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# The Relationship Between The Application Of Fantasy Makeup Body Painting And Student Creativity

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**Abstract**

*This study examined the application of fantasy makeup body painting, student creativity, and the relationship between the two among students in the Cosmetology and Beauty Study Program at Padang State University. Previous studies have addressed fantasy makeup, body painting, learning media, and creativity, but evidence concerning the relationship between body painting application and creativity in this student population is still limited. A quantitative correlational design was used. The population comprised 90 students from the 2023 cohort, and 50 respondents were selected through proportional random sampling. Data were gathered using a five-point Likert questionnaire consisting of 50 statements, with 25 statements for each variable, and were analyzed using IBM SPSS Statistics version 30. Descriptive statistics, validity and reliability tests, normality tests, and Spearman Rank correlation were performed. The mean score was 102.08 for body painting application and 101.48 for creativity. Cronbach's Alpha coefficients were 0.795 and 0.899, respectively. Because the data were not normally distributed, Spearman Rank correlation was used. The analysis yielded $\rho = 0.607$ with $p < 0.001$, showing a positive and significant relationship between the two variables. The study adds empirical evidence concerning the relationship between body painting practice and creativity in cosmetology learning.*

**Keywords: body painting, fantasy makeup, creativity, student, Spearman Rank.**



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## INTRODUCTION

Fantasy makeup is a field of makeup that allows visual elements such as shapes, lines, colors, motifs, and concepts to be developed according to certain ideas or themes. In its application, body painting is one of the techniques that can be used to build a fantasy look through color and shape processing on the body. The process does not stop at the technical ability to apply the product, but also requires concept planning, design determination, color selection, and adjustment of results to the predetermined theme. Marsafitri (2013) explained that fantasy body painting makeup requires planning that pays attention to the integration of themes, makeup, hair, body, and supporting clothing so that the overall look forms a unit.

In fantasy cosmetology learning, body painting can be used as a practical activity that combines skills with the process of developing ideas. Faizah (2022) developed a makeup module for the Avatar character with the glow in the dark make up look technique and showed that face painting and body painting can be placed as part of fantasy makeup material. Delanda and Hayatunnufus (2023) developed fantasy makeup learning video media at the Department of Beauty at SMK Negeri 6 Padang and obtained results that the media was valid, practical, and effective. Yasyfi et al. (2024) also reported that video tutorials for fantasy makeup courses were considered valid and effective.

Creativity is an important component when students produce fantasy makeup works. Sriwahyuni and Prihatin (2024) show that the development of fantasy makeup for the character of Medusa is related to creativity, color selection, application techniques, aesthetics, and theme accuracy. Rohmawati et al. (2024) also placed creativity as an important part of character makeup activities at national level competitions. Meanwhile, Girindraswari et al. (2025) through the exploration of Dayak body painting showed that there are elements of aesthetics, creativity, and innovation in student works.

Although previous studies have discussed fantasy makeup, body painting, learning media, and creativity, studies that specifically test the relationship between the application of fantasy makeup body painting and the creativity of students of the Cosmetology and Beauty Study Program at Padang State University are still limited. This gap indicates the need for empirical research that directly examines the relationship between the two variables in the context of cosmetology learning. Therefore, this study aims to determine the level of application of fantasy makeup body painting, determine the level of student creativity, and analyze the relationship between the two variables. Based on the theoretical foundation and previous findings, the proposed hypothesis is that there is a positive and significant relationship between the application



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of fantasy makeup body painting and student creativity.

**LITERATURE REVIEW**

Body painting in fantasy makeup involves the application of visual elements to the human body to create a particular theme or concept. Because the body is a three-dimensional and dynamic medium, body painting requires attention to design, composition, color, proportion, and the unity of the overall appearance. Marsafitri (2013) emphasizes planning and integration among themes, makeup, hair, body, and supporting clothing. Choi and Lee (2007) similarly explain the distinctive character of body painting as an art form using a three-dimensional and dynamic human body.

Research on fantasy makeup learning indicates that body painting and related techniques can be integrated into practical learning. Faizah (2022) developed an Avatar makeup module using a glow in the dark technique. Delanda and Hayatunnufus (2023), Yasyfi et al. (2024), Melati et al. (2024), and Waluyo et al. (2024) reported the development or effectiveness of learning media for fantasy makeup and body painting. These studies demonstrate the importance of visual learning experiences and practical activities, but they mainly focus on learning media, development, or effectiveness rather than directly testing the relationship between body painting application and student creativity.

Creativity is related to the ability to generate, vary, develop, and refine ideas. Guilford (1967) associated creativity with divergent thinking, namely the ability to generate alternative ways of thinking. Torrance (1974) described creativity through fluency, flexibility, originality, and elaboration. Munandar (2009) also explains creativity through smoothness, flexibility, originality, and the ability to detail ideas. In body painting, these dimensions can be reflected in the ability to generate design alternatives, modify motifs and colors, develop distinctive concepts, and refine visual details.

