and paintings. 2) Graphic art using collage and screen printing techniques. 3) Ornamental/decorative art created with embroidery on canvas. 4) Souvenir designs applied to t-shirts and jackets. Participants with mild symptoms were able to express their experiences while participating in art creation activities. Meanwhile, participants with severe symptoms had not been able to express their experiences clearly. Participants' experiences are presented in table 5.

Table 5. Participants' experiences

ID	Experiences	Benefit
P1	• Drawing is a means of relaxation in the midst of boredom at work. • Practice drawing objects as a means of training sensitivity and foresight. • The realization stage has been able to enrich the content of messages and social discourse in the resulting art.	Means of relaxation, training sensitivity and foresight
P2	• Drawing is a means of recreation on the sidelines of activities at home. • Drawing also reminds her of childhood memories when she often sketched her own clothes. • The realization stage has been able to elaborate on the discourse of feminism and gender equality in fashion design.	Recreational facilities, happy experience

ID	Experiences	Benefit
P3	• Drawing activities are a means to express imagination, especially when there are symptoms of relapse. • Can be a tool that helps him control so as not to do negative things. • Able to follow up to the stage of realization of art. Can capture everyday events as a source of ideas in creating art.	Means to pour imagination, control negative actions
P4	• Drawing is a medium for expressing feelings. • Enjoys matters relating to his responsibilities towards children, spouse, family, friends, and the environment to be used as a drawing theme. • Drawing can help with both manic and depressive episodes. • Due to unfavorable conditions, only able to follow up to the exploration stage.	A means of expressing feelings, lightening the burden when dealing with manic and depressive episodes
P5	• Drawing is a means to express emotions. • Able to express the disappointment experienced through the theme of the drawing. • Participate in activities up to the exploration stage.	Means of expressing emotions, pouring out feelings of disappointment
P6	• Get friends who can be partners in discussions about mental health and the arts. She likes art in general, both visual and performing arts. • Through artistic activities (embroidering and making crafts) she has felt the benefits, especially being able to rely on art as a source of income.	Sarana sosialisasi dengan sejawat, manfaat ekonomi dari karya seni

5. Conclusion

Based on the process of creation in the first year of this research, a prototype of art created by people with mental disorders had been obtained in the form of 1) Drawing and painting. 2) Graphic art using collage and screen printing techniques. 3) Ornamental/decorative art using embroidery on canvas. 4) Souvenir art applied to t-shirts and jackets.

Expression of art had the opportunity to help overcome symptoms of mental disorders in both manic and depressive episodes. Thus, this co-creation could be an encouragement because participants felt valued, given activities that were productive and fun, as well as giving hope and benefits. Based on the statements of the participants, it could be seen that the role of creating art with the PMI community when viewed from the aspect of mental health, social and economic aspects, answered the general objective of this research.

The role of art for mental health includes 1) Relaxation, recreation, expressing feelings, emotions, disappointments, and imagination. 2) Train sensitivity and foresight. 3) Relive a happy experience. 4) Relieve feelings when dealing with manic and depressive episodes. 5) Controlling negative actions. The role of art in the social field is as a means of socializing with friends who have the same interests and problems. The role for the economic aspect is to earn income from the art created.

References

Abdi, Alfian Putra. 2019. "Kemenkes Sebut Masalah Kesehatan Jiwa Perlu Disikapi Serius." Tirto.Id. 2019. https://tirto.id/kemenkes-sebut-masalah-kesehatan-jiwa-perlu-disikapi-serius-diuR.

Bharuna, Anak Agung Gde Djaja. 2004. "Arsitektur Untuk Rakyat? Suatu Kajian Tentang Pendekatan Perancangan Partisipatif." *Jurnal Permukiman Natah* 2 (1): 1–55.

Boden, Margaret A. 2004. *The Creative Mind: Myths and Mechanisms*. London: Routledge.

Campbell, David. 1998. *Mengembangkan Kreativitas*. Yogyakarta: Kanisius.

Eklund, Mona, Annie Hermansson, and Carita Håkansson. 2012. "Meaning in Life for People with Schizophrenia: Does It Include Occupation?" *Journal of Occupational Science* 19 (2): 93–105. https://doi.org/10.1080/14427591.2011.605833.

Femia, Joseph V. 2006. *Pareto and Political Theory*. Oxford: Routledge.

Kamardi, Jonas Danny Margan, Monty P. Satiadarma, and Denrich Suryadi. 2017. "Penerapan Terapi Musik Untuk Menurunkan Gejala Negatif Pada Penderita Schizophrenia Di Panti Sosial X." *Jurnal Muara Ilmu Sosial, Humaniora, Dan Seni* 1 (1).

Khomsin, and Taufik Murtono. 2018. "Perancangan Kampanye Peduli Gangguan Jiwa Posyandu Waluyo Jiwo Blitar." Institut Seni Indonesia Surakarta.

Kistler, Mark. 2011. *You Can Draw in 30 Days: The Fun, Easy Way to Learn to Draw in One Month Or Less*. Da Capo Lifelong Books.

Ngapiyem, Ruthy, and Petrus Dwi Asmara. 2017. "Pengaruh Art Therapy Menggambar Terhadap Tingkat Depresi Pada Pasien Skizofrenia Di RSJD Dr. RM Soedjarwadi Klaten." *Jurnal Kesehatan* 5 (1): 47–53.

Putri, Prahastia Kurnia, and Tri Kurniati Ambarini. 2012. "Makna Hidup Penderita Skizofrenia Pasca Rawat

Inap." *Jurnal Psikologi Klinis Dan Kesehatan Mental* 1 (3): 118–23.

Simeonova, Diana I., Kiki D. Chang, Connie Strong, and Terence A. Ketter. 2005. "Creativity in Familial Bipolar Disorder." *Journal of Psychiatric Research* 39 (6): 623–31. https://doi.org/10.1016/j.jpsychires.2005.01.005.

Subu, Muhammad Arsyad, Imam Waluyo, Adnil Edwin Nurdin, Vetty Priscilla, and Tilawaty Aprina. 2018. "Stigma, Stigmatisasi, Perilaku Kekerasan Dan Ketakutan Diantara Orang Dengan Gangguan Jiwa (ODGJ) Di Indonesia: Penelitian Constructivist Grounded Theory." *Jurnal Kedokteran Brawijaya* 30 (1): 53–60.

Virgianti, Kartika. 2014. "Memandirikan Penderita Skizofrenia, Tanggung Jawab Kita Bersama." 2014. http://www.satuharapan.com/read-detail/read/memandirikan-penderita-skizofrenia-tanggung-jawab-kita-bersama.

Yuniartika, Wachidah, and Catur Novita Santi. 2018. "Penurunan Tingkat Kecemasan Pasien Skizofrenia Dengan Menggambar Melalui Leaflet Di Rumah Sakit Jiwa." *Profesi* 15 (2): 98. https://doi.org/10.26576/profesi.277.

Zein, Rizqy Amelia. 2018. "Penderita Gangguan Mental Makin Terpojok Oleh Relasi Kuasa Yang Timpang." 2018. http://theconversation.com/penderita-gangguan-mental-makin-terpojok-oleh-relasi-kuasa-yang-timpang-92753%0A%0A.