Kaufman and Beghetto (2009), through the Four-C Model of Creativity, explain that creativity can develop at different levels, including mini-c creativity that emerges during learning. Runco and Jaeger (2012) emphasize novelty and meaning as important elements of creativity. These perspectives are relevant to cosmetology students because practical activities provide opportunities to explore designs, colors, techniques, and concepts. Normawati and Kurniawati (2023), Setiamurti and Kurniawati (2024), Tam (2023), Samaniego et al. (2024), and Pisfil Becerra and López Regalado (2024) likewise emphasize learning experiences that provide opportunities for students to develop creative abilities.


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Research in cosmetology also indicates a relationship between creativity and practical learning outcomes. Hamsar (2024) found a strong relationship between creativity and student learning outcomes in the bun arrangement course, with a correlation coefficient of 0.685 and significance of 0.000. Sriwahyuni and Prihatin (2024), Rohmawati et al. (2024), and Girindraswari et al. (2025) further show that creativity is relevant to fantasy makeup, character makeup, and body painting activities. However, the specific empirical relationship between the application of fantasy makeup body painting and creativity among students of the Cosmetology and Beauty Study Program at Padang State University remains limited in the literature reviewed for this study. This study therefore positions itself as a correlational study that provides empirical evidence on the relationship between these two variables in the local context of higher education cosmetology learning.

## RESEARCH METHOD

This study uses a quantitative approach with a correlational design. Variable X is the application of fantasy makeup body painting, while variable Y is student creativity. The research was carried out on students of the Cosmetology and Beauty Study Program, Padang State University, class of 2023. The total population is 90 students.

The number of samples was determined using the Slovin formula with an error rate of 10%. The calculation resulted in a minimum requirement of 48 respondents after rounding. In its implementation, 50 students met the criteria and were willing to participate, so 50 respondents were used as samples. The selection of respondents was carried out through proportional random sampling so that each group or class in the population obtained representation according to its proportion.

Variable X, the application of fantasy makeup body painting, was measured through theme suitability, body painting, color compatibility, proportionality, and overall appearance. Variable Y, student creativity, was assessed through fluency, flexibility, originality, and elaboration, drawing on Guilford (1967), Torrance (1974), and Munandar (2009). The research instrument used a five-point Likert scale and contained 50 statements, 25 for each variable.

Before being used in the main study, the instrument was tested on 30 respondents to evaluate the validity and reliability of the statement items. The main data collected from 50 respondents were then processed using IBM SPSS Statistics version 30. The analysis included descriptive statistics, validity, reliability, normality, and hypothesis testing. Descriptive statistics were used to obtain minimum, maximum, mean, and standard deviation values. Validity was used


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to assess the accuracy of an instrument item, while reliability was used to assess internal consistency.

Normality testing was conducted to assess the distribution of scores for each variable. The results indicated that neither variable followed a normal distribution. Accordingly, the hypothesis was tested using Spearman Rank correlation at the 0.05 significance level. This test was selected to examine both the direction and strength of the relationship between fantasy makeup body painting application and student creativity.

## RESULT

### Descriptive Statistics

The research involved 50 students of the Cosmetology and Beauty Study Program, Padang State University, class of 2023. Descriptive statistics were used to identify the score characteristics of each variable.

**Table 1. Descriptive Statistics**

| Variable | N | Minimum | Maximum | Mean | Std. Deviation |
|---|---|---|---|---|---|
| Application of Body Painting | 50 | 67 | 116 | 102.08 | 9.12462 |
| Creativity | 50 | 49 | 121 | 101.48 | 12.50508 |

The body painting application scores ranged from 67 to 116. The mean score was 102.08, with a standard deviation of 9.12462. Creativity scores ranged from 49 to 121, with a mean of 101.48 and a standard deviation of 12.50508.

*Source: Primary data of the study, processed using IBM SPSS Statistics version 30.*

### Validity Test

Validity testing was carried out to ensure that the instrument items were able to measure the variables being studied. The results of the main study showed that the statement items used met the validity criteria. In the initial trial, several items did not meet the criteria, so their wording was revised before the instrument was used for the main data collection.



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**Reliability Test**

**Table 2. Reliability Test**

| Variable | Cronbach's Alpha | Remarks |
|---|---|---|
| Application of Body Painting | 0.795 | Reliable |
| Creativity | 0.899 | Reliable |

Cronbach's Alpha was 0.795 for the body painting application instrument and 0.899 for the creativity instrument. Both coefficients indicate satisfactory internal consistency, supporting the use of the instruments in the main study.

*Source: Primary data of the study, processed using IBM SPSS Statistics version 30.*

**Normality Test**

**Table 3. Normality Test**

| Variable | Significance | Remarks |
|---|---|---|
| Application of Body Painting | 0.021 | Not normal |
| Creativity | 0.002 | Not normal |

The significance value was 0.021 for body painting application and 0.002 for creativity. Both values were below 0.05, indicating that the two sets of scores did not meet the normality assumption. Spearman Rank correlation was therefore used for the hypothesis test.

*Source: Primary data of the study, processed using IBM SPSS Statistics version 30.*

**Hypothesis Test**

**Table 4. Spearman Rank Correlation Test**

| Variable Relationships | Spearman's rho | Sig. (2-tailed) | N |
|---|---|---|---|
| Application of Body Painting – Creativity | 0.607 | < 0.001 | 50 |

The Spearman Rank analysis yielded a correlation coefficient of 0.607 with $p < 0.001$. Because the significance level was below 0.05, the null hypothesis was rejected. The result indicates a positive and statistically significant relationship between fantasy makeup body painting application and student creativity. The coefficient also indicates a strong relationship



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between the variables.

*Source: Primary data of the study, processed using IBM SPSS Statistics version 30.*

## DISCUSSION

### Application of Fantasy Makeup Body Painting

The mean score of 102.08 suggests that students demonstrated a good level of body painting application based on the indicators used in this study. The result reflects their ability to work with the visual elements required to create body painting designs. Choi and Lee (2007) distinguish body painting from conventional two-dimensional painting because the human body serves as a three-dimensional and dynamic medium. This characteristic allows visual forms to be developed in varied ways. In fantasy makeup learning, students therefore need to consider the theme, design, color, proportion, composition, and overall harmony of the appearance. The activity requires technical control as well as visual judgment.

This finding is consistent with Marsafitri (2013), who emphasizes planning in fantasy body painting makeup. Faizah (2022) likewise places body painting within fantasy makeup learning, while Girindraswari et al. (2025) demonstrate its potential for visual exploration, creativity, and innovation. Body painting practice can therefore be viewed as more than the application of color to the body; it is also a process through which students translate an idea or theme into a coherent visual appearance.

### Student Creativity

The mean creativity score was 101.48. In this study, creativity refers to students' ability to generate ideas, develop alternatives, introduce distinctive elements, and elaborate those ideas into a more complete work. Guilford (1967) relates creative thinking to the production of varied alternatives. In fantasy makeup, this may be reflected in students' choices of designs, motifs, color combinations, and concepts before they settle on a final work. Torrance (1974) identifies fluency, flexibility, originality, and elaboration as important dimensions of creativity. These dimensions are relevant to body painting because students need to generate ideas, consider alternatives, create distinctive characteristics, and refine visual details. Munandar (2009) similarly discusses creativity through fluency, flexibility, originality, and elaboration.

Kaufman and Beghetto (2009) argue that creativity can develop through learning experiences, including at the mini-c level. For cosmetology students, practical activities that allow exploration of design, color, technique, and concepts may provide opportunities for creative



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development. The present finding is also consistent with Hamsar (2024), who reported a strong relationship between creativity and learning outcomes in a bun arrangement course. Together, these findings reinforce the importance of creativity in practical cosmetology learning.

**The Relationship between Body Painting Application and Student Creativity**

The analysis produced a Spearman correlation coefficient of 0.607 with $p < 0.001$. This indicates a positive and statistically significant relationship between fantasy makeup body painting application and student creativity. In practical terms, students with higher body painting application scores also tended to obtain higher creativity scores.

The relationship is understandable when the nature of body painting practice is considered. Students must establish a theme, develop a design, select colors, arrange motifs, consider proportions, and combine these elements into a coherent look. These decisions require students to generate and refine ideas while they work. Thus, body painting practice involves technical execution alongside visual judgment and creative decision-making.

The finding is consistent with Choi and Lee (2007), who describe body painting as an art form that uses the three-dimensional and dynamic human body as its medium. Sriwahyuni and Prihatin (2024) likewise connect fantasy makeup with creativity, technique, color, aesthetics, and theme suitability. Rohmawati et al. (2024) identify creativity as an important component of character makeup. Within art education more broadly, Samaniego et al. (2024) highlight learning experiences and exploration, while Tam (2023), Normawati and Kurniawati (2023), and Setiamurti and Kurniawati (2024) emphasize learning environments that provide room for creative development.

The contribution of this study is its empirical examination of the relationship between body painting application and creativity among Cosmetology and Beauty students at Padang State University. The result should, however, be interpreted within the limits of the correlational design. A significant relationship does not establish that body painting application causes higher creativity. Other factors, such as practical experience, motivation, drawing skills, personal interests, the learning environment, lecturer support, learning facilities, and practice intensity, may also be related to creativity. The coefficient of 0.607 therefore describes the direction and strength of the relationship observed in this sample.

**CONCLUSION**

The study found that the application of fantasy makeup body painting among the 2023



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cohort of the Cosmetology and Beauty Study Program at Padang State University was in the good category. The mean score was 102.08, with scores ranging from 67 to 116 and a standard deviation of 9.12462. Student creativity was also in the good category, with a mean of 101.48, scores ranging from 49 to 121, and a standard deviation of 12.50508.

The Spearman Rank test yielded $\rho = 0.607$ with $p < 0.001$, indicating a positive and significant relationship with a strong degree of association between fantasy makeup body painting application and student creativity. Students with higher body painting application scores tended to have higher creativity scores. Because this study used a correlational design, the result describes an association rather than a causal effect.

The findings suggest that fantasy makeup learning can provide students with opportunities to practice body painting while exploring designs, motifs, colors, and concepts. The study was limited to one cohort and 50 respondents. Future research could involve a larger sample and consider other factors that may be associated with student creativity.

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